

PROJECT SPHINX



By Kathy Chamberlain

Dust hovers over the desert floor. Sand particles suspended in air create a haze across the horizon. The Sphinx stares silently into the vast Sahara.

Night falls. Nearly 1,000 people are seated at tables in front of the ruins. Suddenly an aura of color envelops the Sphinx; light strikes the Pyramids making them glisten against the black desert night. Frank Sinatra mounts an open-air stage to sing in this timeless arena.

The scene was fashioned thousands of years ago. But in Spring 1979, John Fuchs of Hemming & Gilman initiated a benefit show for Mrs. Anwar Sadat's favorite charity — Faith and Hope Children's hospital — featuring a fashion show, a dinner and a concert with Frank Sinatra.

The show was filmed for Egypt TV and taped for use in the U.S.

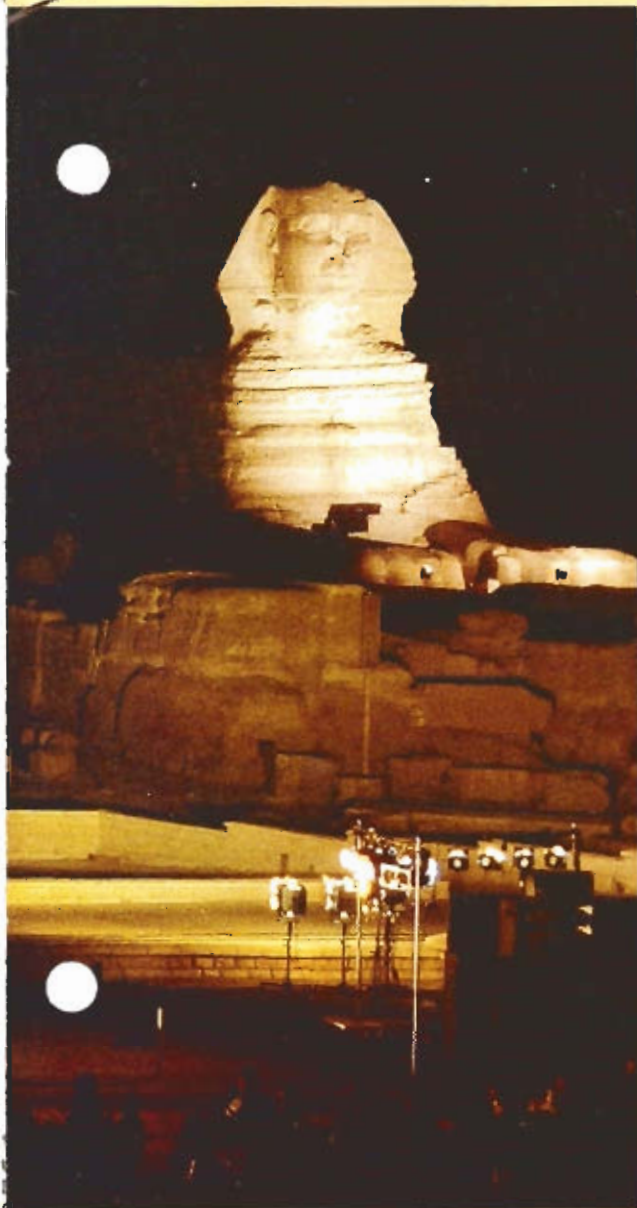
Because of Sinatra's involvement, Bob Kiernan was called in as lighting designer and production manager. After several delays in the program, Kiernan made his survey trip to Egypt in August, accompanied by Jim Brennan, president of Cinema Services, as chief electrician. Technically, the benefit wasn't tremendously difficult. It was the exotic area and underdeveloped nature of Egypt that created some unique problems.

"It wasn't that challenging a show to hang," Kiernan commented. "Creatively, there was a lot more I would like to have done. But without basic electric power or enough time, you adapt to the situation."

One situation was that the Egyptian government insisted that local manpower, equipment and materials be used whenever possible. The technical staff, therefore, included eight laborers from IBA, the Egyptian equivalent of Manpower; a foreman from the Egyptian army; Ibrahim Sadek, an electrical consultant; 13 people from Egypt TV, and seven from Studio Misr, a state-owned film company.

