

Step Up or Step Out 2

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Photos with courtesy Mike Schmucker, Studio 88 After the success of the lively dancing competition, Step Up or Step Out, it was a privilege for Blond Productions to once again be commissioned by their client Endemol South Africa, to supply the lighting, sound, screen and design for the second season of the show. The television broadcast for e-TV was shot over a two week period and returning for a live finale at Sasani Studios, stage five, in Johannesburg.

Having already laid down the foundations it was simply a matter of refining the show for Step Up or Step Up 2.

Christiaan Ballot, Peter Riek and Ryan Lombard from Blond used ESP Vision to come up with a concept and then asked Dreamsets to assist with the final set design. Dreamsets came to the party and produced an exceptional dance floor which incorporated LED strips.



Ryan programmed on a grandMA full size. For pre-production he asked for the music and content of the show and then plotted on ESP to give the client an idea of the final product and to ensure both client and supplier were on the same page. "Pre-production makes it easier, especially with visuals," said Christiaan. "We overlay with effects and then work the lighting around the pictures. We also incorporate grandMA visuals. With the visuals we have these days, lighting has gone back to its original purpose of colouring in."

Said Ryan, "The grandMA is an awesome console, it's quick and I didn't struggle." After the first episode ran without a glitch, he had confidence in the material and could relax and enjoy the rest of the production. "The challenge is to please the director and everyone else, but it was a lot of

fun,” Ryan added.

Every episode had a theme and there were two songs per episode, each song with its own signature. “Ryan did exceptionally well,” commented Christiaan.

There was no set construction. The show was kept clean yet eye-catching with a DJ table, audience table and screens positioned on trussing as a backdrop. “Eventech supplied the truss and helped us set up,” said Christiaan. “We decided to go with a lot of LED and moving lights.”

Robe ColorSpot 700s were hung from the roof and positioned on the trussing (of the screen), providing rays of side light and gobo work on the floor. The 575s were put on the legs of the trussing, two per leg, for effects and gobo work. Robe 250s were positioned on the corners and behind the audience, further complimenting the ambience and providing some “Eye-Candy” for the camera.



Six

Sharpies were placed behind the stage for beam work. "These worked as a key feature of the show, the client is still raving about them," Christiaan smiled. "They are nice for the camera and are extremely bright." The beams didn't stop, cutting easily through the brightness of the P12 and P6 LED screens and television lighting equipment.

Congratulations Blond on another fantastic production.

Equipment List:

12 x Robe ColorSpot 700

12 x Robe ColorSpot 575

12 x Robe ColorSpot 250s

6 x Clay Paky Sharpies (12 for the Finale)

24 x Bright Q LEDs

120 x Parcans

36 x 2Ks