

dramatic content rarely seeking sources beyond the fairy tale and nursery rhyme. Elsewhere in Europe, however, puppetry, while by no means neglecting children, offers serious performances to adults. Perhaps the example that most readily springs to mind is the Salzburg Marionettes performances of opera, ballet and concerts.

The only really vital missing function of a puppet is movement of the face muscles. This is hardly a drawback in opera where the facial movements required for producing vocal tone are rarely helpful for character projection. Indeed, puppets can often produce more dramatic truth than a singing cast. I do not know of a puppet opera house with live orchestra and hidden singers, but 'real time' puppets whose operators are responding to an audience can bring a sense of live immediacy to an operatic audio recording. With the horrifying cost of an opera performance, it is rather surprising that puppetry has not received more experimental attention as a possible means of making opera more accessible.

In Germany, serious drama is performed by puppets and the Munich Puppet Museum includes plays of the order of *Amphytron*. This puppet collection is located in the City Museum of Munich, capital of Bavaria, which has long been an area particularly associated with puppet making and by toy making of all kinds. The collection, however, includes the work of puppeteers from all over Germany. There are rod puppets, gloves, and many marionettes. The exhibits also include mechanical toys with movement sequences performed by one or more puppets – including a super 'Pierrot und der Monde' of 1870/80. There are large complex mechanical stages as well as simpler including a late nineteenth/early twentieth-century complete painted canvas theatre, and an 1860 *vorhang* (house curtain).

Puppets are often given exaggerated faces to help them to project. The nursery traditions tend to produce features bordering on the grotesque. One of the most interesting features of the Munich collection, however, is the wide range of styles from total naturalism through degrees of heightened realism to extreme forms that explore many of the *ists* and *isms* of theatre's development.

Recommended even for those who do not particularly like puppets.



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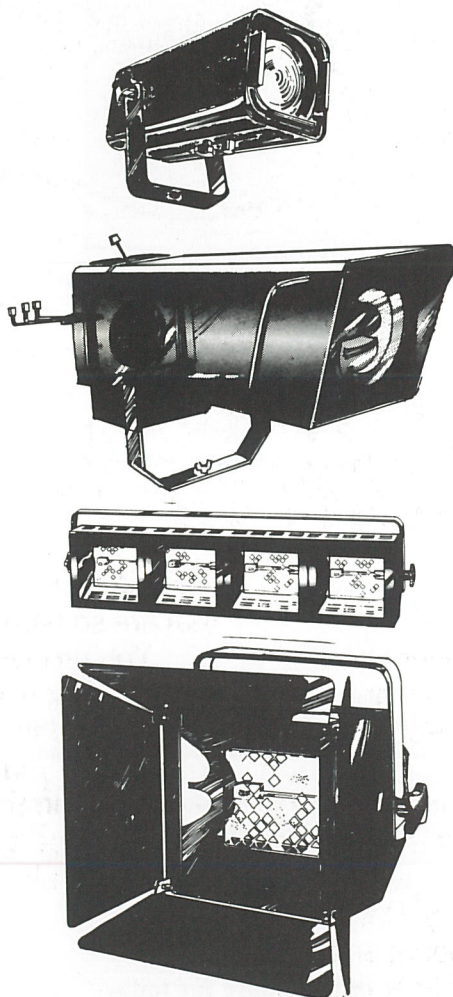
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PRODUCT NEWS

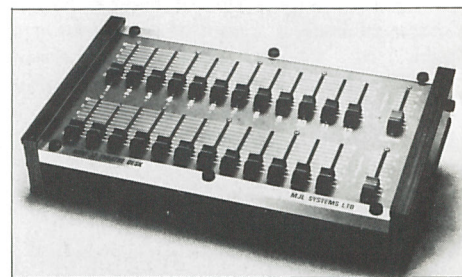
Lito

A new name in the market place is always a promising event for theatre lighting people. Tulla Lighting is the newcomer with a range which includes all the basic lighting tools. A 650 Fresnel and Profile suitable for T18, T26 and M series lamps. Compact zoom focusing follow/spots supplied with fully closing iris and built-in 4-colour magazines. 1,3 and 4-lamp Floodlight, Groundrow and Batten units for 150 to 1000 watts, all Tungsten Halogen. The single units available with barndoors. It's all very professional equipment, but why oh! why do they have to be christened Lito, sounds anything but professional. More information from Tulla Lighting Ltd, 5 Beckett Road, Andover, Hants.



You pays your penny . . .

The choice seems to be building your own equipment from circuit modules or a complete equipment or even a bit of each from two compatible systems. This is how M J L Systems and L & B Electronic introduce their wares. These are respectively a



Microdim power pack and 12 + 18 channel 2 preset lighting desk. Power dimming modules comprising "module blocks" for specific functions, slave power controller, master controller and supply/reference board. For the latter alternative several schematic diagrams are provided. For more detailed information on control systems write to M J L Systems Ltd, 45 Worley Road, West Croydon, Surrey. For modular systems and electronic kits, L & B Electronic, 34 Oakwood Avenue, Mitcham, Surrey.

As you like it

Specifiers looking for values in performance of luminaires may well have time to evaluate available equipment. The user or lighting designer on the other hand frequently has to rely on more easily understandable performance data from the manufacturers. How would you like this data presented? was the question George Gill asked on behalf of US Lighting men (see CUE 19). Unfortunately the result of this survey will now not be available until later this year when the Theatre, TV and Film Lighting Symposium of the Illuminating Engineering Society of North America is published in December 1983. We shall keep you informed although only one CUE reader showed interest enough to complete Mr Gill's questionnaire.

New Look – Old Vic

Ed Mirvish, Canadian businessman and new proprietor of the Old Vic has set October 1983 for the re-opening of a completely restored theatre, present estimate £2 million. Architects Renton Howard Wood Levin Partnership with Kyle Stewart Ltd are to restore the overall design of 1871 whilst substantially improving both public and performers' amenities. Works will include reinstatement of the original pairs of stage boxes, involving gilded fibrous plasterwork and elegant drapes. Existing seating will be refurbished and with additional seats, an audience in excess of 1,000 will be accommodated. A warren of rooms at Front of House is to be demolished to give spacious foyers, whilst backstage, new facilities should place the building amongst the best of any of London's West End theatres.