IT’S BEEN both most ambitious and exciting 12 months to date in many ways, particularly launching the ground-breaking Bright Multi-Functional Luminaire (BMFL) series of signature fixtures which are producing some incredible results.

The BMFL was three years in development, and we tried to consider the huge amount of feedback and ideas we had received and produce a fixture that was not just unparalleled in terms of performance and features... but that also had a good future and longevity.

You can see some of the results by reading through this publication, which features just some of the numerous, varied and interesting projects that have already utilised BMFLs. With two of the initial BMFL series products - the Spot and the Blade, now in production, you can expect to see more BMFL innovation from us in the very near future.

This 2014-15 edition of the Robe Review hits 140 pages - our largest to date – and we’d like to thank everyone for their energy, enthusiasm, hard work, camaraderie, constructive dialogue and other input that we continue to enjoy throughout our Robe family, community and beyond – all of this fuels our inspiration, aspiration and imagination for what will come next.
Nearby 300 BMFL moving lights looked amazing as the heart of the vibrant lighting scheme designed by Mac Chan for the Opening Ceremonies of the 2015 South East Asia Games in Singapore.

Photo Credit: © Louise Stickland

DNA of SEA

The glittering spectacle staged in the new 55,000 capacity National Stadium was broadcast live on national TV and across south East Asia, reaching an estimated audience of 600 million plus, as the 28th SEA Games was declared open. It was also the greatest number of Robe BMFLs - to date - used on a single event.

The BMFLs are a substantial investment made by Singapore-based rental company Showtec Communications Pte Ltd., which overlooked over 700 units in a very decisive move!

Three hundred and sixty BMFL Blades were rigged on eight trusses - 20 fixtures per truss - running along both sides of the pitch. The 100 x BMFL Spots were located on four trusses, two at each end of the stadium roof. The total field-of-play size for the OC was 160 metres long by 95 metres wide, and Mac used the BMFL Blades as his key lighting for the entire floor area, and also for illuminating the capacity audience seeing their country host the biennial event for the first time since 1993.

Mac specifically needed the BMFL Blades with their framing shutters for this task. This functionality allowed him to divide the pitch area into precise ‘slices’ of light, effectively creating a matrix of lighting ‘areas’ which could then be blended together or run as separate patches of intense colour and texturing. This produced some very funky and fabulous looking effects, especially for the overhead camera shots.

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The show narrative was developed from the theme of DNA, a common element shared by all, which is also the source of individuality and something that can make people ‘extraordinary’. The idea of a DNA ‘structure’ was also the origin of Mac’s grid of BMFL Blades which formed the fundamental building blocks enabling him to creatively light the show.

The 100 x BMFL Spots on the four end-trusses were primarily used to illuminate the multi-layered stage in the middle of the field-of-play, which featured much of the acting, story-telling and ceremonial action played out by a cast of several thousand.

The rich colours and high quality of the BMFLs accentuated the intimacy of a theatrical masterpiece brought alive on an epic scale.

The BMFLs remained in place in the stadium for the duration of the SEA Games and were also used in the Opening Ceremony two weeks later, a show also designed by Mac.

The BMFLs remained in place in the stadium for the duration of the SEA Games and were also used in the Closing Ceremony two weeks later, a show also designed by Mac.
THE BMFLs - supplied by Singapore based rental specialist Showtec - stayed in place on a series of trusses approximately 39 metres above the field of play for the duration of the sporting events being staged in Singapore’s new National Stadium.

Mac had stunned the crowds with the way he used the BMFLs on the field for the Opening. He divided the large (160 x 95 metres) area up into strips of very bright concentrated light with the BMFL Blades, which could be chased to produce striking kaleidoscopic style patterns. These were fantastic eye and camera candy as well as adding enormously to the general drama and emotion of the show.

Often these BMFL Blade effects were mistaken for projections, but they were completely separate from the projected sections of the show.

The Closing event’s lighting required a completely different approach to the flamboyance of the opening, as it was more ceremonial in nature with closing speeches and presentations which focussed on the athletes and the achievements of 10 days’ sporting competitions.

The athletes and volunteers parade was followed by the handover ceremony to the 2017 hosts, Malaysia, accompanied by their “Diversity in Motion” cultural performance, a dance and movement orientated piece that played on light, dark and shadows. This was followed by a parade of floats featuring stamps depicting 22 landmark moments in Singapore’s history.

Then… the whole National Stadium erupted into an immense dance party and rave as Dutch EDM guru Ferry Corsten took to the stage providing a thumping outro to one of the most successful SEA Games events ever.

Mac really enjoyed lighting all elements of the two events, and doing so with such a huge range of lighting effects.

The BMFLs had to work even harder for the Closing as, due to the lack of time between the show starting and the last track-and-field events finishing, there was no time to rig any lights around the FOP, so everything was relying on the top rig… and the BMFLs!

The SEA Games Opening and Closing was Mac’s first time using BMFLs! It really underlined his faith in the product and the Robe brand to commit and rely on these as the main fixture of two huge high-profile live televised international events.

Despite the tight time-frame and all the pressure on producing a great show, Mac’s imagination and experience shone through just as the mega-bright BMFLs cut through the fog, haze and humidity to illuminate the vast performance space so effectively.

“I was really pleased with the BMFLs, they are a great fixture to work with,” he enthused, replying “a BIG yes” when asked if he will be specifying them again!

Once again he worked closely with a fabulous FOH/control team of assistant LD Marc Brandon Hor and programmer/show operators Michael Chan and Muen Huang. The Showtec crew chief was William Lee.

“It was GREAT to work on such an exciting event with such lovely people, and such creative new technology,” stated Mac. “I thoroughly enjoyed the creative process of creating these shows and I am now proud to have been involved such a wonderful Mac.”
ERAN rose to the occasion, adding a generous helping of his visual magic to the occasion assisted by around 160 Robe moving lights! BMFL Spots, MMX Spots, LEDWash 1200s, Pointes, MMX WashBeams and LEDBeam100s were delivered by a combination of Gil Teichman and Danor Rental.

The gala opening show, directed by Amit Fisher, needed to deliver a breath-taking immersive experience for thousands of VIPs, celebrities and invited guests, and an event to establish Pavilion 2 - ‘Hall of the Universe’ at the Tel Aviv Expo as THE BEST venue in which to stage any type of function.

Cochavi & Klein worked with a talented creative team including the Israeli Ballet choreographed by Ido Tadmor, video arts collective Locomotion, video/LED system designers Shay Bonder and Yahav Tenne of The Merlin Group and set designer Maya Hanoch of Forma Studio.

The vast dimensions of Pavilion 2 - 100 metres long by 63 wide with 19 metres of headroom - posed a real challenge and light was a central component to making the entire concept work, architecturally to breaking down and shape the space, whilst also generating the overall ambience, and enhancing the drama for everyone’s enjoyment!

The opening show was a superlative success, acclaimed for all the imagination and crafting that went into making it unique… and helping to put the new venue on the map.

You would expect an impressive and memorable show to accompany the launch of the newest and largest expo hall in the Middle East, and that was certainly the line-up received by Lighting Designer Eran Klein in Tel Aviv based creative design practice Cochavi & Klein from show producers The Gallery.

For the fifth consecutive year, lighting was designed by Carlos Colina, LD for all of Univision’s major shows and events. After using Robe’s Pointes for a successful show-stopping ‘special moment’ last year, he chose Pointes again this year to follow the great success of using Points in high-profile Ricky Martin appearances.

For the 15th Annual Latin Grammy Awards took place at the iconic MGM Grand Garden Arena in Las Vegas, attended by the biggest names in Latin music, a sold-out audience of nearly 17,000 and nearly 10 million television viewers via the Univision network.

The Camelot/McCain truck took place as the crescendo of the big story, took the Points positioned sparsely at the back of the stage, creating a dramatic view of the action unfolding its light on the move, whilst adding a key moment to the camera. The set designer very cleverly used the Points to create a double exposure effect on the windows as the set designer used the Points to create a double exposure effect on the windows, which created an amazing visual effect.

During the Pepe Aguilar and Miguel Bose musical number, the Points were used in a similar fashion to the stage, stage left, the Points positioned sparsely at the back of the stage, creating a dramatic view of the action unfolding its light on the move, which created an amazing visual effect.

The Points were struck from the stage.

“I needed an extremely bright and powerful beam fixture that was small to help quick set up/removal by the stage crew… and Pointes met every requirement,” he explained.

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ISRAEL Events ~

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It’s a wonderball!

a star appointment!

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The Festival’s two main stages were built in the City Hall Plaza in front of the City Hall building at 90 degrees to one another. Paul, well known for his work as a rock ’n’ roll lighting designer, was commissioned by festival organisers Crash Line Productions to make the building rock for the occasion! It was also his first chance to illuminate a landmark in his home city of three years… so he wanted to make it extra special!

He reached out to vendors including Boston-based East Coast Lighting & Production Services (ECLPS) whose Ted Goodspeed suggested that the time might be right to try the BMFL.

The light coloured appearance of the building immediately suggested projection effects, as well as being lit with glowing solid colors. “The BMFL Spot with its 1700 Watt lightsource and multi-functionality sounded extremely interesting,” explained Preston.

The 12 x BMFL Spots were double hung on a truss rigged between two ground-supported towers located centrally at the FOH position between the two stages in the City Hall Plaza, throwing at least 100 metres onto the face of the building.

His first impression was they were “BRIGHT! So bright that I couldn’t believe what I was seeing!” Hoffman created a selection of different looks ranging from crisp multi-coloured gobo combinations and texturing, to simple single hues to subtle, rippling animations.

The power of the BMFL Spots even in the darker saturates like red, green and blue or when using multiple effects… was highly effective.

Twelve BMFL Spot luminaires were utilized by Lighting Designer Preston Hoffman of Pulse Lighting for a stunning installation that transformed Boston City Hall into a bold and vibrant backdrop for the 2014 Boston Calling Music Festival.
NOW in its 26th year, the high-profile music event, which began in a small club in 1988, has become a major charity fundraiser. Since 2008, the proceeds have gone to Habitat for Humanity, an international not-for-profit organization dedicated to empowering communities and building affordable housing for those in need.

Preston has been lighting the Christmas Jam for the last four years. This year's goal with the lighting design was to move forward from last year's spectacle which was expanded to two nights with an enlarged rig to celebrate the 25th anniversary.

Having successfully used BMFLs to illuminate Boston City Hall as a vibrant backdrop to the 2014 Boston Calling Music Festival, he wanted to use them again for a full-blown rock 'n' roll show, and this was an ideal opportunity.

"Robe very generously made them available for the show," explained Preston, who positioned the BMFLs on his downstage truss and used them for two specific tasks.

The first was lighting, texturing and transforming a 60-foot wide by 30-foot high grey polysilk back-cloth and secondly, for powerful audience washes. He textured the backdrop for emotive ‘scenic’ songs and then swung the BMFLs out into the audience for the more rocking songs.

The gobos from the six units filled the back-cloth to make a series of striking patterned backdrops, and with the addition of the animation wheels, added a dynamic new layer of fluid three-dimensionality to the stage.

“They were absolutely awesome for everything I wanted,” he said of the BMFLs.

Milad Masaad, a well known Middle East TV and live event lighting designer used over 300 Robe fixtures to light the 2014 Adha Festival staged at the Souq Waqef in Doha, Qatar.

The six day event is organised by Attraction Events for Al-Rayyan Radio 102 FM to coincide with the Adha Islamic Feast, and all lighting and other technical production was supplied by Doha based Target For Events.

Live performances included a diverse selection of singers from many Arab and Gulf countries including Mohamed Abdo, Rabh Sakr, Abady Gohar, Diana Hadad and more.

A special stage structure was erected for the Festival, with all lights hanging from trusses and positioned on the floor.

Overhead there were Pointes, LEDBeam 100s, LEDWash 600s and LEDWash 1200s together with REDWash 3•192s, making up the moving light contingent. These were arranged to give maximum flexibility and ensure that all the artists could have completely different looks. Over hundred LEDForce 18 PARs provided the general coverage.

The floor package consisted of MMX Spots, ColorBeam 2500E ATs and another 60 x LEDForce 18s, together with four Robe Haze 400 FT foggers.

The Pointes were used for all the major effects - Masaad made specific use of the strobing and prisms for great eye-candy. The little LEDBeam 100s created all sorts of special looks and scenes, their speed and punch for the small size was greatly appreciated.

The core stage and band washes were created with the LEDWashes - Masaad maximised their smooth and rich colour mixing as well as the excellent light output and homogenising beams.

On the floor, the MMX Spots were utilised for additional performance lighting and dramatic concepts once the day was over.
Lighting Designer Christopher Bolton and 24 Robe® ROBIN Pointes provided fabulous effects for a special gala dinner and evening of entertainment staged for business systems specialists EOH at Sandton Convention Centre, Johannesburg, South Africa.

The hip new $415 million 1,613 room SLS Las Vegas hotel opened in a blaze of glory on the former site of the Sahara - one of the city’s iconic gaming culture landmarks - complete with a special gala event staged in the pool area, headlined by rapper Iggy Azalea and lit by Axis deBruyn.

Axix and his company AxisLights Inc. are based in Las Vegas and work worldwide on a variety of shows and events across all sectors. He was engaged for this launch event by production companies Caravents, Inc. & Lone Outpost, and asked to create an appropriate lighting production design for the occasion.

The brief was to replicate the ambience of an A-list celebrity event with a hot nightclub feel for the 700 invited guests. A stage and ground support system was installed and the lighting rig included LEDWash 1200s, MMX Spots and LEDBeam 100s.

For the last couple of years, Robe has been Axix’s choice of moving light and he particularly likes the LEDWash 1200 for its brightness and speed. He specified Robe because of the “Ease of use and lower power consumption - an important consideration as the show was running on generator power.”

The LEDWashes and MMX Spots were rigged on three overhead trusses - utilized for stage washing and effects - and the LEDBeam 100s were stationed on the floor and kicked-in for additional impact.

Lighting was programmed on a grandMA 2 Command Wing by Michael Herkimer, and the equipment was supplied by VER. The aesthetics for the evening were also enhanced by eye-catching large-format projections onto the adjacent walls.

Text continues...
Gavin’s re-imagining of the show in a new and contemporary context involved a 30 metre long black high-gloss central runway emanating from the stage, traversing to the centre of the venue. Broadcast live on leading TV channels MNET and Mzanzi, this redefinition of traditional beauty pageant presentation was hailed as a major success by the media and received with great enthusiasm by the public.

Twelve of the BMFLs were positioned on a 30 metre spine truss flown directly overhead the runway, with the other 12 rigged on trusses above five upstage LED screens at the back of the set featuring a series of wide staircases. The staircase set, three metres high at the back/highest point was split in two by a central tunnel through which the 12 contestants walked out onto the runway.

The tunnel and the catwalk were both dramatic departures from anything previously seen on a Miss SA show. The BMFLs mounted on the spine truss created graceful, perfectly timed moving light-pathways following the contestants up and down the runway.

“The extra brightness of the BMFL Spots still having loads of headroom on the intensity was fantastic,” comments Josh, “the quality of the light, the CRI, the crispness and the uniformity are all amazing”.

Sic Productions produced the event for Sun International. South African designer Joshua Cutts of Visual Frontier is passionate about creating spectacular shows, and for the live telecast of Miss South Africa 2015, he picked up Producer/Director Gavin Wratten’s gauntlet of bringing a new fresh look to the beauty pageant staged at Sun City Superbowl.

LIGHTING designer Lars Murasch of TLT EVENT AG used nearly 100 Robe moving lights – Pointes, MMX Spots and MMX WashBeams. The event featured a great line up of performances and was broadcast live on Germany’s National ZDF channel.

Berlin was once again THE place to be in Europe for anyone seeing in the 2015 with style and cool! The Pointes were dotted all around the stage and created multiple effects and beauty, eye candy for the cameras and epic lighting scenes onstage.

They were selected for their brightness and well defined beams which stood out against the many LED screens onstage. Additional Pointes replaced a number of 4Kw beams used the previous year to help focus attention towards the main stage area, making it highly visible and clearly identifiable to the enormous crowds who easily knew the direction of the party.

The MMX WashBeams were rigged on the stage wings, and enabled variable white light to be added quickly and easily where needed on any performers and presenters onstage for the telecast.

The MMX Spots were hung in the over-stage trusses, and their main task was to texture the stage floor with gobo work and colouring.

All the Robe equipment was delivered by rental company TLT EVENT AG whose Helge Rabethge was their Head of Lighting for the event.

To light the massive New Year’s Eve celebrations in front of the iconic Brandenburg Gate in Berlin, Germany, closing a year that included 25 years since the momentous ‘fall’ of the Berlin Wall, and that looked forward in 2015 with lots of positive energy, hopes and ambitions.

Photo Credit: © David Marschalsky

Robe features played a major role in lighting the massive New Year’s Eve celebrations in front of the iconic Brandenburg Gate in Berlin, Germany, closing a year that included 25 years since the momentous ‘fall’ of the Berlin Wall, and that looked forward in 2015 with lots of positive energy, hopes and ambitions.

Photo Credit: © Duncan Riley

CENTRE: a dramatic look and design was the specification of Dichi Lamps for moving lights.

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Photo Credit: © David Marschalsky

Photo Credit: © Duncan Riley

Welcome! Events ~

Events ~

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Luminous SA, a leading technical production company from Johannesburg, supplied over 75 x Robe moving lights to the prestigious 2014 South African Guide Dogs Association (GDA)’s “Red Carpet Affair” charity fundraising gala dinner.

LIGHTING Designer Ole Boinamo chose LEDWash 600s, LEDBeam 100s and Robe 300E Spots for the moving light elements. The high profile event was staged at the Ballroom in Montecasino, Johannesburg, and produced by socialite Edith Venter’s company Edith Unlimited. MJ Event Gear’s Project Manager was Theo Rood.

