



Act II, Scene 1



Act II, Scene 2



Act III

no one seemed to notice, it was so effective when the tabs went out to reveal the apartment lit only in moonlight that I think I was forgiven. Anyway, neither the designer or director spotted it.

Inside the apartment I decided to let the walls of the set fade up into darkness, so keeping the audiences attention firmly in the main acting area around the sofa, chairs and skylight. Something to take special notice of in any production are the door backings. At least once in the production run one of the cast is likely to forget to close a door, so revealing the backing for longer than intended. In this case the backings were lit by pattern 60 floods, each rated at 500W, and frosted. Battens were used to support the backings to the main set and stop them from flexing when doors were opened. These were also modified to hang the floods from. The lanterns in the bedroom and bathroom backings were powered from cables run from number one bar. To give the effect of light coming up from the stairs below the landing, the main door backing flood was placed on the floor. As it was to remain on in every scene it was run off a local 13-amp socket, saving a circuit on the control board. At several times in Act II the stage has to be lit only in moonlight, and this was provided by two pattern 23 profiles on the number one bar. One lantern was focused onto the sofa, the other onto the wall below the skylight. Colours were cinemoid 19 on the sofa and 67 (steel tint) with 69 in the same frame. Two standard table lamps were used in Act II. These were plugged into sockets on the floor and run off the board, each lamp had a 15W bulb and cinemoid 3 wrapped round the inside of the shade. The two 1000W fresnels on the number one bar were to wash the main acting area, cinemoid 69 was used to lighten the white in the costumes as well as to compensate for the 'pinkish' light coming from the Front of the House. All the other lanterns on the number one bar were used for lighting specific areas of the set, such as the doors or the telephone table. The colours were cinemoid 3 (straw), 52 (gold tint), 53 (pale salmon) and 54 (pale rose). Front of the House lighting was focused in a basic three-area wash, stage right, stage centre and stage left. Colours were 52, 53, 54 and 17, with two lanterns in 36 (pale lavender). Pale lavender being a neutral colour can appear both warm and cold.

With all this down on paper it only left the choice of control board. Twenty-four channels seemed ideal but another ten minutes with pencil and rubber brought this down to eighteen.

Once all the hire charges were totalled up the cost was very reasonable, with 40% of the lanterns coming from stock. Given the type of set and the width of the stage it would have been nice to put in some backlight, but power distribution and budget dictated otherwise.

With plans and lighting notes back in their folder the coffee appeared and the production meeting came to a close. The conversation turned to more general matters.