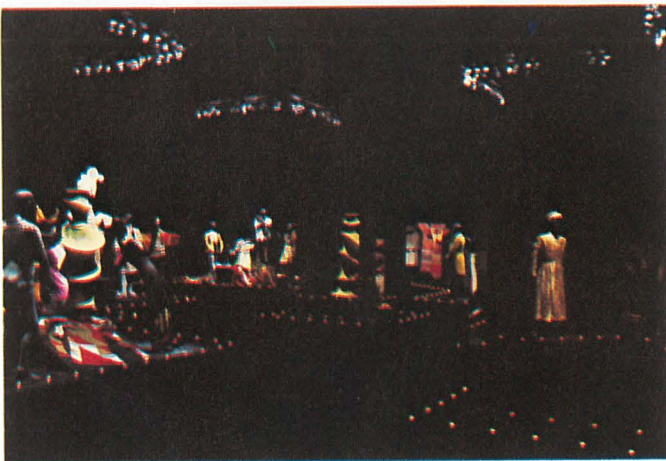




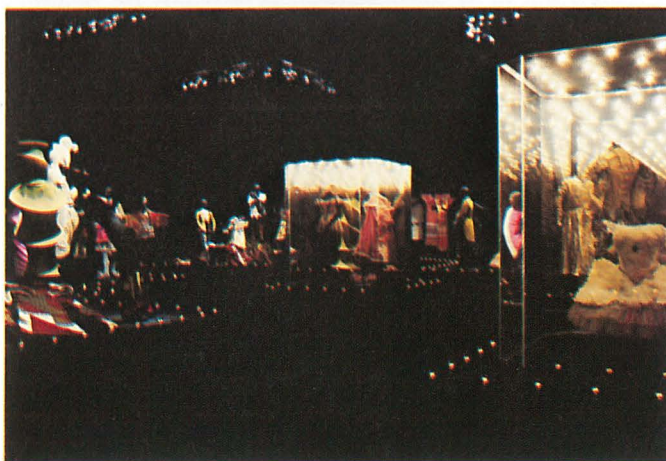
*Entrance hall showing proscenium arch with 'Parade' costumes*



*Aerial view of exhibition.*



*Lighting changes were effected by a cartridge replay unit pulsed to synchronise with master tape recordings of ballet music.*



The general lighting of the hall consisted of 15 watt tungsten bulbs at 12" centres which were positioned along the front edge of the platforms, which not only helped to prevent spectators from unintentionally walking into the rostra, but also created a theatrical atmosphere. The wattage was reduced by a dimmer to a point where only the filaments glowed to give an impression of lowered foot-lights. The draped figures were cross-lit from above by one hundred and fifty E903/7 luminaires fitted with either fresnel heads, irises, or masking frames. These were attached to lytespan 7 track which was bolted to cantilevered aluminium T sections sixteen feet above the platforms. The choice of lighting was dictated by economics. The lights were borrowed from the Theatre Museum and are intended to be used in the new museum in Covent Garden when it is completed. As designer for the museum I had worked with the manufacturers to modify their standard unit to fit into the limited height of the converted building for the museum. However, they proved to be perfectly satisfactory in the changed circumstances of the exhibition. I was able to achieve approximately 75 lux levels with this lighting, and I was only allowed to use such an intensity because the lights were only on for short periods of time.

Above the costume lighting some thirty-five feet from the floor we suspended from the roof twelve pat. 23 lanterns with either motorised or static gobos focused on the circulation area of the hall avoiding any overspill onto the platforms.

All the lighting was wired back to a 100 amp single-phase power supply, and was controlled by a combination of a Kodak Carousel S-AV 2000 programme control linked to a purpose built electronic unit that provided an interface between the Kodak programmer and Rank-Strand S.T.M. 5Kw racks incorporating fifteen thyristor dimmers. Lighting changes were effected by an Electrosonic ES 1311 NAB cartridge replay unit utilising a four track continuous tape cartridge, which was pulsed to synchronise with the stereo tracks from Decca master-tape recordings of ballet music.

The sound was initially amplified through an Electrosonic ES 1253/1266 stereo power amplifier and relayed to twelve MFB RH541 30W speakers distributed in pairs along the length of the hall.

This then was the technical specification of the equipment which was used for the exhibition. But the important question is *how* was it used?

I had prepared with John Drummond, the festival director who is an expert on ballet music, short excerpts from appropriate ballet scenes, and Decca's sound engineers produced the final master-tape. I then transferred this recording onto a four track tape working from a cue sheet that detailed all the lighting positions in the hall. These were coded in relation to the costume locations combined with the pulse timing that was to be synchronised to the music. A cross-reference was included in the cue sheet based on the Kodak programme control diode matrix so that the pulse signals would be relayed to the appropriate light