The main stage was built in the centre of the room for the presentations and some great entertainment including comedians plus assorted MCs. Staging it in the round involved everyone more in the action and created a more intimate environment.

This year saw one of the best productions to date and the most remembered, with over 600,000 ZAR pledged to SA GDA.

This year was one of the best productions to date and the most remembered, with over 600,000 ZAR pledged to SA GDA.
The first Robe Bright Multi-Functional (BMFL) Spot moving lights in rental stock in The Netherlands were centre-stage for a spectacular show in Hangar 12 at Amsterdam’s Schiphol International Airport — celebrating national airline KLM’s 95th birthday.

THE show’s Creative Director and Lighting Designer was Gerard Maijenburg who in addition to designing the lighting, co-ordinates the creative and technical production for all KLM’s live events. KLM commissions a major birthday show every five years. For this one — the precursor of 2019’s centenary — Gerard wanted to use some new, different and outstanding visual aspects for the fast-paced show, which came from two distinctive sources.

The first was projection mapping of an MD-11 jetliner passenger plane parked up right in the middle of the hangar, with further projections on to the hangar wall behind.

The second was using Robe’s latest moving technology to light the spectacle, including 17 x BMFL Spots which were on their first major event in the country, together with 80 x Robe CycFX 8s, 32 x LEDWash 800s and 28 x Robe Pointes.

Maijenburg needed really powerful long throw spot fixtures for the project — Hangar 12 is 120 metres long by 90 wide and normally used to service wide-bodied jets, so the BMFL was an absolutely perfect choice!

Thirteen of the BMFL Spots were rigged at specific points on the same trusses as the K-L-M letters and the other four on scaffolding towers around the hangar, all primarily focused on the plane, used for colouring, texturing, huge gobo looks and dramatic punchy lighting, all choreographed beautifully and fluidly with the video for the show.

Using the 70 metre long MD-11 as the centrepiece and an area of hangar wall about 80 metres long behind it, the special movie content produced for the occasion documented the rise and rise of KLM since 1919, combined with fast-moving graphics and effects on the surface of the MD-11. The result was a real 4D spatial experience that WOWed the invited audiences time and time again throughout the two days of shows.

The LEDWash 800s and Pointes were flown on more overhead LX trusses and dotted around the performance area on scaffolding towers, some lighting the audience, and some filling the void under the plane to provide a perfect ambience for the truck in the middle.

Amsterdam based Maijenburg has been using Robe products for some time and generally likes the brand’s diversity and reliability.

He first saw the BMFL type in action in the Czech Republic some time ago, and was immediately sold on the light.

“IT”s a light that can do it all!” he declares. He really likes the unique features like the stabilization/movement compensation, which is very helpful if you have fixtures on long trusses, outdoors or in a big venue.

The KLM 95 event lighting equipment was supplied by PRG, and over 35,000 people enjoyed the stunning visual experience across two intense show days.
Robe... Right By Your Side!

Leading South African lighting, sound and video rental company MGG from Johannesburg designed and supplied full technical production including a large Robe moving light rig and stunning 360-degree projection for the annual conference of a large investment bank.

Photo Credit: © Courtesy MGG

SOUTH AFRICA

SLOVENIA

Popular Slovenian singer Magnifico gave a special performance at the iconic venue in Ljubljana, forming an innovative collaboration with the Serbian Army Orchestra as part of the annual Druga Godba Festival, which was completely sold out.

Making magic with Magnifico!

A SELECTION of Robe moving lights were used including Pointes, LEDWash 600s and ColorWash 575 XTs, supplied by rental company Festival Novo Mesto who are the regular contractors for the 4000-capacity venue, and have supplied lighting to the Festival for at least 10 years. These were added to Križanke’s house system of PARs.

It was Magnifico’s Lighting Designer Črt Birsa’s first show for the artist ahead of a tour. With around 40 people onstage, lighting everyone evenly and consistently and adding a bit of drama was a key requirement. Črt has used Robe products for some years – in fact going right back to the early DJ scan 250 days around a decade ago, and he’s kept up with all the product releases since!

More recently, the ROBIN series has been on his specifications and designs.

“I use Pointes wherever I can,” he says enthusiastically. Working a lot with Festival Novo Mesto, the first company in Slovenia to have them, there have been many opportunities to become familiar with Pointes.

He likes the fact that the one Pointe can be used as a spot, a wash or a beam or an FX unit. He loves the fast zoom, thinks the gobos are cool and appreciates the linear prism which helps create funky, eye-catching effects.

Although the Magnifico concert was largely theatrical, having 20 Pointes on the rig brought some fabulous additional dynamics to the picture.
FOUNDED in 1545 by the Venetian Republic, Orto Botanico di Padova is the world’s oldest academic botanical garden still in its original location. Affiliated with the University of Padua, it currently covers around 120,000 square metres, and is located for its vast botanic collections, its special collections, its close proximity to the city, and its close proximity to the city. The opening event was lit by Lorenzo Lissandron, a freelance LD and technician who undertakes all architectural lighting schemes for the University of Padua, working closely with rental company Tondello Tecnologie, also based near Padua and supplier of all the LEDWashes.

LEDWashes were specified to highlight the impressive building with a series of sympathetic colours - greens and blues, aquas - both primaries and secondaries to blend in with the foliage, and also because an eco-friendly lightsource was - naturally - essential. They had the power to illuminate large areas throughout the entire roof of the building, and the high quality and homogenised light output was also key.

With its extremely low power consumption and LED lightsource, it was the perfect “green” fixture for the job! The LEDWash 600s were rigged on a series of 1.5 metre high custom trussing towers dotted around the huge space, constructed from white steel and glass which houses five different greenhouses with plant specimens and vegetation from different microclimates.

The choice of lighting reflected the high tech elements of the new building, which embraces several interactive communication and new-media concepts to providing educational content for visitors focused on plant life and biodiversity.

Fifty Robe LEDWash 600s were used for a week long installation celebrating the inauguration of the new Biodiversity Garden at the famous Orto Botanico di Padova (Padua Botanical Gardens) in Padua, Italy.

Thirty-two Pointes from Miami-based Zenith Lighting, the show’s lighting contractor, were positioned on top of the tallest buildings on the stage and used extensively as accent and effects lighting throughout the five hour show.

Prior to this, Collyns had used Pointes for a show last year in Santiago, Chile... and he loved them! “Fast, bright and with a great selection of effects,” including the “awesome” prism which is his favorite. Collyns and his lighting crew worked closely with the event Production Director Dan Bouchard, Video Designer Morgan Lavery and Laser Designer Javier Ramirez to help produce a truly spectacular night while ending a busy year for Life In Color, which enjoyed huge success as a global touring concept.
Israel celebrates the annual Hanukkah holiday in many ways including the Festigal performance show which brings the glamour and glitz of leading celebrities to the stage for an action musical adventure and dance extravaganza targeted at 8-14 year olds. It’s one of the best attended and most popular performance phenomena in Israel.

This year, Festigal’s lighting designer Ronen Najar spec’d 24 BMFL Spots to be the centrepiece, part of a recent delivery of 60 units purchased by Israeli rental company, Argaman Systems. Ronen, among the country’s leading LDs, is known for the great style he brings to lighting any project and produced a stunningly colourful, dramatic show in the tour which was played simultaneously across multiple venues. Ronen brought in BMFLs on truss above the stage and used throughout the show, “It’s an absolutely fantastic light,” he declared. “Ronen was thrilled to use the new product and predicted a signature fixture which will change the game.”

In addition to the BMFLs, Ronen also used Robe ColorWash 2500E ATs and eight ColorWash 1200E ATs and Robe is a brand he frequently specifies. The BMFLs were used for all Festigal’s major effects lighting. Their brightness and functionality impressed Ronen, as well as the thrill of being among the first LDs in the country to use them and having them on the show. "They made a huge difference due to the clarity and crispness of their beams and the overall quality of the light."

Lighting operator Ido Derai added, “They are fantastic for lighting large stages and spaces - the intensity is great and they are very fast and responsive.”

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One of the key highlights of the holiday! Israel celebrates the annual Hanukkah holiday in many ways including the Festigal performance show which brings the glamour and glitz of leading celebrities to the stage for an action musical adventure and dance extravaganza targeted at 8-14 year olds. It’s one of the best attended and most popular performance phenomena in Israel.
a total production!

Robe was a major sponsor of the TPi Awards, supplying a variety of Robe’s latest technology to light the event, all incorporating a truly global design by Jack Sayer from Hawthorn, lighting rental partner for the 2015 event.

The 2015 annual awards ceremony, published in TPi Magazine, part of Mondiale Publishing Ltd – Sanctuary the technical and creative achievements of the professional event industry, was providing great returns.

The event was produced in October, held at the historic Sandringham House, Norfolk.

Over 1,100 leading industry professionals and personalities enjoyed a superlative evening of entertainment, networking and fun, hosted by comedian and actor Russell Kane who presented the 27 Awards.

Jack - Head of Lighting for Hawthorn Cambridge’s live event division - was very excited to be LD’ing the event on which he worked closely with Hawthorn Project Manager Tom Ring.

He really enjoyed having all that Robe technology at his fingertips, and particularly BMFL Spots. “They are incredibly bright, the gobos are carnation, the zoom motor support is lovely, the speed of functions like the zoom and iris are mind-blowing – I don’t want it to sound like a cliché…” he stated.

The lighting Crew Chief was Steve Mulholland, who was joined by lighting techs Chris Green, Paul Bird, Amy Liddington, Martin Frewer, Steve Cherry, Jack Jewell and Dom McClory.

Chris Wells took on lighting operation and on-site programming for the reception area under Jack’s instruction, freeing him up to concentrate on the main space.

SOUTH AFRICA

THE annual event welcomes 2,000 guests for an evening of entertainment and fun. This year the organisers asked GHSA to design a custom stage - complete with runway leading from the main to a circular satellite stage where awards were presented mid-audience - as well as supply the lighting, audio and video.

The BMFLs were positioned at the four corners of the stage on the floor and used to project massive gobos in the air above the audience, taking the onstage excitement right to the back of the arena. “The zoom function is fantastic,” states Ryan, “the coverage is simply amazing”. When not in action for gobos, the BMFLs were panned and scanned as tight fat-beams of light around and across the audience just above head-height. “When in narrow focus, they resemble searchlights,” said Ryan adding, “they are truly impressive and instantly bring a big arena/sense-of-occasion atmosphere to any room”.

The backdrop at the back of the main stage comprised three trussing ‘diamonds’ adding some serious razzamatazz.

Gearhouse South Africa (GHSA)’s Ryan Dunbar was suitably impressed with Robe’s new BMFL fixtures after the 2015 CCI Call Centre Awards staged at Durban International Convention Centre (DICC).

This annual awards ceremony 2015 guests for an evening of entertainment and fun. This year the organisation asked GHSA to design a custom stage – complete with runway leading from the main to a circular satellite stage where awards were presented mid-audience – as well as supply the lighting, audio and video.

As well as the BMFLs, Ryan also used nearly 100 other Robe moving lights including Pointes, LEDWash 600s and LEDBeam 100s, together with LEDForce PARs.

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Bhang On!

Robe lights were right at the hub of the action for the UK’s largest student show and the world’s biggest Bhangra competition, Bhanga Showdown, which this year stepped up a notch moving to the SSE Arena, Wembley, London.

This show, organized by Imperial College Bhangra Society, also featured in London and saw an ambitious technical production in place to demonstrate that the highest production value can be achieved. Robe UK provided fixtures for the lighting design as well as assistance in the hands-on task of building the Robe fixtures from scratch. The moves, designed by Vitalijus Kybartas (Vits) and Tom Grant, were far more complex than usual. In addition to the main lighting design for the high energy show, they also designed a smaller house called Night Fury, a 50x CitySkape 48™, 48x ROBIN® 100 LEDBeam™, 24x ROBIN® 1200 LEDWash™, 24x LEDForce Par 18™, 4x ROBIN® BMFL Spot™

Discover, Craft, Move, Be...

UNITED KINGDOM

Events

Discover, Craft, Move, Be...
THE prestigious social event was this year hosted by leading TV presenter Kate Thornton. Hawthorn is one of the venue’s ‘preferred suppliers’, and a production lighting design with BMFL Spots at its heart was created by Hawthorn’s Tom Walsh and Chris Smith.

The big technical challenge was that all departments had just 90 minutes from the NHM closing to the public at 6.00 p.m. until the event started at 7.30 p.m. to get in and set up… in which time the environment was completely transformed!

A stage was installed on the staircase and eight of the nine BMFL Spots were positioned on custom plinths at the top, middle and bottom of the stairs and along the back of the stage, to provide dramatic lighting and effects for all elements of the action. They were also used for throwing impressive gobo projections onto the ceiling and for texturing and colouring the walls of the room.

Another BMFL Spot in a weather dome was by the front gates, utilised to project the Breast Cancer Campaign logo clearly onto the entranceway.

Tom stated “They are extremely bright and the gobos are sharp and crisp,” with Chris adding that he really liked the inbuilt animation facilities.

Lighting for the Pink Ribbon Ball was programmed and operated on the night by Paul Bird.

Full production and solutions provider Hawthorn was the first UK company to invest in Robe’s BMFL Spot moving light fixture… and the first event for the BMFLs was the fabulous Pink Ribbon Ball, staged in the majestically restored Central Hall of the Natural History Museum in London… in support of the Breast Cancer Campaign.

SOUTH AFRICA

The Ultimate X festival was staged for the first time this year at the Grand Arena in Cape Town, South Africa’s GrandWest Casino, two days of adrenaline-fuelled, gravity-challenging, hi-energy events encompassing three incredible extreme sport disciplines.

Events ~

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A back-wall of 72 x Robe CycFX 8s and Pointes helped create awesome effects for Carrie Underwood’s all-action high profile Introduction for NBC’s 2014 Sunday Night Football.

**KICKIN’ Off!**

LOS Angeles based Lighting Designer Benoit Richard was responsible for lighting Underwood’s energetic rendition of “Waiting All Day for Sunday Night”, a re-working of Joan Jett’s classic “I Hate Myself for Loving You” for NBC Sports and San Francisco and New York based producers, Bodega Studios.

Richard designed a back wall of 10 x high contrast towers directly behind the stage, each of which was rigged with five CycFX 8 fixtures. He then placed 32 x Pointes in between the CycFX 8 for yet more variety, making an impressive Robe back wall of highly versatile fixtures.

It is the second year that Underwood has performed the Opening Intro for NBC’s number one TV show, and also the second year that Richard has designed the lighting for her performance, which was directed by Tripp Dixon with a production design by Evan Rohde.

The Intro was recorded at the Raleigh Studios at Playa Vista, a former aircraft hangar near the beach and also near LAX International Airport. The site is also a historical landmark where the Hughes H-4 Hercules ‘Spruce Goose’ prototype heavy transport aircraft was constructed in the 1940s.

The hangar, which measures over 700 feet long, 102 feet wide and 50 feet tall, was divided into four separate sets. A large main performance stage was built, complete with runways and catwalks. Two green screen areas were also established to film the NFL Players. An interview/ ‘backstage’ area was available for the use of various press and media outlets covering the event.

The lighting brief for the main performance area was to replicate the drama and excitement of a full-on rock concert - in the finished introduction Underwood plays to a massive outdoor audience - so Richard thought it would be an ideal opportunity to utilize some of the very latest lighting technology available.

This is why he chose Robe’s ROBIN Pointes and CycFX 8s.

“I looked at what had been launched in the last 12 months and considered what could add value to the show visually, and these two products really caught my eye,” he explained. It was the first time he had used either fixture on such a project.

He noticed the CycFX 8s right from the start, “It has RGBW color mixing with individual pixel control, a great flood/spot feature and an amazing 135 degree tilt in both directions. This fixture is really unique.”

An additional 16 x CycFX 8s were fitted along the sides of the main runway, which complimented the onstage stairs that were trimmed with MR16s.

Richard found the custom macros of the CycFX 8s “Phenomenal” as well as time-saving during the programming sessions. The Pointes worked perfectly as ‘special guests’ for the CycFX 8s, Richard commented. He thinks they are “Fabulous”, and was very impressed with the range and diversity of options that they brought to the mix, helping him to deliver the really crisp, crunchy looks that Director of Photography Chuck Ozeas required.

The Robe fixtures were supplied to the production by La Mirada, California based Felix lighting, coordinated by Charlie Mailings. Richard programmed the lighting to timecode on a Hog 4 console using his own ProTools system.

Everyone on the creative team was thrilled with the results of the video shoot. With the application of some serious magic by the post-production team led by Creative Director Haley Geffen and Montreal based visual effects company Rodeo FX, this is being hailed as the best Sunday Night Football Opener to date.
Durban, South Africa came alive with the buzz and excitement of the 2015 Metro FM Awards, with Robe BMFL Spots taking centre stage — as part of a rig of nearly 150 Robe moving lights — for a stunning stage presentation at the Albert Luthuli International Convention Centre.

Co-ordinating all the technical elements was Dream Sets. Their project manager Robert Hoey was working for event producers, Blue Moon and lighting designer Francois van der Merwe from the Wizardry Group was again asked to add some Metro lighting magic, a task on which he lost no time in specifying the BMFLs as the core of his rig.

The 24 x BMFL Spots were supplied to Dream Sets by MJ Event Gear, the first SA rental company to invest in the hugely powerful new multi-purpose fixtures.

Lighting equipment for the event combined kit was from both Johannesburg-based Dream Sets and MJ, with additional support from locally based Black Coffee.

Francois was also delighted to be the first LD in the country to use the BMFL Spots on a high profile live TV show. After completing the programming of over 500 show cues in three intense overnight sessions, his reaction was, “They are completely amazing fixtures! You could quite easily have an entire rig just of BMFLs… and I will definitely be using them again whenever possible!”
mo2 design was commissioned by set design and constructor Studio Hamburg, Germany’s leading production service centre for film and television, which installed the studio and its infrastructure. mo2 is known for its lateral and ‘out of the box’ solutions to lighting challenging spaces.

