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## Robe at The Clothes Show Live

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Congo Blue's Ben Teale is delighted with his purchase, *"Time was really tight, so we collected the fixtures direct from Robe UK in Northampton en route to the get-in at the NEC. We took them out of their boxes, hung them on the rig, plugged up - and they all worked first time without a glitch - and continued to do so"* he enthuses.

In addition to these, Teale, who production managed the Galaxy Stage and supplied all kit including sound, tried out six Robe ColorSpot 1200 ATs.

The new fixtures received a real baptism of fire on the Galaxy Stage - six days of constant action - with five full on fashion shows per day, at least 5 performances by top pop acts including Lemar, plus other events and promotions. They proved 100 per cent reliable throughout.

The Galaxy Stage lighting rig was designed by Richard Parker, who operated the Robes and other fixtures using an Avolites Pearl.

*"I love the brightness, the gobos, the optics and the fantastic crisp whiteness of the lightsource"* says Teale of the 250AT's, adding *"Also they have an excellent Congo Blue, which of course goes down a treat with us here at Congo Blue Design!"*

On the Galaxy Stage, the 250s were used to create a mesh of variable beams in the upstage area, and for multiple aerial effects, producing a dynamic mix of colour and movement to pump up the audience.

Teale was originally contemplating buying Robe 575 fixtures, but when he saw the 250s, he decided that having more point-sources of light was a more appropriate approach for the many small-to-medium sized fashion shows designed and produced by Congo Blue. These are often in space-challenged or unusual venues - and the 250 was absolutely the right fixture for its size and power. However, before making his final decision, he did look at other options, and Robe easily emerged the brightest and most cost-effective.

He was also really impressed with the performance of the ColorSpot 1200 ATs at the Clothes Show, *"Intensely bright"* he declares, explaining that they were used for gobo projection on the backdrop, and for key-lighting specific points in the show. He thought the 1200s were just amazing fixtures for

their phenomenal brightness and the fact that everything is rotatable, and intends to use them again soon.

Congo Blue's ColorSpot 250s already have a busy schedule, and are next lined up to work on a press launch for 2020 Cricket, followed by a Lee Jeans commercial.

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