

lighting director. As is the way with any large organisation, he found himself sent to the sound department, where he stayed until ABC closed down in 1968, when he joined Yorkshire TV.

He explained, 'The majority of lighting directors in television come from cameras. I had never particularly wanted to work on cameras. I was perfectly happy with sound. But after six years here on sound, I applied for a lighting director's job and got it.'

'When I was on sound I used to watch other lighting directors to see how they did it. As a sound man on the studio floor you are in a very good position to see how lighting directors go about their work.'

So how does a lighting designer in TV go about his work? As soon as a programme is conceived, a director and/or producer is allotted to it, along with a designer and a lighting director. The moment the designer has developed a firm idea of the overall 'look' of the show, he will involve the lighting director.

INFORMAL

Peter explained, 'Formal planning meetings are of very limited use. The most useful meetings are the informal ones where you sit over a cup of coffee and talk over your ideas and throw them backwards and forwards.'

'This is particularly true in light entertainment where the set is really a vehicle to carry the lighting. For example, in *Song By Song*, there was just one set which had to be used for 13 hour-long programmes, so the variation had to come from the lighting.'

'In a show like that it is only in the lighting director's mind that he can conceive what he is going to do.'

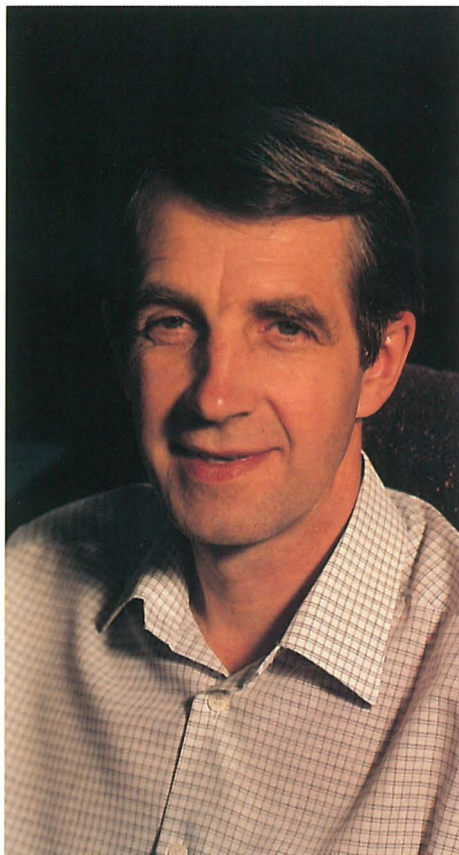
Did lighting directors, like Archimedes, receive their great inspiration while sitting in the bath?

'That happens quite a lot, actually,' he admitted, 'although there are traditional ways of lighting television. These are fine initially but one has to move on..'

'The biggest difference between lighting for the theatre and for television is that on television you are lighting for the camera rather than for the eye.'

'On a stage you will see everything all the time, whereas on television the camera is selective in what it wants you to see. That has both its advantages and its disadvantages.'

'Theatre lighting is the instrument by which the eye is drawn to a certain part of the action that the director wishes you to see. In television the director uses the camera to select the action and



■ Peter Hardman.

the lighting director has to light that particular shot.

'My philosophy about lighting is that I am there to assist the artist and the director. There are some lighting directors who tend to think that television is there to show off their lighting, although I think they are in the minority.'

☛ SOME PEOPLE THINK THE TV LIGHTING DIRECTOR IS A DYING BREED — I AM NOT SO SURE ☞

One of the most difficult areas of TV lighting is lighting pop shows, where stunning light changes may be totally ignored by the TV director. He will want to close in on the faces of performers, rather than concentrate on a spectacular light show.

Peter recalled: 'As far as the performers go, I can only think of one person who objected to being shot in a particular way. Now I know he doesn't like one particular profile and we get on fine.'

'The only other comment I can recall came from Millicent Martin on *Song By Song*. She was working a long way down stage and the follow-spot came in fairly steep. She commented on this and I have to say she was right in making the objection. I just put in another lamp with a 153 filter to fill in the shadows and she was happy.'

'I think it is important that you look after the artist's ego. There is no point in saying to an artist, 'that's the way it is'. You have to humour them. They are the ones who are on shot. If they aren't happy for any reason, it is going to show.'

'A lot of ladies are aware of their image on television. They will make the remark when you first meet them at rehearsals about their wrinkles. I am aware of their concern and I do try and bring the key lights in as low as I possibly can. Generally, the shallower the key light comes in, the more it helps with the looks.'

'Cameras are now so refined that the engineering considerations of the lighting are less and less. It is now possible to be far more subtle.'

'With situation comedy it used to be the case that it was just simply illuminated. But now the differences between situation comedy and drama are less and less and they are lit in a similar way.'

'The television camera can also be manipulated to give a look which the eye doesn't see. It can colour-shift, put filters in it...you can really change the look quite dramatically just by altering the camera parameters.'

'The big disadvantage of the camera is that it can't see such a great contrast range as the human eye, so you can only take your lights down to a certain level. The camera will only operate satisfactorily between an upper and lower level whereas the human eye will accept far greater ranges. You have to be much more careful in television about basic lighting levels.'



■ All Yorkshire TV's three studios are controlled by Galaxy boards. Peter said, 'We had been talking about controls here for some years. When we came to the ordering — we felt that the Galaxy was really the only one which was suitable for our needs. All the dimmers were replaced by Strand PIP dimmers.' A fourth Galaxy is used for outside broadcasts or as a Stalls control in the studio.