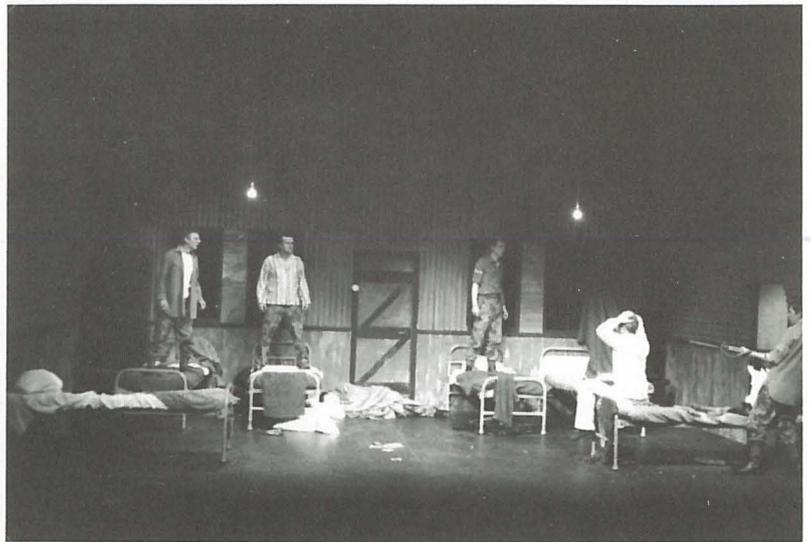
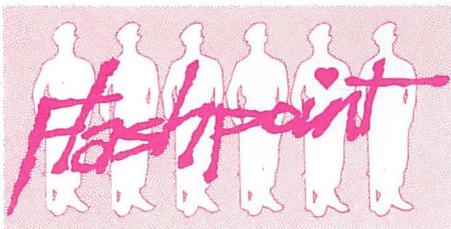


Lighting by the Book

FRANCIS REID

The experience of editing TABS taught me—among, of course, some other things—that (A) the readers liked case histories, but that (B) the average lighting design is too detailed for explanation and illustration on the printed page. However, in the past year I found myself lighting a couple of West End shows which were not only small in scale but which, unusually in a business which thrives on exceptions, were lit almost exactly according to the book (or at least according to many people's books, including my own). One was a play, the other a musical . . .



Barry Parman's setting for *Flashpoint*, directed by Anton Rodgers at the Mayfair Theatre.

It would be difficult indeed to design a box set more boxlike than *Flashpoint*—a non-political (yes, non-political!) play about the army in Northern Ireland.

The box was a nissen-hut barrack-room with the side walls running up and down stage, and the end wall running across and to the front of the stage. The door was upstage centre with a window on each side, and the furnishings limited to beds and lockers positioned with appropriate military respect for symmetry.

Flashpoint is a naturalistic play and the lighting must relate logically to its apparent source: two naked bulbs hanging from the (supposed) ceiling. Their harshness provided the clue to filter choice for the lighting instruments—*none*. Apart from a touch of gold tint in the backlight and a touch of blue in a couple of front-of-house circuits, this was an open white play.

In the matter of light outside the windows, some licence was taken in the in-

terests of dramatic effect. The entire action of the play takes place at night, but night in an army camp is neither black nor blue—logically there would be some warm light from the street lamps, other huts, etc. However at the climax of the play when one soldier is holding his fellows as hostages at gunpoint, "arc-lights" are directed onto the hut and subsequently shot out. The impact of the scene is helped by maximum contrast and so the external light on the

-  Pattern 264 (plan) 1kW Profile
-  Pattern 264 (section) 1kW Profile
-  Pattern 764 1kW Profile
-  T Spot 1kW Profile
-  Pattern 23 (plan) ½kW Profile
-  Pattern 23 (section) ½kW Profile
-  Parblazer 1kW (120 volt) Sealed Beam Par 64
-  Pattern 750 1kW Beamlight
-  Pattern 743 1kW Fresnel
-  Pattern 123 ½kW Fresnel
-  Pattern 137 Fotofloods Random Flashed for Battle Effect