"The crew was open to ideas and willing to help," Kiernan said. "The foreman spoke English and some knew lighting." Furthermore, equipment sources surfaced more readily than they would have with an American or European crew.

Equipment was rented from Theatre



DAZZLING DISPLAY of light and color creates a magical feeling, and contributes to the aura of mystery that permeates this area. The Sphinx, Pyramids and Kephren's Temple were illuminated for the show (left). Climax of the benefit was a performance by Frank Sinatra (right). The show was filmed for Egypt TV and taped for use in the U.S. Segments will be included in a Frank Sinatra Birthday Special on December 12th.

Sound & Lighting of England. This included Altman PAR 64s; HMI Panifollowspots, and a Rank Strand control console, a four-scene preset with 36 channels. An additional 48-channel console came from Green Ginger of England. Egypt TV provided Berkey Coloriran instruments and Thorn equipment with plugging boxes by Kliegl. Studio Misr contributed the apparatus for lighting the Pyramids, including 28 5Ks and generators.

The stage was made of portable platforms in three tiers. When it wasn't low enough, the Egyptian crew merely dug a hole in the sand to make the stage lower rather than cut the legs. Wood is at a premium in this country.

Egypt's power system utilizes high ten-

sion lines which feed both the area around the Sphinx and the desert villages. Branches are not protected at the high tension lines by fusing, so during the frequent power outages, *everything* shuts down. For the show, men were stationed at each branch so that power to an individual village could be turned off in the event of a outage, keeping the lights in the show going. According to Kiernan, it was considered almost a miracle that the show went as planned.

Bob and Jim returned to Egypt six days before the show to set up. Testing was kept to a minimum to conserve allocated generator fuel.

The location created some special problems. The Pyramids are at least 1,500

feet beyond the Sphinx. Travel was on horseback. Sand hangs in the air causing tremendous light loss.

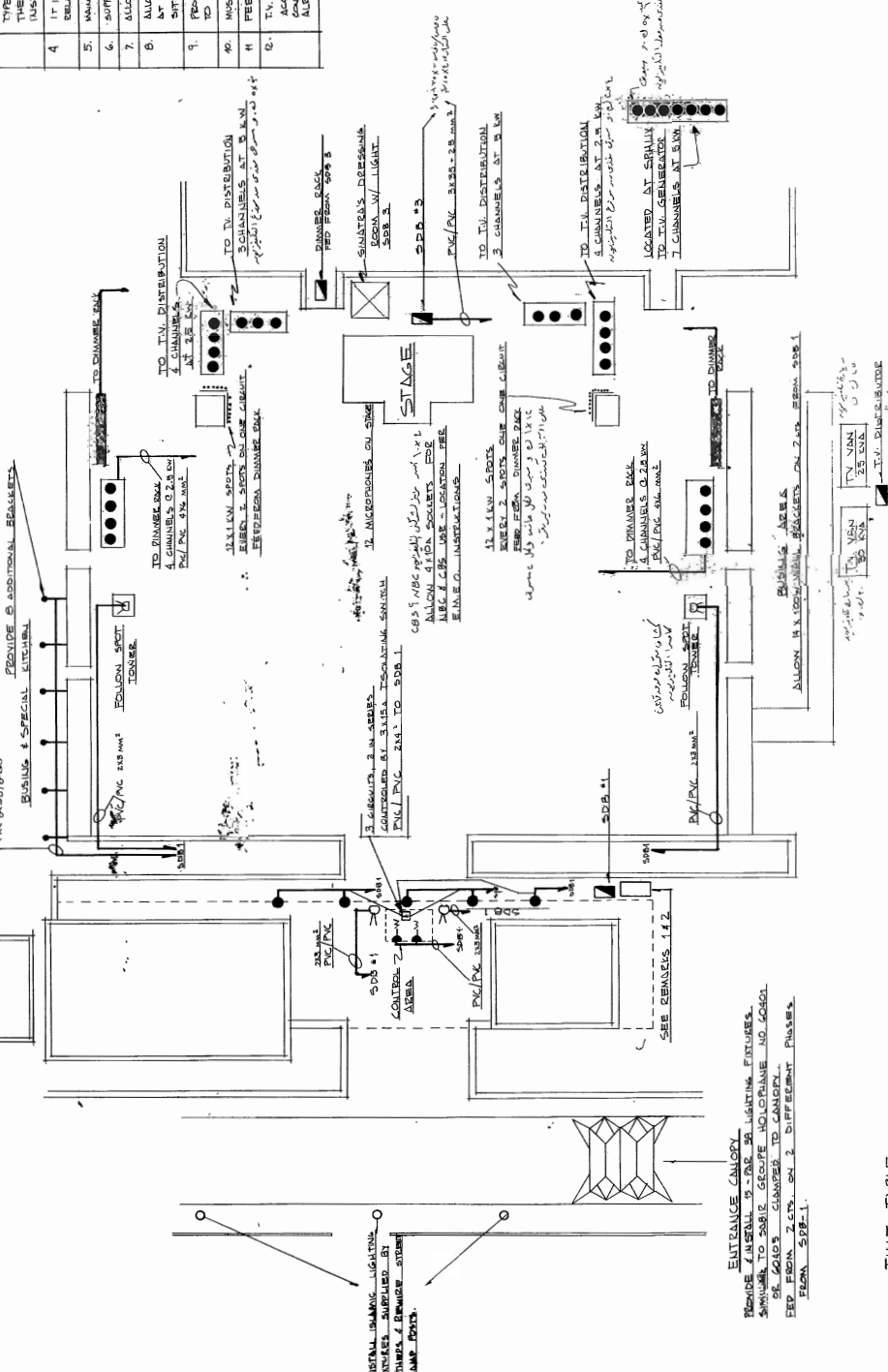
"I had the Pyramids lit three days in advance, but each night I had to refocus," Kiernan explained. "During the day, with tourists, goats, dogs...everything was knocked out of focus.

