



With the highest viewer rating for this season of Survivor SA, the finale had to be something ritzy! To set the scene, the live show, where Hykie Berg was announced as the Ultimate Survivor SA: Maldives, was shot from an open airplane hangar at Rand Airport on one of the coldest Johannesburg Winter nights in May 2011. Lighting Designer and Director of the show, Mauritz Neethling, used over 30 moving lights and a grandMA 2 light.



Mauritz, who joined Southern Lighting as Director of Operations in March this year, also spent eight weeks in the Maldives to light the pre-shoot tribal council eliminations, as he has done on previous seasons of Survivor. This was filmed from October last year till november“It’s eight weeks on a tropical island in a five star hotel... without any family,” said Mauritz. Yes, everything has it’s pros and cons. The lighting fixtures were solely to light up the tribal area. The island had its own power station and gear ran off a UPS. Tribal Council Gear List:

2	x	12kw HMI Fresnel
2	x	4k HMI CinePar
16	x	2k Fresnel
12	x	1k Fresnel
8	x	650 Fresnel
36	x	Dimming Channels



## Final Event

“The finale was much more challenging,” commented Mauritz. “With the 1950s Cold War theme, it was decided to host the event in a hangar. The venue had problems in terms of rigging points. There were 21 points and each point required a bridal. It was difficult and took us a day and a half just to rig.”

The doors of the hangar were left open in order to have a glimpse of the albatros stationed outside the entrance. 50kw of light was required to illuminate the shot behind the presenter alone. The client, Endermol, were extremely happy with the end result.

Four Vari-Lites and four Robe 700 Spots were hung over the performance area for the band. “It was subtle, theatrical lighting,” said Mauritz. “With limited rigging space and a small set we went for the VLX Washes to give an optimal spread. I love them, they’re my first choice of tool for colouring.. if only budget would always allow. They’re the PRO tools!” LEDs were also used along with High End for beam work and colour over the live audience.

The remaining six Robe 700s were hung over the main contestant area where Mauritz made use of the “fire” effect to emphasis the open flames on set





Sean Boyce of Southern Lighting operated the show on a grandMA2 light. "I absolutely loved the console," commented Sean. "It's a bit of an open mouther... it can be can do anything. It's a fantastic desk.. I wish I had more time to learn it."

Southern Lighting did the very first Survivor finale some years ago. "It was shot at M-Net," recalls Sean. "Back then all the fixtures were generic. This has been quite a step up, a far more technical set up from then and it has been one of the nicest reality television shows."

Concludes Mauritz, "It was great to work with the crew of Southern Lighting. They were hard working, professional and I couldn't have done this without them. Thank you John Harrison for making the production a success."

#### Gear List:

- |    |   |                          |
|----|---|--------------------------|
| 1  | x | grandMA light            |
| 10 | x | Robe 700 Spot            |
| 4  | x | Vari-lite VLX Washes     |
| 16 | x | High End Studio Spot 575 |
| 30 | x | Parcans                  |
| 24 | x | 2k Fresnel               |
| 20 | x | 1k Fresnel               |
| 2  | x | 12kw HMI Fresnel         |
| 2  | x | 2.5 HMI Softlight        |
| 14 | x | 1k Cyc Lights            |
| 20 | x | RGBA Idde LED Batons     |

- 2 x Maxi Brutes 4 Light
- 12 x S4 Profile 19 degree
- 21 x Rigging points totalling 42 bridals