The 600 square metre London studio is divided into two elements - the News Studio and the News Room. The hub of the main studio is a 4 person desk in front of a video wall with a city view background and a panoramic London view background. The News Room features a desk surrounded by video walls and a large window revealing the city view. The Ollie and mo2 design Project Manager Matthias Allhoff’s brief was to install a scheme offering the highest quality broadcast lighting in terms of uniformity, colour spectrum and perfect lighting angles to eliminate shadowing on faces, etc.

The flexibility of the LEDWash solution means lighting states can be changed and tweaked extremely quickly - imperative when broadcasting live on a daily basis.

The low ceiling height of just 2.7 metres prompted the idea that the lighting fixtures remained in shot and became a distinctive feature of the Al Jazeera London set designed by Veech Media - along with the commanding panoramic London views.

This made the space a lot more dynamic, exciting and ‘live’ than the average TV studio, where lighting is usually hidden from the cameras, another parameter affecting the choice of fixtures.

So, the mo2 design needed lighting that met the technical requirements and was also harmonious with the visual environment.

A special version of Robe’s ROBIN LEDWash 800 PureWhite SW SmartWhite fixture was specified by lighting designer and broadcast lighting and visual media effects specialist Ollie Olma from Cologne, Germany based lighting and visual design practice, mo2 design, for the new state-of-the-art Al Jazeera broadcast studios in London.

The lighting installation and integration was completed by Lichtforum Berlin GmbH who supplied the Robe fixtures to the project’s general contractor, Studio Hamburg. mo2 was supported throughout the project by Robe’s German distributors, LMP.
PELLE is a well-known and respected industry figure in Sweden and in addition to a host of top LE TV shows, including Let’s Dance for national channel STV4 since the series began and many other TV productions, he has also been active as a touring and concert designer. This tenth series of Let’s Dance, followed by the 10th anniversary ‘special’ – for which Pelle had complete creative freedom to light the show as he wished – was the first year the design has featured Pelle’s company LD Sweden’s newly purchased Pointes, an investment made after using rented Pointes to great effect on the 2014 show.

They are the main effects lights of the show and “Allow me to add fantastic layers of fun, movement and colour,” he explained. He’s also used them on several other shows. He wanted an effects fixture that was small, bright, light and properly ‘multi-functional’, and thought the Pointe’s zoom, prisms and gobos were all excellent.

Having used Robe products constantly in his work over the last 7 or so years, he knew it would be a solid investment. With 14 dances to programme each week in a very short timeframe – three hours on the morning of the live show – they had to work exceedingly fast and have fully flexible equipment right there at their fingertips – so Pointes were perfect!

Maverick Swedish LD Pelle Larson’s lighting design for the tenth edition of Let’s Dance Sweden included 24 Pointes, installed in prominent positions around the dancefloor and amidst the orchestra at Magazin (warehouse) 7 in Stockholm’s Frihamnen container port and ferry terminal.

HEADED by the country’s top TV Lighting Designer Martin Kubanka, Q-99 – which also provides video and audio solutions – has always been committed to making the very best technology available for all its clients and their events.

Q-99’s Pointes were hardly unpacked from their boxes before they went straight onto their first shows including two prestigious children’s charity fundraisers. The first was Hodina det’om (Children’s Hour) organized by the Foundation for the Children of Slovakia and staged at the Hala “C” Incheba. The second was Šmev jako dar (Smile As A Gift) gala evening and charity concert which also took place at the same venue.

The show section of the event featured the participation of 58 children from orphanages and foster care facilities across Slovakia, together with some of the country’s best known popular singers, bands and dancers. It was broadcast on RTVS 1 national TV on Christmas Eve and enjoyed live by 1600 audience mostly from Slovakian children’s homes and projects.

The 44 Pointes were placed on five chevron shaped trusses over the stage and on two side trusses. “The Pointes are so versatile and flexible that these were really all the units that I needed to produce most of the show looks and scenes… as they could do everything,” declared a delighted Kubanka. He also used 40 x ROBIN LEDBeam 100s and 12 x ROBIN LEDWash 1200s on the two shows.

Slovakia’s leading rental and technical production company Q-99 has added Robe’s new multi-functional ROBIN Pointes to its hire stock – bringing their full stock of Robe moving lights to nearly 500 fixtures. Obtained by the company’s top TV Lighting Designer Martin Kubanka, Q-99, which also provides video and audio solutions, have always been committed to having the very best available.

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Photo Credit: © Lukas Pelech

SLOVAK REPUBLIC

44 x ROBIN® Pointe® — 40 x ROBIN® 100 LEDBeam™ — 12 x ROBIN® 1200 LEDWash™

Distributor: Bellalite
Die Große Chance (A Great Opportunity) is one of Austria's leading talent competitions. The 2014 final staged in Studio 1 at national broadcaster ORF’s HQ in Vienna was lit in great style by Lighting Director Thomas Kruder using nearly 300 Robe moving lights!

In addition to the BMFL Spots, he utilised 133 x Pointes and 146 x LEDBeam 100s, all supplied by rental company Supporting Role, also based in Vienna.

The impressive set designed by Florian Wieder of Wieder Design, Munich included an arched section of high resolution LED screen upstage, and to extend this, Kruder added a 30 metre wide by 10 metre high matrix ‘wall’ of LEDBeam 100s and Pointes flanking the central LED screen.

The dramatic back wall of lights helped bring an authentic feeling and anticipation of ‘live’ performance across to the hundreds of thousands of people tuning in to the telecast.

The final is one of ORF’s major ratings toppers, so it needed to have additional production values and a new energy that differentiated it from the run-up programmes and semi-finals. Kruder chose Pointes and LEDBeam 100s because of their small size, huge power and great versatility. With that many fixtures, he had endless possibilities for giving each performance - contestants did a solo piece followed by a second round collaboration with an international star - a distinctive look.

The BMFL Spots were positioned around the set and used to create some very special moments and treatments. He used the dual graphics wheels and the rotating prism effects in particular.

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THE eye-catching lighting scheme was created by Jonathan Bandli from design practice Bad Weather in Cape Town, featuring over 100 Robe moving lights including BMFL Spots. Sponsored by the Mobile Telecommunications Company (MTC) and the Namibian Broadcasting Corporation (NBC), the latter also broadcast the event live.

Set, lighting and video were all integrally layered for a coherent overall look with each discipline complimenting the other. The show was busy with 20 Awards categories, so Jonathan pushed the dynamics in every visual aspect. He needed colour, movement, texturing and other mood-changing parameters at his fingertips, and lighting was a key to achieving a fast-moving aesthetic.

It was the first time Jonathan had used BMFL Spots, and like many, he was extremely impressed with the brightness! The BMFL Spots were arranged in three rows of six units on the three over-stage trusses, and for the event, they were Jonathan’s primary spot fixtures.

The LEDBeam 1000s were also new – spaced in between the BMFLs on the mid and upstage trusses – to create a very potent back wash, with two LEDBeam 1000s on the set ramp for creating eye-candy effects on camera. With the large venue and the live broadcast in SD which was directed by Eugene Naidoo, ensuring it looked great for the 2000 or so live audience and hundreds of thousands of TV viewers… was a real challenge.

Celebrating the best Namibian musical and recording talent, the 2015 Namibian Annual Music Awards (NAMAs) at the Swakopmund Indoor Sports Centre in the coastal city of the same name, had a full technical production delivered by Windhoek based dB Audio Namibia for producers Rockstar 4000.
FOR the latest series, Lighting Designers Pablo Leguizamon AKA ‘La Nutria’ and Esteban Leguizamon specified Robe ROBIN Pointes to help capture the action. The series ran its ninth season in 2014, produced by Ideas del Sur, and was recorded in Romina Yan Studio in downtown Buenos Aires in front of a very enthusiastic live audience of 500. Non-celebrity amateur dance ‘dreamers’ are paired with celebrities and have to demonstrate their talents in various dances, which have included K-POP and Aquadance.

Lighting for the series was supplied by PRG Argentina. The total number of Pointes peaked at 48 and was modified week-to-week according to the needs of other programmes being recorded in the same studio.

The Pointes were chosen for the razzmatazz colour, movement and effects they brought to the dancefloor, all essential to keep the lighting looking fresh and different for each couple and each section of the show, as well as for the myriad of styles and genres of dance... With up to four screenings per week at the peak of the series!

Series’ Lighting Director Ruben Abeldano has worked for Ideas for 13 years, and first used Pointes on Showmatch’s ‘Cantando por un Sueño’ (Singing For a Dream) in 2013, shortly after the product had launched.

“It was after that very positive experience that they decided to specify Pointes again for Bailando,” he declares.

Photo Credit: © Louise Stickland

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The line-up featured Underworld, Johnny Marr, La Roux, James and First Aid Kit. Each set was broadcast live on Lauren Laverne’s BBC 6 Music radio show, web-streamed and also made available on the Red Button, BBC iPlayer and YouTube.

The visual treatments for each session were created in collaboration by Pete, Director Tom George and DoP Paul Lucas, after which Pete finalised the equipment.

He chose Pointes after being impressed with the quality of the lightsource and its projection capabilities. The small size and expedient power requirements enabled him to replace the previously used fixtures with them, doubling the amount of gobo projectors without compromising one end result!

Throughout the week the Pointes were used extensively in the truly multifunctional fashion for which they are designed. For First Aid Kit, Pete found that these white-light projectors covered areas of shadows under the artists’ faces and became low level side lighting with the addition of a blue frost.

The Underworld sessions were a complete contrast with an eclectic mix of very ambient mixing, fast moving beams and simple silhouette lighting. Lighting was run on Full Boar 4 console and the kit was supplied by Essex based rental company, DPL.

Pointes are Robe products and admires Robe’s "Facility for communication and canvassing the opinions of both designers and equipment owners.”
The lighting crew were extremely impressed because the highly innovative BMFL offers many advantages over existing 1500 Watt lightsource class fixtures and is fast becoming a ‘benchmark’ product in terms of the power vs. weight ratio.

They loved the gobo projections combined with colour mixing. Due to the fixture’s intensity, audience backlighting in blue with the use of gobos didn’t need any additional wash lighting.

Zoomed right in, the BMFL excelled in producing tight collimated beams, satisfying the current trend for those much-used beam effects popular with smaller fully optimized beam lights. All of this - and much more - makes the BMFL a hugely flexible choice.

German lighting designer Manfred ‘Vossi’ Voss used 100 Robe BMFL Spots to light the 2014 Ein Herz für Kinder (A Heart for Children) show, a high profile, charity fund-raiser, produced by Schnatterer & Co. and staged at the new and trendy Tempelhof Airport, Berlin, and broadcast live on German national public services channel ZDF.

The show featured special live performances from The Voice Kids, Norske Talenter star Angelina Jordan, award winning international singer/songwriter James Blunt, folk musician Andreas Gabalier, maverick German musician Peter Maffay and superstar Chris de Burgh, while the guests included a glittering array of A-list celebrities and VIPs from the worlds of business and politics plus social and community activists.

The event raised over 16 million Euros for the ‘Ein Herz für Kinder’ organization, originally founded in 1978 by publisher Axel Springer and the BILD newspaper, to promote traffic safety for children. Now “A Heart for Children” raises large sums of money year-round which is dedicated to helping children living tough and challenging lives, supporting non-profit organizations, research and charity work, healthcare, schools and more. In collaboration with hospitals, the organization also enables life-saving treatments and surgeries for overseas children and help for children and young people caught in war and disaster zones.

Frank Hofmann and Andreas Haslbeck operated the event’s lighting using a GrandMA 1 console. The set was designed by Hassler Made GmbH and the programme directed by Ladislaus Kiraly. Television viewers were in for a treat as the lighting crew were able to use the most advanced Robe lighting fixtures for the first time in Germany with an almost unlimited colour palette and lighting effects.
THE tour’s stage/scenic concept was a triumvirate creative process evolved by Chris Kuroda, Production Manager Chris Gratton and Stage Designer Nick Demoura. Grande, on her first full production tour, was integrally involved with the process.

Chris Kuroda’s starting point for the lighting was a 60 foot wide LED video wall, center stage that parts in the middle for entrances and exits. With this massive lightsource already dominating the visual horizon, he needed exceptionally bright lighting sources.

There was only one fixture that met the criteria - Robe’s BMFL Spot.

Chris has used Robe products in his work over the years, and when the BMFL was launched, he knew it was “absolutely the right light for this project”.

He’s been enthusiastically specifying Pointes for the last couple of years and loves their versatility, so these were also on the plot bringing a multitude of imaginative options to the table.

The BMFL Spots and Pointes were dotted all over the rig, positioned on a series of diamond-shaped pods over the stage and audience, and on various trusses.

It’s his first design with BMFLs. He decided to go with them after receiving a demo from Robe Lighting Inc. soon after the fixture was launched.

The BMFLs were used to produce lots of aerial graphics together with zoom effects and prism looks, their sheer brightness making them stand out. “They worked extremely hard throughout the set,” says Chris, adding “we were delighted - they were our ‘signature’ lights.”

He heard the right tones on the grid and the delicacy of the light sources about the stage itself complemented the set.

Tannoy’s sound on the tour was deployed on two 200 kW line array speaker arrays, one side each set on stage. On her final entrance, while the rear was downcoupled toward the audience, the set was played downcoupled toward the stage. The enormous degree of depth and forwardness of Tannoy’s sound was enhanced by the scenic elements and back-cloth movements.

Chris was first drawn to Robe’s Pointe, which he describes as “a super interesting fixture and theFamily of Spotlights” according to the creative director, “and the Family’s sharp composition with a lot more moving elements than the other spots”.

The BMFL was placed on the floor at the back of the main stage and pointed toward the audience. The Pointe was also placed on the floor at the back of the main stage and pointing toward the audience.

The Pointe was Robe’s first ‘game-changer’, he comments. He initially used them in 2014 when lighting Nicki Minaj at the iHeartRadio music festival in Las Vegas… and fell in love!

Ahead of the Ariana Grande tour, Chris and long-time programmer and associate Andrew Giffin completed 3 weeks of pre-visualization with a Pointe and a BMFL in the space as they started programming the grandMA2 console.

Chris, Andrew and Chris’s Lighting Director on the road for Ariana, Nick Van Nostrand, had all worked together previously on Justin Bieber’s last “Believe” tour.

This process was followed by two weeks of production rehearsals at Long Beach Arena in southern California.

The show was a megamix of pop and theatre. Grande spent much of her early career in the theatre and wanted the show to be fully focused on ‘the music’. Her interest and ideas added greatly to the presentation said Chris, and she was also guided by the experience, knowledge and imagination of her top notch production team.

The lighting contractor was VER. In conjunction with Production Manager Chris Gratton, he also chose the pyro and lasers. Video was designed by Nick Millitello.

Highly popular, chart-topping singer/actress - and most definitely rising star - Ariana Grande, launched her “My Everything” world tour, complete with a spectacular lighting design by Chris Kuroda, which included 76 Robe BMFL Spots and 78 Pointes as the main moving lights.
UNITED KINGDOM

JEFF presented his first lighting design for the US punk rockers who kicked off their "Get Hurt" album campaign.

Both Jeff and Zig Zag's Neil Hunt were thrilled to be involved with the first UK tour to use Robe's then just launched BMFL Spots.

"I needed a super-bright fixture to use on large spec shows that often have a high video or bright LED elements. Various fixtures appear on lighting plots - but BMFL is the first one that ticks all the boxes without compromise!" explained Neil.

Jeff had seen BMFLs for the first time at the Boston launch event in September… and decided to spec them for the tour.

Jeff's starting point for The Gaslight Anthem design was listening to the band's materials which energised base triggers like colours, movement style and overall 'vibe'.

No previous fixture has been able to zoom from minimum to maximum as quickly as the BMFL, so achieving the full potential effect of units snapping right out to the full wide angle and back in to the narrowest simply hasn't been possible before.

He also loves the sharp and clear beam even when irised right down and zoomed in.

The first BMFL Spots to tour in the UK were specified by Boston based lighting designer Jeff Maker for a tour by The Gaslight Anthem... for which they were purchased by Leeds based rental company, Zig Zag Lighting.

ROBE

With Great Expectations!

PHOTO CREDIT: © Courtesy Set Vexy

PATRICK cut his professional lighting career teeth in the theatre and has always liked to work as part of a creative team. On this one, he collaborated with set and video designer Bart van Rooy and between them, the concept of building geometric shapes, squares and rectangles evolved. These were based on a Layher scaffolding superstructure clad with a mix of LED and scenic panels.

He then needed powerful lighting fixtures to fill the venue's vast interior that would offer a good range of spot, beam and wash options and the ultimate flexibility to look at different shows requiring plenty of contrast in a short space of time.

He chose Robe for almost all of his moving lights - joining the BMFLS were Pointes, CycFX 8s, LEDWash 800s and MMX WashBeams!

Each set of fixtures had a specific functionality and combined, these provided the Gaslight Anthem with great flexibility in a touring context. The shows were fast and the audiences and the band were thrilled to be involved with the first UK tour to use Robe's then just launched BMFL Spots.

Patrick said of the BMFL Spot: "Exceptional, a very big bright light in a small body allowing super-high quality output that looks very intense with just the Iris, a fantastic tool!"

He also likes the zoom range and choice of gobos… and reiterates the impressive optical quality of the BMFL.

Multi-award winning Dutch rockers BLØF played Amsterdam's 17,000 capacity Ziggo Dome with spectacular lighting by LD Patrick Kramer encompassing over 200 Robe moving lights including 26 BMFL Spot.

ROBE

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BLØF Party with BMFL!

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BLØF Party with BMFL!
Karel Gott is the best known Czech singer suspected with an incredible career spanning over 50 years, numerous international hits, selling millions of albums and a strong social influence.

HIS massive 1990 farewell tour was such a huge success... that he decided to continue his musical career to the delight of fans everywhere!

