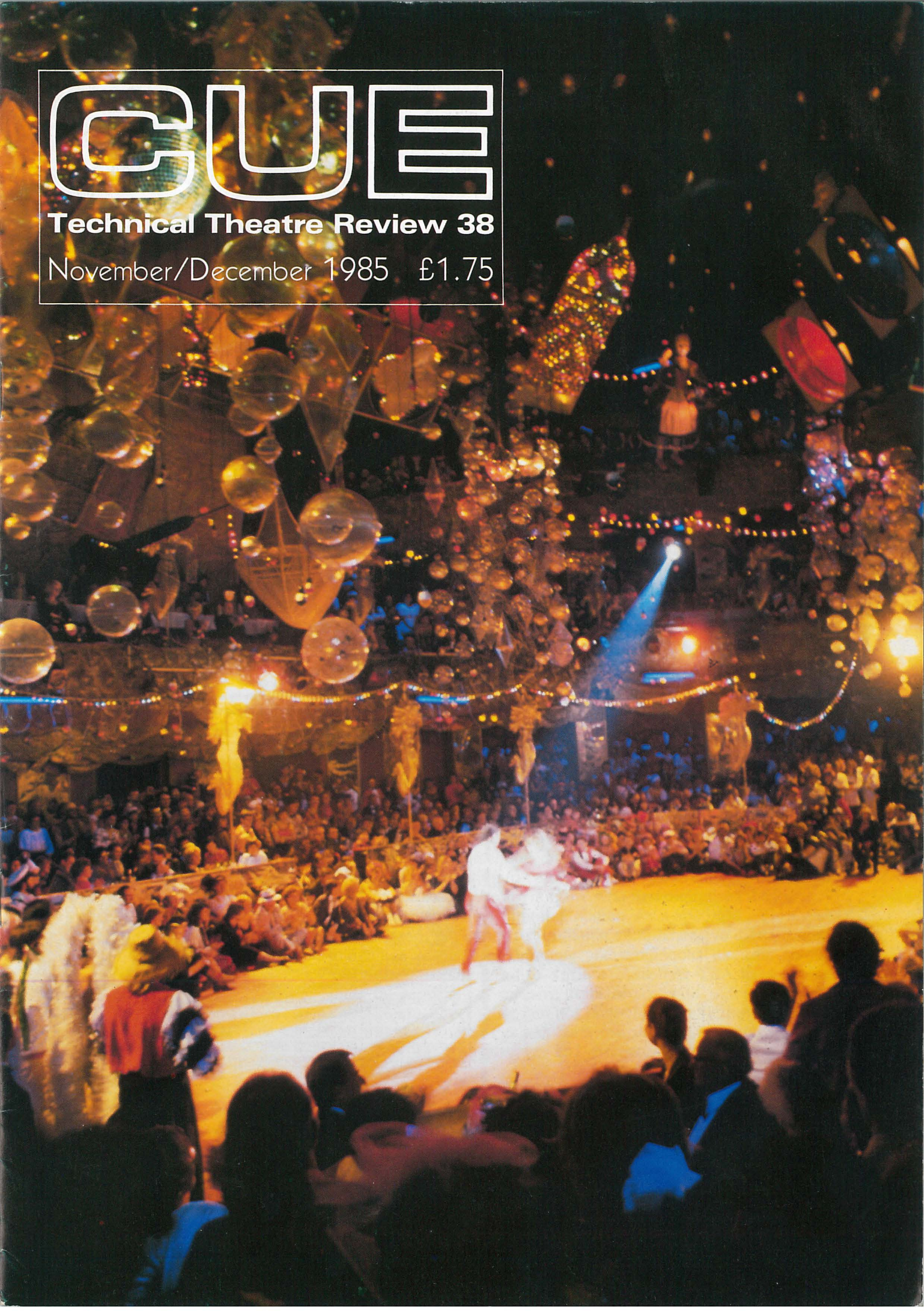


CUE

Technical Theatre Review 38

November/December 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 multi form auditorium of Munich's Deutsches Theatre in its carnival mode. In its traditional stage configuration it serves as a variety theatre seating about 1700.

But at Fasching time which continues for some 6 weeks the theatre is completely transformed into a giant nightclub accommodating 2700 revellers.

