

grandMA in the house



Big Brother Revolution, the television reality series, kicked off on Sunday, September 6 with Blond Productions supplying the full technical for the main stage area outside the house. The predominantly Robe and ADB rig is controlled by LD Peter Rieck on a grandMA Full Size.

Produced by Endemol for M-Net, and aired on DSTV, Big Brother Revolution sees contestants from 14 African countries battle it out for USD200000.00.

Blond, who had worked on the show once before, were commissioned to provide the trussing, sound, lighting, AV (LED screen 3.2m x 4m) and generator power. "We asked CES's Martin de Bruin to assist us with the screen and the trussing and they made our life much easier," said Christiaan Ballot from Blond. "They are an awesome company to work with."



As for the grandMA, Christiaan says it has been

an amazing purchase. "Peter Rieck designed the show and since we got the Full Size, he doesn't want to work with anything else. I think he would have the console next to him in bed if his wife gave him half the chance."



The lighting equipment comprises of:

- 12 x Robe 700AT Color Spots
- 12 x Robe 575 Scanners
- 12 x Robe 250AT Color Spots
- 12 Martin MX 10s
- 120 x Par 64 Parcans
- 20 x ADB 2KW Fresnels
- 12 x ADB 2.5KW Soft Lights
- 10 x Filmgear 1KW Fresnels
- 2 x Robert Juliette Topaz Follow-Spots
- 1 x Grand M.A Full Size



1 x DF 50 Haze Machine

For the duration of Big Brother, 91 days, most of the gear will remain at the studio with Blond only taking what they really need for other shows. “It makes it a bit of a challenge to do other shows, but what is life without a challenge or two,” smiles Christiaan.

On the up side, unlike previous years, the new rig is indoors. “I think the producers wanted a different feel and look, and by going indoors it also gave us the opportunity to be more creative and work in a more structured environment,” said Christiaan. “The weather definitely also played a role.”



LD Peter Rieck, who initially pitched his idea to the client and then received a thumbs up, utilized the Robe 700s for back light and beam work from behind the main stage and band area. “They are hung above the stage because of their bright output and fantastic optics,” said Christiaan.

The 575s are used from the sides to add colour and beams over the audience. “Because the mirrors are so quick they can cover a big area swiftly and easily,” he says. “The 250s are used from the floor to shoot into the cameras and fill colour and beams where needed.”

Martin MX10s create additional shafts of light over the crowd and parcans have effectively been placed both on

and around the stage for extra ambience.



“I would like to thank the Blond Team,” concludes Christiaan. “A company is only as strong as its crew because they are the ones who make things happen. I would also like to thank DWR Distribution, especially Nick Britz, Bruce Riley and Duncan Riley for their support and for always being there to help sort out any problems.”

