

within the sphere of our sensibility. Light is a fixed point in Theology and Philosophy. If you have ever witnessed the liturgy of Easter Saturday, how the light increases three times with the increasing Lumen Christi, how the Easter light overpowers the darkness of Good Friday. The rigor mortis of nature is awakened by light. Light symbolises eternal life, and darkness disaster. In mythology gods of light reign supreme. The end of the most grandiose lighting scenario I have ever seen is monastery Weltenburg on the Danube. Here the monks built a central chamber which is reminiscent of the Pantheon, a dark cave above and in front of which the painting with the light is realised in a most effective way. It shows the present and the hereafter. Indirect light flows over the domed ceiling and in the reflected light, as on a baroque stage, the mounted figure of St. George on the altar.

In ecclesiastical rooms even in the rococo style and since, light was never used for its pure effect. Each light had its theological or anthroposophic dramatic meaning. It was spiritual light. We should think of the drama of light in every important instance. Colour too should have congruity with the substance to be lit.

Let us remember that until the end of the 19th century the auditorium remained lit during the performance, that the oil lamps and candles were enhanced by reflectors and that with every change of light hundreds of light sources had to be changed manually. Gas lighting was a big step forward but we need to remember the great fire danger. In the 19th century there were 200 theatre fires. The first electric installation happened in 1882 in the Ausstellungstheater Munich; in 1885 the Residenztheater and Hoftheater followed. The installation in the Prinzregententheater by Karl Lautenschlager was one of the most modern ones. It was Adolphe Appia who demanded that light had to express the precise vision of the Regisseur. Previously one only wanted to improve the lighting of the painted flats. Gordon Craig too had tried to circumvent by means of simple scenography the decorative pseudo realism of his time. Max Reinhardt had taken up the ideas of Gordon Craig. At the Bauhaustheater light at last raised to the same level of other means of production: Colour, Shape, Movement and Sound. Light had at last become one of the actors. The physical light takes shape, symbolic forms of light are developed. The stage is filled with naturally even-seeming light in the minutest steps from grey to silver. Lautenschlager was an important influence on stage lighting. The concept of the lighting of the Prinzregententheater was based on the 4-colour system by Brandt. This was a switching system for light sources, each with 12 to 120 lamps in the colours, white, green, red and yellow, each circuit being sub-divided into several colour circuits to which the different colour groups were connected. The exact circuitry of such a great number of lamps of different colours was at that time a problem. Lautenschlager constructed especially for the Prinz-

regententheater a control with 69 regulating levers. Also forty-four plug-sockets were built into the stage floor — then quite unusual.

*At this point in his lecture, August Everding went on to contrast the great range of stage lighting equipment today and to speculate on what was just round the corner and what in addition he would like to see one day, including of course a beam of light which would stop dead after hitting the actor. He then continued: —*

People often ask us, when there is a need to economize on the cost of scenery why we don't do it like, the now sainted but formerly unfashionable, Wieland Wagner and equip the stage only with lighting. Firstly, I wouldn't be allocated sufficient time for lighting and even if I could get it, it wouldn't be cheaper. Secondly, Wieland Wagner himself has used lighting in this extreme form only when the symbolism or dramatic effect of the piece called for it.

You can show a scene on an empty stage; it can appear as a work of art, or it can try to convey the natural most naturally or most unnaturally. It can be artificially artificial. But the scene always takes place in a space and must convey a given space. This is why pure painters have such difficulties to get away from the two-dimensional. In our stage space there are not only painted walls but living people move around in it who sometimes behave like people and sometimes like marionettes. The measure of everything to do with theatre is man and every theatre which imagines it can do without people is a "theatre of machines". The greatness and triviality of man determines all dimensions into which only the Deus ex Machina can break.

In this context let us consider the differences of the same piece in the open air or in the artificial light of the stage. Next year I shall make a film of "Faust" and apart from the scene in the study, I want to do this in the open air. I have found all the right locations; but I have not yet lost all my doubts whether the natural light goes aesthetically with Goethe's rhymes and verse; or whether artist's words call for artist's use of artificial lighting. Real trees *have* appeared on the stage; the back-lighting from the sun hung among cloud effects has streamed onto our stages. Direct front-light was less in use, the follow spots not used at all if possible. Thus one wave of fashion takes the place of another. Hundreds of lighting cues are memorised and cancelled with lightning speed. Formerly with the old Bordoni dimmer controls it was slower and the Beleuchtungschef had an absolute say. There was no VDU then to consult as to how many spots were used and at what intensities and *above all* how many were still free!

Darkness on the stage, unlike in theology, does not signify evil. It enables us to wait for the light, it is merciful when a murder scene is over or capricious when it envelops the end of a love scene. Darkness on the empty stage at night has an impermeable poetic quality. It waits timelessly but is

anxious to be sucked in and eaten up at the next rehearsal by the light sources. The old proscenium stage is secretive. Many people meet of an evening in beautiful or ugly theatres: by the way an architect has proved to me that one hears well in beautiful theatres even when the acoustics are bad, and badly in acoustically perfect rooms which are ugly. Everyone talks, yet suddenly become silent before the auditorium lights go out. I always wonder who has given the sign. The curtain opens and out of the darkness of the stage mouth there originates light, theatre light which exposes the empty or furnished stage and seizes our interest. I think that it is thus because the stage influences us to believe that it is the whole world and not just a section of the world, the universe in which then in a very small scale and in a limited space fate, which I know or which I get to know, runs its course.

Whatever the locations they must appear in the right light. What this is shows the imagination of the Regisseur and his helpers. The Lighting Designers have the good name here of Lichtgestalter, which means that they create (fashion) light. Licht-Inszenierungen is the theme of this lecture. The scene designer realises drama and opera on the stage, designs spaces in which human beings live, die, love, fight, go under and are resurrected. We often say after lighting rehearsals, that they unfortunately can only take place with the statisticians — or as at Herr Von Karajan's rehearsals, with Bundeswehr-soldiers. To actors we say: Find the light I have arranged for you. The actor has to stand where the light is; but it would be more correct if the light were where the actor is.

However, light may not make the scene, because it can easily disintegrate into a show effect. The concert of the Philharmonic was unforgettable when suddenly the light failed and the orchestra played on because the music was well lit inside their heads. Equally unforgettable was the "Electra" performance in Paris in the presence of the German Bundespräsident, where suddenly darkness broke out, the audience froze; only the secret police jumped up in order to secure his box and were unveiled by the quick return of the light.

We must begin our lighting rehearsals sooner — not as the last ingredient of the last rehearsal. Just as we are late in issuing the costumes to the actors in which they are expected to live, so we light too late. They are not 'supposed' to be lit, they themselves must light from the inside-out; or to be blunt, they should be gifted with the aura of light. But all the light in the world does not help if the person lit is not an illuminator, all the microphones and follow spots don't make a personality out of a Nobody. "Where there is no spirit, there can be no presence of the spirit" said Nietzsche, and Stravinsky has taught us: "The Regisseur is the aspirant who unites the author and the theatre, the midwife who helps at the birth of a work of art." To which I add that the Light makes it possible that I can visually appreciate this miracle. (IAB/FPB 12/10/87)