

# Michael Peter Ager

Theatrical Lighting Designer and Technician

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## About Me

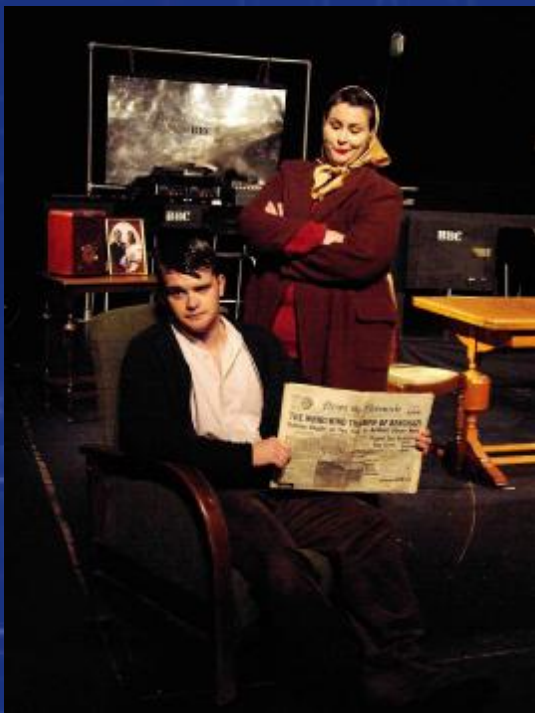
My interest in lighting design began at The Hedley Walter High School in Brentwood, Essex where I was involved in lighting for school shows and went on to complete an A-level Drama and Theatre Studies course (following the design strand). After sixth form I successfully applied for the BA Theatre Design and Production course at Trinity College Carmarthen. I was attracted to this course in particular because it would give me an excellent grounding in the skills required for all aspects of theatrical production. During my first and second years at Trinity I completed modules in many areas of theatre including costume and scenic design, lighting and sound design, computer aided design, and written studies of various plays. Throughout this time my main interest has stayed with lighting design and production and wherever possible I have taken up opportunities to get involved in shows outside of the course including working as a student technician for shows coming into the Halliwell Theatre. Doing work within all areas of theatrical production has helped me to develop my skills as a lighting designer by showing me how collaboration between different production areas is essential in producing an excellent show.



Prince Prospero in "The Masque of the Red Death"



## My Design Work at Trinity College Carmarthen



Radio Days



During My Third year at Trinity I have worked as lighting designer on three major projects, each of which offered its own set of challenges:

- **Radio Days** - A piece of reminiscence theatre that was staged as a community tour. This tour was booked into school halls and small recreation rooms in residential care homes so I had the challenge of creating a design that used a small rig and could be powered of one 13a socket. I kept the design simple, using 2 colour washes and a small number of specials. I then designed a big rig and a small rig that allowed the piece to work for the different venues and audiences.
- **The City In the Sea** - A piece of site-specific theatre based on the works of Edgar Allan Poe. The majority of my time was spent working on “The Masque of the Red Death”. This production was staged in a disused church where I couldn't ignore the amazing architecture so I used domestic floods attached to the columns to create colour washes to highlight this.
- **The Women of Troy** - A main house production of a classic Greek Tragedy, updated to a contemporary setting. The production was staged in the Halliwell theatre. I made use of a black gauze downstage of the cyc, lit with primaries and cloud gobos to create a skyscape that changes throughout the show, matched by a gradual change in ambient light from cool to warm. The design broke down into the cyc, the ambient light, choral section light and camp specials (such as fires and searchlights). This design has been submitted for the 2006 Michael Northen Student Design Bursary run by the Association of Lighting Designers.

## Work Placement with the Royal Shakespeare Company April/May 2006

### The Royal Shakespeare Company

Between April and May of 2006 I spent six weeks on a work placement with the stage lighting department at the Royal Shakespeare Company in Stratford-Upon-Avon. The placement has formed the content of my final module of study at Trinity. I worked on productions in the Royal Shakespeare Theatre and the Swan Theatre, including the initial run of Antony and Cleopatra. This production was directed by Gregory Doran with scenic design by Stephen Brimston Lewis and lighting design by Tim Mitchell. I helped with the fit-up and focus for the show and then acted as follow spot operator for the tech rehearsals and initial two week run of the show. This was an excellent opportunity for me as I was able to work alongside a professional company and had a chance to experience how shows are produced in a professional theatre. I did some more follow spot work during the technical rehearsals of a South-African production of Hamlet that came into the Swan, as well as working on fit-ups in the RST for a German production of Othello and the RSC production of Julius Caesar. My time with the RSC gave me an opportunity to see the many areas of work that go into providing the lighting for a professional production. Even when the lighting technicians weren't involved onstage there was always something to do in the workshop, refurbishing old fixtures, repairing broken lanterns, soldering cables or wiring up practicals for upcoming shows.



The Women of Troy

