

5.10.2006

Robe at the Circus

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Created by Russian circus impresario Mairbek Kantemirov and declared an instant classic, Avaia is one of the most anticipated and powerful productions of 2006, amalgamating rare and beautiful horses, acrobats and hair-raising theatrical performance.

The Robe's were supplied to Soundbox Productions -who are co-ordinating and overseeing all the show's technical elements - by Robe's Canadian distributor Intellimix Lighting and Ontario Sales Rep, Randy Segeren.

The fixtures were specified by Soundbox's lighting and design team of Tran Langford and Jeff Lavallee. A total of 18 Robe ColorSpot 1200 ATs and twenty-four ColorWash 575 AT fixtures are being utilized for the show as the main effects lights.

The Robe's are rigged off the king poles of the tent, around the cupola grid in the roof and also on the ground. In the main grid, ten CS1200ATs and ten CW 575ATs are spaced out to get even coverage right across the performance space. Each of the two front king poles features three 1200s and three 575s, leaving 10 lights for the deck. The height differentials of the three different fixture placement areas ensures a dramatic and dynamic selection of beam angles, and a wide variety of looks.

The Robes - plus a large generic rig - are controlled from a GrandMA lighting console. The show was programmed by Lighting Director Cooper Smith, programmer Jason Jennings and is operated each day by Laura Toombs.

Soundbox Productions has used Robe fixtures on numerous installations over the last 2 years and currently stocks a full range of 250 and 575 AT and XT Series fixtures.

Soundbox's Avaia design team specifically liked the smooth colour mixing of the 1200s as well as the exceptionally bright light output and high quality optics. With a grid height of 33 ft, they needed a unit that would effortlessly cut through to the ground.

They comment that the complimentary colour mixing between the 1200 and 575 fixtures also works really well for the show, enabling the creation of smooth transitions between the different looks and feels of the performance.

The tented environment is very dusty and also subject to temperature extremities - from freezing cold to hot, sticky and humid. The 3 week pre-production period featured a 3 week around-the-clock schedule, and the show is running for 6 days a week - and all the time the Robe's have worked without a single glitch, once again reinforcing the reliability factor for which the brand is renowned.

For more press information contact marketing department ROBE Show Lighting on e-mail: marketing@robe.cz



