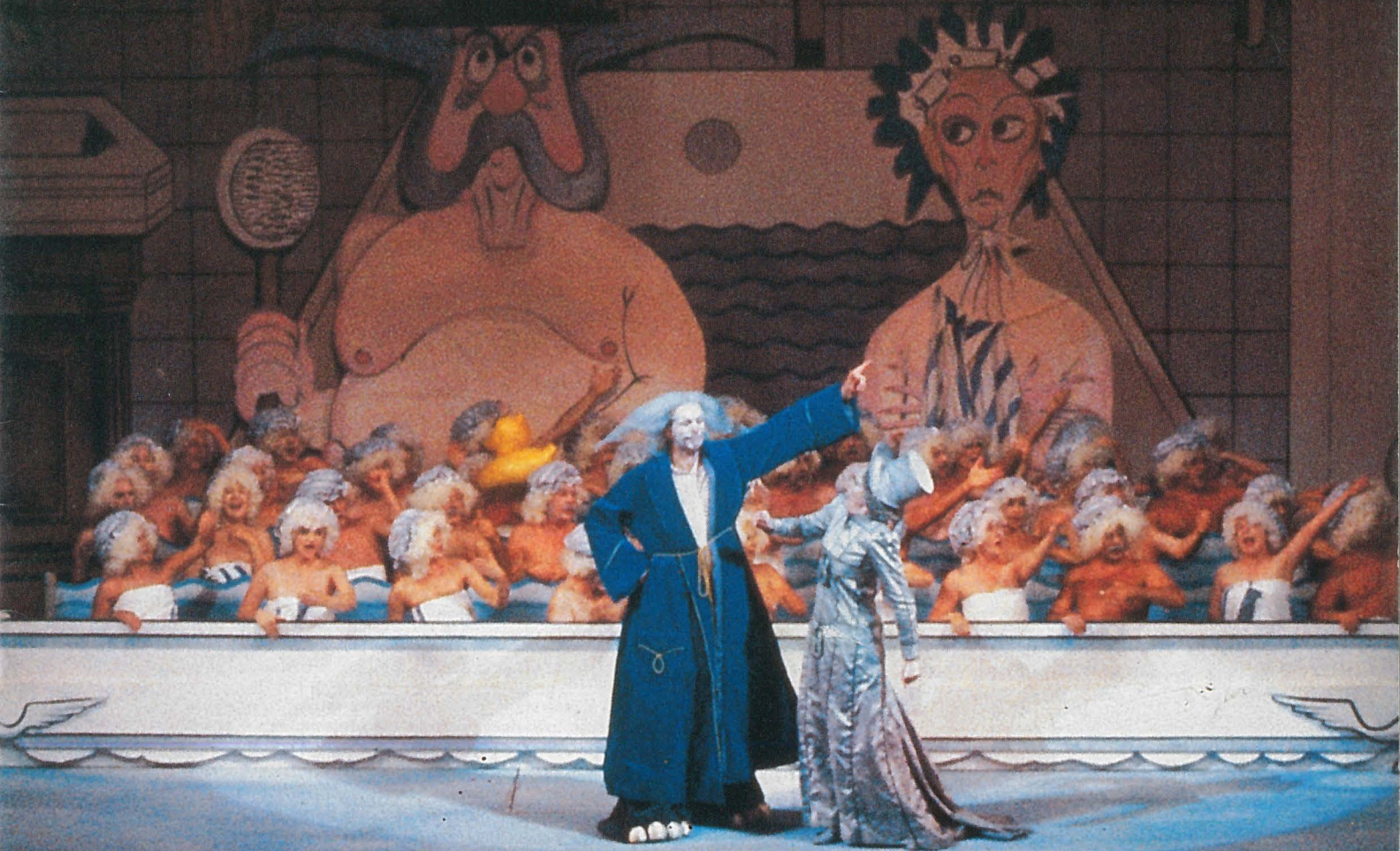


CUE

Technical Theatre Review 37

September/October 1985 £1.75



COLOUR EFFECT FILTERS

Product	Effect Colour
101 Yellow	Sunlight and window effect – pleasant in acting areas
102 Light Amber	Lamplight effects – dawn sun effects – pleasant in acting areas
103 Straw	Pale sunlight through window effect – warm winter effect
104 Deep Amber	Mood effect on backings. Backlighting of floor and colour effect
105 Orange	Mainly light entertainment, functions. Fire effect if used with 106, 166, 104
106 Primary Red	Strong red effect
107 Light Rose	As for 104
109 Light Salmon	Interesting back lighting
110 Middle Rose	Pleasing effects for theatrical lighting
111 Dark Pink	Good for cycloramas
113 Magenta	Very strong – used carefully for small areas on set
115 Peacock Blue	Pleasing effect on sets, cyclorama cloths backlighting (ice rinks, galas, etc.)
116 Medium Blue Green	Pleasing effects for theatrical lighting
117 Steel Blue	Night effect used on sets – cycloramas
118 Light Blue	Strong night effect
119 Dark Blue	Mood effects – jazz clubs etc., back projection. Travelling matt blue
120 Deep Blue	Pleasing effects for theatrical lighting
121 Lee Green	Cycloramas
122 Fern Green	Cycloramas – good for mood effect
124 Dark Green	Cycloramas – good for back lighting
126 Mauve	Cycloramas – good for back lighting
127 Smokey Pink	Cycloramas – set lighting, disco's
128 Bright Pink	Cycloramas – good for back lighting – strong effect
130 Clear	Used in animation and projection work
132 Medium Blue	Set lighting – travelling matt blue
134 Golden Amber	Set lighting – amber with a touch of pink
136 Pale Lavender	Set lighting – the subtlest of the lavenders
137 Special Lavender	Set lighting – lavender with blue overtones
138 Pale Green	Set lighting – less than half strength 121
139 Primary Green	Set lighting
141 Bright Blue	Set lighting – slightly darker than 118
142 Pale Violet	Set lighting
143 Pale Navy Blue	Set lighting – reduces intensity without too much blue
144 No Colour Blue	Set lighting
147 Apricot	Pleasing effects for theatrical lighting
148 Bright Rose	Set lighting – half the strength of 113
151 Gold Tint	Pleasing effects for theatrical lighting
152 Pale Gold	Set lighting – subtle warm effect
153 Pale Salmon	Set lighting
154 Pale Rose	Pleasing effects for theatrical lighting
156 Chocolate	Cyclorama cloths – ¾ back for dark skin tones
157 Pink	Dance sequences. (Useful for softening white costumes without affecting skin tones)
158 Deep Orange	Fire effect – sun sets
159 No Colour Straw	Warm effect – pale tones
161 Slate Blue	Set lighting – a very cold blue
162 Bastard Amber	Set lighting – half the strength of 152
164 Flame Red	Disco effect – developed for hell fire scenes
165 Daylight Blue	Set lighting – keylight for moonlight effect
166 Pale Red	Good for light entertainment
170 Deep Lavender	Set lighting – disco's – theatres
174 Dark Steel Blue	Set lighting – creates good moonlight shadows
176 Loving Amber	Set lighting – pale pink enhances skin tones
179 Chrome Orange	Combination of ½ CTO & double strength 104
180 Dark Lavender	Pleasing effects for theatrical lighting
181 Congo Blue	Theatre and television effect lighting
182 Light Red	Theatre and television effect lighting
183 Moonlight Blue	Theatre and television effect lighting
184 Cosmetic Peach	Pale tints complimentary to Key lighting
185 Cosmetic Burgundy	Pale tints complimentary to Key lighting
186 Cosmetic Silver Rose	Pale tints complimentary to Key lighting
187 Cosmetic Rouge	Pale tints complimentary to Key lighting
188 Cosmetic Highlight	Pale tints complimentary to Key lighting
189 Cosmetic Silver Moss	Pale tints complimentary to Key lighting
190 Cosmetic Emerald	Pale tints complimentary to Key lighting
191 Cosmetic Aqua Blue	Pale tints complimentary to Key lighting

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The bizarre sets for ENO's *Orpheus in the Underworld* provide a *fiendishly* successful debut for Gerald Scarfe as a designer for the operatic stage.

(photo Catherine Ashmore)

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CUE

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Cue congratulates The Arts Investment Council

A civilised nation is concerned to make the arts accessible to those who wish to experience them – and, through education, to increase individual awareness of their potential for life enrichment.

A monetarist civilised nation is also concerned that such access and education meets cost effective criteria.

The Arts Council are to be congratulated on their recent clear exposition of the effectiveness of British expenditure on the Arts. In **A GREAT BRITISH SUCCESS STORY** they offer **An Invitation to the Nation to Invest in the Arts**. Using the language of the share prospectus – the sort of language that inspired telephone cynics to scramble for a slice of British Telecom – investment in the arts is demonstrated to be a particularly effective use of taxpayer's money to stimulate economic growth and job creation.

Cue offers but one single quibble of protest about the details of this otherwise splendid document. The listing of 'some of the finest exports of our generation' includes every category of theatreperson except designers – an omission only partly redeemed by acknowledgement of 'the world-wide consultancy service of Theatre Projects promoting British technical achievements in sound, lighting and stage engineering'. If the Arts Council do not know the names of eminently export-bankable designers, may we suggest the like of Bury, Dudley, Gunter, Hersey, Koltai, Napier and O'Brien – to name just the very tip of the iceberg.

Who but the new Minister for the Arts (who on the very launch day of the prospectus made a speech advocating poverty as a stimulus to creativity) will deny the conclusion that

“The money spent from the public purse on the arts is a first rate investment, since it buys not only the cultural and educational elements, never more necessary at a time when work and leisure patterns are rapidly changing, but also a project with which we compete on equal or superior terms with the rest of the world. The arts are both at the heart of the tourist industry, and a major diplomatic and cultural aid. They are an integral part of a structure that includes broadcasting, film, fashion, the publishing and recording industries as well as the direct export of theatre, music, visual arts, design, technical expertise and the rest. To provide job opportunities, invest in business expansion, and stimulate production and export, the Government could do no better than to put our money into the arts.”

