

lighting designer Jules Fisher, who is overall Production Supervisor. The aim was to go beyond the 'staged concert', to create an environment — an experience of the period. A positive battery of personnel, credited with 'multi-media images', 'visual direction', and 'editorial content', produced fifteen thousand researched and created images. They range from news pictures, to specially commissioned paintings, collages and photographs, which illustrate or comment on the songs. From these, ten thousand slides were made, which were then reduced, over a five month production period, to between two and three thousand, finally used in the show. Jules Fisher is quoted as saying: 'Success with slides has nothing to do with art, or knowledge, or mechanics, or engineering. It's time.'

The London production uses projection and effects equipment from the American world tour company. This naturally presented some problems, not the least of which was power. The answer to this was provided by Excel Electric, who installed and commissioned an alternator, to supply a 110 volt 60 cycle feed, in just five days — and nights. Records were being broken before the show opened!

Now to the hardware itself. The group performs on a white raked disc, in a black void (see plan). Upstage is a rear projection screen, spanning the whole stage. Focused on this, from a scaffolding bridge on the back wall, are nine 500watt Xenon carousel projectors — two for dissolve, and one for overlay or effects, on each of three areas. They can combine to make one image about 39 ft by 18 ft. Because of restricted space they have 1.4in lenses, and since Xenon cannot be dimmed, dissolves are achieved with mechanical dousers. There is also a 16mm sound film projector. This, again because of space problems, projects into a mirror, which reflects the image onto the screen. In addition to a straightforward dissolve, a set of black travellers downstage of the screen enable a 'wipe' effect to be achieved, and mask the screen when it is not in use.

Downstage of the group is a gauze which flies in and out, and serves as a front projection screen. This also has three pairs of Xenon carousels and a 16mm film projector, sited on the circle front.

On either side of the group a small rear projection screen flies in to about 8 ft from the deck. Each has a pair of 1200watt Buhl incandescent carousels, with electronic dissolves, mounted on a tower on stage. These are all controlled by an Arion 832 micro programmer, with an identical unit run in tandem as backup. It operates nearly four thousand cues per show!

The front gauze is in for about two thirds of the show, enabling a 3D effect to be generated, when related images are used on front and back screens simultaneously. This is particularly effective in the Tripping section, when slides of stars, and the earth as seen from the moon, combine with a moving star projector, and films of rockets, and astronauts tumbling from back to front screens. Similarly in 'Hey Jude', using repeated news pictures, and a change every four musical beats, as the Vietnam war,

