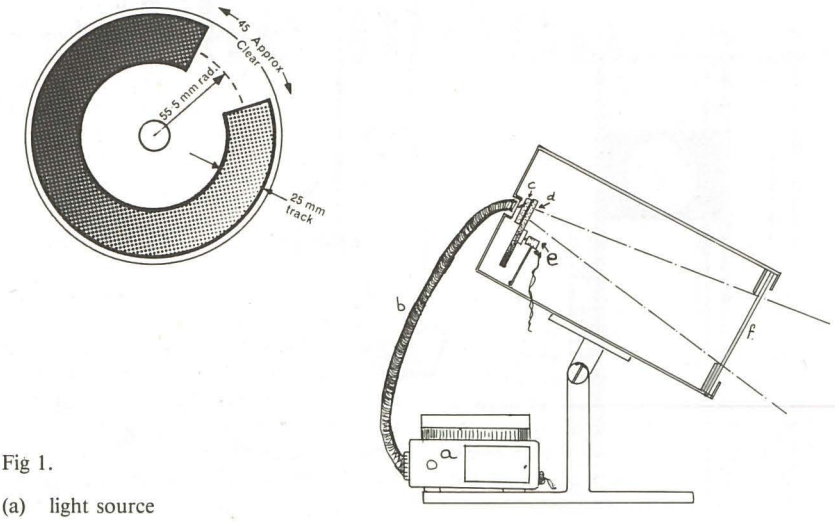

Fig 1.

(a) light source
(b) ¼" optical fibre bundle
(c) fixed value filter
(d) variable filter (inset)
(e) servo motor
(f) clear medium for masking

graduated neutral density filter (inset) which, placed in front of the cut and polished end of the fibre bundle, is rotated manually or electrically to fade the light issuing from the latter smoothly up and down. If a piece of fixed-value neutral density filter of the required degree of transmission (found by experiment) is placed between the graduated filter and the optical face, the former can make use of its whole range of densities, and thus offers quite good fade characteristics. The purpose of the optical fibres is to decouple the filters from the heat, and also to enable a wide range of light sources to be experimented with, ranging from fluorescent tubes to discharge lamps. The illustration shows a Carousel in use, as this has a very convenient and even source of light if a metal mask with ¼" aperture is placed in the gate. Thanks to the fan, it is also quite cool enough not to melt the fibres.

The light that we get using this system is indeed silvery, and if our primary source is

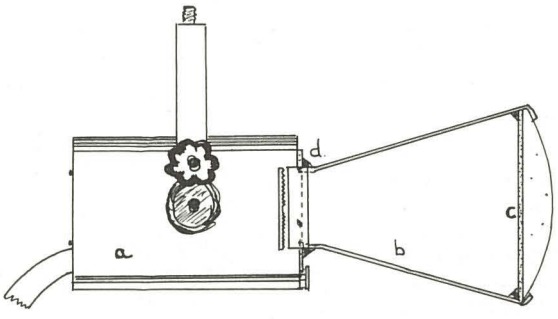

Fig 2.

(a) CCT Minuette complete
(b) old type 23N front
(c) sandblasted inside of lens
(d) rivetted plate to fit colour runners

selected with care, can be as bright or as dark as we want. A suitable place to shine it from is a box position FOH, or from the fly floor if obstructions permit. Where it does not work is from the wings at floor level or from boom top height, as shadows produced by it are likely to radiate in wildly contradictory directions. The effect is really useful only for relatively short periods, the time it takes to establish the scene, or until a character is plotted to, say, light a lamp or allow light to spill into the garden from a window. It will usually be necessary to introduce a little diffuse light to avoid eye fatigue. If you cannot use indirect lighting methods for one reason or another, then it can be more difficult to achieve the silvery look, for at present good colourless natural density filters are so restricted as to size and temperature gradient, and so cannot be used in a frame directly against a fresnel lens. A home-made screen of rub-down halftone dots on clear hi-temperature filter material, or even a piece of metal mesh with the ratio of holes to metal to suit the degree of transmission required would certainly cut down the actual amount of light coming out of the front, but the fresnel lens would certainly project these patterns into a blotchy, spotty effect on the floor, which