



chased to create the lighting positions. To retain as much of the natural beauty of the space as possible, many of the lighting positions were hidden amongst the surrounding trees. As in any rushed situation, mistakes were made. In this case, over-eager workmen cemented the bare telephone poles in place before holes had been drilled for the cross bars. As a result, Glen Epperson, head of the theatre electrical crew, and other valiant workmen, climbed the poles using boot spikes and carrying drill motors with 2½-in bits. Holes were drilled and the cross bars seated from 30 feet in the air.

Because over-audience lighting positions are difficult in any amphitheatre, the throws from the frontlight positions at the rear of the house reached up to 90 feet, necessitating a

Above: Valeda Turner, perennial Queen Elizabeth for the San Diego National Shakespeare Festival greensward show, held prior to each evening's performance, bids a ghostly adieu to the Old Globe amid the ashes of the fire. The California Bell Tower looms in the background.

Inset: The new Old Globe Theatre nears completion prior to a January, 1982 opening in San Diego's Balboa Park. Replacing the former Elizabethan style playhouse destroyed by arson on March 8, 1978 the new \$6.5 million structure shows a 16th century exterior while providing the most contemporary staging techniques for the 570 seat theatre. The 44 year old non-profit organization also produces in the adjacent 620 seat outdoor Festival Stage and the 245 seat Cassius Carter Centre Stage of the Simon Edison Centre for the Performing Arts.

scavenger hunt throughout the state of California for long throw fixtures for immediate delivery. With luck and perseverance, the Epperson brothers gathered enough fixtures, cable, pin plugs and lamps to allow the lighting designer a full complement of fixtures. Only dimmers were salvaged from the ruins of the old theatre. These were

cleaned, rewired and interfaced to the Light Palette for the summer season (in spite of the attempt to save them, the dimmers gave up the ghost after that first summer. Ninety-two Strand Century Model 600 dimmers were purchased subsequently, and have been in use since then).

Finally, exactly 100 days after the

fire that destroyed the Old Globe, fifty-two days after work had begun on the temporary space and at a total cost of only \$500,000.00 including the Light Palette, the lights came up on the new Festival Stage and the San Diego Shakespeare Festival continued.

After the backslapping and sighs of relief had died down, the design staff sat down to plan the new permanent space. With a budget of 6.5 million dollars, the new theatre will be a vastly improved performing arts facility in every regard when it opens in January of 1982. Because a sense of intimacy is a primary consideration, the total seating capacity of the new auditorium is only 538, only 117 seats larger than the old. Designer Richard Hay notes that in the past, theatres have been designed as funnels with the stage at the small end, optically increasing the sense of distance between performer and the audience member. Modern trends are reversing this approach to allow directors to bring their actors as close to the audience as possible; or, in this case, into and under the audience through the use of vomitoria. In addition, the stage is created by movable splay walls, an adjustable header and two stage lifts to allow proscenium or thrust staging.

Lighting positions include four front of house beams, four light bridges over the stage and extensive side lighting ports, for a total of 416 circuits. Recognizing the wave of the future, the consultants have chosen to grow toward a dimmer-per-circuit installation by purchasing CD80 dimmer banks and 200 to 250 dimmers initially. The Light Palette from the Festival Stage will be brought back to the factory for a general facelift and program update so that the new Globe will have special effects, diagnostics, multiplexed control and all the other new Light Palette features that have been added since 1978.

In addition to the extensive lighting system, the staff of the Globe is planning now for the day when video-taping their production will be commonplace. The new theatre is wired for video and there are seven camera locations scattered throughout the house. Rear-screen projection capabilities and complete wood, plastics, metal and costume shop facilities round out the technical facilities of the new theatre.

Aesthetically of course, no theatre worthy of the name Globe would be designed in any fashion other than with timber framing, white plaster and leaded windows. Within their budget however, the one place that costs have been reduced for better use elsewhere is in the lobby facilities. Of course, as San Diego has enviable year-round temperatures between 72 and 78 degrees, the spacious landscaped plaza in front of the theatre will more than adequately serve their audiences.

As no tale is complete without a happy ending, the saga of the Old Globe winds down with this news update. In April of 1978, Tom Hall left word for Dirk Epperson to be sure to visit the Strand Century suite at the National Association of Broadcasters Convention and examine the new Light Palette console. When Epperson arrived at the suite, there was a slender young woman who identified herself as Betty Schniieder and demonstrated the system. Ms. Schniieder made such an impression on Mr Epperson that they were married on September 12, 1981.