"There is a 55-minute tourist show each night, so the area is lit until midnight. There are about 2,000 1,000-watt projectors on the Pyramids regularly. We augmented that with 14 5Ks on each Pyramid, just on the visible sides. We used clear light on the Pyramids and color on the Sphinx and Temple."

Rehearsals were hard to arrange. Sinatra rehearsed for one hour the afternoon

200 KVA MINIMUM
380/220 3Ø-3W-EA GEAR SET

TRANSFORMER ROOM



REMARKS

1. ELECTRICAL DISTRIBUTION GO SHALL PROVIDE 200 KVA 380/220 3Ø-3W-EA MINIMUM CAPACITY & SUPPLY ALSO MANUAL TRANSFER SWITCH TO CONNECT ONE OF THE SOURCES AT A TIME TO FEED THE SITE.
2. SUB DISTRIBUTION PANEL 508-1 LOCATION
3. ELECTRICAL CONTRACTOR TO CHECK WITH THE POWER CO. ABOUT THE OPENING IN THE WALLS TO BE MADE FOR THE CABLES & IF THE SIZE OF THE OPENING IS MORE THAN 170 CM, HE SHALL SUPPLY & INSTALL ENGLAND MAKE FOR MAX SOUND ABSORPTION.
4. IT IS THE RESPONSIBILITY OF THE ELECTRICAL CONTRACTOR TO CLEAN & DEMARK ALL PROBES IN THE MAIN ENTRANCE & RESTROOMS.
5. MAIN POWER POINT LOCATION SHALL BE DETERMINED ON SITE BY M.E. J. PUNJ.
6. SUPPLY HAND LIGHT WITH 20W. COED & PLUG.
7. ALONG ROOM A EXTENSION FOR MOVEMENT/FLEXIBILITY OF 508-1 LOCATION.
8. ALONG ONE FIRST CLASS ELECTRICIAN TO BE PRESENT ON SITE TO BE RESPONSIBLE FOR THE POSITIONING OF THE MAIN, FROM SEPT. 23-21 DURING SITE WORKING HOURS.
9. PROVIDE TO THE POWER CO. 4 x 50A PROBES & 6120A GARDENWARE TO FEED 508-1.
10. MUSIC STANDS ON STAGE 50 x 25 W.
11. FEED ALL FOLLOW SPOTS. 508-3, 4 DIMMER BY 10A.
12. TV, MAIN TRANSFER LINE, THIS WILL BE FINISHED BY 4-24-79. ALONG WITH THE BULK CONTRACTOR SHALL BE PRESENT UPON COMPLETION TO CORRECT POWER TO MAIN TV. MAIN OTHER THAN THE TWO MAINS ALREADY CONNECTED.