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STAGE DESIGN

DAVID FINGLETON

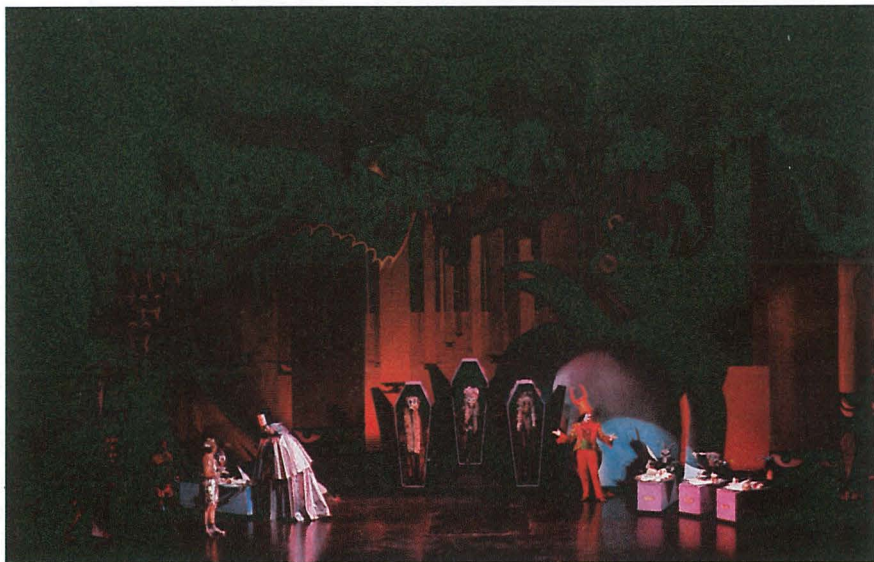
Successful creative designs on slender budgets at Buxton Missed opportunities at the Festival Hall Two designers show how to overcome staging problems at the National Theatre RSC Productions equally at home in Stratford and the Barbican Gerald Scarfe designs at the Coliseum will ensure for ENO's *Orpheus in the Underworld* the success it deserves.

It is always a great pleasure to go to the Buxton Festival. The pretty 18th century town has one of the prettiest and best restored opera houses in the country, and its acoustics and sight-lines are superb. Moreover, because Buxton is invariably beset by financial problems the atmosphere there is invariably one of intense involvement by all concerned to make the Festival work and to provide the maximum of musical and visual stimulus on the minimum of expenditure. Where else, I wonder, could one see two operas within a week for which the joint production budget was a mere £10,000? It certainly brings into perspective some of those productions at our major subsidised musical and theatrical institutions where a six figure budget for a single show is nowadays nothing out of the usual. This year's festival theme at Buxton was 'Italy and the Commedia dell'Arte' and the two operas chosen to illustrate it were Galuppi's *Il Filosofo di Campagna* and Piccinni's *La Buona Figliola*, both hits in Italy in the middle of the 18th century and not seen in Britain during this one. Essentially there are two ways of staging opera on the cheap: either use as little lightweight scenery as possible, cut corners and hope for the best; or else acquire a setting from somewhere else and adapt it to the needs of the new show. Of these approaches, Malcolm Fraser adopted the second for his production of *Filosofo*, and in doing so was emphatically more successful than John Dexter, who chose the first for his staging of *Buona Figliola*. The basic setting for the Galuppi opera came from the Royal Northern College of Music in Manchester, and had been adapted by designer Peter Fairchild with enormous skill to become an Edwardian-Italian updating of the opera. The creeper-covered villa, surrounded by bushes and flowers, with a pigeon-loft containing real birds, was delightfully reminiscent of E.M. Forster's *Fiesole*, and Stephanie Howard's attractive and socially accurate costumes drew a nice distinction between the local peasantry and the rich middle-class visitors on holiday from the town. There was a luxuriance and gaiety about this staging that heightened Goldoni's conventional plot and Galuppi's attractive but run of the mill music, while at the same time leaving plenty of space and levels for the action to flourish. It was also skilfully and realistically lit by Lenny Tucker. Truly a festival production. John Dexter's pro-

duction of Piccinni's opera, again to a libretto by Goldoni, had original designs from Brian Vahey. These were of the mobile screen variety: rather nondescript semi-transparent gauzes that moved noisily, looked down-at-heel, and impeded the stage action. Here there was truly a feeling of

opera on the cheap, leaving an impression that the opera itself was being under-valued. Even the costumes had a faded and apologetic air about them, which is of course not what is wanted in a festival production. No doubt the lesson has been learned.

Another example of a minimalist setting at Buxton which triumphantly succeeded was to be found in The Octagon, a pleasing conservatory in the Pavilion Gardens which makes a fine theatre space. Here the admirable Cheek by Jowl Theatre Company staged their truly memorable production of Shakespeare's *A Midsummer Night's Dream* with their Director/Designer team of Declan Donnellan and Nick Ormerod showing true inspiration. They had translated their 'Dream' to the present day, and thus gave the play a contemporary relevance which held the audience, including many schoolchildren, in rapt attention and delight. Scenery comprised no more than a white apron on the floor, two suspended white cloths in front of another, on which at



English National Opera's new production of *Orpheus in the Underworld*. Conductor: Mark Elder. Producer: David Pountney. Designer: Gerald Scarfe. Lighting: Nick Chelton. Chorographer: Terry Gilbert. Photo: Catherine Ashmore.



Baldassare Galuppi's *Il Filosofo di Campagna* at the Buxton Festival. Director: Malcolm Fraser. Designer: Peter Fairchild. Costumes: Stephanie Howard. Lighting: Lenny Tucker. Photo: Shuhei Iwamoto.

times there were softly subtle projections, and a few folding wooden chairs. Costumes ranged from jeans and tee-shirts for the lovers to tweeds, peaked caps, scarves and green wellies for the 'royals' and glorious high-camp punk glitter for the fairies. A 'Miss' Flute and 'Miss' Quince amongst the mechanicals, plus a clerical Bottom, were further entirely successful touches. The result was that a play that can easily seem a lumbering bore moved at immense speed and held the eye and ear from start to finish. On the very slenderest budget *Cheek By Jowl* have achieved truly creative stage design of the highest order. During the Autumn the company are touring this production through the North-East, Midlands, East Anglia, and the Home Counties. Don't miss them if they come your way, and note too that Donnellan and Ormerod are responsible for the Brecht/Weill *Rise and Fall of the City of Mahagonny* at this year's Wexford Festival. That too should be a treat.

Back in London it was interesting to see almost immediately another gloss on Shakespeare – the ballet of *Romeo and Juliet*. It was certainly good thinking on the part of London Festival Ballet to ask Sir Frederick Ashton to revive his 1955 choreography of this great ballet, which he had originally made for the Royal Danish Ballet in Copenhagen. The chance to see again a full-length work by one of the great living masters of classical choreography, and one designed for performance in medium-sized theatres was to be seized, and once Ashton had agreed to do it, it was understandable that he would want to engage once again his original 1955 designer, Peter Rice, himself something of an expert in lightweight settings that can be easily toured, as Festival Ballet has to do. But why Peter Rice found it necessary or desirable to reproduce a twee toytown setting, redolent of nothing save the dreary mid-1950's, I cannot understand. His flimsy fretwork setting in pale wood entirely lacked atmosphere and did nothing for the drama to be danced before it, and even if Jennifer Tipton's original lighting had been much restricted by the Festival Hall's board, at its best it could have done little for the garish colouring of the costumes and the awkwardness of their cut. This was minimalist staging at its worst; economical no doubt, but savagely reducing the power and scale of the work in hand. A great opportunity missed.

At the National Theatre we saw two designers coping with the difficulties of making anything look at home on the vast, awkward Olivier stage, and both coping with some success. Were it not that the NT is financially hard-pressed and that the Olivier is their largest auditorium, I cannot imagine the company would have chosen to stage Alan Ayckbourn's latest, *A Chorus of Disapproval*, in it, for it is a play that cries out for an intimate auditorium, preferably one with a proscenium arch. But Ayckbourn's own direction with settings by Alan Tagg, costumes by Lindy Hemming, and highly skilled lighting by Mick Hughes made every possible virtue of necessity. I doubt if the fictional Joshua Pike Memorial

Centre in the northern town of Pendon, for all the generosity of its benefactor would ever be as extravagantly vast as the National Theatre complex, but it was an inspired idea to mirror it in this production – right down to a 'cod' programme book. It was also good thinking to use the bare concrete of the Olivier itself for the *Beggar's Opera* rehearsals in the JP Centre, and to employ small, exquisitely detailed and observed 'truck' sets for the domestic scenes outside it. Like these Lindy Hemming's costumes were gems of imaginative detail and the entire production came across with a freshness and vigour that are the result of top quality stage design.

Equally successful was the double bill of Tom Stoppard's *Real Inspector Hound* and Sheridan's *The Critic*, again in the Olivier. For these designer William Dudley used painted flats to neutralise the cavernous effect of the stage and maintained an admirably precise grip of period in both plays. *Inspector Hound* thus took place in front of a painted skrim evocative of the Old Vic auditorium in its dimmest days, with, between it and us, a deliberately hideous, cardboard setting for the creakiest kind of whodunit. The proper atmosphere was thus immaculately established, and backed up by highly astute costumes. The *Critic* opened with another conventional painted flat to



Tom Stoppard's The Real Inspector Hound at the Olivier. Designer: Bill Dudley. Lighting: David Hersey. Director: Tom Stoppard. Music: Ilona Sekacz. Photo: John Haynes.



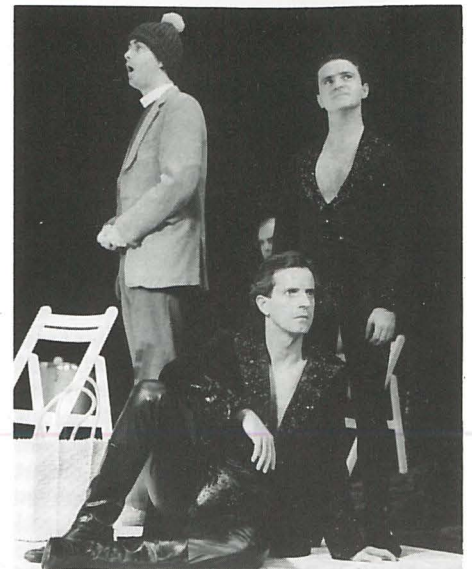
The Critic by Sheridan, part of the double-bill at the Olivier. Director: Sheila Hancock. Fight Director: Malcolm Ranson. Design: William Dudley. Lighting: David Hersey. Choreography: Geraldine Stephenson. Music: Ilona Sekacz. Photo: John Haynes.

establish the Dangles' Morning Room, and this rose for The Spanish Armada, to reveal a beautifully modelled Georgian theatre, complete with stage boxes and proscenium arch, which finally succumbed to destruction on a truly virtuoso scale. As usual David Hersey's lighting was an object lesson in skill, subtlety and infinite variety.

