

them which furnish an instinct for making quick and accurate decisions. Of course they have more freedom too than most. Freedom in equipment, locations and time. They therefore possess a self-perpetuating enhancement. An experienced man also treats his operator with due respect for the aesthetic judgement he can bring to plotting and operating. The operator is not a button pusher but an instrument of movement, one of the cornerstones of good design. There is evidence that the latest control systems are designed more with a view to helping the operator to play than has been apparent in earlier systems. There has been a realisation that a lot happens before the record button is pushed.

A change in emphasis in lighting, one of concern for the end rather than for the means could generate a healthier atmosphere in which we could all work more successfully. The benefit would spread right down the line and the actor especially would be stimulated by the sympathetic way in which his environment was created. All we need to achieve this is that the lighting must grow alongside the set fed from the initial concepts of the play and its director. The equipment in turn should serve the designer with ease and not possess an identity on its own. Lighting has experienced possibly the greatest revolution of any technical theatre department in the last few generations. It has been established as an industry on its own. Now that it is reaching some maturity let us not lose sight of its creative purpose.

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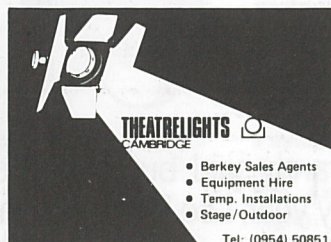
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