

ladders and the flexibility of the boom arms ensured that the four pattern 23's suffered in nearly every scene change. There was an intriguing wheeled pyramid tower (about 14 ft) which was climbable to change colour and focus, but the pans and tilts of the three patt 23's at its apex could be adjusted from ground level — the pans by rods and the tilts by bicycle brake linkages.

The massive rendered brick cyclorama still had its banks of horizon floods with long sausage lamps (the ones that are more familiar on British stages as the light source in water ripple boxes). Indeed they remained throughout my Glyndebourne decade because the cyclorama was so far

behind the acting area that it did not require much intensity. My only cyc changes were to have it painted a much lighter shade of blue, and to replace the cloud machine with a backlighting bar. This cloud machine from, I believe, London's Plaza cine-theatre, was a typical grand German affair of slides, lenses and mirrors. In 1959 it could still light (with 3kW GES lamp) and rotate, but no longer had motorised control of the mirror angles. Its existence, like the steam boilers understage, was all part of John Christie's early Wagnerian ambitions. To theatre archaeologists it is an important example of an era in staging: looking at it, we should remember firstly that it was

added a couple of years after the main stage was completed and secondly that the proscenium was subsequently widened in the early 1950s.

The installation that I found in 1959 was something that had been superb prewar and, with some minor post-war adjustments, was still adequate for the productions in the Ebert repertoire particularly when designed, as most were, by Oliver Messel. But by the second production of the season, with the arrival of Günther Rennert, I was into a development programme which started with rented 2kW fresnels (the old heavily massive Strand Patt 102) which were not only rigged daily on ladders but re-rigged in different positions during the long interval.

The long interval of around 1½ hours can be quite an influence on design and technology at Glyndebourne. It offers the possibility of a total stage reset and a total light refocus in the middle of the performance if required. This often resulted in focusing the entire rig three times per day — at 9 for rehearsal, 3 for performance and around 7 during the interval. I do firmly believe that this constant refocusing was one of the major factors in my learning to design stage lighting — observation of cause and effect in relation to a gradual refining of pan, tilt and focus at each rehearsal and performance.

The days were long and so were the weeks. It was well into the 1960s before we had enough stage and electricians crew to institute a weekly day off. So a 7-day 80-hour week is my memory of these early summers. However we did get to bed at night. Except for about six non-performance Mondays each season when we let lighting rehearsals run through until about 2 am, no work was done after the fall of the curtain apart from striking the final scene. Designers were required to work within the constraints of the following timetable:

8 am.	Stage crew set stage.
9 am.	Light crew prepare.
9.30 am.	Stage handed over for focussing.
10.30 am.	Commence rehearsal.
1 pm.	Stage crew break.
1.30 pm.	Finish rehearsal.
2 pm.	Light crew break.
	Stage crew change to performance.
3 pm.	Light crew prepare.
3.30 pm.	Stage handed over for focussing.
4.30 pm.	Tea if set-up complete.
5 approx.	Performance.
7-8.30 pm.	Interval change.
10 pm.	Curtain falls.
by 10.15	Stage dark.

Although never formally admitted by anyone, the final decision on whether a design would meet this requirement really lay in the hands of the legendary Jock Gough who rejoiced in the programme credit of 'Chief Theatre Technician and Director of Scenic Construction'. My relations with Jock might be described as sweet and sour —

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