The problems of staging are far less acute at the RSC's fine Barbican Theatre whose hexagonal stage seems equally at home either with productions created for it or for those transferred to it from Stratford. Of these latter one of the most attractive I have seen recently is of *Love's Labour's Lost*. The updating of Shakespeare can all too often seem merely modish, the product of directorial self-assertiveness, but not in this case. The decision of director Barry Kyle and his designer Bob Crowley to set this elusive Shakespeare comedy in the world of

the Pre-Raphaelite Brotherhood and thus to evoke the cults and fetishes of the second half of the 19th century was entirely valid. Crowley's 'greenery-yallery' canopied setting, with its garden furniture, statuary and parasols led us straight to the world evoked by Shakespeare in his play of self-conscious, slightly precious intellectual and philosophical affectation. Costumes were meticulously defined and looked a treat, as did Brian Harris's highly responsive lighting.

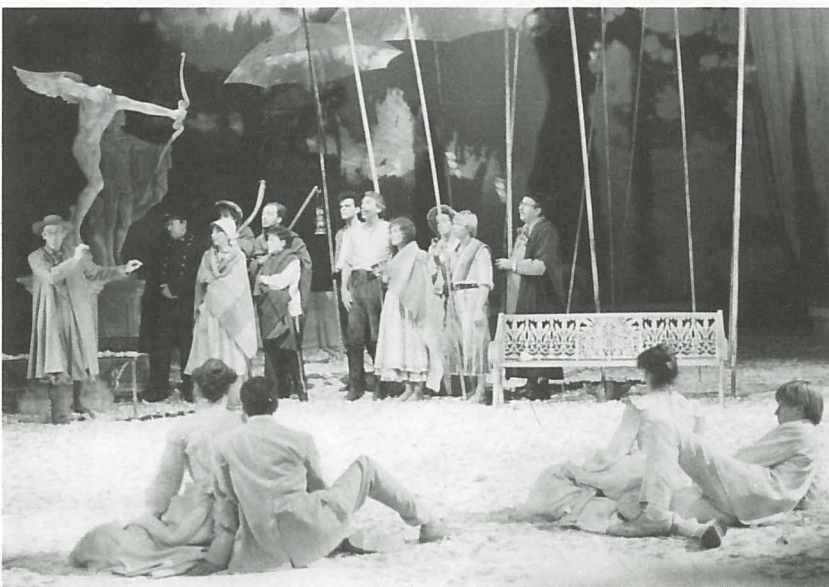
English National Opera should feel grateful to Gerald Scarfe. Without his virtuoso debut as a designer for the operatic stage David Pountney's shallow and immature production of Offenbach's operetta *Orpheus in the Underworld*, conducted with lamentable lack of feeling for Offenbach's style and texture by Mark Elder, would have seemed a damp squib indeed. But our lead-



Cheek by Jowl's production of A Midsummer Night's Dream at the Octagon, Buxton. Director: Declan Donnellan. Designer: Nick Ormerod. Photo: Peter Mares.



Prokofiev's Romeo & Juliet at the London Festival Ballet. Choreography: Sir Frederick Ashton. Designer: Peter Rice. Lighting: Jennifer Tipton. Photo: Dee Conway.



The Royal Shakespeare Company's Love's Labour's Lost transferred from Stratford to the Barbican. Director: Barry Kyle. Designs: Bob Crowley. Lighting: Brian Harris. Music: Guy Woolfenden.

ing political cartoonist clearly revelled in the opportunity of the largest scale stage design he has yet undertaken and revealed an immense flair in doing so. He has remained true to his cartoonist's style of distorted caricatures and has converted this satire on the bourgeois rectitude of the French Second Empire into a very British send-up of Victorian and contemporary moral hypocrisy. In so doing he displays his usual hallmarks of distortion and trompe l'oeil with a stunning clarity and sharpness of focus, and a gloriously assured mastery of colour. Like David Hockney's, his scene painting is of the highest order. One touch after another drew guffaws from the audience, whether for Sheep, Love Police, Can-Can dancers, Public Opinion in the guise of Mrs Thatcher, Jupiter's bathroom and Headmaster's study, Pluto's Hades or descent thereto via a coffin slipway. Praise too must go to Kandis Cook for her bravura realisation of Scarfe's costume designs, and to Nick Chelton for his admirably precise lighting. As the production will probably improve with performance, and the designs will remain a constant source of pleasure, ENO should have no difficulty in selling out all 28 performances. Which is just as well: it looks as if it must have cost a bomb.

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MVSEO TEATRALE

FRANCIS REID visits an opera museum in Trieste

Naomi Jacob's *Opera in Italy* first alerted me to the museum at the Teatro Comunale Giuseppe Verdi in Trieste. But her book was written in 1948 and although some of the later guides to Italy suggested that it did exist, they seemed uncertain about opening times, with the latest Baedeker's suggestion of 12-1 on Tuesdays and Fridays calling for some fine timing on the part of a theatric tourist. Would it be worth a hot bus and train trek from the cool delights of my summer watering hole at Lignano Sabbiadoro? Ms Jacob was enthusiastic:

Nestled away among the labyrinth of passages that honeycomb the building a veritable paradise for connoisseurs of music lies concealed. Surprisingly few people know about the "Museo Teatro" – and indeed it can easily be overlooked. Its treasures are housed in a cool, dim suite of rooms, and directly you enter the outside world seems far distant and remote. This museum possesses all the mellow dignity of age – not the customary decay and mustiness that you invariably associate with such a place – but an atmosphere that is vividly redolent of the eternal inspiration, that lives on in the world of music. The past glories of the artists of a bygone era are linked with the triumphs of the celebrities of today.

And then I got my itchy fingers on the new edition of the Sibmas Directory of Performing Arts Collections which authoritatively announced Tuesdays and Thursdays from 9 to 1 and during the first two performance intervals.

A door beside the main portico of the opera house is crowned with a stone tablet imposingly engraved MVSEO TEATRALE

and looking at least as venerable as the rest of the 1801 building, although the museum was founded in 1924 by Carlo Schmidl. (There are however press cuttings from 1915 on display, referring to a museum of theatre in Trieste.) The museum has been refurbished since the Naomi Jacob book. Its access is by a single flight of steps rather than her labyrinth of corridors and although still cool, it is no longer dim. And whereas her phrase 'the mellow dignity of age' may be apt for the exhibits, they are now displayed in airy elegant rooms with fresh

smooth plaster on the walls and glowing parquet on the floors.

The collection, supported by the city and systematically acquiring new material particularly in relation to Trieste, includes some 4000 books, 2300 libretti, 700 scores, 100 periodicals, 3000 autographs, 15000 photographs, 600 prints, 20000 programmes, 30000 posters (among which is the complete collection of the Teatro Verdi from 1839 to the present), some thousands of press clippings, plus costumes, set designs and scenic items.



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The Museum includes the complete workshop of violin maker Francesco Zapelli



Trieste's oldest stage, the Teatro Romano is a few minutes walk from the Teatro Verdi and its museum.

Exhibitions are mounted to coincide with specific anniversaries or current productions in the opera house. This summer a *Macbeth* display remained from the final new production of the spring season when it would have been available to the audience during the intervals. This included the posters for the first performance of Verdi's *Melodramma Tragico-Fantastico* in Trieste in 1848 (the season after its Florence premiere) and revivals in 1849/58/61/68. Plus, of course, costume drawings, programmes, photographs, etc.

The main exhibits include the obvious stuff of theatre museums — props, make-up boxes, posters and costume drawings. Then there is the more specialist ephemera of opera — the prints and portraits are singers and dancers rather than actors, and the composers tend to rate busts. There is a rather fetching pair of portraits of the Cechettis as choreographer and ballerina, she wearing a medallion of him. Laurel wreaths in silver tend to come the way of the stars of the lyric rather than the dramatic stage. And conductor's batons are natural evocative items.

Music instruments start with a psalter of 1504 and include a spinet of 1577 and a strange clarinetto basso of 1830 that seems to have been fathered by a bassoon rather than a clarinet. Something rather unique is the complete workshop of violin maker Francesco Zapelli which was acquired for the museum in 1981 by the Association of Trieste Friends of Music.

A particularly interesting poster is for a wartime performance of a one act opera (music by Rafaelo de Banfield) *Una Lettera D'Amore di Lord Byron* with libretto by Tennessee Williams. I shall investigate this one further.

My favourite ogle, prints of old interiors and exteriors, has a section on other Trieste theatres including the Politeama Rossetti where the Teatro Verdi's company were playing a summer season of Lehar and Rose Marie. But I opted for returning to Lignano for a swim — and anyway the chamber orchestra of the Trieste opera were playing Handel in the crypt next to the beach. But I returned to the station via Trieste's oldest stage, the *Teatro Romano*.

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Stage Lighting in Munich

MICHAEL F. RAMSAUR

After years of debate as to whether to follow the general trend elsewhere in the world, the Lighting Designer is now beginning to emerge in Germany as a full member of the production team working in collaboration with the director and other designers. Since most of the theatres work in repertoire, the engagement of guest lighting designers is inhibited by worries about safety standards and integration with the rest of the repertoire, particularly in relation to change-over times.

MICHAEL F. RAMSAUR, Professor of Lighting design at Stamford University, has been studying the work of three resident Lighting Directors in Munich. In the first of three CUE reports, he considers the National Theatre in Munich where the Lighting Director is Wolfgang Frauendienst.

