

Research Objectives.

The theatre of the full moon has a number of related research objectives. These objectives can be summarized under a series of headings.

Research into moon light Moon light is a phenomenon <sup>known</sup> with which everyone is familiar but is rarely studied for its unique properties. Spectrally it is almost identical to sunlight but because of its low intensity and freedom from heat generation in the infra red range it can be used without filtering. This will enable a much purer white undistorted light than is normally available and could offer a new perspective on many aspects of visual experience.

Colours and col. Moonlight in the Moon Theatre will be seen in the night-time environment, free of light pollution and will enable a study of colour and colour tone and range in new and ideal

Circumstances.

Moonlight is a phenomenon which historically and sociologically has ~~influenced~~ <sup>inspired</sup> literature, ritual, dance, , in all their forms. The rhythm of the moon is a primeval force with which all nature is familiar. This provokes a highly <sup>sensitive and</sup> subjective reaction in individuals to the phases of the moon and the light of the full moon. The interaction between subjective reaction and objective facts as measured in normal scientific experiments will be a central feature of all the research.

~~Color~~, Reactions to color, shadow, shape and form, in ascending levels of ~~light~~ reflected moonlight will enable the centre to study individual perceptions in minimal light conditions in both the subjective + objective environments.

Moonlight (~~in its normal form~~) under the light of a full moon, is very low by normal standards. The Theatre of the full moon, will in consequence be a Theatre of minimal light-

3.

Minimization, for dramatic as well as perceptual effects will be at the core of the studies and in time it is hoped to approach a true minimal experience of drama and light, subjectively reinforced by the moon and its pharosel effects.

Light and Colour + Acuity      the relationship of special studies will be made into light levels and color perceptions and visual acuity. These can be made under perfect light conditions and can be compared with similar experiments under artificial light. It is hoped with time to develop criteria for light levels and ~~light~~ light ranges, and color perception which could be of use in understanding the nature of artificial light and its use.

Theatre The theatre of the full moon will be an experiment in <sup>the</sup> fundamental theatrical experience. The theatre is the home of visual magic. As you enter the theatre you suspend belief in everyday phenomena, separated from the natural environment. You await surprise, certain that the magic will hide the true reality. The theatre of the full moon will reverse all that. You enter the theatre through the natural environment, and remain within it. The source of light is evident, and its process present. The magic will and surprise will ~~be~~ not come from tricks, but in a natural play of light and shade <sup>+ color</sup> in a place where hitherto it did not exist. Purity will be its essence, like pure water and pure air, a simple primitive purity hard to imagine, its effect today hard to understand. It will necessitate re-thinking what should be the role of <sup>visual</sup> light and dramatic light in the theatre. Theatre ~~not~~ lit by the light of the full moon will not be normal theatre lit in a different way but a whole new theatrical experience whose effect and development we can only

guess at today. It ~~will~~<sup>5</sup> have a profound effect on the Theatre and ~~what~~ its future. The theatre of the full moon will not be something which can be produced ~~elsewhere~~ anywhere, for it requires an empty space, a rare thing in todays world. By its research the Theatre of the full moon at long gone be will influence theatre people in a way we cannot predict and will force us to re-examine the simplest premises of received theatre wisdom.

### Minimal Theatre As in light <sup>IT IS</sup> ~~so~~ in the Theatre.

The Theatre of the full moon will be a study of minimal theatre. In the present time, the theatre has become a complex technical machine, over endowed with power & energy, where everything is possible, and nothing is a complete surprise. The complete lack of mechanical aids will necessitate a return to simplicity, ~~and~~ <sup>in the FMT/TPL</sup> The exploration of the ~~theatre of the moon~~ <sup>minimal theatre</sup> will have authentic origins and a clear basis. There will also be an opportunity to examine how these conditions can be used in film, photography and video though as yet none of this has been precisely defined.

## Technical elements:

There are three types of technical elements which must be funded at this time.

- 1) Moonlight reflectors for theatrical and research purposes.
- 2) Theatrical ~~props and~~ productions and all the scenic elements associated with them.
- 3) Scientific measuring equipment for measuring recording and reporting on research carried out at the centre and personnel

Each of these is different in character, and potential sponsors may interest themselves generally in the whole programme or specifically in particular elements. ~~This may be because~~ <sup>that</sup> The reasons for sponsorship may be ~~because~~ some aspect of the work has direct relevance to the sponsor or because the sponsor wishes to support the general aims of the centre and its research. ~~Sponsorship can~~

## Moonlight Reflectors for Theatrical or Research purposes.

Theatre lighting ~~as~~ requires a number of different types of light, coming from different sources. All of these normally different light types must and will be provided by moonlight. This will require the development of moon reflectors which bring light from ~~different~~ the moon and reflect it onto dramatic action from different directions and in different ways. The moon is not a static object. Dramatic action is not static either. The reflectors will need to track the moon and, ~~as~~ follow the action on stage, to be mobile and focused on different objects throughout the performance. <sup>Seven</sup> ~~Eleven~~ different types of light have been identified as an initial target for the moon theatre operation.

- 1) General directional stage lighting, coming from behind the audience, and providing enhanced general stage lighting over the whole scenic area.

