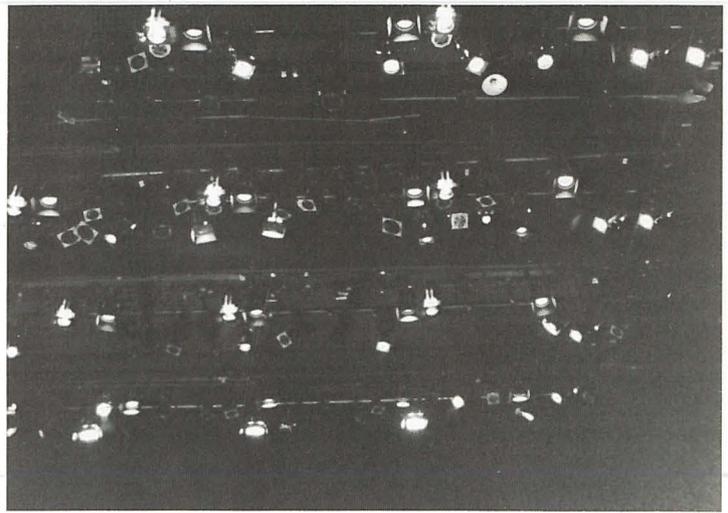


FOREST. Choreography: Robert Cohan. Music: Brian Hodgson. Design: Norberto Chiesa. Lighting: Charter.



If there is room on the spot bar hang a lamp, if the bar is full move upstage to the next one.

bars are three Silhouette 30's, focused as a cross wash. These colours change for each dance. And finally on the fifth bar there are three Berkey 2kW fresnel film lighting units, which provide a full backlight coverage, usually in 41. On the floor, there are four booms on each side of the stage. Spaced at 2.30m apart, each boom consists of one ADB 1kW at 1.5m lens height, 1 ADB 1kW at "shinbuster" height, and two Patt.23's between the ADB's. On top of booms one and three both sides are two extensions taking the height to 4.20m where there is a Berkey 40° profile unit. As you can see from this description there is a large amount of equipment on the floor—most of it at head height and below. It is this that "models" the dancer and makes him look so beautiful. That then is the basic lighting rig. On that rig the units that can colour change for each dance are all the lamps on the floor, the Sils' on both ends of each spot bar, and the backlights. In the old days this used to suffice to light anything on, the only "specials" being hung were the odd unit for a pool here and a gobo there. However after a while as designers and the dances became more complex—the specials increased, and quite rightly so, otherwise our lighting would have stagnated in its own limitations. This is where the "few restrictions" part comes in; a lighting designer works best on a tiny rig or a gigantic one. The trouble with a medium sized rig, with limited colour change and focus possibilities is that it can tend to look the same, after a couple of years, whatever you do with it. So trusting in designers good sense when asking for additional equipment, and liking big rigs anyway, we never say no! Providing there is room to hang it or put it on a boom or stand and "patch" it—the unit goes in. The same goes for colour calls, no restrictions there either, consequently we carry six ranges of filters and employ assistants with Stanley knives as fingers. This has led over the years to a very large rig as many Chief's around the country will know (I can hear the groans now). When we go abroad, especially on the Continent, the local crew very often fall about convulsed with laughter when the lorry doors are opened, only to stare in disbelief

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TBA Lighting

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