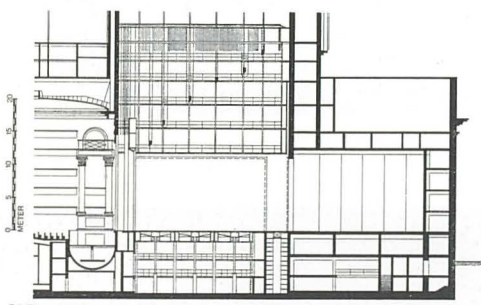
The exterior facade and the auditorium decoration of the National Theatre in Munich reinforce the impression that this theatre is a lasting monument to culture. Built originally in 1811 it was destroyed during the Second World War and rebuilt between 1959 and 1963. The lush auditorium, with a seating capacity of 2,100, is dominated by a 3.5 ton chandelier which is 23' high and 19' in diameter. Underneath this chandelier, which must be raised on an electric winch during performances to allow

for balcony sight lines, is the orchestra which seats 828, and around the chandelier the remainder of the seats are divided between 5 ring balconies.

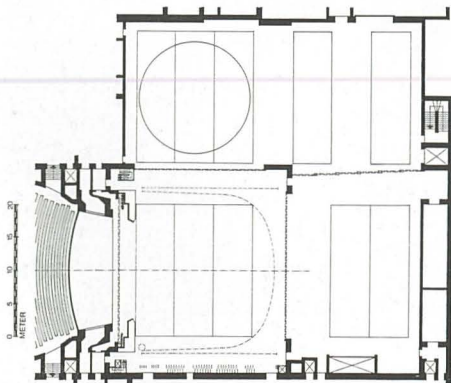
Behind the proscenium, with its variable portal from an extreme size of 52' wide and 44' high, lies the largest stage in Germany. The main stage is over 100' wide and 85' deep and has an additional rear stage 100' wide by 68' deep, and a side stage which is even larger. The total stage space is over 26,300 square feet. The grid, 95' above

stage, is equipped with 69 line sets, some hand and some hydraulically operated. An additional 24 line sets can be found on the rear and side stages. The stage is equipped with hydraulic elevators and electric chain driven stage wagons, one with a self contained full stage turntable.

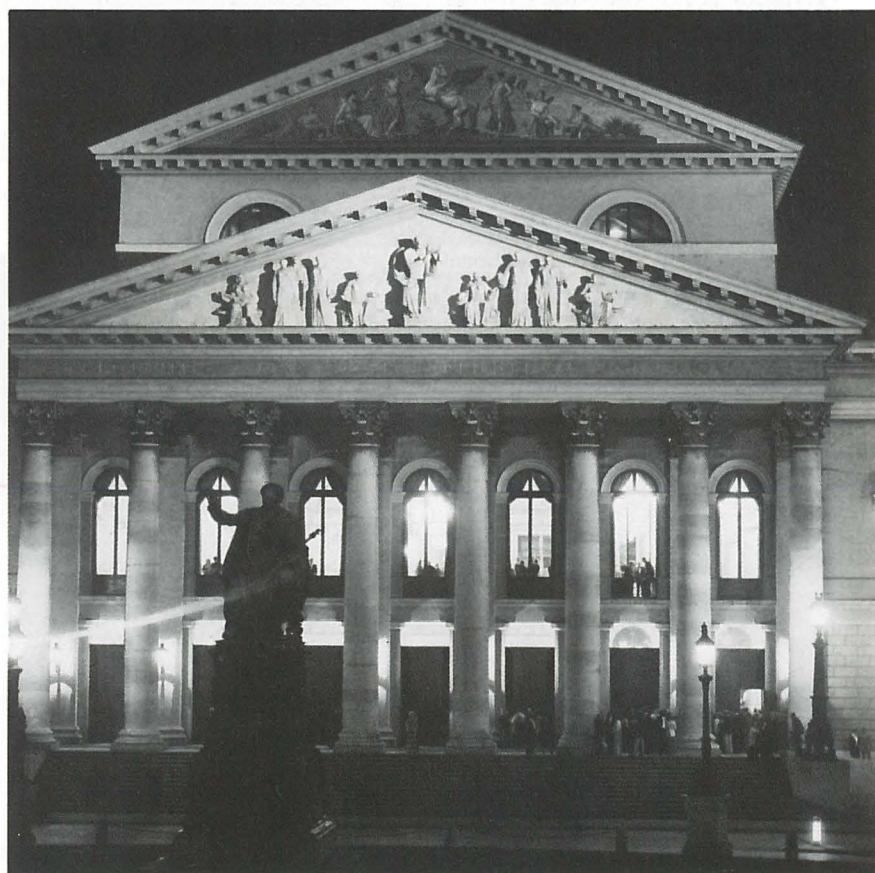
The lighting inventory of over 1500 lighting instruments includes various incandescent, xenon, fluorescent, and HMI source spotlights and projectors. Of special interest are Pani HMI projectors,



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The front facade of the National Theatre, Munich.

The plan and section views of the National Theatre give some indication of the scale of operations at the theatre.

Niethammer HMI ellipsoidal spotlights, Reich and Vogel xenon profile spotlights and xenon projectors, and Ianiaro HMI fresnel spotlights with jalausie units (mechanical dousers). The original lighting plans and instrumentation, which accompanied the opening of the theatre in 1963, were greatly influenced by the lighting of Wieland Wagner at Bayreuth, particularly his use of xenon as a lighting source. The National Theatre was outfitted with xenon spotlights and projectors, both lensless (linnebach and cinebach), and lensed (picture) projectors. The thought at the time was that xenon did not blend well with incandescent lighting, and therefore the theatre was outfitted with enough xenon spotlights to light the stage without the use of incandescent. In the last few years the use of xenon has fallen away to a use of HMI, even though xenon has the advantage of being partially dimmable, while HMI is not. The lighting control board, installed in 1981, is a Siemens Sitralux B-40 controlling 500 dimmers of 5KW and 10KW capacity. The lack of front of house lighting positions complicates lighting. There is only one ceiling lighting position at the far back of the house, overhead, with a throw distance of about 150'. A very small window, at the back of the Royal box in the 1st balcony also exists, but is used mostly for front projections. There is also a house box boom position, cut into the back of each side of the orchestra boxes, which allows for about six instruments to be placed in each box.

The theatre is considered a national landmark and is therefore protected as an historic building. No architectural alterations are permitted, and all permanent lighting positions and instruments must be positioned outside of the audience's sight. Consequently, the choice for front of house lighting is a very steep angled side light from the orchestra boxes, or a very long front of house throw from the back of the auditorium.

The stage, though, contains a multitude of stage lighting positions all in the traditional German locations. Of special interest is a position immediately behind the house curtain which is in front of the lighting portal. This is heavily relied on for side light to cover the dead spot that so frequently exists immediately under the proscenium portal positions. The proscenium portal has 5 levels at each side, and two levels on the bridge. Three lighting galleries run around the perimeter of the stage house and are used extensively for side lighting positions. Over head are six other electric positions (4 with permanent border lights) which are typically used for specials such as the remote controlled HMI fresnel spotlights. These units are finding frequent use on the flown electric pipes, which previously were not used because of the inaccessibility of units to electricians. The recent addition of these new remote focus instruments allows

In Die ägyptische Helena Frauendienst was given the opportunity to work with real water reflections on stage. (photo National Theatre, Munich)



One of the various styles in which Frauendienst works is shown here in a Jean-Pierre Ponnelle production of Pelléas et Mélisande. (photo National Theatre, Munich)



Lear as produced by Jean-Pierre Ponnelle at the National Theatre in Munich in 1978. (photo National Theatre, Munich)



such flown pipes to be used as effective lighting positions for up stage specials or down stage backlights.

Wolfgang Frauendienst has been the head of the lighting department at the Bavarian Opera since 1962 when he came from Nurnberg to help plan the company's move into the newly rebuilt National Theatre. He has been doing theatre lighting work since 1949 when he started as an electrician in Halle, D.D.R., obtaining his Beleuchtungsmeister rating in Berlin in 1951 and coming to the West Germany in 1954 to work on the opening of the theatre in Munster.

In addition to Frauendienst the theatre is staffed with four Beleuchtungsmeisters, but only 22 electricians. This is the smallest such staff in similarly sized German theatres. Operating with this handicap makes working days which include a set up and afternoon rehearsal, and then a turn around set up and running of an evening performance particularly difficult. Part time student labour has been brought in recently to help out in the evenings as follow spot operators or as additional help when there are productions with particularly large act change overs.

Through the years of experience Frauendienst believes that lighting personnel in Germany need to have a strong technical background and a firm knowledge of the theatre and it's lighting equipment. He also views his occupation as artistic, working with technical devices to accomplish artistic results. He says that the lighting configuration in a large theatre, like the National Theatre, has to allow light to be cast and to artistically reveal the scene and singers from all directions.

The current playing repertory of 80 operas and 30 ballets at the Bavarian Opera reveals that Frauendienst has had the opportunity to work on shows with a variety of production styles, the majority being traditionally classic representations, but also some experimental modern and contemporary pieces. It is interesting that the production he likes best is *Johanna auf dem Scheiterhaufen*, a modern piece by Arthur Honegger which he characterizes an opera with power. It is played completely on the covered orchestra pit with the orchestra itself and a chorus placed on risers which are positioned on the stage. In order to light this piece he needed to install, temporarily for each performance, lighting positions on either side of the orchestra pit, in front of the orchestra boxes. Unusual for a daily repertory house, he ran circuits to these positions from the portal and hung 40 or 50 ellipsoidal spotlights and PAR fixtures.

