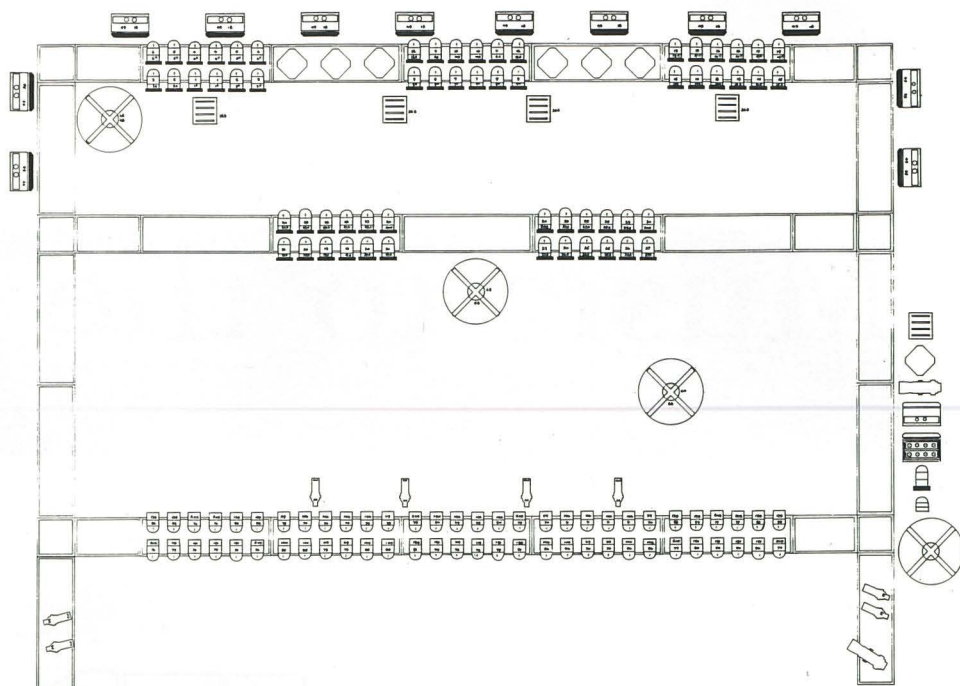




“I don’t like to see them on stage,” Bennett (1) admits, referring to the lights. His lighting rig consists of a large amount of trussing hid by louvres and a limited amount of lights. (3, 4; plots, 2, 5) “I try to find ways of using the lights not only as lighting instruments, but as set pieces.”

“Je n’aime pas les voir sur scène,” admet Bennett (1), faisant allusion aux projecteurs. Son portique d’éclairage est un grand échaffaudage, caché par des stores et sur lequel se trouve un petit nombre de projecteurs. “J’essaye d’utiliser les projecteurs non seulement comme moyens d’éclairage, mais aussi comme element décoratifs.”

“Ich möchte sie nicht auf der Bühne sehen,” sagt Bennett (1), sich auf die Scheinwerfer beziehend. Seine Beleuchtungskonstruktionen bestehen aus einer Vielzahl von Gerüsten mit einer relativ begrenzten Anzahl von Scheinwerfern, die von Blenden verdeckt werden (3, 4; Pläne 2, 5) “Ich versuche Wege zu finden um die Scheinwerfer nicht nur als Beleuchtungsinstrumente, sondern als Teil des sets zu benutzen.”



chasers into my matrix scenes and that if I want to add to a scene, I can do it while I’m actually running the show.”

“I’ve used the louvres on the trussing because, nowadays, I have a tendency to try to disguise the lights.”

For The Cure, Bennett had several gobos custom-made, including raindrops, flowers, fish, and abstract star effects, which he uses slightly out of focus. The backdrop is made of a combination of heavy muslin with silk pieces sewn on it. The silk waves about during the show, giving the effect of either moving clouds or shimmering water. Bennett uses this quite effectively in a scene with gobos of fish and sea-horses.

Lighting the band is a never-ending series of challenges, one of which is the great outdoors. “Playing mostly outdoors makes it hard to program the Vari*Lite, as at least half the show has to be done in the daylight. Also, a good part of this Cure

show depends on the backdrop, and if it is really windy, well, then, we can’t put it up.” Another difficulty encountered on this tour is that the trim height has changed every day and thus, the Vari*Lite have had to be refocused daily.

Another problem Bennett faced while designing The Cure tour is a problem most lighting designers wouldn’t mind having. Bennett was simultaneously designing for Simple Minds, whose tour coincided with The Cure’s. “Simple Minds creates heavy images for me. It was a band I had always wanted to design for.” His design includes six Genie towers, which dolly from stage left to stage right, each with a Vari*Lite on top. Instead of using louvres like The Cure show, Bennett used trellises for Simple Minds, showing more of the lighting equipment.

The Cure and Simple Minds are only the latest triumphs in Roy Bennett’s 11-year career. Like many designers, Bennett started in the lighting business working for local bands in his hometown in Rhode Island. His first tour was as low man on the lighting crew for Boston’s 1978 tour. A few years later, he hooked up with a