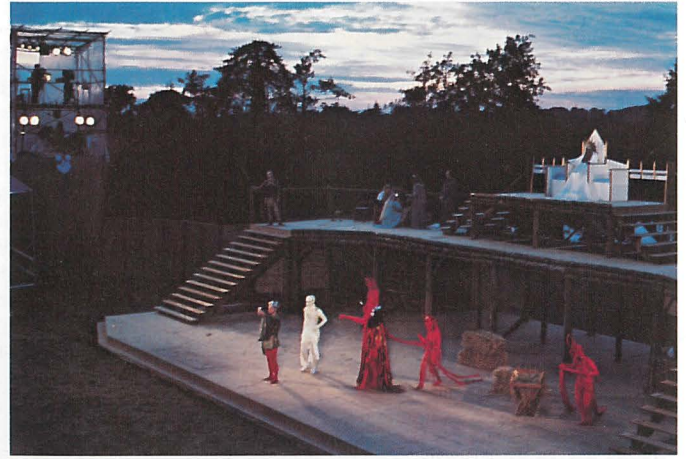




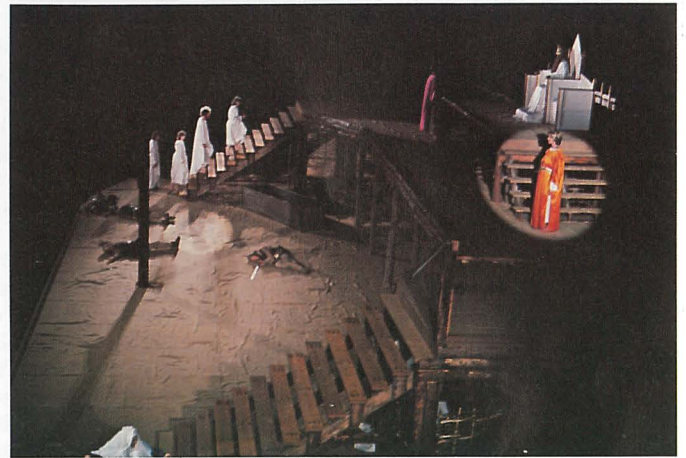
Christ bears the cross.



The magic moment never the same each night.



Trial scene viewed from the control desk.



The Ascension showing use of levels and shadow of the cross.

what we're doing.

21st July and week

Technical rehearsals, Dress rehearsals and as tents arrive – wire them in. The last tents arrived only on the morning of the first night (Friday 27th) so full load was not applied until 9 p.m. that night.

July 27th to 5th August

A very pleasant period – we had some anxious moments with rain but plastic bags on every joint worked wonders. Rubber gloves were standard issue on some nights. However, the memories that remain are always the good ones; watching the Morris Men performing conveniently near the Beer Tent before the show for instance and the arrival of the three kings in the arena on horseback. The magic moment (never the same each night) when our lighting began to take over from the Almighty's, first on the shadows and then more decisively on the faces and the brilliant costumes. The nightly arrival and alighting of the geese on the lake. The last supper with its spectacle of acres of table and robed figures and the diminishing of light to 8 pinspots during the last seven words from the cross. The herding of the bad souls to Hell with the only coloured light in the show to simulate the burning coals. The procession of cars streaming for miles from Elvetham whilst we folded down the rainproofing and made all fast for the night.

6th of August

Came the morning after the night before

(last nights are never proper without parties) and eight of us assembled to take it all down again. My contract gave me 48 hours to get off site, but in fact we had it all loaded and stored in one day's work. My own hardware contribution was then driven straight to Norfolk, and the rest dispersed to the four winds. There is nothing as sad as a semi-derelict site being systematically dismembered.

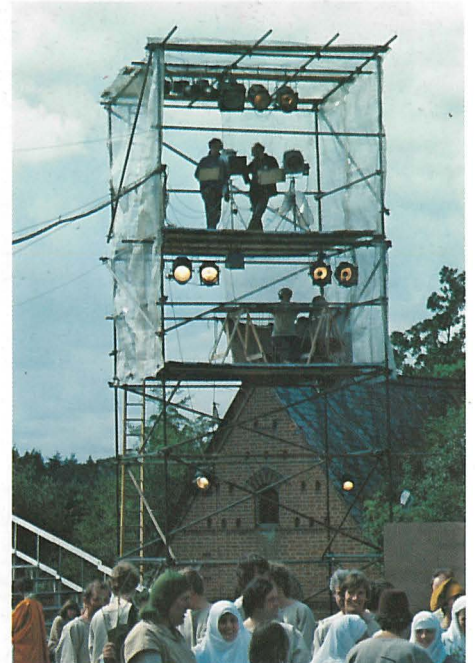
As you will have realised from the Diary, this was not your usual sort of fit-up. The special problems encountered and techniques used are as follows.

If you have loads, prepare to shed them now.

Despite the cost (don't blame me, I didn't vote Labour in 1945), I am certain that electricity from the mains was the only answer. A generator would have been slightly cheaper, but power was needed all night for security, beer glass cleaning, etc., so problems would have arisen. The voltage drop was not noticeable – certainly there was enough light around. We took the precaution of fitting load ammeters to each phase so that the switchboard operator was able to reduce load if necessary. We drew 120 amps per phase maximum. Apart from working lights we kept each tower to a single phase. The number of 15 amp cables in the loom was reduced by siting dimmer racks on the towers whose lights they were powering. As it was, the loom was heavy enough to need 6 people to haul it up.

I hear you calling me

A 12 way ring intercom was used and luckily we didn't need our emergency radio sets except during rehearsals. Show relay was minimal and to the dressing tent only. Call Girl was dispatched around the site brandishing the number of the next play (1 to 20) and the relevant actors assembled. Apart from one case of appendicitis and someone being stranded by an unfortunate tide whilst water skiing (he arrived with a



Dress rehearsal – sundry pageants, follow spots, operators and cast await their cue.