Frauendienst, who has had the experience of working with many different directors, notes that some directors have come to directing from stage design and thus work more visually than the directors who have come to directing from music and therefore do not always know what they are working toward visually. He believes that directors who do not have an eye for lighting, or who do not have much experience with lighting, should not try to fashion the lighting themselves. They need to have as much contact and conversation as possible with the



The autumnal tones of this Schneider-Siemssen production of Rusalka were enhanced by the lighting in the first production to use the new lighting control board developed in conjunction with Siemens, Germany. (photo National Theatre, Munich)



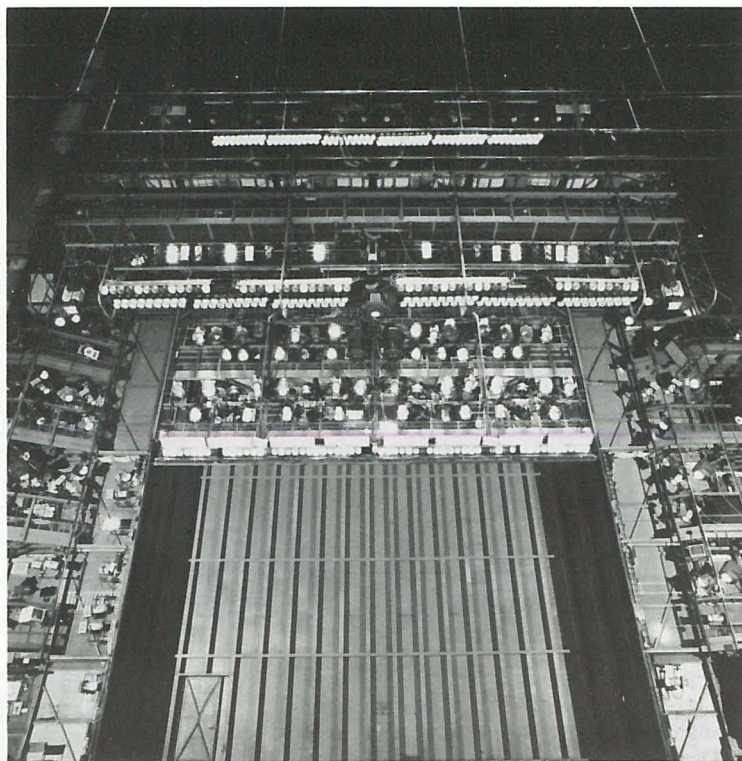
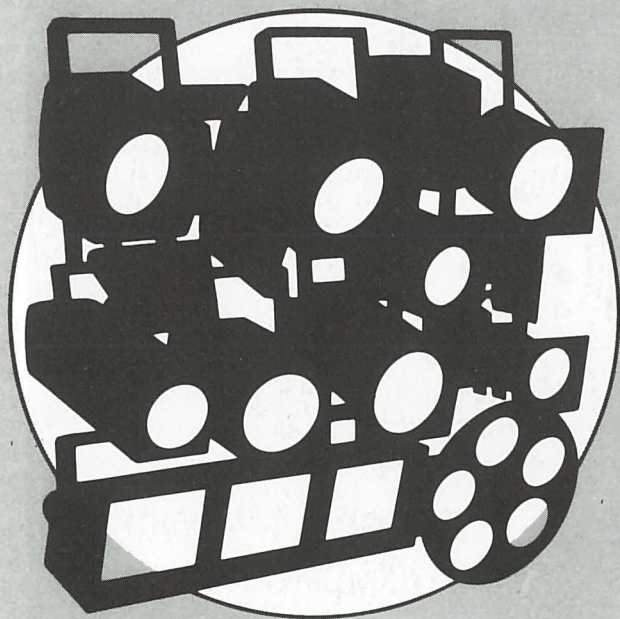
The stage design for the 1983 production of Orpheus und Eurydike by Schneider-Siemssen required the lighting to add to the turbulent atmosphere. (photo National Theatre, Munich)



The Ponnelle production of Cardillac (photo National Theatre, Munich)

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This back stage view shows the lighting portal, towers and bridge, as well as the overhead electrics — only some of the instruments available for a production. (photo Max Keller, Kammerspiel, Munich)

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lighting director and explain what they want. Then they should let the lighting director create the lighting as described. Frauendienst has had the opportunity to work with Jean-Pierre Ponnelle on many productions and finds this type of lighting relationship more challenging and more fun.

Using the recent Ponnelle production of Hindemith's *Cardillac* at the National Theatre as an example, during the first meeting over a year before the premier, Ponnelle completely explained his concept for the production. The visual image was to be based on the old black and white films from the German expressionistic period of the 1920's. The sets and costumes would be completely monochromatic and he wanted to find devices where the lighting could help reinforce this image.

At a second meeting two or three months before the production, such techniques as a heavy use of up lighting from small spotlights to be installed at the edge of the orchestra pit were discussed. Also considered as useful would be a subliminal flickering effect using slow strobe lights, and the technique of iris-ing a front of house instrument open at the beginning of each scene, and iris-ing back down at the end of each scene, in the fashion of the openings and closings of the old movies.

The last meeting took place when the director began his residence and started rehearsals, at this time final details are discussed. When time permits Frauendienst visits rehearsals so that the director can

point out desired lighting details during the rehearsal process.

The lighting schedule included a single four hour lighting set up to lay in the basic instruments, focus, and color. These were instruments for lighting the space in relation to the set and the set itself. A four hour (not including set up time) lighting rehearsal for each act was scheduled, but time was lost during these rehearsals in working out the scene shifts, which for the first act flow continually with the action.

The lighting rehearsals for *Cardillac* followed the normal German process of stage lighting. The lighting director and director instructed from the darkened auditorium, while stand-ins walked the stage action. There were 15 electricians to perform the work, their positions included eight on stage floor, four left and four right; one each on the gallery left and right; and two on the light bridge. Two manned the front of house positions, one was on the light board, and there was one Meister for assistance.

Ponnelle dictated virtually every instrument used. If the instruments achieved his desired effect these were kept, and if not other instruments or group of instruments were chosen to accomplish it. When nothing in the existing standard lighting set up would accomplish the goal then additional instruments were brought out from storage and installed in the desired position. During these four, four hour lighting rehearsals, the lighting instruments and levels were chosen and the cues written in the stage managers score. The final rehearsals with cast included a work through rehearsal with piano, then one final dress rehearsal with the orchestra and one final rehearsal at performance level.

Fraudienst has an eye and the ability to see the lighting, but he chose to take full direction from Ponnelle in terms of atmosphere, effect, and lighting angles. Very few lighting suggestions were made to Ponnelle because Ponnelle knew exactly what he wanted. With directors less experienced in lighting or with less ability to visualize and request the specific lighting, Fraudienst takes more initiative in creating the visual images.

The basic look of the show is expressionistic up lighting combined with an etching back light which gives a crisp and clean image to the stage picture. There was a reliance on Svoboda high intensity strip lights and two diagonal backlight HMI kickers for backlight. A heavy use of foot lights along with one bright central floodlight, inkies, and baby spots all located at the edge of the orchestra pit provided the up light used in creating a sinister effect. Front and visibility fill was then provided from the proscenium portal, the 1st stage boom in front of the proscenium portal, and side light from the galleries.

Cardillac used about 100 lighting instruments, which is very few for a stage the size of the National Theatre. This was partially due to the effectiveness of the wide beam and the brightness of the HMI back lights. Usually shows at the National Theatre use between 250 and 300 units. The 150 lighting

cues for the production are somewhat more than the typical productions, which usually have only about 50 lighting changes, although Fraudienst did one production with Ponnelle which had over 200 lighting cues.

The largest operational problem which Fraudienst works under is the rule from the theatre's administration which dictates that there must be a performance every night. Not even one dark evening is allowed where, for instance, a rehearsal could continue for one of the five new operas or two

new ballets which open each season. The rehearsals and premiers for these productions must take place within the nightly performance repertory of the 50 or 60 different productions which are performed in any particularly season. Every afternoon at 3pm., like clockwork, they must stop the rehearsal and begin to set up the evening's production. The lighting instruments stay in relatively fixed physical positions to allow for a convenient as possible change over, but even with this the change overs usually take about four hours.



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Journey to China

Travels of Theatrical Discovery

RICHARD PILBROW

To the Western traveller even today, the prospect of a journey to China, seems to be a trip to a place of mystery and enchantment.

Having been several times around the world on globe trotting, theatre consulting business, and having developed a strong distaste for the boredom of flying; I was surprised by my own sense of anticipation, at the receipt of an invitation to visit China.

This came from the Ministry of Culture. We were asked to spend two weeks, visiting Chinese theatre and giving seminars on recent developments in Western theatre design and its technology.

On a dark night in March, after a very long journey from New York, Ray Carter and I, circling Beijing, wondered what was in store for us below. A huge city was evident, but only occasional, very dim street lighting was to be seen.

Once safely into the airport, we were to experience for the first time, the impact of the immense number of people . . . everywhere.

Amongst the throng, we glimpsed with relief, a familiar face, Dr. Tao Ho, friend, colleague and architect of the Hong Kong Arts Centre (started in 1970). He was with Mr Cheng Liancheng, our interpreter and guide from the Ministry, to greet us, Government formalities were swiftly dealt with and we drove to our hotel.

With daylight, came our first glimpse of life in Beijing. The hotel overlooked one of the city's main thoroughfares . . . filled with bicycles. Bicycles by the million.

The first day. We were to learn that our cordial hosts were not intending our trip to be all work. So off to the famous Ming Tombs and then to the even more famous Great Wall. The tombs, at first sight, appear to be a number of magnificent temples spread across a huge valley surrounded by mountains. As we approached the first, realization dawned that each temple is only

the entrance to the tomb, which is buried behind deep in a large, man-made hill. Only two tombs have been excavated so far out of thirteen. We went through the temple entrance, down a long slope into the hill, then down a great winding staircase into a series of halls, which culminated in a central burial chamber. A Chinese Pyramid, but entirely disguised as natural landscape. The first glimpse of what must have been the unimaginable power of the ancient Empire.

Then to the Wall. There's little more to say about the wall, except "Great". It is apparently the only man made object that can be seen in daylight from outer space, it snakes across the ridges and mountain tops as far as the eye can see . . . and for thousands of miles. We climbed up an almost vertical section, wide enough to ride five horses abreast, seeming to defy the laws of gravity. One imagines the first Mongol scout reporting back to his commander (perhaps the first unfortunate casualty of that skirmish): "Big wall ahead, sir . . . at the top of that mountain . . . goes on for ever". We are later told that this, the first 'magnit line', was not in fact a great defensive success. Like a chain, a defence rests upon the quality of its weakest link . . . as usual, the human, fallible (and bribable?) defender. What lessons for Starwars defence there, one wonders?