Robe was very proud to participate in Karel Gott’s latest arena tour featuring eight high profile concerts in the Czech Republic and Slovakia, culminating in two performances at Prague’s O2 Arena.

The size of the shows and venues proved an ideal opportunity for the BMFL Spot to show off its moves, and LD Martin Hruska incorporated four on the rig, together with Pointes, MMX Spots, LEDWash 1200s, CycFX 8s and 600E Beams.

Lighting equipment was supplied by leading Czech rental company Audioblue from Cesky Brod. The company is owned by Tomáš Barták and has invested steadily in Robe products in recent years.

For the tour, the BMFLs were placed on the top of the front truss and were used for beaming around the audience, drawing them into the performance.

The Pointes on the back truss and on the stage deck made high-impact beam effects, especially using the prisms.

LEDWashes were on the back truss and also framed the large LED screens bathing the stage, set and band in many colours and also filling in the back-of-shot space for the IMAG cameras.

The CycFX 8s were vertically mounted at the back of the stage, upstage (and underneath) the LED screens, making up a low res video layer to contrast with the high res screens.

The stage visuality was a carefully crafted collaboration by Show Designer Rob Sinclair and Lighting Designer Ali Pike, both of whom have worked for the band since 2013. The four Cyclones were supplied to the tour by special effects specialist BPM-SFX.

The Cyclones were positioned two per side on the downstage edges of the stage. Rob explained that the band wanted to move around big programmatically for the show and, with a limited number of chefs, they needed “be clever” in how they can use the 4x Cyclones.

Looking at a different and more narrative “visual sequence”, Rob implemented a lighting program using the four Cyclones that activated the back screen once playing at the top of the show.

The show was a blend of period massed fans, and the Cyclone’s internal effects also helped to provide a very authentic wartime atmosphere back then.

Ali found them extremely useful as pan-tilt-able fans, and they also assisted in blowing confetti around the room when that effect was triggered.

She used the fan and the perimeter LED ring combined to create a moving flame effect during the psychedelic rock-out at the end of ‘Team Mate’, which looked great together with lead singer Ricky Wilson’s CO2 gun that he brandished with great gusto!

Four of Robe’s unique Cyclone fixtures were in action on the Kaiser Chiefs UK arena tour, riding high on the success of their fifth studio album ‘Education, Education, Education & War’.

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All Time Low’s Boston based Lighting Designer Jeff Maker lost no time in specifying Robe’s BMFLs on the rig, together with an all-Robe floor package comprising 24 x Pointes, 27 x LEDBeam 100s and 11 CycFX 8s. These joined the overhead rig - shared with You Me At Six - comprising 18 x BMFL Spots and 18 x Robe LEDWash 600s.

Jeff worked closely with You Me At Six’s LD Louis Oliver from Okulus on creating the production design for the tour, with Leeds based Zig Zag Lighting appointed as the tour lighting contractor.

Delighted with the results of the versatile and mega-bright BMFLs on an earlier Gaslight Anthem tour, Jeff wanted to use them again for this one. The 18 x BMFLs were rigged on six upstage/downstage orientated truss spines or ‘fingers’ and were very prominent in the rig. This positioning was perfect for Jeff’s hi-impact lightshow which matched the intense energy of the band. The BMFLs made up a myriad of big, bold beamy looks that blasted all around the room. “Yes, I still love the BMFLs!” declared Jeff enthusiastically, “Great colour-mixing, great gobos… and great zoom!”

He is blown away by the amazing brightness and used them extensively in open white on this tour, and also zoomed in tight to amplify the clarity and crispness of the beam. The BMFL’s renowned beautifully flat and even beam-field - with no visible hot-spot - was also very evident on this show!

UNITED KINGDOM

Lighting and visuals designer Louis Oliver from creative practice Okulus specified BMFL Spots and LEDWash 600s among other fixtures for this final leg of the tour which were supplied by Zig Zag Lighting from Leeds.

The You Me At Six design evolved and was developed over the year according to the venues and the format of the shows upscaling for these final arena dates. Louis and All Time Low’s LD Jeff Maker decided that the BMFLs would be perfect for the job, and were definitely versatile enough to help facilitate two completely different looking shows which shared the same overhead fixtures. Video was central to both shows so any fixtures had to hold their own against a large upstage LED screen.

The 18 x BMFLs were used on the opening set programme over the stage, perfectly illuminating the band. Jeff also used them on every show and hard hitting towards the darker, edgier sounds of the band. Louis and Jeff were able to use all of the BMFL’s features, from the 30° to 8° beam and 18° to 14° zoom.

The LEDWash 600s are very new on the market and were used over the tour to give variety and visual effect.

It was Louis’ first time using BMFLs, and he was immediately struck by their brightness. Acclaimed UK rockers You Me At Six celebrated the conclusion of their 2014 “Cavalier Youth” album campaign with a UK arena double-headliner with US pop punk band All Time Low, bringing all the amazing fanbase of genres and millions of enthusiastic young fans together into both of the shows.

Lively US pop punk band All Time Low completed a co-headlining UK arena tour with UK rockers You Me At Six, kicking off their new “Future Hearts” album campaign.

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Share...
& share alike!
LEDDING international Lighting Designer Tom Kenny has enjoyed his own illustrious working relationship with The Who… dating back to 1989!

Tom frequently uses different Robe products on his various projects, and for the recent Who tour - a celebration of 50 years at the sharp end of rock 'n' roll - he chose LEDWash 1200s to be on the rig.

A major challenge lighting The Who in recent years is that no smoke or haze can be used, immediately ruling out certain types of lights.

A large video with upstage LED screen, meant any lights had to be potent enough to punch through the ambient lighting levels, and LED pixel panels were also in the design, amplifying the need for a very strong LED wash light.

The LEDWash 1200 was an ideal choice. The fixture’s individual ring control gave the additional scope to reproduce the look of the iconic Who ‘target’ graphics.

Added to which, “I can spec LEDWashes worldwide and get them almost anywhere, and they are extremely robust in all ways,” commented Tom, who really likes the color, speed, the quality of light output and the effects.

He also needed something very lightweight.

The LEDWashes were positioned all over the trusses and were the primary lights of the show.

The Who are amongst the world’s ‘greatest’ and most influential rock bands, with a reputation for good music, uncompromisingly edgy lyrics, fast-and-furious live performances and shouting out for the mod generation. Add the countless innovative studio albums, 100 million plus records sold and a career spanning over 50 years… ‘legendary’ is no exaggeration!

AHEAD of the shows Will received a list of bullet points from the band about what they did and didn’t want to see in the show!

Coincidentally these happened to be almost identical to the ideas he already had for the design.

The basic premise was to have a dramatic beamy style of lighting that was fundamentally dark and moody, yet punchy and hugely powerful at the same time.

The design featured four upstage 45 degree angled truss towers as part of the floor package, complete with six Robe LEDBeam 100s on each, with the centre two ‘framing’ the drummer with big beams. The LEDBeam 100 arrays also made striking ACL style looks across the whole stage.

In the roof he positioned 8 Pointes and 12 LEDWash 600s. The overhead trusses were split in the middle and twisted horizontally by about 20 degrees to make an arrow shape towards the back.

Will had initially wanted more Pointes, but as it turned out, eight filled the stage space absolutely perfectly!

“I got a huge amount of massive looks out of these fixtures,” he enthused, especially liking the 6 and 8-way prism effects. Pointes are frequently on his specs now, ever since he first used them on a tour in the US.

Photo Credit: © Lewis Lee

Eightpointestar

UNITED KINGDOM

The UK alt rock band Fightstar - critically acclaimed for their distinctive sound and experimental blending of numerous metal genres with orchestral and others - celebrated their 10th anniversary playing five shows dotted around the country culminating in a gig at Brixton’s Portland Arms with a Robe moving light rig designed by Will Dart.

Eightpointestar

USA

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UNITED KINGDOM

The band's Lighting Designer Ben Inskip chose 70 ROBE moving lights as the backbone of the show - because he knows the products and knew they would deliver the results he wanted. He needed multi-purpose lights that could perform several tasks and that all balanced well together as an integrated package.

The ROBE lights were a mix of LEDBeam 100s, Pointes, MMX Spots and LEDWash 600s.

The LEDBeam 100s were distributed across a network of trussing in 13 clusters of three. Thirty (10 clusters) were flown on chevron shaped trusses, helping to accentuate their eye-catching architecture. The remaining nine LEDBeam 100s were ensconced in and around the backline to help extend the beamy ‘fan’ lighting looks across the entire space. These were a must-have for Ben due to their “Agility, brightness and small size”.

He remarks that the LEDBeam 100 is fantastic for trailer tours and the smallest gigs on one hand… and yet holds its own brilliantly on arena shows like this. There are not many fixtures around that can achieve this!

Ben has been using ROBE products in his work for some years and thinks the brand is extremely strong right now. “All the new products are well thought out and very good quality. They do what they are built to do without any tacky or gimmicky elements”.

Multi-Award winning - and Sheffield UK’s finest - metalcore rockers Bring Me The Horizon played a huge one off show at London’s Wembley Arena closing a phenomenally successful 18 month global ‘Sempiternal’ album cycle... and their 10th anniversary.

The massive rig included eight ROBE BMFL Spots and 96 ROBIN® CycFX 8™ moving lights supplied by leading US rental company Upstaging, together with the rest of the lighting and rigging equipment package.

Roy’s creative starting point was to produce something totally different. With the distinctive ‘V’ of the album artwork as base inspiration, the trussing and set architecture all evolved around the concept of conventional and inverted Vs. This made a strong statement in its own right, and that could be changed by being lit and textured with video sources, providing a change and constantly changing environment for the performance.

It is the first tour for which they have specified ROBE’s new ROBIN® BMFL Spot against ROBE’s Spots and CycFX, as Upstaging purchased the eight fixtures from Robe Lighting Inc.

They were positioned on the downstage truss and primarily used for key-lighting the band and as a flood source.

Brian first saw ROBE’s BMFL just prior to the product’s launch and was “very impressed” with the brightness and versatility. He likes to have the choice of different light sources available on all his designs and made sure that these were present in the design process as they had to be ready in the position.

It would never surprise any touring lighting engineer to know that 3 out of 5 don’t fully believe in a product, but we all agreed that the BMFL was a solid investment.”

ROBE USA rock band Maroon 5 began the world tour in support of their chart-topping fifth studio album ‘V’, with lighting, visuals and stage design by Leroy Bennett.

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ROBIN® CycFX 8™
ROBIN® BMFL Spot™
Distributor: Robe UK

Distributor:
Robe Lighting Inc.

96 x ROBIN® CycFX 8™
8 x ROBIN® BMFL Spot™

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exploring new horizons...
Twenty-two Robe ROBIN Pointes enhance the set for country music star Chris Young’s U.S. tour in support of award-winning country singer/songwriter Dierks Bentley.

BANDIT Lites supplied lighting equipment to Production Designer Chris Lisle, and the Pointes were specified as they could cut through and stand out from the video-orientated set.

Lisle has used Robe’s ROBIN LED fixtures on random shows and one-offs before, but this is the first time he has specified them for a tour.

“I had been hearing great things about the Pointes,” commented Lisle, “so I thought it was a good time to give them a shot at this year’s show. The gobo and zoom effects made them an obvious choice.”

The Pointes were grouped in fours on each of four automated pods, with groups of three fixtures at each of the downstage corners of the stage.

This design was specifically created for an opening act scenario, so they carried no trussing. “Dierks’ design allows us to use several of their overhead fixtures when we are supporting, and then for Chris’s own headline shows, we use locally provided truss and production,” explained Lisle.

The Pointes created multiple beam looks. “The Pointe does a great job of punching through,” he concluded. “The gobo and zoom effects allow a multitude of combinations, and we can create really impressive looks with them.”

The ColorSpot 700E ATs were rigged on two overhead trusses - six on each - used to produce an appropriate ambiance for this very theatrical show as well as to create very specific colours and texturing using the CMY mixing, gobo effects and frost.

ShowDesign has been working with Fabio Jr. for the last 10 years, so the company’s designers know what the singer likes - usually has a more intimate show with a traditional look. For this new tour, the artist asked Leonardo and Rogério to keep the stage simple and classical. He wanted a retro look with an elegant design.

The ColorSpot 700E ATs were used for several special moments in the show, particularly in the song “Dias Melhores,” where Leonardo created a unique effect using zoom, iris and frost.

Leonardo says that for all his projects - whether a DVD shoot, a theatre play or a music tour - he chooses to use Robe fixtures, “Because I know that every time I ask a fixture to give that bit more, Robe will deliver every time.”

The 12 x Robe ColorSpot 700E ATs will be used on all shows for Fabio Jr.’s “O que importa é a gente ser feliz” tour which started at the Citibank Hall in Sao Paulo.
Lighting Designer Daniel K Boland specified 64 x ProLights Pointes for the recent co-headlining Matt Nathanson and Gavin Degraw U.S. and Canada Summer tour, which played six sold-out dates in three key cities across the U.S. - at the Rose Bowl, Pasadena, MetLife Stadium in New Jersey, and Comerica Park in Detroit.

When Boise, Idaho-based Lighting Designer Brock Hogan was asked to design lighting for the recent co-headlining Matt Nathanson and Goran Degraw U.S. and Canada Summer tour, he specified LEDWash 600s as the main stage washes.

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THE band’s latest studio album “Concrete Love” was released a few days prior to playing the two high profile gigs to great acclaim and enrapt audiences. Hill wanted to ramp up the excitement and make the Reading and Leeds appearances as visually fabulous as possible, so designed a high impact specials lighting package supplied by UK rental company Siyan. He specified 8 x Robe MMX Spots and 16 x ROBIN Pointes - all positioned on the floor - plus another 10 x MMX spots in the air as a headline request to be included in the ‘house rig’. He chose Pointes because he needed a fixture that could be both a profile and a beam effect - there was no space onstage for two sets of lights!

Ten Pointes were in the rear-midstage position, mounted on top of towers rigged with a total of 10 x horizontal 6-lamp bars, each containing CP62 PARs fitted with thick diffusion filters transforming them into large soft-light sources. Another 6 x Pointes were used at the downstage sides in similar fashion.

He says of the Pointes, “The beams were really consistent, super-crisp and sharp right along the optical path and reaching to the back of the tent. They were fantastic for big, aerial beam and gobo effects”. He particularly liked the linear prism effects and thought it was great as a beam/profile hybrid and “Very good all round.”

Of the MMX Spots he said, “They are great - compact with excellent colours - and very punchy!”

UK indie rockers The Courteeners UK headlined the NME/Radio One stages for the 2014 Reading and Leeds Festivals, with a rig of Robe moving lights specified by lighting designer, Dan Hill. 12 x ROBIN® Pointe®

Distributor: Robe Lighting Inc.

USA

Photo Credit: © Heather Busch

BASED in Brooklyn, New York, it was Lechterman’s second summer tour with O.A.R. who were promoting their new album, “The Rockville LP”. He discussed various concepts for lighting the show with the band beforehand, and all decided that the performance should be reinforced with a clean, modern lighting aesthetic, resulting in the creative starting point for his lighting design. From there, he decided on a back ‘wall of light’ rigged to ladder trusses which also introduced a structural element and shaped the stage.

The twelve Pointes were positioned on these upstage ladders and alternated with wash effects lights, strobes and 4-lite blinders. They were used for everything from spectacular aerial effects, to soft, subtle gobo work and from wash lights to laser simulations highlighting the band during solos.

“They are without doubt the most multi-functional and multi-used light in the rig,” he confirmed, adding “which is really impressive considering their neat size!”

It was the first tour on which Lechterman specified Pointes, after seeing them at LDI 2013 where several functions caught his eye. “As well as the potential dynamics, it has all the features of a larger ‘workhorse’ moving light - and that versatility sold me,” he commented. The prism options are among his favourite looks and the Pointes also blended beautifully with the profiles on his rig.

Lighting designer Jeremy Lechterman chose Robe’s Pointe multifunctional luminaire as a core element of his lighting design for rock band O.A.R.’s summer U.S. amphitheater tour. Lighting equipment was supplied by Omaha, Nebraska based Theatrical Media Services (TMS).
THE ground-breaking AO Intense show by the “State of Trance” originator and presenter has reached out and touched hundreds of thousands of fans on every continent over 12 months, rocketing the world of dance music into a new orbit of production values and drama.

174 Robe moving lights were central to the lighting specification for a design created by Marc Heinz, asked on-board by the Intense show concept’s Creative Director Jos Thie - to bring a touch of theatre to the lighting.

Marc worked closely with The Art of Light, designers and specialists in EDM lighting, and involved since Armin’s very first live show. The results were a truly immersive visual and sonic experience as Armin unfolded his incendiary five hour set.

The epic ‘widescreen’ set was designed by Sander Reneman from 250K, with a large LED surface upstage of the DJ riser, itself clad with more LED along the front. This brought an impressive cinematic feel to the environment, enhanced with visuals from Eyesupply.

The 120 x Robo LEDBeam 100s and 54 x Pointes were among the main ‘sculptural’ fixtures of the show.

The small, powerful LEDBeam 100s were arranged in two large 10 x 6 matrixes on the left and right wings of the stage, helping fire the energy of the performance offstage and into the crowds.

The Pointes were rigged to frame the main upstage LED screen, providing a bright and versatile light-border for the higher parts of the set.

International superstar, Dutch DJ and music producer Armin van Buuren concluded his year-long “Armin Only Intense” world tour at Amsterdam’s Ziggo Dome.

NETHERLANDS

Armin... intensified!

UNITED KINGDOM

Black Veil Brides brought their loud and highly visual neo-glam metal and tunestentious rock to the UK on the first leg of their “The Black Mass” world tour 2014-15 including a stunning special rig of 14 Robe Pointes, which in the UK, was supplied by rental company Siyan.

THE tour’s lighting was designed by California-based lighting designer Chris Reade, and looked after on the road by Jimmy Duke, the band’s new lighting director.

Reade’s creative starting point was to make the band look larger than life onstage - to which the intense and dramatic makeup and distinctive black outfits that utilize a number of styles and textures – naturally enhance.

