

time and the set was double rigged for day and night. This allowed for the production to shoot giving consideration to Karloff's condition. Pat remembers that the need to re-light stopped shooting. Boris Karloff shuffled off to his dressing-room, sadly shaking his head and muttering in those deep, rich and world famous tones: "This will take hours, hours!"

Pat bought his first Quartzcolor fixtures in 1975. They were 2000w Castor fresnels. These augmented his modest package of half-a-dozen fixtures, carried in his station wagon. Soon he purchased his first Sirio HMI System, a 4K, it cost \$(US)7000.00. It's imprint number was 569. Pat remembers thinking it would never pay for itself, and suffered the pangs of buyer's remorse. Eventually it paid for itself many times over! To-day Pat owns 45 Quartzcolor HMI and Incandescent fixtures and a variety of production vehicles. Together they are an integral part of his everyday life, giving him sterling service. Rough treatment over the years has proved that, whatever their age, Strand's Quartzcolor fixtures are built to last.

Much of Pat's success is due to being in the right place at the right time. He was also prepared to work hard at whatever came along. In this way he benefited from the commercials boom of the late sixties. Does he regret avoiding the lure of the big pictures? Not a bit! Although admiring the talents of his feature colleagues he is more than happy to work the commercial market.

Happily Pat can pick and choose his work. Like his Quartzcolor fixtures he is not ready to retire although he does tend to take time for himself, wander Mexico's Baja California, or go fishing. This is a luxury unavailable to his Quartzcolor lighting package. When he is playing it is normally on rent. If he could go back to October 1957 would he do anything different? Pat admits to wishing he had tried being a DP, but is quick to point out that it can be one of the most stressful jobs on the set. He concedes that maybe he made the right choice in becoming a lighting gaffer, a job he undoubtedly enjoys, a job that never fails to offer a challenge. No doubt he happily reflects on this when fishing in some quiet cove on the Baja, enjoying a Pacific sunset and absolutely no anxiety of "losing the light!" ●

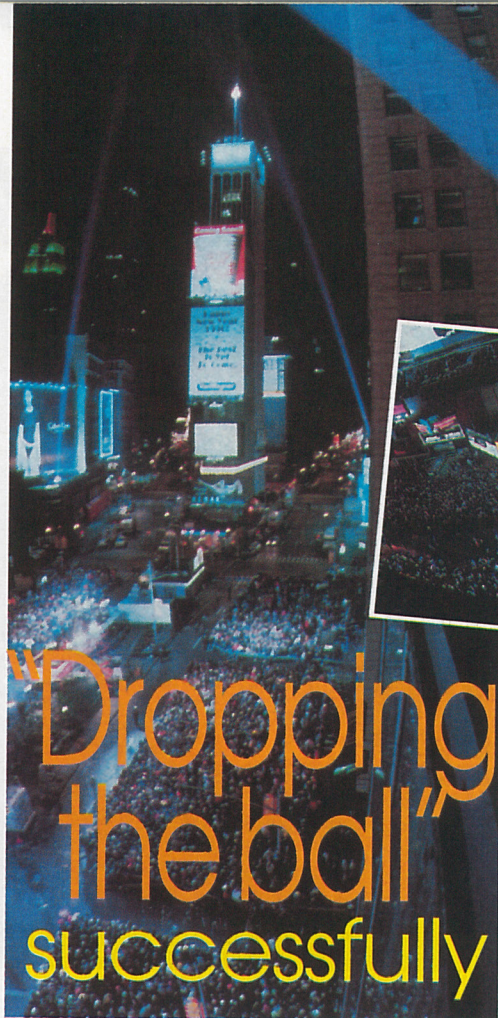
LIGHTS!: What scenario did the Premiere control?

Doug: A loop of clues changing the lights on the tree. The system ran every evening for four weeks from December 4th.

LIGHTS!: What dimmers were involved?

Chris: CD80SV Racks with 24 dual 2.4kwV dimmers, one processor module. The tree drew 100,000W. Non-dim circuits were also used. ●

A postscript to the story comes from Chris Shick. He told us that the trucking company "destroyed" the first rolling rack during transit. These racks are considered bullet-proof but this one arrived at the jobsite looking as if it had been thrown off the truck several times. It was "nail-biting time" at The White House but Strand's response saved the day. A replacement was dispatched overnight.



"Dropping the ball" successfully

A famous entertainer once sang, "If you can make it in New York, you can make it anywhere", or words to that effect. It would seem that 'Ole Blue Eyes' was right. Today a new generation of Strand Lighting control consoles is achieving remarkable success in a variety of applications world-wide, Liverpool, England and Chaing Mai, Thailand come to mind immediately, as well as winning plaudits in the Trade Press, all well documented in this issue of LIGHTS!

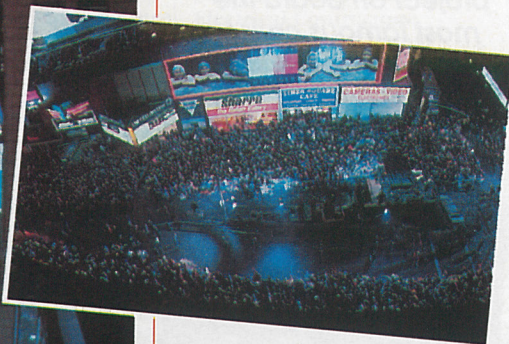
Let's go back a few months, to Times Square, in the "Big Apple", on New Year's Eve 1995. It may have seemed like 200 million people cramming the square, however that was the size of the national and international television audience. In Times Square there were only 500,000 people!

Across the world the famous Ball Lowering Ceremony has become a universal symbol of welcoming in the New Year, a tradition dating from 1907. Had those who witnessed the first ceremony been present on this occasion they would have noticed a few changes.

Made of aluminium and weighing over 500 pounds, the ball was six feet in diameter and covered in 12,000 Rhinestones. Illuminated by 180 75w Halogen lamps, 144 Strobe lights and a 10,000w internal Xenon lamp, the ball began its descent on a 77 foot flagpole at 11.59PM and reached the illuminated 1996 numerals at exactly 12.00AM on New Years Day. This sign was 7 foot high, 17 foot long and was wired with 198 special low voltage lamps and 130 glitter strobes. Everything was synchronised with the astronomical clock at the National Bureau of Standards.

As the one minute countdown began the 144 computer controlled strobes flashed for each second of the ball's descent. Searchlights backlit it and at midnight everything on the ball was extinguished and the flashing 1996 sign blazed into life. Simultaneously the "Happy New Year" signs were animated on No 2 Times Square, by lasers shooting out from No 1 Times Square.

As if that was not enough 3000 pounds of coloured confetti was floating down from adjacent buildings as 1996 dawned. Searchlights, lasers, and eight powerful followspots panned back and forth to create a brilliant



moving panorama of colour that delighted the crowd. At the same time fireworks exploded and shot into the sky all around.

So, how do you do all that on a cold, winter's evening? First of all you engage Barry Arnold, a lighting designer of international renown (Godspell, Bubbling Brown Sugar), together with his company BAA. Then you ease his task with a couple of Strand Lighting 530 Control Consoles, and as they say the rest is history. The consoles performed magnificently, as did the 100-person crew and everything else connected with the celebrations.

Did the 530 also brew the coffee on that cold December night? LIGHTS! has yet to find that out. If you should bump into Barry at a seminar or convention this year he just might let you into the secret, and tell you more about the Strand 530s and their midnight duet in Times Square. ●



Photographs by Jerry Driendl.