And so to theatres. First, of course, the people. Every visit was a reminder of the cliché, that the theatre is truly a global village. At each visit (fourteen in ten days) we were greeted with exceptional friendliness, interest and hospitality. As part of the Ministry, principals of the Institute of Theatre Science and Technology usually accompanied us. At each theatre we were received by the local director and staff and immediately taken to a green room or large sitting room, around which were large sofas. Tea would be served and polite conversation commenced. With excellent

translation, the language barrier quickly faded as common interests, enthusiasms and frustrations made themselves clear.

Almost all the modern theatres we were able to see had much in common. Most were built in the 50's and 60's and most were quite spaciouly planned with generous public and backstage spaces. Surprisingly, to English eyes, many employed quite complex stage machinery, with revolves, elevators and wagons. Even motorized flying was installed in several theatres, although most machinery was only capable of limited speed control or positional presetting.

Stage lighting generally demonstrated how long China's isolation from the West had lasted. Most equipment was rather ancient and heavily influenced by Russian and Eastern European examples. Control equipment ranged from Russian style Bordini tracker-wire transformer boards to many variations of locally made memory boards. These, giving multiple presets, and grouping facilities, provided a glimpse of some fascinatingly complex solutions. A hint of the new "Open door" policy appeared on our second 'inspection'. In an orchestra pit lighting control position, was, on the left, a Bordini tracker-wire, on the right an English M.M.S. The Bordini was still wired in parallel as a 'back-up' to the 'less reliable' memory! Under the stage and under a dust sheet, was a third system, a brand new Kliegl Command Performer — as advanced a micro-control system as America produces today. Apparently a gift from UNESCO, to try out in readiness for the building of a hoped for new Opera House.

Lighting instruments are predominantly rather ancient. Mostly old focus lanterns and floods with a smattering of effects projectors. In several theatres, half a dozen new "Berkey" ellipsoidal spotlights were being tried. An important problem of new equipment appears to be the cost of short-life lamp replacement. It is soon very apparent how economically everything has to be run.

Sound equipment is virtually non-existent by western standards. Almost no permanent equipment is apparent . . . the only sound equipment being portable and somewhat decrepit. However, in the shows we



Shu Fang Zhai Theatre — Forbidden City, Beijing 17th C



Private Studio Stage of Shu Fang Zhai — Forbidden City, Beijing



Stage of Great Happiness in Temple of Ancestors — Fushan Built 1658



Changan Theatre — Beijing c.1920 Peking Opera No. 4 Company

managed to see, sound was expressively used and effects were well integrated into the performance, even if the audio quality was poor.

However, the main problem seemed to lie in the theatres, or rather the auditoria. Here, the influence of 'modern' architecture of the fifties, and Russia in particular, was everywhere apparent. Thankfully, theatres generally were not overlarge. But most were fifties style, conventional proscenium arch theatres with the audience distributed on — at most — two levels, facing a picture frame stage. Sometimes with the vestige of boxes, but as tokens only, and the interior decoration was almost all finished in white or light-grey acoustic tile. Atmosphere and intimacy, the relationship between actor and audience, seem to have received little attention . . . just as occurred in so many theatres built throughout the West between the 1920's and 70's.

And here began the fascination, in the West, for almost twenty years, a discontent has grown with the cinema-style, barren auditoria, bequeathed us by recent decades of modern architecture. Many theatre people and architects have recognized the sterility of the recent past and began an exploration into the qualities of theatres of previous centuries. In Europe and America, different forms of actor/audience relationship have been explored, sometimes re-creating ancient forms and sometimes trying to create new types of theatrical experience.

The most familiar form, the proscenium theatre, has been reexamined. The three dimensional shaping of the balconies and boxes of the late nineteenth century are seen to be preferable to the more recent 'cinema-style' auditoria, despite the latter's more 'efficient' sightlines.

But, in China, the theatres of an earlier age still survive. We visited several, some dating back to the early seventeenth century. Courtyard theatres, bearing an astonishing resemblance to the Shakespearean theatre of England, with its thrust stage; yet all gloriously designed in the Chinese style. Five theatres, at least, stand within the walls of the Forbidden City in Beijing — a vast complex of palace buildings, that must rank as one of the architectural wonders of the world. It was a deeply moving experience to stand in theatres, that are perhaps amongst the oldest in the world, apart from those of the Ancients of Greece and Rome.

None of these beautiful old theatres appeared to be in use, except as tourist attractions. Even the most traditional and evidently popular Peking Opera is performed behind a proscenium. Many to whom one spoke, seemed to regard the proscenium theatre as a timeless form, one that had always been, despite its evident importation from Europe only a century ago. Perhaps in years to come, an awareness will emerge that will synthesize the old and the new. The talent and artistry displayed in

the performances we saw was often of breathtaking quality. But the richness on the stage is in surprising contrast to the sterility and lack of atmosphere in the auditorium. We were irresistibly drawn to the hope that one day such talented performers might be presented in more exciting theatrical spaces, as they clearly were in earlier times.

China today is a vast country of paradox and opportunity. The evident rate of social and economic change is astonishing. The first time visitor can only wonder what the next ten years will bring. Will the potential of China's one billion people even outstrip the "Japanese miracle"?

In the performing arts, a centuries old cultural tradition seems to walk alongside a keen search for the new. Dazzling talent is clearly evident in China's artistes, even if the cataclysms of the past years have thrown so much . . . including the design of arts building . . . into confusion. The latest upheaval of the Cultural Revolution only ended eight years ago. It caused much damage to the country, to the arts and much human suffering amongst artistes, administrators and technicians.

Now the giant country reawakes. For the world, this is an extraordinary event in historical terms. For world theatre, developments in China will be of special interest, as a balance is sought between an emerging modern theatre, seeking relevance to a vast society in transition, and an historical tradition of unparalleled richness.



Grand Theatre of China — Beijing c.1982



Li River Theatre — Guilin c.1965

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REIDing SHELF

Our resources for pursuing a visual understanding of Shakespeare's theatre are slender, especially considering the wealth of prints – and even three theatres – that have survived from the renaissance in Italy. With so little evidence available, each image has inevitably been subjected to such intensive scrutiny that creative imagination often constructs quite complex speculation upon a basis of very thin facts. Indeed one can often gain an impression that some past researchers have seen what they wanted to see: it is fatally easy to interpret fragments of evidence in a way that tends to support an individual's favoured theory. Fired by enthusiasm, I do it myself constantly!

However we can now all view the pictorial evidence with an objective clarity, thanks to an act of exemplary book production by the Scholar Press who have published **ILLUSTRATIONS OF THE ENGLISH STAGE 1580–1642** which claims to 'gather together for the first time all the important visual evidence on the English stage from the rise of the professional theatres in London to their closing in the commonwealth period'. I see no reason to dispute this claim and the commentary by R. A. Foakes is a model of cool analysis. The illustrations are mostly familiar having appeared, in various combinations, in every history book. Most interesting to those of us primarily fascinated by the form, technology and decoration of the stage are the maps, panoramas and views in London which include theatres; and the drawings and plans relating to stages and auditoria. There are also various illustrations from printed texts of plays, many of which can be discounted as being printer's stock blocks without much or any performance relevance. To his discussion of each picture, the author appends a list of references to interpretations by other commentators.

This is a key book for students of theatre history: if a serious library was reduced to a single book on the English stage of 1580–1642, it would have to be this one.

Presumably because of the stature of Shakespeare, the outdoor theatres of Bankside have been subject to longer and deeper research and speculation than the first London indoor theatres of the early seventeenth century. Anyone interested (and who could not be?) by R. A. Foakes's discussion of the illustrations of those particular theatres will enjoy another book which has fortuitously come simultaneously through the Cue letter box. John Orrell's **THE THEATRE OF INIGO JONES AND JOHN WEBB** investigates the early indoor theatres built temporarily in Oxford, Somerset House and within the Palace of Whitehall, plus the permanent conversions of the cock-fighting pits in Drury Lane and at Whitehall.

Inigo Jones is perhaps most renowned for his total design of the court masques, both stage and auditorium. Because the masque was such a visual form of theatre, his contribution was really as scenographer rather than merely as decorator. Jones was much influenced by Palladio whose *Teatro Olimpico* he visited in Vicenza, and by Serlio whose books he studied and saw applied in his extensive travels in Renaissance Italy. Thus his work embraced both a Palladian style stage where the actors performed in front of a permanent monumental 'frons scenae' with its doors of entry (and thus suitable for direct transfer of productions from the outdoor theatres) and a Serlian stage with perspective scenery (in the tradition of the masques). Merging the two approaches he developed a stage where an arched frontispiece (the antecedent of the proscenium arch) stressed the division between acting and scenic areas. What Inigo Jones developed in the years prior to the Commonwealth, his assistant and successor John Webb exploited to produce the characteristic form of the Restoration Theatre. The only visual evidence available for John Orrell's investigations are the plans, sections and scenic elevations of Jones and Webb. He assesses these against expenditure details in the annual works accounts and produces conclusions that are very convincing, particularly in their calculations of scale and dimension.

By application of such pillars of scholarship as logic and persistence, John Orrell has expanded our understanding of a particularly hazy period in theatre history. And who can fail to believe in any pen that can produce this sentence: 'The essence of theatre design is to bring the players and audience together in a fruitful collaboration, never allowing the two elements to become remote from each other, nor yet so mingling them together that the audience loses its capacity for wonder.'

The Licensing Act of 1737 placed theatres under a central government censorship that lasted until 1968. The Act's other purpose – to limit the number of playhouses – had a more short term success. Public demand fed an economic pressure which ensured that a number of evasions were overlooked before and during the twenty years from 1768 when patents were granted for theatres in eight major provincial cities. Local justices' powers to licence performances were restored in 1788 but censorship was confirmed in the Theatres Act of 1843 which was not replaced by new legislation until 1968. Little political advantage has been taken of the new freedom – for anything approaching the political satire of the 1730s, one has to look to television's 'That Was the Week That Was' or 'Spitting Image'.

Vincent J. Liesenfeld has analysed the

events leading up to **THE LICENSING ACT OF 1737**, discussing the political motives of the Walpole government within the prevailing social and economic climate. His starting point is the 1729–30 theatre season when the playhouse in Goodman's Fields, in defiance of an order by the Lord Chamberlain, performed without the sanction of letters patent from the Crown. From this action it emerged that control of the theatres had virtually been by empty threats, with no remedy at law available for enforcement. This amounted to a deregulation of the theatres under which they proliferated to the annoyance of the moralists and satirised to the discomfiture of the monarch and his parliament.

