

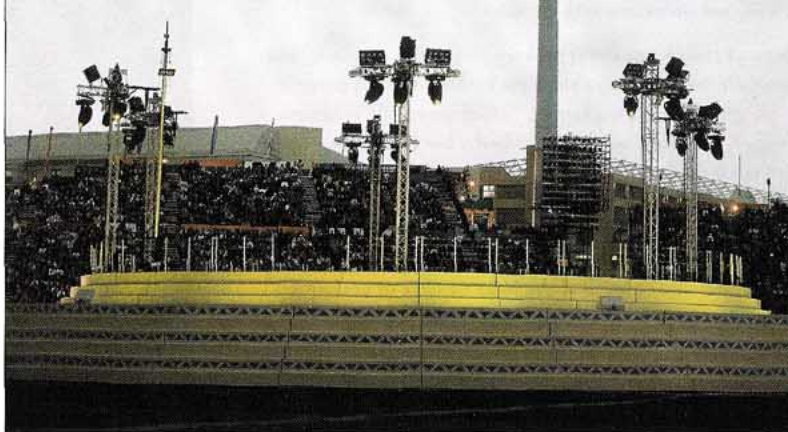
to bring thousands of American tourists flooding down to Cape Town, but her point is well made.

Despite the relatively small armoury of moving lights, Lowey sneaks her moments with precision to gain best effect. "For example, there's an 'ocean' scene and I wanted a water effect to enhance it. The scenery features waves, so we pull down the Pars - that's the only way you are going to achieve a beauty moment with a system like this - and run a gentle moving gobo across the scene. It's only a transitional phase, but with the major wash levels down, it's enough for the Cyber's and x.Spots to shine through." 'A beauty moment' - what a nice turn of phrase.

Lowey also has 16 assorted Strong Super Troupers and Gladiators, so even though a few 5° silhouettes were also on her wish list, she was not without some heavy firepower of the 'pointable beam' variety. (Somewhere in the world there'll be some of those old Lobster scopes that enabled gobo animation from Strong followspots - shame a few hadn't washed up on the shores of the Cape of Good Hope, then Lowey would have had all the muscle-power she needed for some wave effects!)

One curious anomaly of this live event broadcast is that in South Africa the lighting director or designer never enters the video truck - Lowey was the first one, she was told. "What's important here is not so much that I was the first," Lowey hastened to add, "but rather how difficult it must be if you cannot see what the camera sees and how all the shots look."

Notwithstanding the fact that the pair of Hog IIs used for control were surrounded by video monitors relaying the main feed and other primary camera positions, Lowey's move into the Director's truck was more significant than just 'seeing', as Scotty Duhig explained. "She made a very shrewd choice to go in there; it's all very well to call things to the truck down



the intercom, but being a presence within the truck is always going to be more effective. If you're there they can't ignore you. That helped her push the fact that lights were really an important part of the whole thing."

That Lowey was able to devote the time to the truck was due, in part, to the operating team she brought with her: "Dennis Rudge, Marilyn's lighting director who called the spots and cues was first class," said Duhig, "and Seth Rapaport is one of the best Hog programmer-operators I've seen."

Lowey and the team pulled off a great job, whatever the adversities, and judging from the tone of the interview, she had a thoroughly good time doing it: "The crew and Gearhouse have all been terrific," she said, a compliment reflected by the crew members themselves who referred to working with Marilyn as "a real treat."

It's a horses for courses issue really, let's be fair - all the LDs and sound designers involved on the Commonwealth Games and Jubilee last year all propounded the argument that a bigger budget would have made for a better show. Here in South Africa, it just so happens that where you draw the line in the sand is at a different point, but in terms of service, productions values, and delivery, it's all one big wonderful world.

Photos: Kevin James; Gearhouse; Scotty Duhig

### Cricket Box

- A telling judgement: Duhig, a Road Dog of old in Europe and the US, classed this as "the best gig of my life. The level of motivation amongst the Gearhouse crew was fantastic. It's really something to work with a company where people still matter, and the camaraderie is so strong."

- Pizza: "We made a good Margarita Pizza, the tomato and cheese base." "But we didn't have any fancy toppings," - a brief discussion on the subject of lighting and effects that took place between Dennis Rudge and Scotty Duhig shortly after the event. An apt analogy, but one wonders how long it had been since either man had eaten?

- The lighting system in detail comprised 1,600 Pars, 18 HES x.Spots, 48 HES Cyberlights, six Strong Gladiators and 10 Super Troupers. Dimmers were all Avolites - six 72-way racks, seven 48-ways, all linked via DMX. Control was from a pair of Wholehog II consoles with fader wings.

- Generators: Power came from 3 x 500kVA, 2 x 375kVA, and 5 x 330kVA generators, all digitally sync-locked, and supervised by Anthony Sackestein. Sackestein is yet another one of those jovial power men who seem to inhabit the wonderful world of Diesel-fuelled electricity around the world. Is it something to do with the field effect and the smell of the diesel?

LDR

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