



Colomer used 300 instruments in his design of *Eh, Qu'est Ce Que Ca M'Fait a Moi!*? (lighting plot, above; 1, 2). His choice of instruments was determined by the nature of the space — the outdoor Cour d'Honneur in Avignon. "If this was an indoor situation I would have used Color Max colour changers on the high powered HMI's," he says. "But outdoors, the heat and wind cause too much disturbance for the computers."

Colomer a utilisé trois cents projecteurs pour *Eh, Qu'est Ce Que Ca M'Fait a Moi!*? (plan d'éclairage, dessus 1, 2). Son choix a été déterminé par la nature de l'espace — La Cour d'Honneur d'Avignon, en plein air. "Si c'était en intérieur, j'aurais du utiliser des Color Max, changeurs de couleurs automatiques sur les puissants HMI's" dit-il, "Mais à l'extérieur la chaleur et les vents provoquent trop de perturbations pour les ordinateurs."

Colomer benutzte 300 Scheinwerfer für sein Design für *Eh, Qu'est Ce Que Ca M'Fait a Moi!*? (Beleuchtungsplan oben; 1, 2) Seine Wahl der Scheinwerfer wurde von der Art des Raums bestimmt — der Hof des Cour d'Honneur in Avignon. "Wenn dies nicht im Freien wäre, hatte ich Color Max Color Changers auf den Starkstrom HMI benutzt," sagt er. "Aber draussen verursachen Hitze und Wind zuviele Probleme für die Computer."

Colomer. "If the decor in any production is ugly, the lighting cannot work." The challenge for him in lighting this work was to "make these flat gray boxes look alive, and give them a three-dimensional look in a compact space."

"The Cour d'Honneur had a reputation for being hard to light, where designers tended to use limited positions and the same angles. But after years of experience, designers now put their lights everywhere and at all angles." One thing that helped Colomer achieve his desired effects in this space is the recent renovation of the lighting systems by Robert Juliat. Rather than have all the dimmers in one location, there are now a series of portable Juliat Digiracks, each housing an electronic digital system of 12 circuits, for a total of 240 circuits. These can be moved anywhere in the theatre, thus avoiding the miles of cable that were needed before. The theatre, like several others used for the Avignon Festival, is equipped with an Avab 202 board.

Colomer's design uses 300 instruments, including two HMI 2.5kw fresnels, 14 Juliat HMI double lens profiles with Color Wiz colour changers, ten Halogen 5kw fresnels, 150 2kw profiles from Juliat and Scenilux (Levron), 40 2kw plan convex halogen lamps, and 40 "low tension" instruments with 24 volt lamps and a

transformer inside. These last lights use a mirror instead of a lens in order to achieve an extremely white light, for what Colomer describes as "a mysterious look." Some of his choices were determined by the nature of the space. "If this was an indoor situation, I would have used Color Max colour changers on the high powered HMI's," says Colomer. "But due to the size of the gel surface this was not possible in the outdoor Cour d'Honneur. The heat and wind cause too much disturbance for the computers."

Doubling as technical director for Marin's company, Colomer is also faced with the problem of touring this technically mammoth production. The company itself consists of 12 dancers, two singers, and eight musicians. In addition, ten technicians accompany the tour, including Colomer, two sound operators, an assistant technical director, one wardrobe person, one stage manager, and four stagehands. "This set is very complicated technically. For example, the musicians rise up out of four of the larger cubes, which are equipped with electric motors to open the tops, and elevators inside to lift the musicians," says Colomer, who has worked with set designer Denis Mariotte to eliminate some of the cubes, and reshape the set for each tour stop, as well as design special tour plots for the