In 1735 a Bill to Restrain the Number of Playhouses nearly succeeded despite a series of petitions from actors and manager and extensive public discussion over the economic consequences. Its defeat resulted only from Walpole's attempt to add a censorship that was opposed not so much as a threat to the drama but as a potential step towards an eventual curtailment of freedom of the press. But by 1737 the climate of opinion had been changed by the increasing risks taken by the dramatists and Walpole's conduct of the passage of the Licensing Act's passage through parliament was more adroit and timed to give little opportunity for the organisation of public opposition.

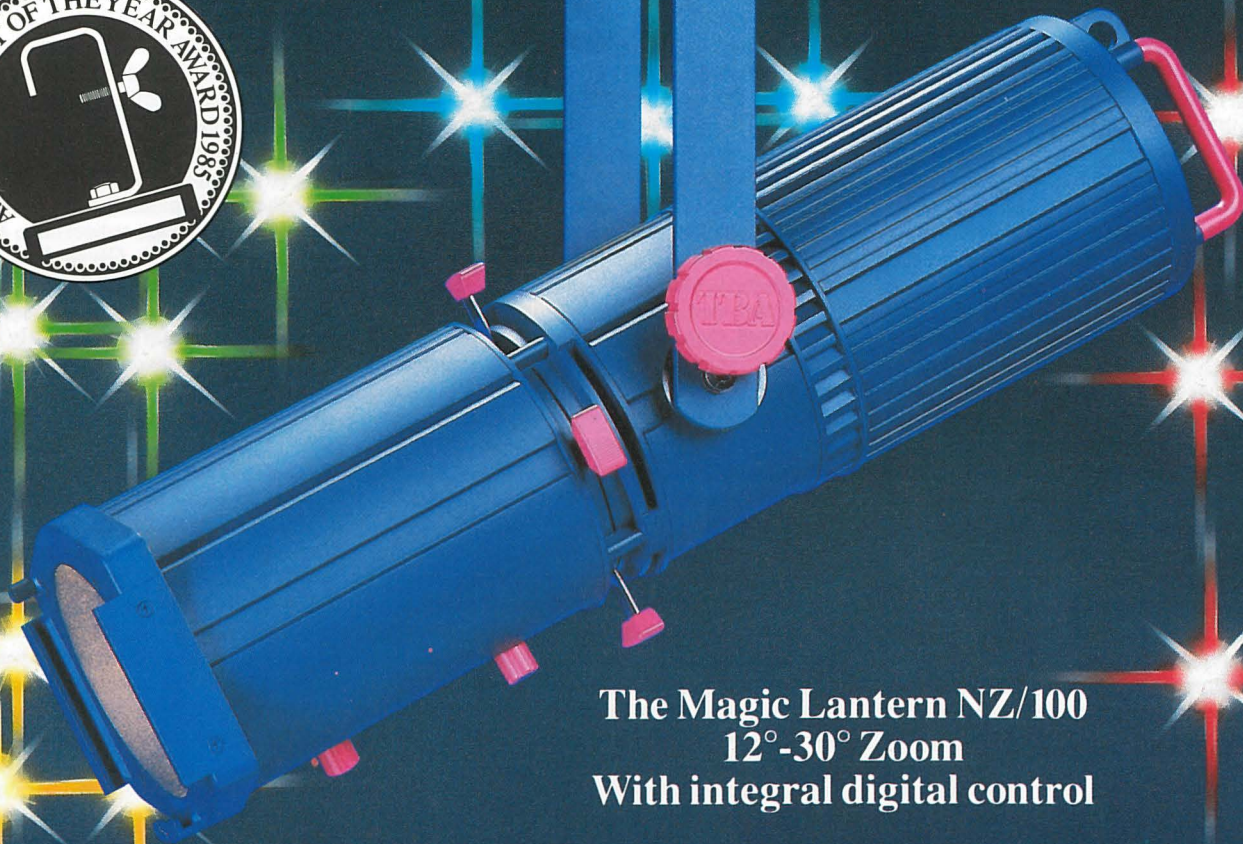
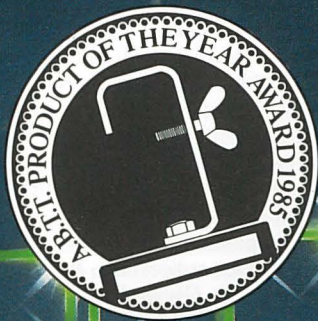
Dull academic stuff? No, I found myself surprisingly hooked: it is always interesting to penetrate the socio-political background of an earlier theatre, and it was particularly fascinating to read this book at a time when the BBC was engaged in a censorship fracas with Walpole's successors.

Peter Honri has adopted an unusual but interesting, and I believe successful, format to present his researches into the history of **JOHN WILTON'S MUSIC HALL**. Creating 'John Wilton's Journal of his Actions as a Music Hall Proprietor', he records the significant events at 'The Handsomest Room in Town' from 1854 until 1880. Writing in the first person, he assumes the character of Wilton with the easy credibility that we would expect from an actor as steeped, from personal experience and dynastic inheritance, in the traditions of popular entertainment as Peter Honri.

Above all, this format avoids the inevitable 'and then' links of the conventional objective narrative. But that is not to say that Honri's approach becomes a subjective one: his primary sources are inserted where necessary, either within the journal entries or free standing at the foot of the page. Moreover the dates of the journal entries are rather cleverly set in the right hand margin where they do not break up the text, and being at the right rather than the left are selective reading – well my eye finds it easier to stop short on a line than to start early? But the personal journal formula also allows the tale to be told in that ever optimistic 'out front' manner of the music hall and its chairmen.

For his material Mr Honri has to lean

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heavily on *The Era* – a journal of puffs rather than balanced criticism, written for the performing profession rather than their audience. However if their reports had not been so idolatory, Wilton might not have advertised so regularly and there would not be such a complete record of who performed when. I naturally find myself yearning for an age when the great operatic overtures were played on piano, harmonium, cornet, flute and violin. And to have been at Wilton's on 27th September 1863 when

The 'Ghost' has arrived at Wilton's – Professor Pepper's of that ilk to be precise. Naturally ours is no lone 'Ghost', but a series of 'em. There is Death in the form of a skeleton, and the Evil One in the scarlet habitment so familiar to all playgoers. *The Era* tells of 'fair young lady who sings "Sweet Spirit, hear my prayer"', and of 'another fair damsel from spirit-land, who looks and smiles so bewitchingly that we would willingly be spectres ourselves for the sake of such companionship.' I may say that these 'illusions' as they are billed, have not been produced without some expense as the stage has been considerably widened, and brought forward so as to give due effect to them. 'Sensational' has replaced 'comical' for the present. Hundreds are answering 'The Death Summons' – voted the best adaptation by Pepper of Mr Dirck's optical illusion.

And just what was the 'new lighting system adopted' a year later 'which throws more light on the stage'?

The Journal ends with the closure of Wilton's in 1880 and there follows a chronicle of its subsequent use as a Mission, its listing and rescue from the developers and the attempts to reopen, not just as a mecca for the theatric tourist, but as a living theatre combining performances with schooling in the art of playing out front whether as singer, comedian or speciality.

This book is primarily a picture book: a pictorial record of Glyndebourne, covering the first half-century of its history is John Julius Norwich's own description of his **FIFTY YEARS OF GLYNDEBOURNE**. And a handsome picture book it is too: Jonathan Cape have served Glyndebourne well – in terms of quality, opera house and publisher meet on equal ground. The 300 pictures, 70 of them in colour, are excellently printed and these images of architecture, designs, audiences and performance moments combine with the full annual cast lists (from 1934 to 1984) to present a record of half a century of music theatre making at the highest level.

In view of the particular interests of Cue readers I should perhaps advise that whereas the set and costume designers are fully listed from the beginning, lighting designers are only named from 1981 – with the curious exception of the 1967 tour of Scandinavia which names a lighting designer who was neither on the tour nor took any part in its planning. (I happen to know that he could

not afford to go for the proffered fee which must have been small, for who can otherwise imagine Cue's theatric tourist passing up a chance to light Don Giovanni in Drottningholm'.)

As befits such a book produced for such an occasion, the text is laudatory to the point of sycophancy. And why not – the achievements of Glyndebourne are consistently high, as I am reminding myself by playing the 50th Anniversary gramophone album (HMV SLS 2900233) as I write this. J.J. Norwich is himself aware of the dangers of sycophancy and tries hard to pepper his tale with moments when things were less than ideal. But he has obviously had insufficient time and/or help with his research. I would venture to suggest, for example, that the shortcomings of *Jeptha* were not that it was "a disastrous 'production' (really little more than a concert performance in costume)". On the contrary, the visual response of Casper Neher and Gunther Rennert was arguably close to ideal for this work which is oratorio not an opera: the problem lay in the brutality to which Handel's score had been subjected, with the result that no Handelian maestro would agree to conduct it. And it is sad that Lord Norwich follows Sir Roy Strong (in last year's *Glyndebourne, A Celebration*) in condemning the work of Glyndebourne's first set designer, Hamish Wilson, out of context. Cost-effectiveness apart, are they able to imagine these designs under Ebert's lighting, comparing the totality with what was being seen elsewhere?

No doubt some day, centuries hence, an academic researcher will dig down and discover the details of why, for example, Ebert withdrew during the planning stages for the 1964 *Macbeth* and why its sets were not designed by Beni Montessoro. But that is not the stuff of a celebratory book written primarily for audiences. It is particularly strong in its description of the Glyndebourne gestation. In a strange way Glyndebourne is one of the few blessings for which we have to thank the Nazis: without Hitler, Ebert and Busch would not have been available and John Christie needed them to catalyse his plans just as much as (I strongly suspect) they needed him to provide the right environment for their own development.

I am just one of the many who subsequently owe much of the personal development to Glyndebourne: without a decade of Edinburgh Festivals in the gods of the King's Theatre and a subsequent decade as part of the ensemble on the Sussex downs, I would have been someone else – and I prefer me as I am. At Glyndebourne I knew moments of abject despair, but I also knew moments of total fulfilment and so I am most grateful to Cape and Norwich for placing this memorial volume on my shelf.