- 2) Spot lighting, for highlights and dramatic effect, of which there will be two basic types

- 2(a). Static side spots, providing spot lighting up to 20-25 M.L (moonlight) focused on a fixed stage point from the sides of the audience, and tracking the moon.
- 2(b) Follow spots, capable of following the action on stage while tracking the moon. The follow spots will need to focus the light on different points, with different intensities ~~over~~<sup>during</sup> the performance while continuing to track the moon as their light source. These highly variable instruments will be moving as well as rotating and are the most complex devices envisioned.
- 3) Side Light Side light will come from the sides of the ~~theatre~~ stage ~~area~~ and ~~will~~<sup>be</sup> used to give depth and perspective to the stage area. Side light must come from both sides, and must be closely integrated with stage sides ~~area~~ and movement to avoid light source interference ~~and~~ <sup>with stage</sup> direct ~~interference~~.
- 4) Top light Top light is vertically downwards stage light coming from above the ~~theatre~~ dramatic action and ~~is~~<sup>is</sup> important for shadow and general actor/dancer delineation.

(9).

(5) Foot lights. These lights come from in front of the stage at ~~the~~<sup>floor level</sup> feet. This is a similar form of light to side light and top light and may be obtained by secondary reflections from these two.

(6) Back light light coming from behind the stage is very important for perspective, depth and particular dramatic effects. This light may in the present theater configuration be just natural moonlight, or may be enhanced moon light. This will depend on drama being ~~per~~ presented.

(7) Light for reading Music When music is performed reading light will be necessary for the musicians. The level of this light is not known precisely and will probably be achieved by individual reflectors for each musician.

Not all of these lighting systems may need to be in operation initially. The prototype stage will be very experimental both in ~~the~~ terms of the prototypes themselves and their use in the theater. It is intended that the prototypes themselves should be free from complex mechanics, to enable them to be developed quickly. In the longer term the development of the instruments

(10)

for presentation at the centre will be informed  
and modified by the information learned  
during the development phase.

To be continued by H. Canet + A Sedgwick  
for 2 - + 3.

(ii)

## Prototypes

types

Four prototype Reflectors are needed for the first experimental show. There will be 3 general lighting projectors (reflectors)

- 6. Static spots
- 2 follow spots
- 4 side lighting reflectors
- + back lighting.

These will sit

### 3 general lighting reflectors

These are fixed focus parabolic reflectors, cylindrical in shape, ~~not~~ providing 2.5-3 m Vert x 8 m horizontal front light - 3 metres from stage front to an overall intensity of 10 times moon. light (1.5 lux)

They will ~~sit~~ <sup>pivot</sup> about their centre ~~for~~ axis to track the moon vertically and horizontally. They will be made of wood with flat glass mirrors 50 cm x 25 cm (approx) They will have a ~~screen~~ blackout screen so that they may be used singly, or together, or not at all.

They will have anchorage cables for wind resistance. They will be operated by hand intermittently.

Static Spots. The static spots will be fixed focus reflectors capable of being trained on different areas of the stage, and will light an area of  $2 \text{ m}^2$  to  $1.2 \text{ m}^2$  approx with a magnification of  $15-25 \times \text{ml}$ . They will be circular in shape or ellipsoidal. They will be raised above the ground on timber scaffolding. The reflecting surface will be a timber lattice shell coated in a reflective material yet to be defined. They will rotate about their center point to track the moon. They will be hand operated intermittently. They will be capable of being blacked out and tied down to resist wind.

Follow Spots. These will be constructed like the static spots but will have a cable boundary to the grid shell to enable the focal length and surface slit to be changed during the performance. They will be on a horizontal platform so that they can be moved and rotated so that they can follow the moon and the stage action simultaneously.

They will have the capacity to turn away and to be tied down. They may be used elsewhere on the centre. They will be manually operated continuously during the performance, and their operation will contribute to the dramatic action.

One option to be explored during manufacture and operation will be the use of an optical lens to produce parallel light. Using this option the reflector will focus' on a lens which will convert the light into parallel rays which will then be used in the same way as a normal spot. This addition may cause color distortion or loss of light and will only be used as an optional extra.

Side Light Side light will be provided by reflectors similar to the general lighting reflectors. They will produce a parallel beam 40-50 cm wide x 2.5m high. They will have characteristics similar to the general light reflectors in other areas.

Back Light Back light may just be simple moon light initially. If enhancement is needed it will be done in a similar way to the general light reflectors. These reflectors will be general tools to be used - different areas of the centre as required. With that in ~~mind~~ mind they will have a flexible ~~shape~~

and be capable<sup>(14)</sup> of being adjusted to different uses. They will be based on the grid shell principle.

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## Research & Presentation programme for 1<sup>st</sup> Season.

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### Longer term intentions

The Theatre of the full moon is a developing idea. At the end of the first season the information gained and the ~~lessons~~ <sup>lessons-</sup> learned will provide the stimulus for the next phase. At present it is ~~not~~ intended to retain the experimental and innovative nature of the centre. However the experiences here may lead to open public full moon Theatres being established elsewhere — notably in abandoned Greek Theatres. A catalogue of these is being

(15)

Made to identify those which might be suitably exploited.

Research into Opera forms, Theatrical innovation and dance will each become part of future development as already outlined:

Possible future projects include.

≡  
≡

- Current work in progress.

- DERN

- MRP

- RFR.

- CNRS -

- Gouyonnes

→   
 (Artistic)  
 (Technical)

Notes for Dominic Deschamps.

PARIS  
correspondent

quest qu'il faut fabriquer !

1) Argument about the Moon Theatre  
+ Prototypes

Description

Research objectives

Technical Elements

Prototypes:

Research and Presentation programme for  
1st season.

Longer term intention

numerous high influence of

- theater
- TV -
- Film -

Cashable frame work → the way the money will be  
spent - controlled - monitored -

→ publish research paper due every year.

→ sponsors and other people will be  
invited. and will draw compete areas.

→ -

→ Full information → will be at the  
disposal of sponsor or of partner of the center -

→ ~~Press~~ Publishing -