- N WATER PROOF IS A SOCKET & PLUG
- 100 W PLUGGED (BRACKETS)
- FOLLOW SPOT SOCKET SUPPLIED BY OTHERS
- SPACE LIGHTING FIXTURE

ENTRANCE CANOPY
PROVIDE 4 PANELS TO 200 VA LIGHTING FIXTURES.
NUMBER TO 200VA GEOSPE HOLOFRAME NO. 40401
OR 40403 CHANGED TO CANOPY.
FEED FROM 2 CTS. ON 2 DIFFERENT PHASES.
FROM 508-1.

TIME TABLE

COMPLETION	
1-23	PROVIDE ELECTRICAL SOCKETS ON SITE FOR OTHERS WHEREVER & WHEREVER NEEDED.
1-25	ALL WIRING, CABLING & TESTING.
1-26	ALL DISTRIBUTION BOARDS & FINAL TEST TIME

حفل التسيير / تزيين سياترا
مسرح أبو البرول
مخاضة التسيير والزيين

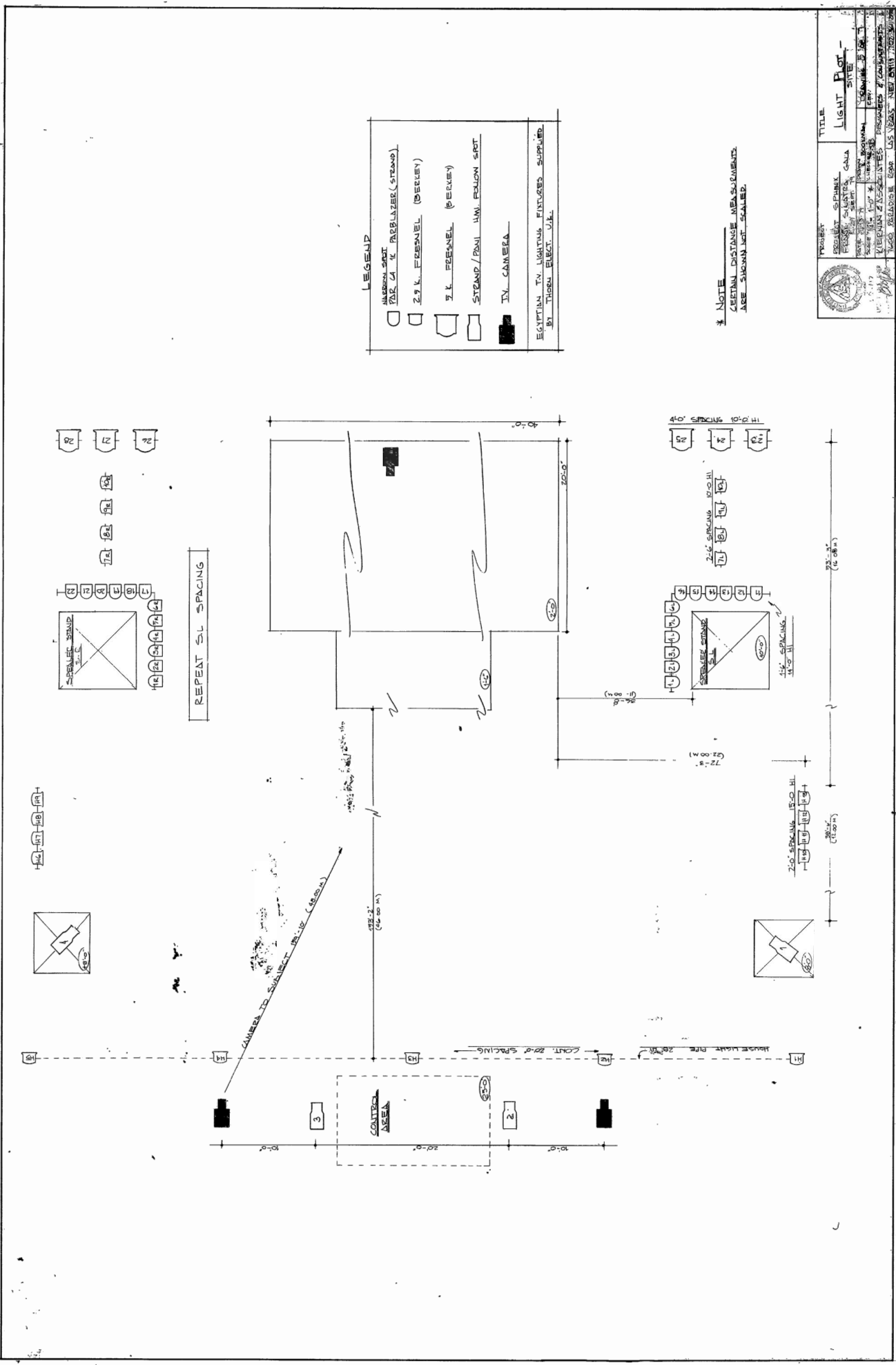
E. M. E. O. CONSULTANTS
