

fully and look at rushes and so on. I'm not someone who does that because yes, alright, you can see what the lighting is like but you can also see what your own performance is like, so it's not necessarily a very good thing to do.



ANOTHER OF THE PROBLEMS I HAVE IS BALANCING EXACTLY THE DEPTH OF MAKE-UP ACCORDING TO THE SENSITIVITY OF THE LIGHTING THAT IS GOING TO BE USED.

'However, it does mean that there have been times when I have been bitterly disappointed when I have seen something in the final cut where the lighting designer has failed to capture what I thought they would'.

In recent years Patricia has been associated with so many quality films, shows and plays that her fellow actors must frequently be green with envy. These have included TV productions such as *The Naked Civil Servant*; *Edward and Mrs Simpson*; *Jemima Shore Investigates*; *Hotel du Lac*; the controversial *Life and Loves of a She Devil*; *Rumpole of the Bailey* and her highly-rated show *Holding The Fort*, which ran for three series on London Weekend Television. Her films have included *The Elephant Man*; *Betrayal* in which she co-starred alongside Jeremy Irons and Ben Kingsley, and *Sunset* which starred Bruce Willis.

She said, 'Of the things I have been in, I thought that *Hotel du Lac* was very beautifully lit. Kenneth Macmillan did that and he shamelessly used reflector boards on us whenever possible. It was enormously effective.

'What he realised was that it was a tale set against a beautiful background. He knew he was going to be able to capture the beauty of the background — whether it was the Swiss hotel, a mountain or the lakes — but it was

essentially an important conversation piece...there was a lot of very subtle humour in it.

'He was lighting people at close quarters and you had to read every nuance of the line delivery in order to get a particular bent of humour. He did it spectacularly. He made sure that you didn't miss a single glint in the eye, or wrinkle on the face.

'Instead of going for moody atmospheres, which would have cut against this, he made sure that people's faces were as clear as they could possibly be. I think this was an enormous contribution to its success.'

One of Patricia's attributes has been her pale 'English Rose' complexion. But did this present any difficulties to lighting crews?

'I think with me they have thought, 'Well, that's her problem,' she said. 'Certainly one of my problems is that my colouring is much fairer than it appears to be, because I use make-up to give me definition. If I weren't to wear make-up you would see that my eyebrows and eyelashes are almost white, which would be fine for certain period things but it is no good for definition.



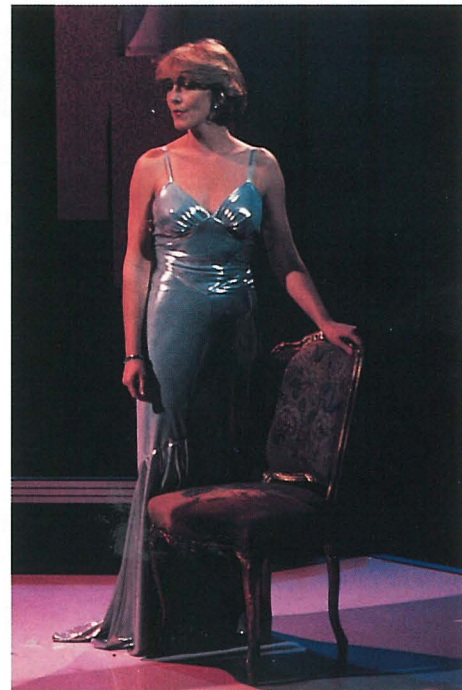
THE MORE SOMEONE HAS GONE FOR LIGHTING STRAIGHT INTO THE EYES, THE MORE SUCCESSFUL MY PERFORMANCE HAS BEEN IN TERMS OF RECOGNITION

'Another of the problems I have is balancing exactly the depth of make-up according to the sensitivity of the lighting that is going to be used.

'On *Betrayal*, what happened was we did camera-close because we had a good old-fashioned producer and he wanted to balance everything before we started.

'I did an ordinary level make-up and when they put it on camera they looked at it and suddenly they said, 'I'd like

to be able to see more of the inner character than that''. So then we started with virtually no make-up and built up a little bit more and a little bit more until they got exactly the right balance.'



'When you look at *Betrayal*, when we started shooting it I wore less make-up and it was actually a little too down and made me look rather too fragile. There was a level we hit, about a third of the way through filming, when it was a great deal better.'

From the performers point of view, is there any difference between television, theatre, film and video lighting?

'Yes, there is a huge difference. It is difficult to define. I do think that a lot of it is to do with whether they bother to light up the eyes. Some people have, structurally, very well-boned faces and you then don't need to see the eyes because the face has a chiselled look and will look good in all sorts of moody light and it will speak volumes.

'With somebody like me, if you get a deadness around the eyes then it is lacking an enormous amount of the expression I am putting into it. You particularly get that with top-lighting in video.

'I have honestly found that the more someone has gone for lighting straight into the eyes, with me, and using that, the more successful my performance has been in terms of recognition.'

Patricia's plans for the immediate future, after *Noel and Gertie* include taking a well-earned break with her family. But she will be back on screen soon, in the ever-popular *Rumpole* and with a cameo role in the forthcoming TV film *The Secret Life of Ian Fleming* in which she plays Fleming's mother.