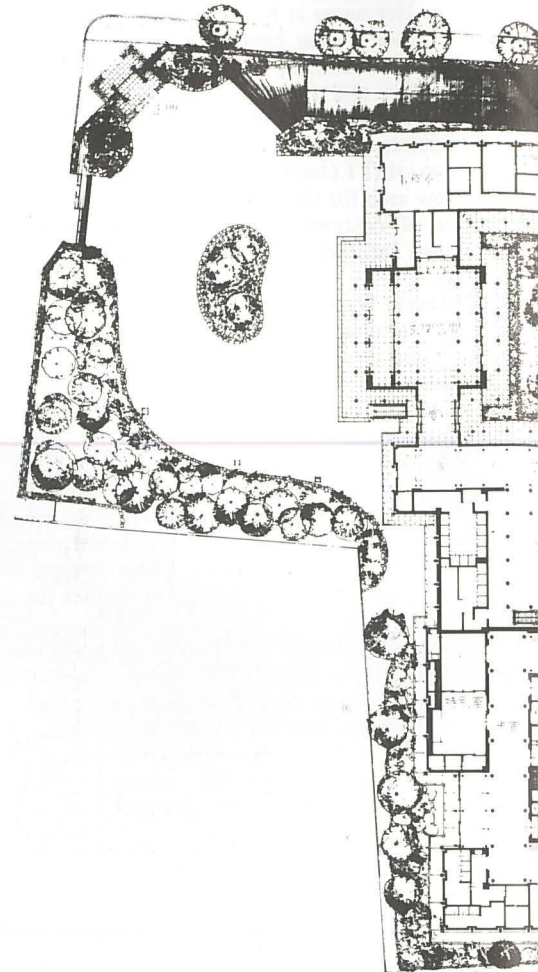




The impressive quietude in the entrance hall and restful atmosphere from the filtered light in the inner foyer.



They have been a fairly busy three months. I didn't mention it, but somewhere along the line I was back in LYON to get the premiere of *Tamerlano* on. A fortnight later I delivered my preliminary renderings for *Don Quixote* to New York City Opera and on my return to London I've been coaching a neighbour called Anthony. He's the perfect PUCK. I'm sure that if he gets through the auditions he'll be excellent in *A Midsummer Night's Dream* that I'm preparing for the Royal Opera House, Covent Garden. At the same time I'm progressing the model of *Peter Grimes* for Sydney Opera House, which has to be delivered in June. Also a play from the Bush which has to be augmented to fit The Lyceum at the Edinburgh Festival.

There is still no news of an opening night that I had in London last week. It was a delightful little play. I'd enjoyed designing it but unfortunately had to leave after the final dress rehearsal with just enough time to have a quick supper at Joe Allen's with Maria Björnson and Bob Ringwood before flying north to Iceland again.

There is however one good point for other designers to note if they find themselves working up here in REYKJAVIK. The major problem has been the dance shoes from Anello & Davide's. The required size certainly arrived on time, sturdily constructed but I really underestimated the width. There would have been little problem in Japan (or elsewhere for that matter) but up here the feet are really quite unique.