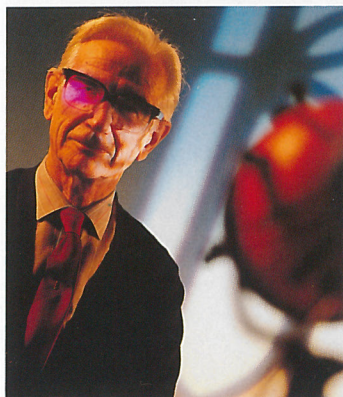


Announcing Bill Lee's Video Lighting Workshop

ILLUSION & REALITY

An opportunity to learn the basic skills and techniques of lighting for Television and Video production



Bill Lee.

Located at Strand Lighting's demonstration studio in Isleworth, West London,

these 2 day workshop training sessions will seek to introduce video and cine cameramen and other associated professionals to the equipment, techniques and theories of lighting for video.

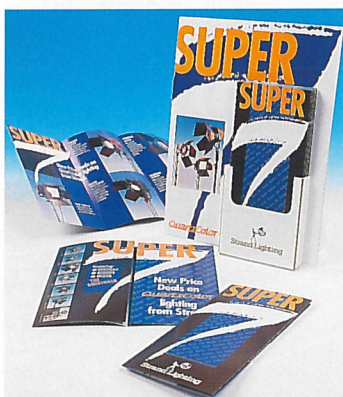
The workshops will enable participants to benefit from hands on use of a wide range of equipment in a studio as well as a typical location situation and will be under the expert tuition of Bill Lee, one of the industry's most experienced practitioners.

A series of two day workshop sessions are being planned throughout 1994. These are being sponsored and organised by Strand Lighting. For further details, please complete and return the attached reply paid card.



Strand Library

SEVEN SUPER DEALS ON QUARTZCOLOR LIGHTS



Super 7 promotional products.

The successful "Eurosistem" range of products at budget prices made it even easier to own selected Strand Theatre Lighting products. Since September 1993 it has become just as easy to own a selection of the very popular portable location lighting products from Strand's Quartzcolor range, through "Super 7" deals from Strand's European Dealer network.

The Super 7 deals encompass six of the most successful Quartzcolor portable lights including the classic and authentic Redhead and Blonde open-face lights and the tiny Mizar 300/500W Fresnel. Each Super 7 light comes complete with all accessories - barndoors, accessory holder (where appropriate), safety mesh

(or glass) and lamp - at price deals that make it more attractive for discerning lighting professionals to own the original Quartzcolor designs rather than inferior imitations.

The six products included in the Super 7 promotion are:

- Pulsar 650W Open-face Flood
- Redhead 800W Open-face Flood
- Blonde 2000W Open-face Flood
- Mizar 300/500W Fresnel
- Bambino 1000W Fresnel
- Iadi 1000W Linear Flood

You must now all be intrigued to know "why Super 7 when there are only six lights included?" The seventh item was to have been our most popular go-anywhere kit, the Redhead 3 kit of three Redheads, accessories, stands and lamps all in a convenient transport case. This is indeed the seventh item but added to it in the general category of kits we also have the 3 x 300W Open-face Reporterlight kit and the 125W HMI Reporterlight kits.

Talk to your Strand Dealer to find out more about these Super 7 deals.

Strand Library

Christine White, lecturer in English and Drama at Loughborough University discusses education for lighting designers.

TEACHING LIGHT

National Vocational Qualifications (NVQ's), the AETI, BTEC & GCSE qualifications, all have their own hidden mysteries. They may help us to judge the competence of candidates for work, but how do prospective students judge the competence of a course and whether it will furnish them with the necessary knowledge for work? Getting back to basics, if we had the opportunity to design a course to teach lighting design, what would we want and expect that course to cover?

A student's first question could be, how do we light the set? We can teach some basic rules of light - what actually happens to light, what it is and where it comes from. What does light do? It illuminates, it elucidates and it sculpts. It is emotive, suggestive and active. Where should we teach this? Anywhere and everywhere. What space do we need to teach it in? An empty space, a full set, a room, a theatre. Lanterns? Yes! Who teaches it? Lighting designers, directors, philosophers, scientists, artists? Who is taught? Anyone who is interested, hopefully. The question we haven't asked is why? The why will determine much of the above.

In Britain, the "why?" is being discussed in terms of a particular vocation in the theatre, either as a lighting designer (and anyone who is one will tell you that "lighting designers are born, not made"), or as an electrician working in a theatre space. We could simply answer the "why?" by saying because light is interesting. It is a facet of theatre and of life in general. It has the potential to be a life giving force and a life threatening force. Lastly, it fascinates human beings, whether as fire, laser or battery run torch.

The reason I am asking these questions about theatre lighting being taught in an academic forum, is simply that it is interesting. American universities have been teaching technical theatre skills for some years. Although such courses do not give graduates an automatic right to a



How do we light the set?

career in the theatre, the qualification is accepted by professionals in the industry, regardless of their own training. The argument for broader academic training, covering the arts and crafts of theatre, would be that a new interest in subjects traditionally not taught at this level, could help breed the development of the theatre industry. By this I mean, further interest in theatre and ideas of performance can only be enhanced by a broader based education of Drama and Theatre Studies. As with many courses, few subjects are taught as simple "chalk and talk" subjects. There is time and facilities for project work, interactive studies and student led research. No, we cannot replicate a large theatre production on which to learn a craft, but we can teach certain practices and the skills involved.

Christine White would be most interested to hear from anyone who could contribute ideas about what a course in lighting design might involve. From your response a pilot course to test the theories and ideas could be considered. If any Lights! readers would like to be involved with the project either in a learning capacity or as a tutor please write to :-

Christine A. White
English and Drama Department
Loughborough University
of Technology
Ashby Road
LE11 3TU



Photo by Christine White.

CHECK YOUR OLD CAPACITORS

Lights! has from time to time advised readers on the progress of electrical and safety standards legislation and pointed out the various obligations on users of electrical equipment to ensure it is maintained appropriately.

A recent piece of advice has been received from RIFA - manufacturers of capacitors of their type PME 271 produced up until 1990 - recommending that these should now be withdrawn from

service. These have been used in various dimmers including older versions of some Strand dimmers and we have prepared a leaflet explaining what action you should take to ensure the continued safe operation of your equipment. If you have Mini 2+, Micro 8 Mk2, MCM, Tempus, Permus, Environ, Mini Universal or Microdimmers; call 0582 471788, between 10 am and 5 pm until 11th March 1994 to receive your copy of the leaflet.