The theatre's lighting inventory as described by Michael Ramsaur on another page is much influenced by the requirements of this German carnival.

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Farewell to dimmer-rooms?

There is something of a major revolution in lighting technology creeping up on us. It is not yet the big one – the discovery of an alternative energy transmitter to replace the electricity that, while something of an improvement on candle, oil and gas, is shockingly hot and inconvenient. The heat remains but new technology is enabling the shocks to be localised and the inconvenience minimised.

Since the advent of electricity in the theatre, intensity control has been dependent upon methods analogous to the gas tap. Traditionally, either the full mains juice or an amount appropriately turned down by reducing the voltage or chopping the waveform has been despatched to each lamp from a central distribution point through necessarily heavily insulated thick wires. But the future seems to lie with raw electricity being looped around the lights which then utilise it in accordance with instructions passed in digital code along a single slender timeshared wire from a central point which will increasingly offer a control palette widening to include colour, focus, texture and position in addition to intensity.

At the risk of provoking the archaeologists, we would suggest that it all started with some pioneering work by Pani and CCT in passing digitalised information to colour changers and remotely motorised pan, tilt and focus. We are not sure who first digitalised the instructions to a mechanical dimming shutter on a spotlight with a discharge lamp, but credit for initiating comprehensive digitalisation to include mechanical dimming and continuous dichroic colour spectrum most surely go to Varilite. And now TBA have shown that, by replacing a massive transformer with a featherweight digital wavechopper, we can not only enjoy easily the benefits of low voltage sources but mix such instruments with conventional voltage types, both tungsten and discharge. And all on a looped mains feed.

Dimmers as we have known them are on an ever accelerating fade to blackout. Not many years now until we shall be able to declare: the dimmer is dead, long live the digit. But how long after that before we can size and shape the beam electronically before converting the electricity into light?

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STAGE DESIGN

DAVID FINGLETON

Superb staging of *Donnerstag aus Licht* sweetens our disappointment at the postponement of the new *Otello* production □ An object lesson from Paris Opera □ Victor Hugo joins the West End musicals at the Barbican □ Compelling music drama with *Faust* at the Coliseum □ Accurately detailed designs for the *Merry Widow* and *La Traviata* by New Sadler's Wells Opera in Islington.

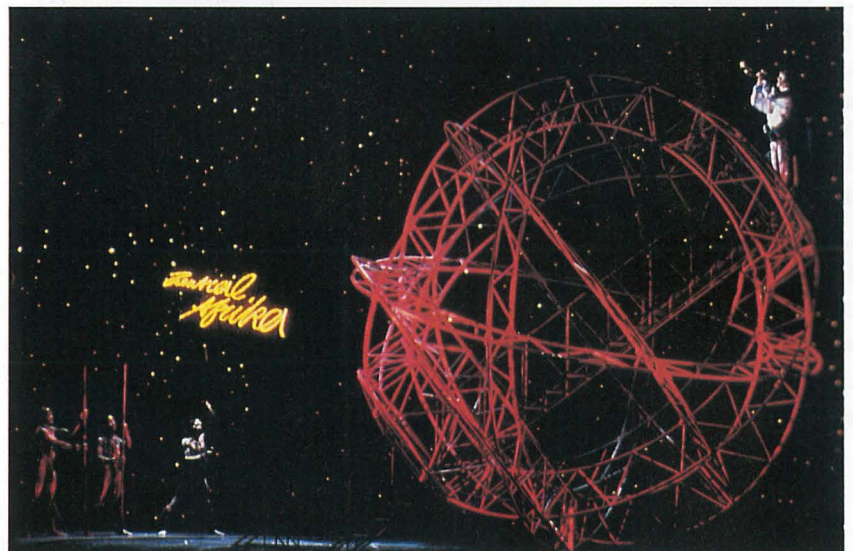
The news that the Royal Opera is to postpone, for at least a season, its new production of Verdi's *Otello* is sad indeed. The existing production, with its imposing but now totally decrepit designs by Georges Wakhevitch, is now thirty years old, and Sir Peter Hall's new staging with designs by Sally Jacobs, responsible for last year's highly successful *Turandot*, was eagerly awaited. Not only that; it is surely the life blood of the Royal Opera that there should be a constant flow of new productions of the established operatic masterpieces, and that opera-lovers are not compelled to watch those cherished works in tatty and forlorn stagings whilst the management relies upon glossy casts to keep the house full. This seems especially fair comment this present season in which, to date, the only new productions have been of works by Stockhausen and Zemlinsky, and in which we must now therefore wait until Wagner's *Flying Dutchman* arrives in mid-March to see a fresh staging of an established work.

