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Cover:

The Teatr Wielki, Poland's principal opera house was rebuilt after total destruction in the last war and reopened in 1965. It is thought to have the largest operatic stage in the world and very probably the best equipped. An impressive imaginative staging of Handel's opera *Amadigi* in the 250 seat Studio Theatre in the Teatr Wielki is our cover picture. Directed by Laco Adamik and designs by Barbara Kedzierska. Photo by Juliusz Multarzyński.

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CUÉ

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Most professional theatre organisations seeking a logo manage to avoid such stock showbiz images as the twin masks of tragedy and comedy. Or the spotlight beam – interesting that the pattern 23 shape, which replaced footlights as the popular image of theatre, has now in turn been succeeded by the anonymous extruded box. . . especially in cartoons.

Cynics delight in the crossed paperclips of the Arts Council.

Anyone intrigued by why the Society of British Theatre Designers should base their logo on a fresnel lens should recall that they emerged from the old Society of British Theatre Lighting Designers – who subsequently defected to reclaim their identity as the Association of Lighting Designers with a logo of simple but stylish lettering devoid of symbolism.

We await a Society of Sound Mixers – they might choose the audio-irises that many of the audience are trying to grow in their ears as a measure of self-defence.

But what has come over the ABTT? As fine a body of upright persons as any dramatist could ever wish to have catalyse an ideal actor/audience relationship. Perhaps after a run of twenty five years, they feel they need a new image. But why choose a logo that suggests they are falling over.

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