He chose to make 14 Robe Pointes the principal fixtures of the rig. The idea was to make the performance space, which is in a number of possible layers and only partly the size of a football pitch larger than life, without any special effects. He chose to make the light the feel the light is “immersive” and hence Pointes have been showing up on spec and rig design all over the world.

He particularly likes the “Fantastic brightness” of the fixture, the zoom, the frost, and the rotating gobo and prism capabilities - all of which are helping make the Pointe one of the most popular choices of multi-functional beam light worldwide right now!
USA

JEREMY - known for his fresh, lateral approach to lighting, started using Robe products in his design work earlier in 2014 on O.A.R.’s US summer tour. For the first UK leg of Alt-J’s “This Is All Great” tour, he specified 39 x Robe CycFX 8 moving LED battens… and for the first US leg, the design also utilized 23 x Robe Pointes.

Lighting was used to enhance the mystique surrounding the band when onstage, combining a musical and architectural approach. There was minimal front lighting with multiple sources coming from the back, sides and floor, reinforcing their unique ‘sculptural’ world.

Seventeen CycFX units on the ground were arranged in two semi-circular arcs, with six on booms for sidelight, and eight tucked into the upstage video wall. The floor-based CycFX 8s created dramatic curtains of light, sometimes completely obscuring the band and creating edgy, contrasting silhouettes.

“I really appreciate a fixture that can achieve both these effects,” he explained. “Powerful silhouettes on one hand, and also throw 14 or 16 ft curtains of light right across the stage. You can produce a stream of different and interesting looks with wipes and sweeps of colour one moment… and then make the band completely disappear the next.”

He has also created organic and almost liquid effects like flames and rippling.

Lighting equipment and LED screen for the UK tour was supplied by Blackburn-based HSL and in the US by Felix Lighting from LA.

THE Pointes were lined up along the back of the stage alternated on two levels - five on the bottom and six on cases forming the upper row - and created all the drama and atmospheric compliment needed for the band’s riveting 80 minute set.

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Their completely unique sound fused elements of triphop, d’n’b and jazz into compelling harmonic compositions with haunting vocals.

Inspiration for the style of lighting came from the stark monochromicity and ‘reality’ of black & white cinema, and much of the set was lit in white. “Using Pointes, there are so many variations in how you can treat the light that the same look or effect is never repeated twice,”…even using one colour!

When saturated colour was introduced, it had maximum impact. “This show is really all about lighting the ‘negative’ spaces on the stage,” he said.

Mark first used Pointes earlier in 2014 on Jamiroquai, so he was aware of the possibilities, and when Lamb came up, he needed something small, light and bright! “An incredible amount of light comes out of such a compact fixture!” he declares.

He also needed a light with good optics and a cool range of effects like gobos and prisms which are an important part of “the ‘black-space’ idea that frames the stage”.

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Gunther Hecker created another innovative stage, set, lighting and video design for maverick German hip-hop band Die Fantastischen Vier’s “Record” tour.

On the lighting rig were 50 x Robe BMFL Spots supported by up to another 180 Robe moving lights - a mix of Pointes, LEDWash 800s, 68 ColorWash 2500E ATs and ColorSpot 2500E ATs. Gunther worked closely with Lighting Director and FOH Systems Engineer Marc Lorenz as the ‘Fanta 4’ celebrated 25 years at the top of a remarkable career. The 50 x BMFLs were dotted around the over-stage trusses, together with the 68 x ColorWash 2500E ATs. The 40 x Pointes framed a central flying video cube during strategic moments. Their high-clarity beams were also used as very effective bounce-sources firing off mirrored walls (which appeared in the second half of the set) creating cool and quirky aberrations with the light, very much in Gunther’s imaginative oeuvre.

The 12 x ColorSpot 2500E ATs were used above the B-stage, while the 60 x LEDWash 800s were rigged for a DVD shoot at the hometown gig in Stuttgart, rigged on audience trusses. Gunther decided to use the BMFLs after seeing the first prototype units in action.

“I needed something bright and with a very fast shutter/dimmer to help create BIG pictures,” he explained. With a stage 30 metres wide by 14 deep with an 18 metre trim in the big venues… powerful lights were a must.

Marc Lorenz adds that the large, fast zoom and lightning-quick movement makes the BMFL unique, together with the “Amazing” brightness - ideal for arena sized shows.

Lighting equipment was supplied by Satis&Fy.

Gunther Hecker created another innovative stage, set, lighting and video design for maverick German hip-hop band Die Fantastischen Vier’s “Record” tour.
Maurice, music producer and DJ Bonobo finished his marathon ‘North Borders’ world tour with a sublime and superlative mix of classical and electro beats — complete with a 18 piece orchestra — at London’s Alexandra Palace, graced with an equally fabulous lightshow designed by Will Thomas.

*Photo Credit: © Amber Stokosa*

FOR the first time, capital-based Robe’s CycFX 8 moving LED battens, together with 10 x Pointes, were used to create a “Cy-Fi mystery” for the first time on the US leg of their ‘North Borders’ tour. The rig had to be scalable to deal with the variety of venues — from clubs to 1000 – 3000 capacity theatres — and to guarantee they always had their proper lightshow.

Smith wanted an architecture and shape to the stage as well as developing a concept that worked as a comprehensive floor package in conjunction with any overheads supplied from the venue’s house rig. His idea, based on a 13 foot high ground-supported arch truss, was to define the whole performance area, which the band, who are known for their highly visual and imaginative music videos, loved.

Simple yet striking, as soon as the concept took off, Smith thought about using CycFX 8s! He believed they would be perfect to highlight the structure and for multiple effects, so specified 15 for the tour. They were rigged on the arch, which they also found beautiful.

Working with Lighting Director Ben Lewis, looking after the show on the road, the CycFX 8s were pixel mapped via the grandMA2 console’s bitmap functionality, allowing video sources to be played through them in addition to being used as conventional light sources.

No “Cy”-Fi mystery here!

**Photo Credit: © David Morrell**

UK based over 100 Robe moving lights — all supplied by Southampton UK based GLS — utilized in a Tall Wave of Mystery tour with a highly flexible lighting design created by Chris Smith.

FOR the first time, Southend-based Robe’s 600E Spots, LEDWash 300s and LEDWash 600s were used to create a “Cy-Fi mystery” for the first time in UK. Smith and Lighting Director Tom McAlpine, who designed the “Cy-Fi mystery” concept, wanted to make it feel more like an intimate and atmospheric club.

*Photo Credit: © David Morrell*

**Photo Credit: © David Morrell**

Rock in rhythm

A chart-topping LA based indie pop duo, Capital Cities, completed the North American leg of their “In a Tidal Wave of Mystery” tour with a highly flexible lighting design created by Chris Smith.

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*Photo Credit: © David Morrell*
THE CycFX 8 units travelled in Tyler Truss sections and were used for scenarios where space was too tight onstage for any ground-rows to up-light the backdrop… as well as to provide a unique reveal ensuring Cooper’s show had its own distinctive look and feel.

Alice Cooper - known for his bloodthirsty rock shows and elaborate make up… is highly theatrical as well as a diehard rocker!

Seth had always liked DHA ‘s original ‘digital light curtain’, so when Robe launched the Cyc FX - one of a raft of Robe innovations to hit the market in 2013 - he was “thrilled” to find a modern digital version of that classic effect… that was also robust and built to tour!

“In addition to that,” he states, “It’s a terrific wash fixture that lights a drop really evenly, and the color-system is excellent, with a broad range of pastels right through to deep saturates”.

The CycFX 8s were supplied by Bandit Lites.

USA based Lighting Designer Seth Jackson used 14 x CycFX 8s on the upstage truss for Alice Cooper’s ‘Raise The Dead’ tour, which also included a number of dates as special guests on Mötley Crüe’s ‘All Bad Things Must Come To An End’ farewell tour.

USA
14 x ROBIN® CycFX 8™
Distributor: Robe Lighting Inc.

ROWAN joined the Feed Me team as an operator back in 2012 and was delighted to be asked to submit a design for ‘With Teeth Version 3 upgrade’, for which he specified Robe Pointes and CycFX 8s.

“The completely bespoke set was inspired by Chris Cunningham’s ‘All is Full of Love’ for Bjork, so we needed fixtures that could be fed with video animation… and could also move,” explains Rowan.

The show’s overall visual design was originated by the artist and crafted for the stage by Netherlands based Creative Director Auke Kruithof of animation/VFX company Studio Rewind in collaboration with art collective Sober Industries.

The centrepiece of 25 custom video panels were the ‘teeth’ of the devilish, onerous grin of the Feed Me character, brought to life by tailor-made animations individually mapped to the teeth and eyes.

Rowan sought a small, dynamic fixture, and Robe’s Pointe fitted the brief perfectly.

There were limited rigging places for lights on the set, but as Pointes could effectively be “four lights in one… they were an obvious choice!” he stated.

Twelve Pointes were specified - six positioned on the back truss, and six ensconced in the set.

“They gave a massive output for just twelve fixtures with such a compact body and light weight,” he enthused.

London based LD Benoît Norris of Dbethade Lights has been working with Feed Me, one of the intriguing aliases of highly talented DJ Jonathan Gooch - the artist whose individual sound flips between dubstep, electro-house and a bit of d’n’b have earned both critical acclaim and a serious fanbase.

“Your gear must be a competitor for just another fixture with such a compact body and light weight,” he enthused.

14 x ROBIN® CycFX 8™
12 x ROBIN® Pointe®
Distributor: Robe Lighting Inc.
Ground support was out of the question as it would have ruined the aesthetics of the church, so to add to the visual quirkiness of the surroundings, Tom specified six custom 10K fresnels fitted with Robe LEDWash 600s, complete with a transparent LED panel across the front, supplied by rental company Siyan.

These were rigged on stands upstage and complimented with seven Patten 2013s on 6 and 8 ft high tank-trap stands. Each Patten 2013 had a LEDBeam 100 rigged immediately below it so these tiny movers could be focused directly up into the Patten 2013. The LED source was reflected back onto the stage via its dish surround, a touch of invention that evoked a completely different dimension.

Another twelve LEDWash 600s were dotted around the floor and rigged out in the room and on the balcony, utilized for general washes from jaunty angles across the choir and orchestra.

Ten MMX Spots were split into two groups, and a single Robe BMFL was positioned upstage centre and used for one powerful back lighting cue in "Strange Weather".

The raw, stripped back lighting aesthetic beautifully matched the intensity and intimacy of Calvi’s visceral performance.

Lighting designer Tom Campbell loves challenges!

So… when tasked to imagineer the ambience in a special setting for award winning singer, writer and guitarist Anna Calvi’s performance with the Heritage Orchestra at St John’s Church, Hackney, east London, he combined imagination with a Robe moving light rig and some novel ideas… to编织 an artistically layered piece of lighting sculpture.

In Australia, James took advantage of Robe’s latest BMFL Spot moving lights for the first time as part of the rig supplied by MPH Australia, a leading lighting rental specialist.

The rig contained BMFL Spots and LEDWash 600s. The BMFLs were used extensively throughout the performance for key and back lighting, with some positioned on the floor for eye-catching ‘aerial sculpture’ moments.

It was the first time that James had used BMFLs on one of his own shows. After an initial demo, he was keen to incorporate BMFL Spots into the show… and was delighted with the results! He loves the crispiness and clarity of the optics and zoom range… amongst many other features, and his expectations were definitely “Exceeded” once he had a few gigs under his belt.

The Passenger show included subtle projections onto five upstage gauze columns, and James found himself having to inhibit the BMFLs down to make sure that the projection wasn’t washed out by their extreme brightness… even when using the darkest and most saturated colours in the lowest lamp power mode!
UK-based Lighting Designer Sam MacLaren was happy to be using Robe moving lights on his two major shows in Brazil, both in March and April. Robe fixtures were supplied for the shows — Anhembi in Sao Paulo, an open air space famously utilized for their Carnival, and Rio’s HSBC Arena — by leading Brazilian lighting rental company LPL, project managed for them by Erich Bertti.

Robe has been one of the 'preferred manufacturers' on the Arctic Monkeys' rider throughout this tour which was originally designed by the very innovative Paul Normandale and has been lighting directed on the road by Sam.

Sam has also worked with LPL before — first on a Placebo tour and most recently at the start of 2014 with David Guetta.

"Knowing the high quality of the Robe products generally I was really pleased to be using them again in Brazil," commented Sam, adding that he was also delighted to be working with LPL.

The Robe elements included Pointes, LEDWash 600s, ColorSpot 2500E ATs and ColorWash 2500E ATs. LPL have around 300 Robe fixtures in total in their rental stock. There were also strobes and a fair amount of conventional on the AM rig.

The 18 x Pointes were distributed between the upstage trusses, and used for multiple tasks including lots of very fast on/off shutter chases and other similarly in-the-face effects. It would be fair to say he gave them ‘a proper hammering’!!

Pointes were also used as the primary beam fixtures on several U.S. dates. Sam likes them for the power and punch, multi-option flexibility and accuracy.

American Jam band moe. ended 2014 in style with a sold out concert at The Palace Theater in Albany, NY, where their LD Preston Hoffman once again made Robe Pointe moving lights the centerpiece of his rig.

This lighting for this special one-off, which also celebrated the turn of 2015, was designed in a partnership with their recent touring system which featured 12 x Pointes hung on a custom structure and used to create most of the signature looks. For the New Year’s Eve show, the Pointe count was upped to 24…plus a few wash lights and strobes. The additional 12 Pointes were flown on the venue’s house bars and helped fill in the spaces with additional lighting.

Preston loves the almost endless variations on the beam offered by the Pointes. "There’s so much scope that I can keep a whole show fresh throughout just by using Pointes as the hard-edged fixture," he declared.

He likes the fact that you can be really in-the-face with them one minute, and then switch to the most delicate and gentle effects the next — all in a nanosecond! "I’ve been using them for over a year now and they really don’t disappoint.

Lighting kit for moe.'s NYE show was supplied by KM Productions from Long Island.
Japanese singer, Mariko Takahashi, completed her latest “Adultica 2014” tour at the end of last year complete with a lighting design by Mr Mitsumasa Hayashi, which featured 37 Robe Pointes.

The floor lighting package throughout the tour had in fact featured Robe moving lights, and more were added for the finale show, making up a rig of Pointes, LEDWash 300s, LEDBeam 100s, LEDWash 600s and ROBIN 600E Spots, all supplied by Southampton based rental company, GLS.

The stage design was based on a ‘futuristic’ 1970’s TV show concept, which was partly inspired by the work of Ed’s two favourite light artists, James Turrell and Dan Flavin, and their experimentation with block colours and the bold vibrancy of neon.

The result was a stage wide panoramic interchangeable surface including keyboard trays, main floor set pieces and backdrops all designed to enhance the complete sense of perspective of the environment.

The design - like any piece of live art - evolved and morphed over the year according to which section of the tour was happening and the format e.g. festivals, headliners, venue sizes, etc.

For Ali Pally, Ed extended the lighting out over the crowd as far as possible via two 40ft trusses hung above the auditorium, the idea being that this would pull the audience into the gig and the onstage action… effectively making the vast space cosy and intimate just like a club.

Mariko Takahashi is well known for her ballads and her illustrious career which started back over 30 years. This tour visited over 40 locations across Japan, and she played to over 100,000 fans.
UNITED KINGDOM

Tim retained all the classic looks and styling that had helped make WOTW such a visual tour-de-force, adding new elements to help ramp up the drama for this landmark finale.

Six BMFL Spots replaced other large fixtures on the previous tour, chosen for their brightness and multi-functionality. They were used for a series of signature looks and for blasting out into the audience and drawing them into the epic battle between earth and Martians.

"I needed lights with numerous possibilities," stated Tim. "Even with a myriad of other lighting full-on onstage… the BMFL Spots were so super bright that they cut through everything! Six units really were all he needed for the job in hand!"

They were also utilized in a big iris special effect accompanying the 'Ulla' sound - the deep, menacing vibrating horn-like drone of the Martians' call to war.

Tim also specified 16 x Robe Pointes, and several thousand timecoded lighting cues later reckoned he'd explored just about all the vast range of effects and combinations offered by these, which were used extensively in pretty much every scene!

The lighting design for the final arena tour of Jeff Wayne's Musical Version of The War of the Worlds - The New Generation was created by Tim Routledge, adding his own distinctive stamp to the stage adaptation of HG Wells' 1898 classic sci-fi masterpiece… with a little help from Robe's BMFL Spot fixtures.

Garth Brooks - whose staggering popularity continues to pack out arenas - released his first studio album in 13 years "Man Against Machine" to coincide with the tour.

Brooks himself was fully involved in creating the stage design, and wanted to keep the music - rather than the production - center stage.

The starting point for the lighting was a large center cluster of lights to 'draw the audience into the scene and create the mood. Brooks', shown as an oval, created an area always more intense than the stage, which was used as a source.

Three x LEDWash 1200s were rigged in a series of eye movements, in which they traveled between shows, and the three were used to light the tour's identity for the whole of the tour. They were also used in a big iris special effect accompanying the 'Ulla' sound - the deep, menacing vibrating horn-like drone of the Martians' call to war.

Butzler was still skeptical about the richness and quality of LED source and color output. However once he saw a demonstration this completely change and he "immediately fell in love" with the LEDWash 1200!
UPPING THE QUOTA!

Ewan took over the LD slot at the end of 2013 when Quo’s previous LD, almost as legendary as the band – Patrick Marks, decided to retire after 25 years in the ‘hot seat’!

When it came to creating a lighting design for this tour, Ewan wanted to retain a continuity with some of the classic Quo aesthetics that Pat had evolved over the years, combined with some new and fresh impetus of his own.

Ewan introduced the basic set architecture with six curved finger trusses and six floor standing truss towers which brought a distinctive structural Quo-esque look to the stage space.