The pity seems the greater when one considers the case of Stockhausen's gargantuan work *Donnerstag aus Licht*. Goodness knows, even with the sponsorship of the John S. Cohen Foundation, what it must have cost to stage this five hour epic, and goodness knows when, if ever, it will be revived, given the difficulties of assembling and rehearsing its vast cast and elaborate machinery at any stage of the Covent Garden season except the start. But for all one's reservations about the work itself — and for my part I regard it as a relatively modest piece of music theatre which its creator has been allowed, even encouraged, to inflate out of all proportion to its intrinsic interest or worth — the one unquestionable triumph of its Covent Garden staging was its design. Both Maria Bjornson's wonderfully assured and ambitious scenery and costumes and Chris Ellis's highly imaginative, technically impeccable lighting deserve the highest praise. Each of Miss Bjornson's three sets was brilliantly realised: the enclosed cavern of the first act, heavy with claustrophobia and menace, the wonderful astrolabe, or gyroscope, backed by its night sky with labelled stars, for Michael's Journey Around the Earth in the second act, and the tilting metallic disc, using the hydraulic machinery from Götz Friedrich's *Ring Cycle*, in the third, held the eye throughout and powerfully evoked a sense of drama and

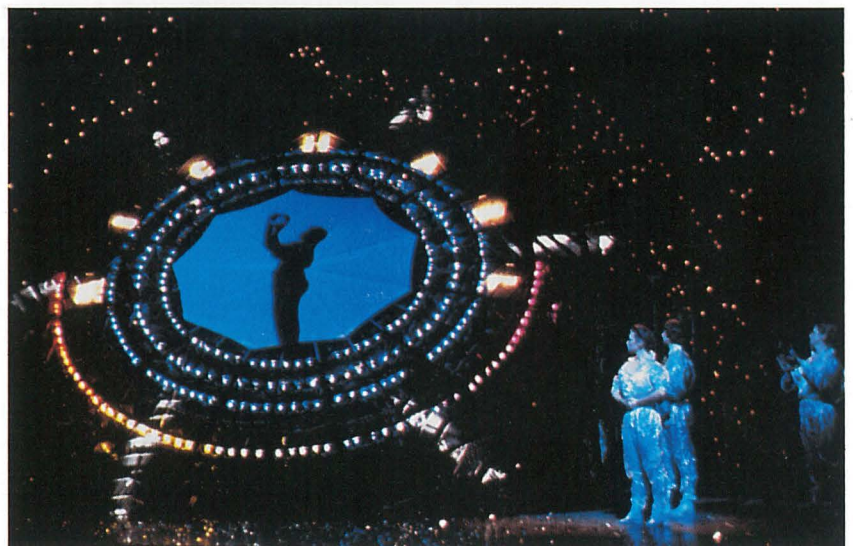
mystery. Chris Ellis's lighting made ambitious and convincing use of projection and shadow-play, worked immaculately, and so complemented the designs as to leave one feeling throughout the lengthy work that one was watching a unitary concept. A

technological and imaginative triumph — but was it all worth it?

The Royal Opera's other new production so far this season was on an altogether different scale. The double bill of Zemlinsky's one act operas, *A Florentine*



Maria Björnson's wonderful astrolabe for Stockhausen's *Donnerstag aus Licht* at the Royal Opera House. Producer: Michael Bogdanov. Conductor: Peter Eotvos. Lighting by Chris Ellis.



The tilting disc in Act III of *Donnerstag* uses the hydraulic machinery from Götz Friedrich's *Ring Cycle*. Photographs by Clive Barda.

