

lamps, and we've taken out the moon and we've changed it to the sun. We change moon to sun very easily by just taking the colour out. It was a Patt. 223, a nice lamp to use if you want a good flood from a Fresnel, which we did here because we were at close range—well we're always at close range on the small stage—and we wanted it to cover the whole of that window, so we used the Patt. 223. Now it's day and everybody's still lit. It's basically the same sort of thing. We might have the level a bit higher but the light's there. It's not there to do the natural thing in a theatre—it's there to do it dimensionally—to give it the bit of atmosphere. Basically, you're there to light the actors and whether it's a moon or whether it's day or whatever, isn't a matter of jiggling about with all the spotlights, it's just a matter of jiggling about with the key lights.

BENTHAM. I don't know whether we've told them what that window actually is. You see there's a strange shadow on the back? That's a bit of fernery hung up to cast a shadow and the window's actually draped with a sort of muslin, isn't it? So we're not looking at a backing, we're looking at a muslin across the window and I think perhaps some talk about windows might be suitable at this point.

REID. Yes. Well of course by using muslin on the window, we've opted out of our big problem which is shadows on the backing. If we didn't have muslin there, if we had a backing and we had it lit, we might well get shadows off the actors onto the backing. One wants to get enough light from the spots to light the actors and inevitably, as we can't just chop the beams off after they'd passed the actors, they'd go on through the window and make shadows on the backing.

We'd then say, "Just bring up the light on the backing." We'd do so but we'd get a silhouette effect and the actors would go dark again. . . .

BENTHAM. There's a lot to be said, is there not, for putting something in at window level. This is a more or less opaque muslin—you can't see through—but the business of just putting a frame with nothing between leads to all sorts of troubles, does it not?

REID. Especially actors putting their fingers through the glass.

BENTHAM. Yes, I've seen that happen. Of course there's another thing too, a favourite thing of mine—so as it won't be a favourite of yours, it automatically follows I will describe it. I do think that sometimes, where you've got just a simple backing outside the window or outside "French Doors Centre" which have to be opened, there's a lot to be said for putting a hedge or something—where the light lands up—so that the light doesn't go through onto the sky. After all light inside the room, if it were night-time, would go through and light anything immediately outside the window and this makes it a little bit more natural.

REID. You'll be surprised to hear that I actually agree with you. And it ties in with lining up your lights on say picture frames, door frames and so on. If you have a wall or a hedge then you can line the tops of the beams along the top of the wall.

The above is taken from our new Recorded Lecture, "Light on Stage Lighting" (available only in the U.K.). The set bears a strong resemblance to that used by Francis Reid when "Focusing" in the September issue.