

Well, here they all are. . . . Now the light that's giving the excuse for the lighting—the key light we often call it—is the wall bracket but the lighting we had originally wasn't enough. Obviously we've done a cheat here. There are two kinds of cues: there's the fast cue that the audience sees, you know probably something up to about five or six seconds; then there's the slow one that they don't see. The first one was a fast cue—it was a snap, a switch-on, and now we've done the sort of cue that might last thirty to forty seconds—a very slow cue that the audience, if the play's good enough, will not be aware has happened at all. But we have begun to get ourselves enough light for the action. Frankly, looking at the stage now, we haven't done it very well because of the motivation of the light. There's a lot of the light seems to be coming from the audience's right whereas the fitting is on their left, but that's one of the difficulties of working with a small number of lanterns.

BENTHAM. Yes, and it's a very small number in this case—it doesn't look too bad to me and since all the characters are feminine the audience must be concentrating on other things in this scene—not looking at light motivation.

REID. Well this is one of the things one must beware of. I mean we stare at photographs like this as we might stare in a lighting rehearsal—while we think of things to do—but the audience aren't like that. We've come in to the show cold; they're seeing a live vibrant play with everybody moving *for the first time* so we mustn't be over subtle . . .

BENTHAM. No, you were talking of co-operation from the Director and I notice Richard Pilbrow also picks this up in his recent book—Directors should bear in mind that the circumstances of the lighting should give them the motivation for the action they are requiring. In other words, they shouldn't now want to play a long and deep emotional scene upstage at the back there, where it's dark. We have got the light here but the next thing, if the action's

going to spread at all, must presumably be to get some more light somewhere else . . .

The ladies are joined by Brian and Francis. Brian, businesslike, switches on the other wall bracket D.S.L. and seizes the 'phone. Francis with an eye to the main chance pours himself a drink and engages Thelma in animated conversation.

BENTHAM. And there is the excuse . . .

REID. Yes, that's right . . . to be provided of course by the Director; the lighting man can't get the members of the cast to go and switch lights on. If the Director knows he's going to use a certain portion of the stage then he must provide some sort of practical light and must get an actor to go and switch it on.

BENTHAM. I should point out that it is extremely unusual, even in amateur shows, to find the lighting man actually playing a part in the show and also the man at the switchboard. At the moment Brian Legge, our operator, is occupied in making a phone call—and from the stage! He ought to be at his switchboard all the time. Even if it's one of those scenes in which nothing happens, one shouldn't sneak out to the pub next door or anything like that because you never know, some sort of disaster might happen in the middle of the scene and you ought to be around at post of duty—black mark to Brian Legge—pass on . . .

REID. Assuming of course that Mr. Fred Bentham must be in the pub, because he wasn't in the picture.

BENTHAM. I was . . . I was directing it—yes, the Director shouldn't also act on the stage. Take a note of that Sir Laurence . . . oh, no, Lord Laurence!

The scene changes to the following morning. Lyn and Barbara are by the window waiting for the exchange to connect their call while D.S.R. Brian takes the opportunity to plead his cause with Thelma.

REID. This is daylight and all we've done to get daylight is to switch off the practical