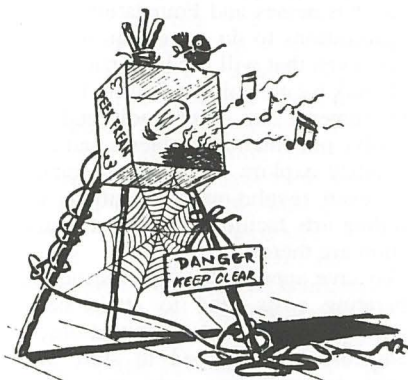


That is to say — even if a natural shadow is flung by an object hit by a spot I believe in colouring it discreetly with the floods; the painter controls the colour of his shadow, which is only relative darkness, and this I also try to do.

Thirdly, there is the specialised use of all Lighting, for apparently natural results, and herein lies our greatest problem. I try to



"... fine equipment, allowing for wartime conditions"

bear in mind Goethe's dictum — "Art is art because it is not nature." But our problem in work of this type in the theatre seems to be how far can we use dramatic effect without apparently being too unnatural, not contrariwise. For unnatural it is, and unnatural it must be! — The light apparently coming through windows set up-stage centre, which in life, would throw all before them into silhouette, but for the purpose of action must give an illumination, by what in nature would be only reflected light, greater than the light of its supposed source. And again, the candle brought on, which evokes the 500-watt spot of heaven-knows-how-much-candle-power, even when passing through a No. 3 Medium, and at four and a half points down on the dimmer.

Lighting is half darking; knowing where not to put your light, and this is why I place my faith more in the spot and flood system than the batten, but to me the ideal stage is like the inside of a camera — a magic blackness that we can light as and where we will and therefore my ideal theatre I would equip with battens, with collapsible floats, with a spot-bridge, with a modified cyclorama. I would not instal a system like the Schwabe because I believe this makes of the cyclorama a tyrant.

Each play demands its own colour scale, but I feel that the fewer colours combined the finer is the effect achieved.

Everything depends how much you can make "them" accept; and in this lies the perpetual uncertainty that makes all work in the theatre a potential art. Here again I feel strongly, that if we will concentrate upon our craftsmanship it is a task within our power; whether one becomes an artist or not depends upon our mental approach and the will of the gods.

CORRESPONDENCE

From Mr. Louis K Fleming

September 2, 1987

Dear Jeremy Twynam,

Just a short letter to go with my subscription cheque for continuing CUE which I very much value receiving.

I would like to comment upon an article in your July/August 1987 issue — that by Anthony McCall, including the piece in the box — NEW ARTS POLICY.

I am an arts management consultant and a member of the Institute of Management Consultants. I was born in the U.K. and have worked extensively in theatre in Britain, Canada and the U.S.A. where I now reside, since 1946. For the past ten years I have been advising arts organizations and cities in the U.S. and Canada on the development of arts programs, policies, and facilities. My knowledge of government and the arts includes a stint, in 1975/76 when I was employed by the Government of Ontario to set up and operate what has become a major grant program in aid of the arts and recreation: the WINTARIO LOTTERY PROGRAMS, which contribute annually some \$85.0 million towards capital and operating projects.

Therefore, I possess firsthand, practical knowledge of what incentive programs (Challenge Grants) and sponsorships can, in fact, do to help sustain and develop arts programs and buildings. The truth is that they have been of enormous help to arts organizations — in both receiving government and business grants and, indeed, challenging local governments and corporations and individuals to do more for the

arts. In 1975, the Government of Ontario, Canada, embarked on its WINTARIO LOTTERY — a weekly lottery whose revenues were dedicated by law to be used for arts and recreation programs. Elected officials wanted to simply hand out the cash with no challenge. I managed to persuade the politicians that recipients should be required to match these grants, dollar for dollar in the populated areas of the province, and two for one in the more remote parts. Surprise, this was accepted. What was the result? Organizations and individuals all over the province managed to raise millions annually from private citizens and corporations in order to qualify for the grants. In fact, the program was over booked! And, I can assure you, as I was running the program, that many many smaller arts groups managed to raise extraordinary sums of money for their matching dollars through inventive ways.

I think we must take it as read, that the days of lavish funding of the arts by government, especially in the U.K. and Canada are probably over and will not return. (Government in the U.S. should do more). Therefore, articles such as the one by Anthony McCall do, in effect, impede progress toward the adoption of new ways and new ideas for financing the arts — especially ones which do work, like challenge grants and sponsorships. He appears to be fighting a rearguard action against what is inevitable. Your magazine would be advised to take a positive approach to funding of the arts!

The challenge of the 80s' and 90s' is for those involved in the arts to cease looking to government for all the answers and begin to use their tremendous creative abilities, and imagination toward the good fortunes of the

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