4 SHARBY STREET, CAIRO, TELEPHONE 741023

PROJECT: STADIUM
SUBJECT: ELECTRICAL DISTRIBUTION
DATE: 1979

DESIGNED BY: M. J. PUNJ
CHECKED BY: M. J. PUNJ
DATE: 1979

SCALE: 1:100
DRAWING NO.: E.O. 1000
SHEET NO.: 1000



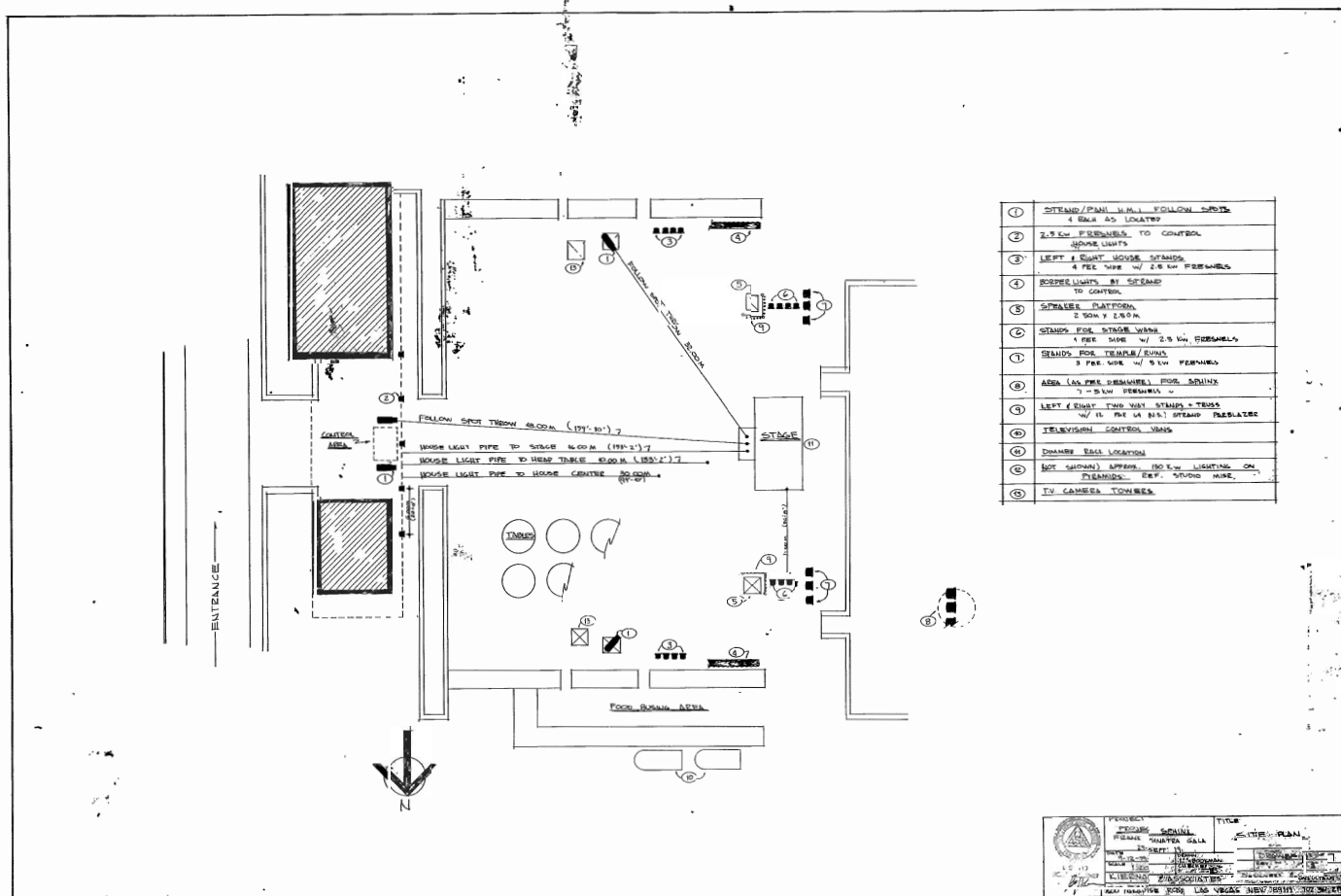
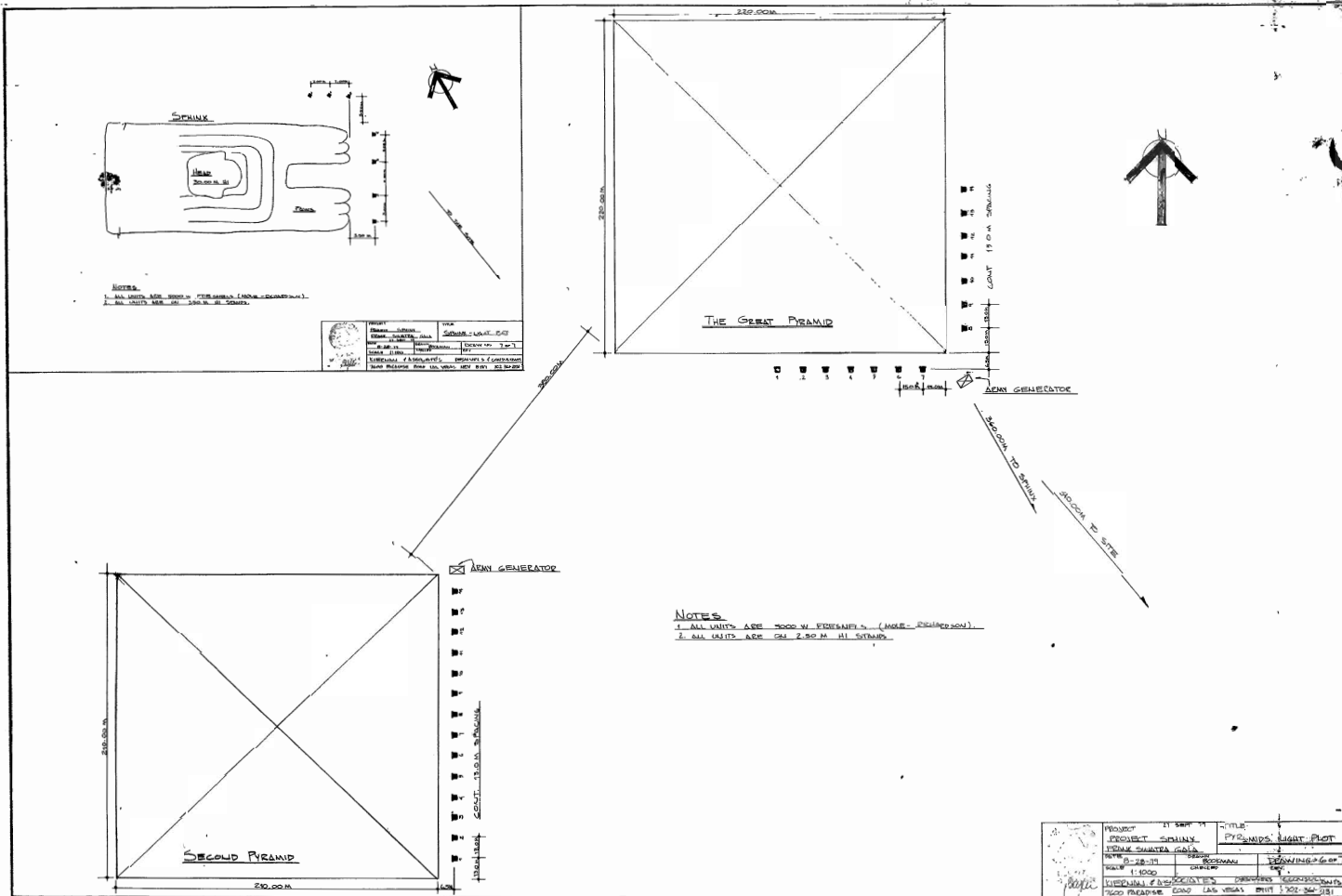


