

30 / 11 / 2012

## Robe DLXs for GH Hotel Installation

### Produits liés

**ColorSpot 250 AT™**   **ROBIN® DLX Spot**

Landmark Australian live music and performance venue The GH Hotel in St Kilda, Melbourne has recently taken delivery of twelve Robe DLX Spot moving lights - which have been added to the lighting rig in the main room.

These were specified by Technical Manager Jason Rooney and join 16 existing Robe ColorSpot 250E AT moving lights, which were added to the rig in an upgrade of the whole lighting system earlier in the year.

The idea is that the GH Hotel can offer the best quality technology and production values for all its shows, and averts the need for any visiting artists and performers to bring in their own lighting and sound equipment.

The GH is open five nights a week offering a lively schedule of entertainment. This currently includes production-tastic, high-energy stage shows like Boylesque and Saturday nights with 'The Classics', together with DJs, dance events, bands, acoustic performances and Superstar Karaoke. It is also available as a hired event space.

The lighting rig is designed to take this versatility into account and offer the best looking and most flexible solutions to anyone playing the GH.

Once Jason and the technical team at the GH saw the DLXs in action - demonstrated by Robe's Australian distributor The ULA Group - they knew that these were the right moving lights for the venue.

"We wanted a TV friendly moving light around the stage that had real power and punch for the reds, blues and deeper saturates - the DLX is a huge step forward and the output is incredible," he states.

Jason handles lighting design and production for all GH's events and operates many of the shows himself, alternating with one other person using their Chamsys lighting control system.

He really appreciates the smooth iris and speed of the DLX's versatile 10 - 45 degree zoom, and uses both these features extensively in his shows, together with almost all of the other features offered by the units. He also likes the super-sharp gobo selection.

The DLXs are positioned all around the main stage area on ladders above the upstage LED screen and on the FOH gantry – giving full coverage all around the room.

Adding the DLXs and their impressive brightness to the rig has made it infinitely easier to light the stage action without having to reduce the brightness of the LED screen as the DLX output easily rivals the luminosity of the 6.5 mm pitch video surface!

“Truthfully I can’t think of a single DLX feature that I don’t utilise,” he continues, even though they have not been installed for that long .... he is loving it! “The output is fabulous, the power usage very expedient, they start up fast and there’s no waiting time while the lamp powers on / off, etc”.

Jason emphasises the importance to a busy venue like the GH of investing in top quality kit. It ensures that all shows enjoy the visual benefits, while working with a company like ULA offers the highest levels of proper after-sales and technical support. “ULA is well established. I have worked with them for many years and intend to continue,” he concludes.







