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Robe Steps Up To The Mark

Products Involved

[ColorSpot 250 AT™](#) [ColorSpot 700E AT™](#) [ColorSpot 575 AT™](#)

Blond Productions from Centurion, Pretoria, South Africa, supplied technical production - including Robe moving lights - for the second series of popular TV dance competition 'Step Up or Step Out' for Endemol South Africa.

Recorded over a two week period at Sasani Studios in Johannesburg for e-TV, lighting for the series was designed by Blond's Peter Riek and Ryan Lombard. The pair also designed the set. The show featured different dance crews competing for the Step Up title.

They were voted off by a panel of judges in each episode until four crews remained to battle it out for the final, which was aired live.

The set concept was based on a ground-supported trussing structure installed in the studio, onto which all the lighting and screen elements were rigged.

The truss was toned to emphasise the architecture of the space and the dancefloor, DJ booth and judges table were essentially the only scenic set elements actually built for the show, for which Blond asked Dreamsets to provide finishing touches.

A mixture of Robe ColorSpot 700, 575 and 250E ATs - 12 of each - were the main moving lights - specified for their power and flexibility.

Blond has a large stock of different Robe moving lights and uses Robe products regularly on most of its show and event work.

The ColorSpot 700E ATs were hung from the sides and rear of the trussing structure, used for providing sharp rays of side light and animated gobo work on the dancefloor.

The 575s were rigged on the vertical trussing sections - two per leg - and utilised for general effects and additional gobo work.

The ColorSpot 250E ATs were positioned on the corners of the dancefloor at the bottom of the structure and behind the audience, further complimenting the ambience lighting and offering wide shot camera candy.

Each programme has its own theme, so varied video content on the screens helped create the overall look and feel for each show, giving the different contestants their own 'backing visuals' and ambiances. Lighting was generally used to add lots of colour, beam dynamics and assorted WOW factors.

Lighting and visuals were programmed and run via a grandMA console by Ryan.



