

# Music to the eyes

BY CATRIONA FORCER

**M**y lighting of The Cure is a bit like the band," admits rock 'n' roll lighting designer Roy Bennett. "It's a little bit left of center. I've come up with what is best described as a variant of different textures and looks that to me, represent the band," explained Bennett when I caught up with him at the Velodromo in San Sebastian, Spain towards the end of June. "The whole design is very asymmetrical, very disjointed and off to the side." The European tour of The Cure finished on 24 July and is touring the States through September.

Being familiar with The Cure and their eclectic musical style, and their eccentric desire *not* to be seen on stage, Bennett was challenged with creating a lighting system which could create excitement for their hard core rock 'n' roll, and be flexible enough to turn around and create a softer feel for their slower, almost romantic, music. His lighting rig consists of a large amount of trussing with a limited number of lights. He uses 60 PARs, all with colour changers, which are used as a wash. There are 24 other PAR Raylights that are focused on the length of the trussing to illuminate the louvres. "I've used the louvres on the trussing because, nowadays, I have a tendency to try to disguise the lights," admits Bennett. "I don't like to see them on the stage."



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In the louvered trussing for The Cure design, there are 12 groups of four Raylights all individually patched so that Bennett can do different chases with them. Three 5K fresnels are suspended from the main grid with colour changers and a fan in front to give the effect of "sunlight coming through the ceiling ventilations — like in a warehouse." There are variable speed motors so that Bennett can achieve a strobing effect. Another five 5K's are on the floor, again all with colour changers. Added to this are 24 Molefays with aircraft landing lights in them and colour changers. On the backdrop Bennett uses 15 Strobe ellipsoidals to achieve a stunning lighting effect. The front lenses of these units have been taken out to give a softer and more abstract look. There are also 20 single cell cyc units with colour changers and only one spotlight, to appease the band's

desire to be as invisible as possible. Forty-five Vari\*Lites, 39 VL2's, and six VL3's complete the equipment list.

Bennett generally designs with the Celco Gold lighting desk. "I find that the desk gives me a lot more flexibility in the things that I like to do. I use a lot of colour changers and if one goes down during the show, instead of someone backstage trying to find out what the patch is, I can just dial it out without any problem. I like the fact that I can put all of my

**ROY BENNETT LIGHTS THE CURE  
A LITTLE LEFT OF CENTER**