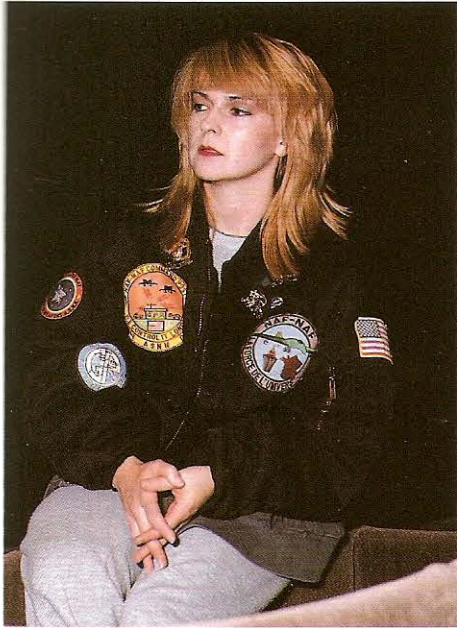


The worst venue I have ever played was at Nijmegen in Holland. It was a beautiful theatre but the lighting was so bad that we just didn't want to perform. It moved either too fast or too slowly, so you were never in the right mood and never felt contained with the audience.



IN ROCK VENUES THEY TEND TO USE EVERY COLOUR THEY CAN, ALL AT ONCE AND PULSING AT A DIFFERENT TIME TO THE MUSIC YOU ARE PLAYING.

Toyah added, 'I think lighting has to help the audience's concentration and to bridge the performance with the audience. It has to have a subliminal quality.

'I know that when I go to see a show I am never instantly aware of the lighting but there is no doubt that it carries my emotions. It is very subconscious and terribly important.

'Lighting is not something I take for granted at all, but I do expect lighting men to be professional enough to sense my performance and to work without my comment. I would never expect to tell a lighting man how to do his job.

'The difference with a rock performance is that you are working to a set of rules totally outside theatre.

'Outside touring, with a rock performance I would sit down with the lighting designer and design the show with him. Because I have written the music and the lyrics I do know the lighting that I will want for a show.

'I tend to move a great deal so it is very important to me that when I move a hand, for example, the lights will respond accordingly. That is a major part

of the performance. Generally, with a rock performance, the relationship I will have with the lights is the same type of relationship I would expect to have on stage with another actor. You are working together very closely.

'I think the lighting man needs to have a good sense of timing, since he is not cued by words but by sound. The audience has to be drawn to its feet by the lighting. The lighting in a concert is similar to the spoken word in a script.'

Her current play, since it involves a great deal of action taking place in the Alaskan Arctic, had as one of its main problems, the difficulty of coping with excessive glare from what is basically a white background.

Another hurdle Toyah and the rest of the cast have had to overcome is the enormous amount of "homework" involved in reading-up on the whale incident and, most importantly, the cultural background to the Inuit people of the Arctic. This research has included a cultural lecture by an expert but, thankfully, did not include visiting the frozen north.



I KNOW THAT WHEN I GO TO SEE A SHOW I AM NEVER INSTANTLY AWARE OF THE LIGHTING BUT THERE IS NO DOUBT THAT IT CARRIES MY EMOTIONS.

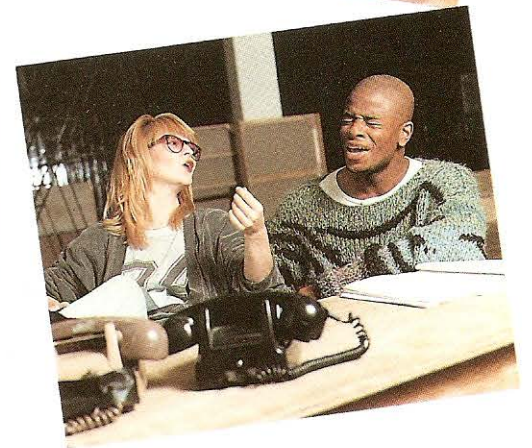
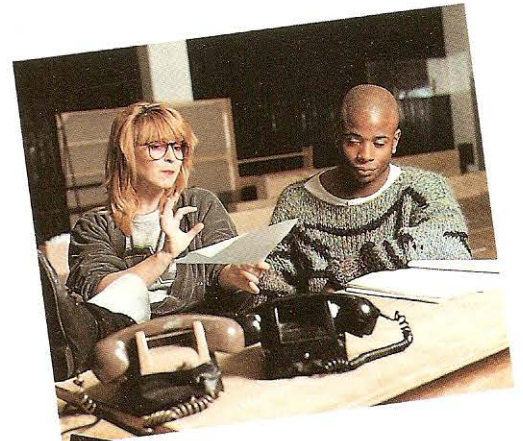
'I don't think I could cope with the cold weather. It's not for me,' Toyah confessed.

She explained, 'Whale is the story of the coming together of many elements from different backgrounds for a common purpose — rescuing the whales before the ice closed in on them. It tells how Western people, the Communists

and the Inuit people all worked together.

'There is music in the show but it is based on the Inuit music. Their bridge to the spiritual world is the drum and they sing as a group, with a very percussive type of vocal sound.'

■ Rehearsing *Whale* with fellow actor Basil Isaac.



Toyah is due to release an album next year, *Sunday All Over The World*, made with her husband, guitarist Robert Fripp. So would Inuit-style music be appearing on her records?

'I have already used the throaty, rhythmical sounds that the Inuit use but I must say I really came upon them by chance before I knew much about the Inuit. I do enjoy their singing, though, because it comes from the soul.'