The four BMFLs – supplied along with the rest of the lighting, trussing and rigging kit – by Leicestershire based Hawthorn were positioned on the floor along the back of the stage outside of the offstage truss towers. They were used for powerful and eye-catching gobo and prism effects shooting out, reaching right to the back of the room, and sometimes lowered down and skimming across the audience.

Ewan first saw the BMFLs in action during one of the special launch showcases organized by Robe UK at the LH2 rehearsal space in west London. “I thought they would be perfect for massive ‘signature’ eye-candy looks from the back... so I spec’d them!” he explains.

The band’s distinctive ‘boogie rock’ sound has earned them over 60 chart hits and a Brit Award for ‘Outstanding Contribution to Music’ in an incredible career spanning 45 years!
Hugely popular UK singer songwriter James Blunt recently played his first show on Mauritius at the 3600 capacity Centre Vidy Vasanthana (SVVC) just outside capital city Port Louis in a show promoted by Music Machine & Immedia, with lighting co-ordinated by his long term Lighting & Visuals Director, Glen Johnson, and delivered by the country’s leading rental and sales company, Impact Production.

EIGHT Robe BMFLs featured prominently on the rig together with MMX Spots, ColorWash 1200E ATs and LEDWash 600s, plus some beam lights, Molefeys and LED PARs, all making up a festival/B-rig variation of the touring show.

Glen really enjoys opportunities like these in Mauritius to use new and different lighting kit and seeing products other than those on the original spec in action, and was very interested to use the new Robe BMFL Spots for the first time - having heard so much about them!

They were positioned overhead on the front truss and on two flown frames flanking a centre stage LED screen. Says Glen, “They are really bright and a good workhorse light with an excellent, even field of colour - I like them a lot.”

The MMX Spots were on the back truss, the ColorWash 1200E ATs were in a vertical row of three each side of the stage hanging from the top edges of the front truss and the LEDWash 600s were also on the side frames alternating with the BMFLs, with two on the offstage edges of the floor.

He mentions that whenever he’s encountered Robe in his work to date he’s always found the fixtures to be “Very reliable and work well.”
Puerto Rican pop singer, composer and actor Chayanne toured with a lighting design by Belgian-based designers Alain Cortout and Ignace D’Haese, who have many top Latin stars in their portfolios, and have honed the skill of lighting this style and demanding genre in a fine art!

They designed the lighting, including 59 x Robe Pointe® moving lights, in an integrated package that would be easy to rig in multiple formats according to the available stage space. Fifty-five of the 59 Pointes were positioned over the stage, rigged on four triangular trusses which move into different positions throughout the show.

The Pointes are the only effects lights on the rig and they worked hard and look fabulous throughout!

They were supplied by the Miami branch of rental company Zenith, together with some LED blinders and the lighting console. The rest of the tour’s lighting requirements are being delivered locally referencing a rider compiled by Alain. Initially the challenge was ensuring that the triangles worked well as moving structural pieces and that the Pointes on them didn’t become too densely grouped together through the different moves, explained Alain. Placement of the lights was crucial, and all the movement and lighting cues had to be considered from every angle… to ensure that the Pointe beams retained their clarity and definition.

The 55 Pointes in the triangles were being used for what they do best - all the effects and bringing waves of colour, movement, drama and WOW factors to Chayanne’s animated performance.

"The extraordinary optics, zoom and prism functions enabled me to fill a large space with a minimal amount of fixtures," he explained.

LEDBeam 100s - fitted with 25 degree lenses - were used for artist key lighting.

Almeida’s current favourite Robe fixture is still the Pointe. One Pointe can go a long way with a lively imagination… and this is one of the many special features characterising his ongoing GrooveBoston designs.

He thinks the zoom is a major tool for the CycFX 8s, which at UTA enabled him to light from the very high Trim using the lenses narrowed down.

“I think Robe is right at the top of their game at the moment," he commented. "You can see and appreciate that a serious amount of time and thought is going into R & D... and this is definitely paying off.”

Photo Credit: © Olga Carillo

The GrooveBoston dance phenomenon made a memorable appearance at the College Park Center at the University of Texas Arlington (UTA) with lighting and production design created by Nathan Almeida of East Coast Lighting & Production Services (ELCPS) and GrooveBoston Production Director Ed Slapik.

GROOVIN’ BOSTON®

USA

LATIN AMERICA TOUR

The GrooveBoston dance phenomenon made a memorable appearance at the College Park Center at the University of Texas Arlington (UTA) with lighting and production design created by Nathan Almeida of East Coast Lighting & Production Services (ELCPS) and GrooveBoston Production Director Ed Slapik.

GrooveBoston was launched in 2013 at the University of Texas Arlington and has since performed in over 30 cities around the world. The show features a cast of over 30 performers who create high-energy dance routines using LED screens and special effects such as confetti cannons and fog machines.

The lighting design for the show was created by Nathan Almeida of East Coast Lighting & Production Services. The design includes a mix of traditional stage lights and LED fixtures from Robe Lighting, including the ROBIN® CycFX 8™, ROBIN® Pointe® and ROBIN® 100 LEDBeam™ fixtures.

For the GrooveBoston show at UTA, the lighting design included a large LED screen that served as a backdrop for the performance. The screen was used to create visual effects that complemented the dance routines performed by the GrooveBoston dancers.

The lighting design for the show also included a variety of traditional stage lights, such as moving heads and automated fixtures. These lights were used to create dynamic lighting effects that added to the overall impact of the performance.

The GrooveBoston show at UTA was a success, with sold-out crowds and positive reviews from both the performers and the audience. The show is a great example of how innovative lighting design can enhance a dance performance and create a truly unforgettable experience for the audience.

Photo Credit: © Olga Carillo

Nathan Almeida

East Coast Lighting & Production Services

Robe Lighting Inc.
When audience members were asked to imagine a moonlit night, they were greeted by a stunning visual display. A large circular truss provided lighting and drape positions over the stage, and above that a huge LED screen was flown, showing ambient content clips as well as IMAG relay of Tamura throughout the show. Multiple other trusses were installed in the roof of the venue, and the various Robe fixtures were dotted all over these, with some on the floor.

In addition to the BMFLs, Kenichi utilized MMX Spots, CycFX 8s, LEDBeam 100s, LEDWash 1200s, LEDWash 600s and Light4Ce 18 PARs. Like many using them for the first time, Kenichi was definitely "Impressed" with the power and brightness of the BMFLs.

A milestone in music history took place at Soldier Field in Chicago as legendary US 'jam' band The Grateful Dead celebrated their 50th anniversary with the three final 'Fare Thee Well' shows, produced over the 4th of July holiday weekend, playing to record crowds of 70,000 each night. Two gigs the previous weekend had each pulled capacity audiences of 65,000 at Levi’s Stadium in Santa Clara, California.

Stage ~ Stage ~

50 x ROBIN® BMFL Spot™
32 x ROBIN® Pointe®

Distributor:
Robe Lighting Inc.
WHEN Color was confirmed for the gig, Dallas-based lighting and show designer Eric Wade of FOHShow, who has worked with the artist for 15 years, was asked to develop a production design for this special collaboration… and specified 162 of Robe’s LEDBeam 100s and 50 x LEDWash 1200s as part of his lighting rig.

Eric Wade is also a long-term associate and friend of Blake Shelton’s production team, and with Shelton not currently touring, they were happy for him to co-ordinate all the relevant visual requirements for both multi-award winning stars for this epic performance. "My biggest challenge was to produce a creative show concept that would work fluidly to present both artists each their own individual shows and allow seamless transitions in between the two sets played by each,” said Wade.

The 125 foot wide stage was built in the middle of the field, and the set designed to allow both bands to remain onstage simultaneously.

The concert’s flow was further aided by custom-created VT content - commissioned and produced by Wade - shown on a massive upstage LED screen at the back which was flanked to the sides by two more large LED surfaces. The stadium’s impressive ‘house’ LED screen, measuring 160 feet wide by 72 feet high, hung up above and was also utilized for the show video content and IMAG.

With so much LED, it was important for the lighting to have impact, so Wade chose his fixtures carefully.

Robe’s little LEDBeam 100s proved ‘small is beautiful’ once again, and were arranged in eight 9 x 9 matrixes each side of the stage, breaching the gap between the onstage and offstage LED screens.

The LEDBeams were arranged on eighteen 10 x 10 foot truss frames, with nine of these positioned on each side. They were a huge visual element of the show. “They were used constantly, and I think they are amazing for such a tiny fixture,” declared Wade. “The colors are really vibrant, they are super-fast and the punch of the fixture is incredible… nothing else would have been small or bright enough to do the job!”

Twenty-four of the LEDWash 1200s were positioned on the stage’s side ladders and used for powerful cross lighting on the bands and the main stage area.

Photo Credit: © Lewis Lee

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Photo Credit: © Lewis Lee
All that glitters!

UK technical production company Sunluyt purchased BMFL Spots which were specified by Lighting Designer Richard G Jones for the 2015 Strictly Live arena tour produced by Phil McIntyre Entertainment.

Richard worked closely with Production Manager Andy Gibbs who originated the set design including multiple dancefloors, Austrian drapes, chandeliers and 14 prominently placed mirror balls - which no self-respecting Strictly production would be without!

A major task was getting light into such a large area. In past designs Robe’s ColorSpot 2500E ATs were the main ‘in-house’ profile fixture for all those general looks and the considerable gobo work and texturing treatment on the 25 x 45 metre dancefloor area.

This year they replaced 54 x ColorSpot 2500E ATs… with 24 of the 40 total BMFL Spots!

The results were stunningly bright, powerful and sharp gobo projections. Due to the incredible BMFL zoom they didn’t have to keep crossing units over to get the floor surface coverage.

Sixteen of the remaining BMFLs were dotted along the audience trusses, and adding the BMFLs to the rig also enabled another 18 other (competitor brand) profiles to be cut from the rig.

So in total, 72 moving lights were replaced with the 40 BMFLs offering superior brightness and versatility!

The decision to go with BMFL on the creative front was mainly due to the intensity and the zoom. On the practical side, it enabled a reduction in the amount of kit needed and consequently the weight loadings etc., which always keeps production happy.

Richard is extremely impressed with the BMFLs and the results. “Having them on-board definitely allowed us to be seriously more flexible,” he stated.

UK 2014 HEATRADIO MUSIC FESTIVAL

USA 2014 TRLIBALTECH FESTIVAL Brazil

Argentina GRAPE HARVEST FESTIVAL 2015

UK GLASTONBURY FESTIVAL 2015

South Africa ROCKING THE DASSIES

USA ULTRA MUSIC FESTIVAL

ROBE
Distributor: Robe UK
A GLITZERING line up of stars included Coldplay, Taylor Swift, Usher, Nicki Minaj, One Direction, Ed Sheeran, Calvin Harris, Bastille and many more including some their amazing collaborations. The high profile spectacle was hosted by Ryan Seacrest and broadcast live on over 150 iHeartMedia radio stations across the U.S.

Live internet video streaming ensured it reached a further estimated 2.5 billion additional viewers with edited highlights aired as a special two night exclusive on the US’s CW network a week later.

Tom created a production lighting design which included a set based on classic and contemporary spheres with multi-layered video surfaces at the back. He worked closely with Video Designer Jason Rudolph and Scenic Designer Tom McPhillips, Darren Pfeiffer for iHeartMedia and Dan Parise for DPS Productions.

They wanted an epic ‘live arena TV’ look to the show, explained Kenny, an aesthetic that he has honed to a fine art in addition to his signature vibrancy.

Apart from making things look fabulous, the producers wanted him onboard because of his high profile rock ‘n’ roll background and reputation for thinking on his feet, satisfying the demands of multiple artists simultaneously, improvising when needed... and retaining his famous Irish humour!

“It was a hugely exciting project on which to work,” he enthused. “Very fast moving and energy-pumping, and the lighting had to take on that same look and vibe, and that’s why I chose a primarily Robe rig!”

“I knew 300 Pointes would give all the dynamics and flexibility I needed to get through the very intense programming schedule - 12 bands a day performing five songs each. Each one had to look different and have their own individual show.”

The Pointes were dotted all over the network of trussing and set pieces and created the main backbone of looks.

“The Pointes were absolutely stunning, and offered so much variety that no scene looked the same, yet I still had plenty of headroom and room to continue developing the looks for the end of the two full on days!”

In addition to the Pointes, over 100 LEDWash 1200s graced the rig, used for general stage and set washing duties in an array of fabulous colours, 66 x LEDBeam 100s were utilized for specials together with 24 of Robe’s BMFL Spots.

Kenny was the very first LD to use BMFL Spots in the US on the 2014 Teen Choice Awards in Los Angeles, and on this project he had more time to optimise their features and prominence in this show.

Sixteen BMFLs high up on the overhead trusses were invaluable for creating massive looks reaching right out across the audience to the back of the venue. The other eight on the floor made powerful and dramatic low-level specials upstage of the bands. “They were so bright that I had to keep turning them down!” he exclaimed laughing. “The BMFLs are so incredibly versatile that it seemed like there were loads more fixtures on the rig.”

Great teamwork and synergy between Tom and the various technical/creative departments helped produce a beautiful show - full of life, colour and emotion!

Kenny’s programming team of four comprised Lead Programmer Michael Appel and Programmer Tiffany Keys who together ran the show onsite using grandMA2 full-size consoles. All the pre-visualisation and pre-programming was completed by Jason Baeri, Andrew Griffin and David Perkins.

The gaffers were Bryan Klunder and Mike Grimes, the artist’s video was coordinated by Chase Simonds and all lighting and video equipment was supplied by VER.

Tom Kenny specified over 500 Robe moving lights for the immensely popular 2014 iHeartRadio Music Festival, staged in the 15,000 capacity Ballroom of the MGM Grand in Las Vegas for two consecutive days.

ROBE FESTIVALS
As well as utilizing the best in Italian and international electronic and experimental music with over 280 acts, there was a strong emphasis on the visual aspects, which was handled by Walter Lutzu, the city’s Contemporary Arts Week and a number of other art installations, interventions and experiences for festival goers to enjoy.

At the Main Stage, Walter’s lighting design also had to incorporate the requests of visiting LDs who operated shows for their artists, plus some additional specific rider requirements for other artists including Apparat, Caribou, Chet Faker, Marcel Dettmann and SUBTRKT.

The four BMFL Spots were positioned at two different levels on the front truss.

For the bands lit by Walter himself, the BMFL Spots were in an ideal ‘exclusive’ position to be woven into the show and have maximum impact especially when turned around to shoot searingly bright beams down into the audience with a dazzling array of effects and looks.

Walter loved the dual graphic wheel, together with the sheer power and intensity of the fixture.

Custom Color!

*USA*
Robe moving lights were chosen to light the enormous stage and spectacular set for the central event for the 2015 Vendimia Grupe Harvest Festival at the Frank Romero Day Greek Theatre in Mendoza, the heart and soul of Argentina’s wine producing region.

The Main and VuuV stages at the 2014 TribalTech “Reborn” Festival in Brazil buzzed with energy and over 200 Robe moving lights in two different but equally eye-catching lighting designs, by UK based LD Alex of Smash Productions.

The vibrant 20,000 capacity multicultural dance/trance extravaganza staged at the Fazenda Heimari showground in Parana, Brazil, offered 13 enigmatic live music stages delivering the very best of techno, house, electronica, trance and psytrance action over 20 hours of non-stop intense dance music and entertainment! Lighting equipment for the two main stages was supplied by Sao Paolo based Apple Produções, a leading rental company with lots of Robe. Junior was asked to light these two main stages by festival producers Carlos Hick de Almeida and Paulo “Edu” Hando and was delighted when he heard Robe kit would be available to use on both rigs.

The VuuV Stage was also heavily customised, offering an octagonal shaped ground supported arena based on a 24 metre diameter structure with a stretched fabric roof. The colourful, elaborate décor was hand-crafted by South African décor specialists, Artescape and rekindled the psytrance spirit of one of the oldest dance parties in Germany dating back to 1992!

Two arched trusses above the DJ booth housed most of the lights - Pointes, LEDWash 600s, MMX WashBeams and MMX Spots. Junior was careful not to over-use the Pointes, but when they did kick in, it was with great impact, looking especially cool when matching the petal shaped DJ booth.
Glastonbury Festival of Contemporary Performing Arts, the UK's highest profile and best known festival event once again proves a massive hit for Robe moving lights - over 600 of which were deployed on a multiplicity of stages site-wide, including in major creative areas like Arcadia's giant spider spectacular and legendary underground dance destination, Block 9.

LIGHTING equipment for both these areas was delivered by Colour Sound Experiment, who joined several different rental companies involved in supplying Robe products, including the South West Group, which lit the trendy Park Stage and BBC Introducing showcasing lots of rising talent, and DPL who took care of lighting at the West Holts stage.

Locally based Enlightened Lighting from Bath took care of lighting a number of other smaller stages at the festival including the evening and growing iconic stage in the Silver Hayes area, the multi-dimensional Mavericks venue and poetry and the spoken word during the day and essential cabaret through the night; the vibey Glasto Latino hub for all things Latin and the eclectic Summer House.

Robe’s massive attack!
The glittering line up of musical stars included Bruno e Marrone, Victor e Leo, Cristiano Araujo, Chitaozinho e Chororo and many others.

Lima met with the organisers as soon as LPL was confirmed for the project and discussed the various rider and technical requirements of each band, together with the need to have a large LED screen onstage at the back, with additional strips of ‘scenic’ LED in the stage wings.

Once the LED was finalised, he created the production lighting design. With so much LED onstage, he needed a lot of high brightness fixtures which is why he chose Robe.

The Robe fixtures were all used on the main stage and picked for their intensity, many creative features and ability to make a big impact in the space.

The count included 54 x Pointes and 48 x LEDWash 600s from Robe’s ROBIN series, together with 36 x ColorSpot 2500E ATs and another 36 x ColorWash 2500E ATs.

