



our means of access to the control of lights. This can be "played" by a skilled person with his eyes on the stage.

It next seemed important that the operator, whether or not he were the designer of the lighting, should be able to use as much initiative as possible about how the lighting was performed. Too often with memory systems, the operator's job is reduced to that of merely repeatedly punching a cross-fade button throughout the evening. We determined with Lightboard to try and provide a control that

not only would allow light to be moved with a fluidity that was not possible before, and not only allow the designer remarkable freedom in composing his design, but would also give the operator a considerable number of options and alternatives, so that he could use his initiative in determining how a lighting plot should be performed and even vary his method night by night.

What of the problems of working in repertoire? It is clearly difficult or impossible to refocus dozens and maybe

hundreds of spotlights in the time available. The method used at the Old Vic since the first days of the National Theatre Company seemed to work in principle and to be worth expanding upon. This "Saturation Rig" means that as many luminaires as possible are hung in all likely positions. A certain proportion of them are permanently focused (to provide, for example, acting area coverage), some are focused specifically and dedicated to one particular show while it is in the repertoire, and only a small proportion are moved from one show to the