LEGEND

- WIREMOUNT SPOT PAR 4 K PARBLAZER (STAND)
 - 2.5 K. FRESNEL (BEELEY)
 - 3 K. FRESNEL (BEELEY)
 - STAND / PAUL HUI. POLYON SPOT
 - TV. CAMERA
- EXCEPTION IN LIGHTING FIXTURES SUPPLIED BY THESE ELEMENTS WILL

NOTE
CERTAIN DISTANCE MEASUREMENTS ARE SHOWN NOT SCALED.

	PROJECT	PROJECT SPARK	TITLE	LIGHT PLAN
	DESIGNER	PROJECT MANAGER	DATE	SITE
	DATE	SCALE	PROJECT NO.	PROJECT NO.
	DATE	SCALE	PROJECT NO.	PROJECT NO.



(Continued from page 35.)

of the show; there was a brief lighting run-through that evening while guests attended a fashion show and cocktail party. Spot operators had several rehearsals since most had never before worked spots.

"I used some color correction filters. There was little cueing after the show began, just a few changes. After the initial pick-ups, they just had to stay on Sinatra, the orchestra, and Mrs. Sadat. I kept it all pretty standard."

Not until the show did everything come together. After dinner, there was a nine-minute light show at the Pyramid. Then, for the first time, all the lighting for the Sinatra special was fired up at once.

"Most important was that the show got done in an exotic place. Technically, it wasn't that difficult. We were fortunate that everything went as planned."

According to Kiernan, the trip to Egypt spawned a respect for the Egyptian crew and an interest in the history of the area. The people, he claimed, have a different attitude than almost anywhere else. They were willing to work long hours of overtime without overtime pay. Afterward, they were tipped for their efforts. The Sphinx and the Pyramids are national monuments, yet the government has allowed them to fall into a state of disrepair. Nevertheless, the area is enchanting.

"During the day, the place is dirty, kind of run down," Kiernan concluded. "People climb all over the Pyramids. But, at night it takes on a magical feeling. When the lighting fired up on the Sphinx, there was a simultaneous applause from the audience. Live, the show was very exciting!" △

About the Designer

Bob Kiernan has been lighting designer and production manager for Frank Sinatra for more than nine years. He began his career in lighting in the late 1950s by working East Coast concerts for the Brothers Four, the Kingston Trio, Peter, Paul, and Mary, and the Clancy Brothers. Later he toured with such rock groups as Led Zeppelin and Rare Earth, and designed lighting for all of Barbra Streisand's live concerts from 1962 through 1971. In addition to working with Frank Sinatra, Kiernan acts as theatrical lighting consultant for new theatres and showrooms. He holds a B.A. degree from Manhattan College in New York City. △



BOB KIERNAN (left) and Jim Brennan, chief electrician, oversee the set-up. The survey trip was in August, and the show was performed on September 27.



MODERN EQUIPMENT amid the remnants of ancient Egypt. The stage rested on an ancient camel path which was eventually roped off. A tourist police (right) patrols the area. Security during the show was tight since President Sadat's wife was one of the featured guests.



ROBERT OF ARABIA rides on horseback between the Pyramids and Sphinx. There is at least 1,500 feet between these monuments.



ISLAMIC CARPETS (top) contributed to the Egyptian motif. Here, some of the carpets shield audio equipment which has been placed on top of a hill overlooking the desert floor.