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Robe Bowls For Soup

Products Involved

DigitalSpot 5000 DT™

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The Texas based comedy-influenced punk-pop band are enjoying the success of their "Get Happy 2" tour and latest "When I Die" single, along with their largest production tour to date. Thomas has worked with them since 2003, and was left to come up with a lighting plot that would match the fast-paced energy and action happening onstage.

He wanted to get a wide dispersion of light sources all over the stage area at different levels, so the rear truss consists of 5 box trusses bolted together, measuring a total of 12 metres long by 2.5 m deep, with the top edge raked forward.

Six Robe ColorSpot 575E ATs are rigged onto this, with another 4 mounted on top of four vertical truss sections stood on the floor, two either side of stage at the back.

The front truss features 6 ColorWash 575E ATs and the DigitalSpot 5000 DT, which is rigged in the centre.

The Robe fixtures are used to create lots of "big open looks, gobo effects and audience sweeps" he explains, adding, "The 8 - 50 degree zoom on the Wash is awesome! It's effectively like having double the amount of lights on the front truss as I can use them as either a Spot or Wash effects".

He uses the DigitalSpot to project digital backgrounds over the top of Bowling For Soup's two backdrops during the set, utilising the fixture's onboard media clips. "It's well bright enough to be visible even against the rather dark backdrops" he comments, adding that it is great to have this extra layer of texturing at his creative disposal.

Colour wise, the show is strongly accented with red, white and blue - standards of the Texan flag - to reflect Bowling For Soup's loyalty to and love of their state, combined with some 'yellow moments' which are striking when they occur.

Freelancer Thomas - who works regularly with Leeds-based lighting equipment contractors Zig Zag - has been using Robe products extensively for the last 2 years and has "Never had a problem with a fixture". Consequently, Robe is definitely his moving light of choice.

He also mentions that, "The service from Robe UK is excellent - exactly what you need for touring". He's controlling all the moving lights, the DigitalSpot and a generic rig consisting of PARs, ACLs, Moles and strobes from an Avolites Diamond 4 console which is also his desk of choice. Thomas is working alongside lighting technician Graeme Moya. Sound is being supplied by Stage Audio Services from Birmingham.