Sao Paulo based LPL, among Brazil’s largest and busiest technical solutions and rental companies, supplied over 170 Robe moving lights to the two main entertainment stages at the 2014 Festa do Peão de Barreiro (Festival of Cowboys) in Sao Paulo, Brazil’s biggest country music festival.

SOUTH AFRICA

KILOWATT created the design which was a collaboration between Project Manager Neil Zaayman and Kilowatt’s Matthew Meyer.

To complement the LED elements, they needed a selection of powerful high brightness lighting fixtures, and to choose 12 x Pointes (1 x LEDBeam™ 100, 6 x LEDWash™ 600, all from Robe), 18 x LEDWash™ 600s, 36 x LEDBeam™ 100s - all from Robe, LEDForce™ 18 LED PARs and 12 x Robe LEDFrame™ 14.14 Poly.

For their latest project in Kilowatt’s repertoire, it’s South Africa’s ‘Rocking The Daisies’, the roofed-up tour where they zIno the heart of the music, where they could unleash the energy and go down to the core of the audience - “Pointes were perfect. I can use them in any environment and for any event!”

The LEDWash 600s were also rigged on the main trusses and in the gaps in the LED wall for washing the stage area.

The Pointes were on the outer edge of the lighting. Charged up, they changed the focus of the stage, where they could light the stage or super down to the core of the audience. "Pointes are simply versatile - I can use them in any environment and for any event!"

Over 100 Robe moving lights were an integral part of the design for The Electronic Dome stage at the Rocking the Daisies event held at Cloof Wine Estate in Darling near Cape Town.

The LEDWash 600s were also in use on the main trusses and as washers in the gaps where they could wash the stage or super down to the core of the audience. "Pointes are simply versatile - I can use them in any environment and for any event!"

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Theatre ~

Paradigm’s owner and master stage Valencia has been in the stage business for over 12 years. The Live stage, located at the 7500 seat outdoor Klipsch Amphitheatre at Bayfront Park, is a major hotspot of the event, hosting up to eight live artists daily for three days. Jorge oversaw the technical realization of the Live Stage which included the specification of the 44 x Robe Pointes and 36 x MMX Spots. The 44 Pointes on the production rig were on 12 vertical truss upstage towers and dotted around the floor... and were the backbone of the rig. Without doubt the Pointes were the most popular fixture on the rig and the most often requested as artists specials,” declared Jorge, adding that all the artists’ LD’s “love them,” for their versatility and power.

MMX Spots were on the rig for their elegance and style, and as the primary profile fixture for texturing and effects across the stage. “MMX is a nice, refined light and works extremely well in conjunction with the Pointe,” he commented.

Even with eight performers per day, the rig still offered loads of headroom for everyone to have a completely different lightshow.

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Having a base rig that was appropriate for all artists was fundamental to the design, which could easily work with the same specials and those package coming in “inflatable.”

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IT is only the third occasion in over 25 years that a producing house has been granted the right to produce a new version of the classic show, adding elements of their own interpretation. It’s also the first time that the worldwide hit has been produced in the Baltic states and former Eastern Europe - all an immense honour for Vanemuine.

The production was directed by Georg Malvius with a lighting design by Pallé Palme utilizing over 100 Robe moving lights. The two enjoy a great working relationship and creative chemistry, and both have a long history at Vanemuine, one of the most prolific and acclaimed producing houses in Estonia.

They were joined on the Phantom creative production team by Musical Director Martin Sildos, Scenic Designer Iir Hermeliin and Costume Designer Ellen Cairnes.

Palme took full advantage of the extensive Robe moving light rig installed at the 900-seater Big House at Vanemuine as part of a technical upgrade to all Estonia’s state theatres in 2012/13. Phantom’s lighting plot included LEDWash 1200s, LEDWash 600s and MMX Spots, and ROBIN® 600E Spots, together with four DigitalSpot 7000 DTs for projecting mapped video onto various scenic pieces.

The show was accompanied by the full Vanemuine Symphony Orchestra playing the score live, helping to create the beautifully fluid collage of colour, drama and emotion.

In bringing the Phantom story to life, George wanted it to be “more interesting” than a basic love story. Setting it in 1945 he introduced a subtle, intelligent anti-war message implying that the Phantom’s disfigurement and ostracism originated during battlefield conflict. His past experiences and loss drive him to be hyper-protective towards the heroine Christine.

‘It was important to show the ugliness as well as the beauty of the world,’ he commented.

Palme’s starting point for lighting included developing a strong dichotomy between the ‘real’ world and the Phantom’s world. Making the Phantom’s lights and stage looks have a mystical quality was “crucial”.

The LEDWash 1200s and 600s were used as front and back lights and for selected scenic illumination.

The 600E Spots were specials for the various principal actors, with two dedicated to the Phantom’s boat ride across the bridge, several metres up in the air.

The MMX Spots were the real workhorses of the show - dotted around everywhere on the over-stage bars and some at FOH, they were backlights, specials, set washers, effects, etc. as well as highly effective for texturing the floor and scenery.

There is a lot of colour in Phantom, and both Palle and George like using colour to set the ambience, change the location and constantly effect the emotionality of the audience.

They both have similar tastes when it comes to lighting an environment and dramatic action. George will come up with basic lighting ‘building block’ cues for a show at the start of a work, to which Palme adds his own and develops and refines throughout an intense programming process.

The large side and upstage set pieces changed the location, shape and context via the mapped video, loaded into the heads of the DigitalSpots and also run through the Hog 3 console operated by Vanemuine’s Kasper Aus.

Vanemuine’s Phantom of the Opera played 40 performances at the Tallinn’s Nordea Concert Hall.
A new rig of Robe LED and moving lights has been installed at the Hybernia Theatre in Prague. Located right in the heart of the city centre, this busy receiving house offers a wide programme of performance and entertainment, often with 2 or 3 shows a day. The theatre also has a restaurant and a ballroom space which are utilized for various events.

The cleaners were seeking a reliable – and cost efficient – solution to upgrade the existing lighting system on the main stage and started talking to Robe about the options for replacing their aging moving light rig.

Robe CZ’s Petr Kolmachka conducted some demonstrations for the two house LDs - David Bohunovsky and Jiri Branik. They had originally been looking at Robe’s DL LED range which is especially optimized for theatre with smooth dimming, silent running and authentic tungsten emulation. Now, with the latest DL4 luminaires coming into production, they chose these to be their primary new moving lights. The fixtures supplied include the DL4S Profile and DL4F Wash, together with LEDWash 300s, Actor 6 LED washes, PARFect 100 LED PARs and CycFX 8s plus MMX Blades. Around 60 in total, 40 moving and 20 static light sources, all LED apart from the MMX Blades. It is planned to add some BMFL Blades in the future.

The lights went immediately into use on the main stage for the Czech Ballet’s production of Swan Lake and various other productions which are running throughout this summer… with great results.

Having the Robes in house has already changed the way David and Jiri can light shows, giving them increased flexibility and scope to be more creative.
Because nine out of ten owners know that their cats prefer whiskers...!

34 x ROBIN® ParFect 100™
12 x ROBIN® 100 LEDBeam™
8 x ROBIN® CycFX 8™
7 x ROBIN® DLX Spot™
5 x ROBIN® DLS Profile™
4 x ROBIN® Pointe®
2 x ROBIN® DLF Wash™

Distributor: Robe UK

...a challenge fully embraced by LD Andy Webb for the Qdos production of Dick Whittington at the Swan Theatre in High Wycombe, Buckinghamshire, UK, where he chose Robe for all the moving and LED elements of his design.

Andy decided to specify Robe moving and LED fixtures for the majority of his rig to fulfil the brief from Director Jon Conway to make it bright and dramatic.

The main key lighting was five DLS Profiles ‘workhorses’ of the rig. “The DLS is an absolutely ultimately flexible fixture,” he enthused. ROBIN DLF Washes augmented the DLS wash looks, giving extra wide additional colour.

Onstage, LX bar 1 hosted three more DLS units, flanked by 12 x LEDBeam 100s in four clusters of three on drop-down bars with LX bars 2 and 3 loaded with DLX Spots and Pointes.

The DLXs maintained the consistency of the LED lightsource for down-lighting and specials while the Pointes performed numerous effects. Rigged on four side stage booms each side were 28 x PARFects with 40 degree lenses, and along the front of the stage was a row of 8 x ROBIN CycFX 8s, which proved excellent footlights and added a WOW factor when turned around and blasted into the audience as blinders.

Andy was well impressed with the performance and reliability of all the Robe fixtures, especially during production week when they were running nonstop for 18 hours a day!

WHY DOES DICK WHITTINGTON HAVE A BEARD?

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QUICKER than Lighting Designer Mark Dymock could say 'telegenesis', he specified Robe moving lights to help create the vast array of special X Factor moments needed in the show, with Pointes, LEDWash 600s and LEDBeam 100s.

Mark originally lit the show two years ago at the Queen's Theatre in Hornchurch, Essex, and was asked back to keep the action moving on tour, with a chance to upgrade the rig he'd originally used.

The brief included retaining a classic retro rock 'n' roll feel. The lighting design was part of the framework of the spaceship stage set designed by Rodney Ford, with the Pointes right at the centre of the rig on the house bars and an advanced truss.

Their "Flexibility and dynamics are ideal" commented Mark who’s been using Pointes constantly in his work over the last 18 months. They also appealed to him in this context as perfect for replicating that classic 'ray gun' style of lighting characteristic of sci-fi B-movies of the Ed Wood era.

The four LEDBeams were placed discreetly on top of the set where they acted as practicals. And the LEDWash 600s were positioned on the overhead LX bars and advanced truss washing the stage and set.

Theatre ~

NORTHERN IRELAND

THE all-new Irish dance sensation - due to tour in 2016 - has a narrative based around the world’s most famous cruise liner, from its beginning at the famous Harland & Wolff Shipyard in Belfast, to its tragic end at the bottom of the North Atlantic Ocean.

His main challenge was to blend contemporary music effects with dance and simultaneously create a period feel for the work to reinforce the storyline.

The Pointes were overhead - rigged on the house flying bars both upstage and downstage and used for back and top light and for effects.

Conleth’s favourite Pointe features are the choice of prisms, the variability of the beam, the smooth dimming and the punchy dichroic colours.

The Robin 600E Spots were positioned overhead upstage and downstage and on the floor at the sides, where they were utilised for key specials, gobos and texturing and for lighting the musicians.

The DLS Profiles were placed on the floor side stage, and used for side washes and specials and in place of traditional generic ‘shin-busters’.

“They integrated easily with all the tungsten generics and the framing shutters enabled me to keep light-spill off the floor and isolate just the dancing feet when needed.”

Lighting Designer Conleth White asked leading Irish technical production and rental company Just Lite to supply lighting for the Irish premiere of Titanic Dance, staged at the Millennium Forum Theatre in Derry, Northern Ireland.

Robe On Board!

Lighting Designer Conleth White asked leading Irish technical production and rental company Just Lite to supply lighting for the Irish premiere of Titanic Dance, staged at the Millennium Forum Theatre in Derry, Northern Ireland.
The Stadsteater in Borås – about 60 kilometres west of Göteborg in Sweden – is one of a number of high profile city theatres and cultural centres in the country which has invested in Robe moving lights.

The purchase of 19 LEDWash 800s currently sees 10 installed in the 500 capacity main house, with nine in the smaller 100 capacity studio space. The Stadsteater is located in a large facility – together with the culture centre and library – built in 1976 and featuring some classic – and very cool – 1970s retro architecture and décor.

They wanted to replace some of their colour scrollers explains Lighting Technician and house LD Michael Dimle – and are absolutely delighted with the results of the LEDWashes!

The compact size of the fixtures is ideal for being rigged above the stage, they are very easy to focus from the lighting desk, and you can get considerably more light out of them than the scrollers, so they were an extremely practical choice.

Michael really likes the 8 - 63 zoom on the LEDWash and the additional power for the same sized fixture as the best-selling LEDWash 600s.

Each year Caravan Stage take their unique venue - the 30 meter (nearly 100 feet) tall ship Amara Zee - on tour to a selection of coastal cities, and the 2015 season kicked off with a continuation of their hugely successful experimental musical Hacked: The Treasure of the Empire in Brooklyn, New York, where the Amara Zee had wintered.

Thanks to Lighting Designer Chris and Assistant LD Katie Davy, lights were delivered to their tiny boat for LED Force 18 PARs (DLX Spot moving lights) and LEDWash 600 on the ‘almost upside down’ lighting plot.

Caravan Stage performances have several very specific requirements. With no stage roof, the kit is exposed to the elements, so LED with its low power consumption, light weight, high output and greater versatility - and Robe’s LEDForce 18 PARs – with their IP65 rating are perfect.

Rigged on a downstage truss about 12 meters off deck height, the six units provide a full and even stage area wash in all colors needed to complement the video projections beamed onto upstage scrims.

Weight issues onboard also dictate the effective upside down nature of the lighting design aboard the Amara Zee! Rather than most of it being hung, lights are located on the ship’s decks that make up the primary stage/performance area. Each lighting unit has to be multi-purpose in all ways, so the DLX brings great flexibility to the production. Its very low power consumption helps slash the kw/h demands of the rig to a third of when they had a conventional lighting rig. Using these ten Robe lights they have effectively replaced about 120 conventional units!
Stockholm’s Stadsteater, one of the most prestigious venues in the Swedish capital, has confirmed an order for 12 x BMFL Blades… which will be added to a growing inventory of Robe moving lights in the house.

'If you can throw the changes in the course of a Robin's game-changing BMFL range which were delivered by Swedish distributor, Bellalite.

The Boulevard is located in a large‘modernist’ style building, designed by architect Peter Celsing, in Segerstrasse in the heart of Stockholm’s cultural commercial and political centre.

The seven performance spaces include a 700 seat Main stage, a 320 seat Medium stage and a 200 seat Small stage plus four other performance spaces including the popular Klara Soup Theatre – where drama lovers and business people can grab a power and performance lunch – as well as the Puppet Theatre and the Children’s Theatre.

The schedule is dynamic, varied, interesting and highly accessible, with over 1500 productions staged annually across all the areas.

Main House Head of Lighting Anders “Tuve” Tufvesson and his team eagerly awaited the arrival of the new BMFL Blades just two months after the fixture was officially launched at Prolight+Sound in Frankfurt.

Both Anders and Stadsteater’s Lighting Service Manager Tommy Leandersson first saw – initially – the BMFL Spot in action during a road-show organised by Swedish distributor Bellalite following the worldwide BMFL range launch in September/October 2014.

They were all impressed with the quality and intensity of the light output, which is perfect for their Main stage. They just needed to wait for the Blade version to go into production. As soon as this happened, the order was placed.

They chose Lealite’s Robe products over competitors because of the promises that would be fulfilled.

Lena Hallström, one of five Lighting Directors on the Main Stage relates the story, which also includes the purchase of 12 x LEDWash 1200s delivered at the start of 2015... which have replaced nine 5K fresnels.

The LEDWash 1200s are lighter, brighter - especially in the primary ranges - and would largely save time.

They help念佛 round set changes and are a perfect solution for fast movement and performance changes - especially when working a rep schedule - and the quality of light emitted not only satisfies most of the demanding LDs who work regularly on Stadsteater productions.

Added to that, there’s no bulb changing or re-gelling required.

Other Robes already ‘in-the-house’ include DLS Spots, LEDBeam 100s, LEDWash 300s and Pointes – the Pointes are currently in the Kulturehuset next door.

Tommy Leandersson underlines the rugged build of the Robe products - rarely do any Robes see the ICU/workshop next door to his office on the airy 9th floor. He commented that the Robe units, if they need servicing, have also been designed with such speed and practicality to the fore, “Everything is easy and logical to access and remove or replace”.

He proudly reveals his stock of Robe spares, which fit into one small easy-seal plastic bag!!! This is opposed to complete racking shelf units containing boxes of electronic and mechanic parts and even whole units… for the other two moving light brands represented in house!}

Recent Main Stage productions utilising the Stadsteater’s LEDWash 1200s include Chicago (LD Palle Palmé), and the Gösta Bergling Saga (LD Andreas Fuchs).
of choice...

Since 1938, the Habima Theatre has officially been considered the national theatre of Israel. Among the first Hebrew language theatres, it is located in Habima Square, central Tel Aviv. In an impressive building reopened in 2012 after four years of renovations, with architect Ram Karmi harmoniously integrating historic and modern in a complete redesign of the old building.

Habima is a busy and buzzing environment with up to six shows a day over 365 days a year… so any lights need to be robust and have some serious longevity! They liked the brightness, small size and light weight of the Robes. “It was a careful and very considered choice,” says Meir. “These fixtures are powerful and offer all the parameters we need for our shows.”

Meir Alon, Habima Head Lighting Designer

and Eitan Meima, Technical Manager for Lighting

Enigma is a spectacular stage show and centerpiece at the new Cinecittà World theme attraction in Rome. The theatre’s name honours the filmed rich world and history of Italian cinema which has given the world such luminaries like Luchino Visconti, Michelangelo Antonioni, Francis Ford Coppola, etc.

Enigma's lighting design is complex, cerebral and was a real challenge for Pinna who needed it to be theatrical and intimate, whilst simultaneously adding a sense of scale and spectacle to mirror the cinematography of epic movies!

The set – designed by Studio Gioforma - has multiple layers and projection surfaces with plenty of depth, so lighting emphasises this perspective whilst adding drama, excitement and anticipation.

Giovanni wanted to use as many LED and small, powerful fixtures as possible, both for aesthetics and practicality, and felt that “Robe was the only brand” able to offer such a versatile choice.

With the show scheduled to run for at least three years in its current format, they also needed a reliable, low maintenance solution “Robe – again - was the obvious choice.”

The “Excellent” service and after-sales support from Italian distributor, Robe Multimedia, was another factor.

Enormous project included the total rebuilding of Habima, its four auditoriums - each of which is a different size and colour. This was accompanied by a complete technical upgrade, at which point Habima Head Lighting Designer, Meir Alon and Technical Manager for Lighting, Eitan Meima, decided the time was right for a new moving light system.

