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Robe in World Cup Kick Off Concert

Products Involved

ColorSpot 2500E AT™ ColorWash 2500E AT™ ColorWash 700E AT™

REDWash 3•192™ ROBIN® 300E Wash

Robe lighting did its bit to represent the Czech Republic in the absence of the country's football team from the World Cup tournament - with Robe moving lights used extensively for the official "Kick Off Concert", staged in Orlando Stadium, Soweto, Johannesburg, South Africa.

The show featured a star studded line up, headlined by Shakira, The Black Eyed Peas, Alicia Keys, John Legend, Vusi Mahlasela, Blk Jks, Juanez, Tinariwen, The Parlotones, Big Nuz & DJ Tira and many more. There were also addresses by South African President, Jacob Zuma and Nobel Peace Prize winner, Archbishop Desmond Tutu.

All the lighting equipment was supplied by Gearhouse South Africa, the lighting design was created by Patrick Woodroffe and the show was programmed by Tim Routledge. The final 3 hour section was broadcast live via the South African Broadcasting Company (SABC) and syndicated worldwide, reaching an estimated audience of up to a billion. Thirty thousand enthusiastic music and football fans crowded into Orlando Stadium to enjoy the great music and vibes first hand.

The Robe fixture count included 36 x REDWash 3•192s, 28 x ColorSpot 2500E ATs, 16 ColorWash 2500E ATs, 24 ROBIN 300 Washes and 6 ColorWash 700E ATs.

As well as capturing the spectacle and spirit of the moment, Woodroffe's design needed to be highly flexible to incorporate the wide range of performance taking place onstage. It also had the dynamics to provide balanced key lighting and exciting camera-candy for the telecast, plus paint big, bold, memorable pictures for all those watching in the stadium.

Twenty-four of the REDWashes were hung on four (out of a total of six) 9 metre high truss towers positioned in between the front sides of the stage, framing the side scrims and the left and right LED screens outside of these. The fixtures were used for front lighting the audience, for adding a bit of 'sparkle' to the wide shots and for back lighting the B Stage, which was built downstage left, in front of the scrim area. The other 12 were rigged on two side trusses over the stage and used for potent cross stage blasts of colour.

The ROBIN 300 Washes were placed around a mezzanine level walkway 2.5 metres up off the stage that ran around its 3 enclosed sides. This space was used for dancers and the Soweto Gospel Choir, who made several appearances throughout the show. The ROBINS - newly purchased by Gearhouse South Africa - provided punchy back lighting for performers on stage, and were a main feature in the back of the onstage cameras shots.

It was the first time that Woodroffe and Routledge had used either the REDWashes or the ROBIN 300 Washes. Routledge comments that the REDWashes were bright and produced some really nice colours, and he also thought their rectangular beam shape added interest to the mix. He also thinks the ROBIN 300 washes are an excellent small fixture.

The ColorSpot 2500E ATs were used as part of the audience lighting package. They were rigged on the 2 x FOH follow spot towers and onto trussing installed into sections of the stadium roof - at the end and along the sides of the arena. The 16 ColorSpot 2500E ATs were also rigged on the stadium roof trussing, and provided bright high level illumination. The power and intensity of the 2500s was ideal for this application. For large TV extravaganzas like this, good and appropriate audience lighting is fundamental building to the atmosphere as well as a vital element of the visual coherence of the whole picture.

The 6 Robe ColorWash 700E ATs were on the stage floor, used for backlighting and beam-work upstage of the main performance area.

Routledge controlled all the stage lighting - which also included other moving lights, strobes, LED fixtures and generics - from a grandMA full size console, while Gearhouse's Hugh Turner ran the audience lighting with another grandMA full size.

Woodroffe's associate LD was Adam Bassett. The event's production director was Jim Baggott, and the show was produced by Kevin Wall of Control Room. The set - featuring 154 'shields' cladding the inside of the stage - was designed by Ray Winkler of Stufish.