Whereas John Julius Norwich can only observe Glyndebourne from the perimeter, no one knows more about the inmates than its General Manager for more than thirty years, Moran Caplat. His autobiography **DINGHIES TO DIVAS**, although free

from the kind of indiscreet revelations that could have earned it serialisation on Sundays, captures rather more of the spirit than any previous pen. There are clues in the book's subtitles **Comedy on the Bridge, Some memoirs of a compulsive sailor in troubled waters**. When Caplat heard the rehearsal temperature rise on his tannoy he did not use his information, as other managers elsewhere have been known to do, to lie low until the squall has blown over. He immediately set off to de-fuse the situation, appearing in wings or auditorium with a casual air that implied that he just happened to be passing. His image was cool yet active, jokey yet concerned. A considerable element in the Glyndebourne success was that neither he nor John Christie were desk-bound: they both patrolled every corner of their opera house daily: they were not merely approachable, they were unavoidable.

Glyndebourne, like all theatres and most other things in life, is ultimately about people: Moran Caplat captures, in a way that has eluded other recorders, the essence of people like John Christie and Vittorio Gui; and he ensures that one of the opera world's great characters, Harold Williams is not lost to posterity. But less than half the book is about Glyndebourne. For any management aspirant the message is clear: there is an alternative to studying arts administration – learn to sail, study acting at RADA and do it for several years in all sorts of theatres, go to war as a navigating officer, become a submariner and when depth-charged into an Italian prisoner-of-war camp organise the entertainments and get repatriated to a desk at the admiralty. You will then be ready to run an opera house – provided that you have lots of outside interests and so able to enjoy your professional work with a degree of objectivity. Moran Caplat enjoys life and it shows in this autobiography.

ILLUSTRATIONS OF THE ENGLISH STAGE 1580–1642. R. A. Foakes. Scolar Press. £30 (UK).

THE THEATRES OF INIGO JONES AND JOHN WEBB. John Orrell. Cambridge University Press. £25 (UK).

THE LICENSING ACT OF 1737. Vincent J. Liesenfeld. University of Wisconsin Press. £33 (UK).

JOHN WILTON'S MUSIC HALL. The Handsomest Room in Town. Peter Honri. Ian Henry Publications. £17.45 (UK).

FIFTY YEARS OF GLYNDEBOURNE. An Illustrated History. John Julius Norwich. Jonathan Cape. £25 (UK).

DINGHIES TO DIVAS or *Comedy on the Bridge*. Some memoirs of a compulsive sailor in troubled waters. Moran Caplat. Collins £15 (UK).

Hockney and Handel

FRANCIS REID enjoys exhibitions in London and Cambridge

In the christmas Cue for 1983, I enthused about the book **Hockney Paints the Stage** and now I report the pleasure of this summer's exhibition of the same title at London's Hayward Gallery. The book and the exhibition are different, both recording in their own appropriate way Hockney's response to pieces of music theatre and the performances that resulted. Although the book preceded our Hayward experience, it was published with the exhibition's birth at the Walker Art Center in Minneapolis: both were fathered by Martin Friedman.

The book is bountifully illustrated with designs and production photographs of their realisation in the theatre. Photographic storyboards are captioned by the designer with perceptive clarity, and the text probes the nature of Hockney's design processes. But how does a design exhibition differ from a book? A major difference must surely be meeting the actuality of the real image rather than a printed reproduction of it. The designer's painting or model contains the working process that produced it, whereas a printed photography only records the end result. This is so even when the designs have a pristine appearance that suggests a post performance rework to produce paintings and models free from the strains and stains that are inevitable when a design is used for its prime functions of informing the actors and the director, plus instructing the carpenters and painters. A theatre design is the result of debate – a debate within the designer and a debate between the designer and the rest of the creative team. There is, of course, the obvious but important point that an exhibition can display three dimensional objects – I have not yet seen a pop-up design book. Set models are obvious candidates but costumes and props can make a big contribution.

However the key difference must be that an exhibition is a visual experience. No matter how limited the text in an illustrated book, the captions will usually feel an urge to add at least comment, if not opinion, to fact. In an exhibition the captions are peripheral: they can be read or ignored. There is no need to verbalise one's thoughts – the images can be absorbed as a purely sensuous (sometimes, inevitably, also sensual) experience. The impact of the images is not random: it is carefully controlled by the juxtaposition of the layout. But the eye has the freedom to roam and the legs to wander, imparting a dynamic to otherwise static objects and pictures.

This has been recognised rather brilliantly by David Hockney who, for this exhibition, has interpreted seven of his stage designs in a rather unique way. While they have the appearance of stage sets, they might be more properly described as paintings peopled by sculptures. (There I go – trying to use words to describe visual experience!

Ugh! But I must battle on: if the end transcends words, an attempt must be made to describe the means because there is a need to improve our exhibiting techniques and debate may help.) I thought that the scale was between a half to a third; I read subsequently that it was about one fifth. My enlargement indicates the extent of performance reality. The sculptures, whether gesturing figures at the auction in the *Rake's Progress* or animals charmed by the *Magic Flute*, made from a series of flat intersecting planes of laminated foam, seem alive as the viewer changes position. A performance tape, not surprisingly, helps enormously.

The core of a stage design, however, is still the model. Although, when I read in the Sunday Telegraph colour supplement that '... this is not to be another of those faded little shows of stage sets in miniature', I realise that the full pleasures of the designer's model may be only available to those of us who understand its role in a process which is part of our lives. Nevertheless the model sequence of a multi-scene opera like *The Rake's Progress*, a row of framed

models flushed into the wall at eye level, makes the design concept absolutely clear, especially when read in conjunction with production photographs – and those environmental paintings with their sculptured interpretation of production moments.

For me, Hockney's *The Rake's Progress* is not only the best of his theatre work, it is one of the great designs of our time – so absolutely right for the opera that any alternative approach must be measured against it. Here the artist's contribution is not just the decorator providing an appropriate painted background, it is the true scenographer solving interpretative problems. I remember the blinding 'rightness' that hit me when I first saw the Bedlam scene – in the proper circumstances, revealed in course of performance at the 1975 Glyndebourne dress rehearsal. That impression is reinforced by its interpretation in this exhibition, peopled by sculptured heads.

His *Magic Flute*, on the other hand, while full of delightful images, seems to explore the more superficial aspects of the work.



The Laughing Audience a Hogarth engraving used as a subscription ticket for his 'Rake's Progress'.

Other designers, notably Ponnelle, have responded more sympathetically to the many layers of the work, illuminating its profundity within just the right naive shell. (Hockney's predecessor at Glyndebourne, Luzzati, came near to a set which could encompass the totality of the *Flute* but had the wrong director: Ponnelle pulled it off at Salzburg by directing as well as designing.)

Les Mamelles de Tirésias, however, is a delight – every bit as good as Osbert Lancaster's witty miniature for Aldeburgh's Jubilee Hall in 1958.

For *L'Enfant et les Sortilèges* the set design has been used as a point of departure for an environmental experience. We can walk and sit in the woods, in ambient light with the music all around. We can feel involved, be a part, rather than mere

spectators.

The *Sortilèges* section was upstairs at the Hayward and up there lighting played a generally more dominant role. The Stravinsky pieces were viewed under changing colour and wall-hung paintings were picked out with profile spots, whereas downstairs they had a general light that if anything was just a touch low in intensity – rather like the level we accept as a protection for fragile old masters. But this small matter of level apart, all credit to the exhibitions lighting designer John Johnson for a positive contribution to the totality of this stimulating event.

David Hockney has not yet influenced our theatre to a point of change. I hope he will. We need less logic, more paint and lots of risk taking. He could well be our man.

What is the connection between Hockney and Handel? None really, except that I would dearly like Hockney to design a Handel staging. His work can be baroque and he is not afraid to quote. Sooner or later Glyndebourne will have to face the Handel challenge: I hope they will re-unite with Hockney.

It cannot have escaped regular readers of Cue that I am a Handel fan. The current tercentennial year has been wondrous for my ear and I continue to feel rewarded that my years on earth are ones that combine a rediscovery of the sounds of the early eighteenth century with civilised amenities like the gramophone, antibiotics and painless dentistry. (My view of the hereafter would doubtless be condemned as elitist in certain quarters: heaven will be listening to Mozart and Handel in an opera house while hell will be taking part in a community arts programme.) One of the particular joys of Handel is that, at an age when all Mozart is so familiar that any performance triggers associations, there is still lots of fresh Handel to pleasure an innocent ear. The exhibitions of Handel Year did little for an innocent eye. The images were mostly long familiar from old books and newly relished in the commemorative birthday volumes. The pleasure was meeting the originals face to face. The richest collections are at the British Museum (on show until November 3rd) but the Fitzwilliam Museum in Cambridge has a good selection including an oil of Handel from the collection of contemporary English composer William Boyce. They had also borrowed from the V & A Rowlandson's delicate watercolour of the robust music making at Vauxhall Gardens.

Both had Hogarth's 'Laughing Audience', used as a subscription ticket to his *Rake's Progress* and both had Vanderbank's caricature of a scene from *Flavio*, the Fitzwilliam adding the Hogarth version of the scene depicted on a banner within his engraving 'Masquerade' – these seem to be the only images that we have of Handel opera in performance. The British Museum is incredibly rich in Handel autograph scores which have been in royal possession since 1762, and so a dozen of the major operas were on display plus most of the oratorios. All in the composer's hand.

But perhaps the two much reproduced paintings that it was most pleasurable to see 'live' were Vanbrugh's proscenium for the opera house (Queen's, later King's Theatre) in the Haymarket, although it was later removed for acoustic reasons, and the exterior portico of the same theatre. This latter painting was used to recreate the opera house for the one occasion which is much missing from My Handel Year – the old forties Handel film whose scratched print turned up on BBC a few christmases ago, naive but delightful.

But we really must bring Handel and Hockney together!



David Hockney's model for the Bedlam scene in Stravinsky's *The Rake's Progress* (1975)



A Hockney painting, supportive to the design model for Poulenc's *Les Mamelles de Tirésias* (1980)