They chose Robe.

They purchased 11x Robo® DLS Profile™, 11x Robo® DLF Wash™, 10x Robo® Pointe®, 6x Robo® 600 LEDWash™ by Robe's Israeli distributor, Danor Theatre and Studio Systems.

Once they started using the Robes in their largest space - the 930 capacity Rovina auditorium - more fixtures were purchased, and the inventory currently has MMX Spots, LEDWash 600s and a DigitalSpot 3000DT.

‘Lighting for the 25 minute Enigma show right in the centre of the complex has been designed by internationally renowned LD Giovanni Pinna who specified a fully Robe moving light rig.

‘Enigma is a highly visual show designed to illustrate the boundaries and the scope of illusion - one of the essential vehicles of filmmaking and storytelling,” he explained.

The mixed media performance set to specially composed music features dancers, mapped projections and lighting as characters in the show.

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The show started off at London’s Dominion Theatre with a lighting design by Paul Normandale before embarking on an extensive European tour.

Twelve sold out shows were staged in four Israeli cities - Haifa, Beersheba, Jerusalem - at the brand new 11,000 seater Arena - and Tel Aviv, where it played the 10,500 capacity Nokia Arena.

Lighting Director on the road Andy Rhymes from Lite Alternative in the UK (also the European rental company) and freelance lighting technician John Gallagher were in Israel co-ordinating all the technical lighting elements and worked closely with Argaman’s Crew Chief Eitan Shapira.

Eight Robe BMFLs were used in the show, five on the front truss and three on an upstage truss. They were used for general stage washing and some gobo patterning and texturing of the stage and set.

It was the first time that Andy and John had used them… and Andy comments, “They are bright, the colours are nice and they have a great zoom.”

In addition to these, other Robes in the rig included eight ColorWash 700E ATs on the floor, six MMX Spots on the mid stage truss and 11 x LEDBeam 100s positioned long the back of the set walkway!

Argaman is a major investor in Robe products - all of which have been supplied by Robe’s very proactive Israeli distributor, Danor Theatre and Studio Systems.
London’s iconic Royal Albert Hall was the first live performance venue in the UK to invest in Robe’s BMFL Spot moving light, with a purchase of 17 fixtures for its in-house lighting rig.

The decision was taken by the Hall’s Senior Technical Manager, Ollie Jeffery, and the venue’s award-winning Lighting Design and Systems Manager, Richard Rhys Thomas.

The units were delivered by Robe UK in conjunction with TSL Lighting where the process was co-ordinated by Ashley Lewis, Robe UK’s Key Account Manager for Touring, TV, Theatre & Film.

The Hall stages approximately 400 performances per year in its main auditorium, a venue that has a capacity of over 5,000 (variable according to configuration) and is known for its splendid environment and famous organ, built in 1871 and comprising 9,999 pipes.

In addition, there are about 900 events in other spaces on the building, encompassing a range of performances from serious and elegant to world music, alternative workshops, music festivals and managed events.

It is one of the busiest and most prestigious performance environments in the UK and in the world, and has a unique technical installation to support its range of events.

“Havingseen the 2015 model of the technical developments throughout the building take place, the decision to move to the new BMFL model of technical developments throughout the building was a no-brainer,” said Ollie.

“The purchase of the new BMFL Spot is the result of a decision taken by the Senior Technical Manager, Richard Rhys Thomas, and the venue’s award-winning Lighting Design and Systems Manager, Richard Rhys Thomas.

“This purchase was made after a thorough review of options and a careful consideration of the needs of the Hall, taking into account the latest technology and the desire to offer the best possible lighting fixtures in order to meet the highest expectations of all audiences.”

The goal is to offer the highest production values to ensure everyone chooses to use the system and to be available for all audiences and productions. The new BMFL Spot is the perfect choice for the Hall’s technical needs.

One of the key features is the mirror on the moving head, which allows for a wide range of effects and a high level of flexibility in the creation of lighting effects. The unit’s electronic control systems and the ability to control the movement of the moving head from a distance are also key advantages.

The Hall’s in-house lighting team is responsible for the production of all lighting for events at the Hall, and the new BMFL Spot fixtures will be a valuable asset in achieving the highest possible levels of lighting performance.

“By having the BMFL Spot fixtures available for use, we can be sure that the Hall will have the best possible lighting for all events,” said Ollie.

The purchase of the new BMFL Spot fixtures is a significant investment for the Hall, but it is one that is necessary to maintain the high standards of lighting performance that the Hall is known for. The new fixtures will be used for all lighting requirements, from simple events to complex productions, and will help to ensure that the Hall remains one of the leading venues in the world for live performances.
Robe MiniMe and LEDBeam 100 fixtures were a great choice to help bring the atmosphere alive at Haven in South Beach, Miami, a trendy eatery, lounge and nightclub known for its eye-catching video wall, cool music, onyx bar and tasty mix of organic eats and exotic cocktails, all available to the in crowd until the early hours of the morning.

THE lights - three MiniMes and seven LEDBeam 100s - were specified by Tom Griffin of Griffin Automation OSF and are installed in the center of the venue. Their small size and unobtrusive design is a perfect blend with the classy high-detail style and vibe on display at Haven.

The Robe units were recommended by David Chesal, who was asked by Haven’s Technology Director Ricardo Agudelo to provide a fresh, new, contemporary lighting scheme that offered something different and interesting for Haven customers. “They were absolutely perfect for the job,” comments David, whose creative lighting work is renowned across the US club scene.

The MiniMes - small, ingenious LED-driven effects lights with full video output - project across the walls, bar tops and onto the dancefloor, while the LEDBeam 100s beam around the space adding extra layers of color, movement and energy, particularly to the late night mix, ultimately encouraging guests to stay longer and enjoy the ambience.

Images and video content related to promotions or special events can be uploaded to the MiniMe heads and projected around the room.

Using LED lightsources is also proving a power-saving benefit to Haven, an advantage of which all club and venue operators are becoming increasingly aware.

The Philharmonie - home to the Luxembourg Philharmonic Orchestra - is located on the Kitchberg plateau in the City of Luxembourg and is one of the highest profile cultural venues in Europe as well as a masterpiece of modern design by architect Christian de Portzamparc, its 823 white steel column façade creating a natural filter for those entering a world of music.

THE Grand Auditorium can accommodate between 1250 and 1500; a Chamber Music Hall (Salle de Musique de Chambre) has a 313 capacity and a smaller Espace Découverte (Discovery Space) theatre seats 180. All things technical throughout the Philharmonie are co-ordinated by Stage Manager Frank Reinard, who is a very busy man!

The Philharmonie purchased 16 x Robe LEDWash 300s in 2014 with which they are delighted.

Frank joined the Philharmonie technical team five years ago and has been flying Robe products since 2009.

“I was keen that the Robe would be a ‘fixture of the future’, second hand. ‘If you can hear an ethnic drum then The Philharmonie is in a good place’ but a properly maintained brand is crucial to success.

In the Philharmonie, they need a fixture that is small, mobile, light and easy to set up, preferably in the future taking a full or part role in the projection of the ongoing architectural environment.

The LEDWashes are used absolutely everywhere in the venue - for concerts, gala dinners, environmental lighting etc. They are not used every day, but all the technical team love them.

In the Grand Auditorium, the LEDWashes are frequently used to complement the organ above the back of the stage, and in other Robe moving lights are used in the front of the orchestra.

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ROBE LEDWash 1200s and MMX Spot moving lights are at the heart of D’Coque, the National Sporting and Cultural centre in Kirchberg, Luxembourg City, and one of three high profile venue installations in Luxembourg.

Originally built as an Olympic swimming pool 33 years ago, with the addition of two new arenas in 2003, D’Coque is now the largest sports centre in Luxembourg. The biggest hall can hold up to 8,300 people, and in addition to sporting events like international athletics, it hosts trade shows and concerts for major international artists. A smaller 2,200 capacity hall has a regular schedule of basketball, handball, gymnastics and wrestling competitions.

The venue purchased their first Robe products in 2013. It was a decision based on the intensity of the lights and the range of colours they could produce as well as the reliability and price. With an average trim height of 12 metres in the two arenas, they needed something powerful.

The LEDWashes and MMX Spots can be moved around to anywhere in D’Coque – a number of other spaces are utilised for events – of which around 250 a year are staged. The fixtures were delivered by Robe’s Benelux distributor Controllux.

They are impressed by the MMX Spot gobos and the fixtures’ projection capabilities, and will often fit their own custom gobos for events. The idea is that D’Coque offers a good in-house stock of moving and generic lights available lighting their own events and to supplement productions bringing in their own equipment.

Distributor: Controllux

The newly refurbished Academy live music venue in Dublin is reopen under new independent ownership and will be operating with the same high profile ’lights’ as its three performance spaces, specified by leading Irish lighting company, Production Services Ireland (PSI). The Academy’s performance spaces are the 850 capacity Main Room, the Green Room which holds around 450 people and the basement space Academy 2 which fits a cosy 230 friendly people.

The philosophy behind the technical installation was to put the Academy at the forefront of high spec show production but had a good quality in-house production, complementary both to the larger spaces, D’Coque and MMX Spot Spotlights and FT500 Haze machines are all prominent.

In the Main Room lighting fixtures are attached to pre-existing LX bars in the roof, and a new 4 metre diameter circular truss is flown above the dancefloor. The moving lights comprise Pointes, LEDWash 600s along with LEDBeam 100s.

In the Green Room the stage has a curved back wall with a variable depth between 3 to 6 metres, and the design challenge was the low ceiling, so compact fixtures were needed... and the little LEDBeam 100 ticked all the boxes. The basement (Academy 2) is compact and the space was a small stage, and again there was only one choice of moving light with the LEDBeam 100!
Kings Place is a buzzing hub for music, art, dialogue, social and cultural interaction, events and food and drink in the heart of central London’s vibrant Kings Cross area. The multi-purpose venue is formed in the contemporary sequence of a large mixed space building designed by architects Dixon Jones backing onto the Regent Canal.

RECENTLY, Robe’s DL Series LED fixtures have been installed in its two auditoriums as part of a lighting refit and upgrade. The lights were chosen by Head of Lighting Alexander Allen, primarily for their silent running, small size and light weight… and the power saving potential of the LED light sources.

Hall 1, a 420 (including access) seat acoustically isolated and engineered orchestral space, is utilised for concerts, conferences, AGMs, recitals and spoken word performances.

Hall 2 with a capacity of 200 seated or 280 standing, is a flexible space for the staging of jazz, pop, comedy and folk, as well as product launches, smaller conferences and “breakout” spaces.

When Alex was appointed as Head of Lighting in mid-2014, he instigated the specification of the new Robe DLS Profile and DLF Wash fixtures, delivered by Robe UK via Blackburn based HSL.

The previous moving light installation was composed of two bright and powerful fixtures, but the requirement was for something that had full colour mixing, was a lot more flexible and versatile... AND one which also emitted perfect tungsten.

In addition to the silent running, the DL range - tested exhaustively by Alex and his team - with shutters, iris and gobos - met all criteria.

“We also wanted something new that really utilised the latest technology in a highly efficient manner,” explained Alex.

Robe moving lights have been installed in the new Doorn Roosje (Sleeping Beauty) venue in Nijmegen, one of the 10 leading live music venues in the Netherlands.

ORIGINALLY founded around 1968 the club became a popular hippy hangout in the 1970s… and now housed in a brand new building right downtown the gleaming new purpose-built Doorn Roosje opened at the end of 2014, designed specifically for life as a busy live music and performance space with an 1100 capacity main hall and smaller rooms for VIP.

Overseeing lighting of the new technical installation was Director of Lighting Robbie van Reen, who has worked full time for the venue since 2011. He was extremely keen to get Robe on the rigs for both rooms.

For the Main room, he specified Robe’s LEDWash 300s so with Robe already ‘in the house’, based on these good experiences and the excellent support from Belgian distributor Controllux, Robbie decided to continue the trend.

Hall 1 (420 seat)  •  MMX WashBeams™  •  MMX Spots  •  LEDWash 800s  •  two more LEDWash 300s

Hall 2 (200 seat)  •  DLF Wash™  •  DLX Spots  •  LEDWash 600s

The original six LEDWash 300s are used as a floor specials package as and when needed in either venue.

“When the size and headroom in the large hall we felt we wanted the punch, power and clarity of discharge fixtures,” explained Robbie. In the smaller room he felt LED units were more appropriate, and in particular RGBW LED units. At the time of specification, only Robe could deliver RGBW products.
Omnia in Las Vegas is the latest superclub phenomenon launched by Hakkasan Worldwide, a brand with a profile and reputation that constantly raises expectations of international clubbing adventure worldwide.

Most savvy and intelligently visual live artists on the planet - like U2, Robbie Williams, REM, etc. Invited to bring his magic touch and help coordinate the entertainment lighting package to the party by Audiotek's Frank Murray.

The main room features a massive chandelier centerpiece, with moving rings, complete with internally LED-lit crystal sub-chandelier within.

Audiotek, led by Frank, was at the heart of all Omnia's entertainment technology aspects including design, specification, assessment and realization, together with the procurement and commissioning of all equipment.

Once Willie was committed to the project, he worked closely on imagineering the lighting details with Audiotek's Head of Lighting Andy Taylor and their Engineering Director Chris Kmeic. All collaborated and communicated closely and constantly with The Rockwell Group based in New York.

"Willie brought his enormous experience and fantastic imagination to the table," enthused Frank. "While a club was a completely new environment for him... we wanted to bring his complete understanding of 'show spectacle' to our picture."

David Chesal from Robe Lighting Inc. was also an integral part of the team, bringing his vast experience of club lighting - which also includes Hakkasan Las Vegas - to the table.

As the chandelier and the supporting lighting evolved and the specification took shape, it became essential to have the most reliable technology. They also needed moving lights that were punchy and versatile, so they chose Pointes, MMX Spots and ROBIN 300E Spots.

The chandelier fills the main club's 20 meter (65ft) domed ceiling and is made up of the eight concentric rings, all rigged with lighting fixtures - including some of the Robes - and projection elements.

A total of 33 x Pointes and 18 x MMX Spots are split between rings 4 and 8 of the chandelier, and they are used to produce all the WOW factors that you would expect from these incredibly dynamic fixtures.

Another 12 x MMX Spots are rigged in the tiered seating above the main room bar, with another four on a truss above the DJ booth.

Twenty four of the ROBIN 300E Spots are positioned on the underside of the mezzanine level around the room, and 16 x ROBIN 300E Spots and eight Pointes are used to provide lighting in the ‘Heart of Omnia’ second room. Some of the lighting programming includes a continuity of looks and effects flowing through the two spaces.

Over 100 Robe moving lights were specified for a truly innovative and epic entertainment lighting design that graces the main room of the new Caesars Palace - a venue with a legend and an environment that constantly raises expectations of international clubbing adventure worldwide.

The brief from Hakkasan CEO Neil Moffitt to the technical and creative teams involved in Omnia encompassed superlatives like 'awesome' 'breath-taking' and 'mind-blowing', so architectural/interior designers The Rockwell Group and entertainment technology integration specialist Audiotek worked to ensure that his ambitions to create the most outrageously immersive, opulent and simply amazing premium clubbing experience in Las Vegas... were met to the max.

The Robe fixtures are part of a spectacular lighting scheme delivered by Willie Williams - Show Designer for some of the most revered and indelibly significant venues on the planet. He, like Robe Williams, ETC, Inc. is revered for being in great reach and help enables the entertainment lighting package to do its part: by Audiotek’s Frank Murray.

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A total of 33 x Pointes and 18 x MMX Spots are split between rings 4 and 8 of the chandelier, and the laser and LED light rig which features the Robe BMFLs and the beam lighting made up of ROBIN Mini Beam 120s.

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A total of 33 x Pointes and 18 x MMX Spots are split between rings 4 and 8 of the chandelier, and they are used to produce all the WOW factors. The new Robe lighting rig also features a dramatic mix of LED, laser and diamond LED lights.

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Göteborg Konserthuset has always been way ahead of its time. Designed by avant-garde functionalist architect Nils Einar Ericsson in 1935, its fabulous neoclassical exterior both complements and contrasts the surrounding buildings on Götaplatsen, the modernist interior is contemporary and relevant 80 years later and the fantastic acoustic of the main room among the best in Europe.

OPENED and finalized by the city of Göteborg in the mid-1930s, the venue is still bringing well ahead of the game... with Robe LED moving lights.

The investment in Robe was instigated by Måns Pär Forselberg (aka ‘MP’), Head of Göteborg Symphony Orchestra Play, the in-house streaming and broadcasting division, together with Konserthuset’s Head of Technical Johan Bjorkman in consultation with independent Lighting Designer, Anton Trouchez. Anton frequently works at the Konserthuset as a freelance lighting director for the regular broadcasting shows and special events.

The first 10 x Robe LEDWash 600s were delivered by Swedish distributor Bellalite - and installed in the 1200 capacity main hall, which hosts many of the major broadcasts which also include five shows, international pop and rock concerts and special events.

In these special shows as well as the Robe fixtures have so far been used, in various roles:

A few months later, Bellalite returned to deliver Robe’s LEDWash 800 Wash and 12/24PP150 HRI LED units. These fixtures are now used on a regular basis in the main hall as part of the evening’s range of Robe fixtures, being used for the local market and for the excellence of the range of shows.

In anticipation of the new 2023 season, Bellalite returned with a demo of Robe’s new DLS Profile, DLF Wash and LEDWash 800 LED units. These fixtures are now used on a regular basis in the main hall as part of the evening’s range of Robe fixtures, being used for the local market and for the excellence of the range of shows.

The second set of Robe trials also went well, resulting in the venue purchasing 15 x DLS Profiles and an 15xLEDWash 800 to join the LEDWash 600s.
A special thank you to everyone for keeping us informed of your exciting Robe projects and stories from around the world! The ROBE REVIEW is made by you!