

Together the pair have prepared the show in three cities (and in a fourth if the planned production in Tokyo goes ahead) and their production style has drawn an enviable bridge between the technology of today and the art of a good lighting designer. Watching the show, I hardly noticed the lighting — but that is how it should be according to Phillips. He usually plots his lighting during technicals since he hates to light empty stages. "Lighting is about painting people," he insists. As Dexter's shows are often blocked at the end of the first week, Phillips' production development relies upon infusing himself with as much of a sense of the play in per-

formance as possible by just sitting and watching rehearsals. Once in the theatre he knows what he has to achieve and moves towards it. Nason's paperwork fills in the blanks.

"I never knew how to use colour in Washington," says Phillips in a manner that is typically self-effacing, and as the quiet man of British theatre lighting design it is fitting that he feels *M. Butterfly* is the high point of his career. Yet he was the man commissioned to develop a "house style" for director William Gaskill at the Royal Court — a style that is nowadays seen as the epitome of accurate and emotive lighting. Andy Phillips is a

lighting designer who works hard at achieving designs that are simply beautiful. He has never repeated himself, and after discovering colour for *M. Butterfly* it will be interesting to see what new field he brings his talents to for *A Threepenny Opera* on Broadway with Sting.

As to his best achievement, says Phillips, "it is allowed me finally to make a living in this business whilst remaining anonymous." For someone whose peers are now at their most visible pinnacles, it is important to note that Andy Phillips has produced a quota of work that in its own quiet way has left more to the posterity of lighting in Britain than any other designer.

■ Phillips (4) used 60 or so Rainbow Scrollers in his design at the Shaftesbury Theatre (2), allowing him to limit his instruments to 200 luminaires. On Broadway (1, 3), Phillips used 63 ColorWiz Scrollers from The Great American Market to light Eiko Ishioka's set.

● *Pour éclairer la scène du Shaftesbury Theatre (2), Phillips (4) a utilisé environ 60 Rainbow Scrollers, ce qui lui a permis de limiter le nombre des projecteurs à 200. A Broadway (1 et 3), pour éclairer les décors de Eiko Ishioka, Phillips s'est servi de 63 Color Wiz Scrollers, qui avaient été fournis par Great American Market.*

▼ In seinem Design im Shaftesbury Theatre (2) benutzte Phillips (4) ungefähr 60 Rainbow Scrollers, die ihm erlaubten die Scheinwerfer auf 200 Luminare zu beschränken. Am Broadway (1, 3) verwendete Phillips 63 Color Wiz Scrollers vom The Great American Market, um das Bühnenbild von Eiko Ishioka zu beleuchten.



JOAN MARCUS

1



NOBBY CLARK

2