Tragedy and *The Birthday of the Infanta*, had been acquired from the Hamburg State Opera and had in fact been brought to the Edinburgh Festival by the Hamburg company itself in 1983. It was certainly good to see these interesting works again and to have the opportunity of seeing them in a theatre better equipped for opera than the King's at Edinburgh, but I nevertheless had the impression that Adolf Dresen's production and Margit Bardy's designs, updated to the time of Oscar Wilde, who wrote both stories, were seen to more powerful effect in a smaller house. Certainly both works had seemed better lit in Edinburgh, with their original Hamburg plan, than at Covent Garden, where Robert Bryan's stygian approach to the Florentine *Tragedy* made it virtually indecipherable. Ms Bardy's designs for *Birthday of the Infanta* were attractive and economical, if unambitious, but I was left worrying, here as with its companion piece, just how much was being seen from the sides of the house. For on either side of the stage were large blue masking curtains, presumably so as to reduce the width of the proscenium, and presumably also the price that had to be paid for borrowing a production from an opera house of dissimilar stage dimensions. Again one rather wonders if the effort was worth it, and if the piece will ever be revived at Covent Garden.

After seeing Gerald Scarfe's exuberant and idiosyncratic designs for English National Opera's new production of *Orpheus in the Underworld*, it was fascinating to be in Paris and to see another of Offenbach's most successful works, *La Belle Hélène*, at the Salle Favart (formerly the Opéra Comique) in Jerome Savary's 1983 production. In this intimate and sympathetic house Savary applied the inspirational approach that he used for his Grand Magic Circus, with enormous effect, and his set designer, Michel Lebois, contributed attractive, elegant, sharp-edged, but essentially lightweight designs which relied largely upon painted cloths, much in the style of Offenbach's own stagings at the Theatre des Variétés and Bouffes Parisiennes. Michel Dussarrat's costumes likewise remained true to that spirit and style, while offering a range of topical allusions and gags to keep the laughter flowing. The result was to provide wit and elegance, plus the true atmosphere of the work, in a way that provided constant pleasure without the feeling that an unnecessary sou had been spent. An object lesson.

Back in London the Royal Shakespeare Company are doubtless delighted with their Barbican production of *Les Misérables*. It opened to standing ovations, if not unanimously adulatory notices, has played to packed houses in the City and has now moved on to what will presumably prove to be a lengthy and rewarding run at the Palace Theatre in the West End. The fact that I found the show to wallow in cheap sentiment and spurious social realism, to be burdened with wretched lyrics and a sadly inferior score, and to have reduced Victor Hugo's mammoth novel to the intellectual level of a comic strip will probably not

trouble the RSC at all. After all it's been stunningly staged by the RSC's Director, Trevor Nunn, and John Caird, brilliantly designed by John Napier, superbly lit by David Hersey, and the punters love it; what more do you want? Certainly it's an immaculately organised and drilled production, and certainly Napier's settings show masterly control and some flashes of inspiration: we will long remember Valjean's escape with Marius through the sewers of Paris, Javert's chillingly con-

vincing suicidal plunge into the Seine, and Napier's brilliant interlocking barricades. But as stage design I fear they never approached the inventive genius of Sean Kenny's for *Oliver*, where one wooden set and a single revolve evoked far more powerfully Victorian England and the world of Dickens than did Napier's boundless technology and incessant activity for 19th century France and the world of Hugo. And *Oliver* took the stage nearly 30 years ago. Moreover, enthusiast though I be for David



Zemlinsky's one act opera *The Birthday of the Infanta* at the Royal Opera House.
 Producer: Adolf Dresen. Designer: Margit Bardy.
 Lighting: Robert Bryan. Photography: Reg Wilson.



Offenbach's *La Belle Hélène* at the Paris Opera (Salle Favart)
 Production: Jerome Savary. Set designs: Michel Lebois.
 Costumes: Michel Dussarrat. Photo: Michel Szabo.

Hersey's invariably ambitious and technically commanding lighting, I cannot understand the advantage of so top lighting a show that 90% of the faces are in shadow for 90% of the time.

It certainly does sadly little to establish any kind of relationship between audience and actors. I wish the RSC every success with its West End musical and hope that it will earn the company a good deal of money in the hard-pressed times. But I cannot believe that, in terms of dramatic philosophy and stage design it is truly what the Royal Shakespeare Company should be about.

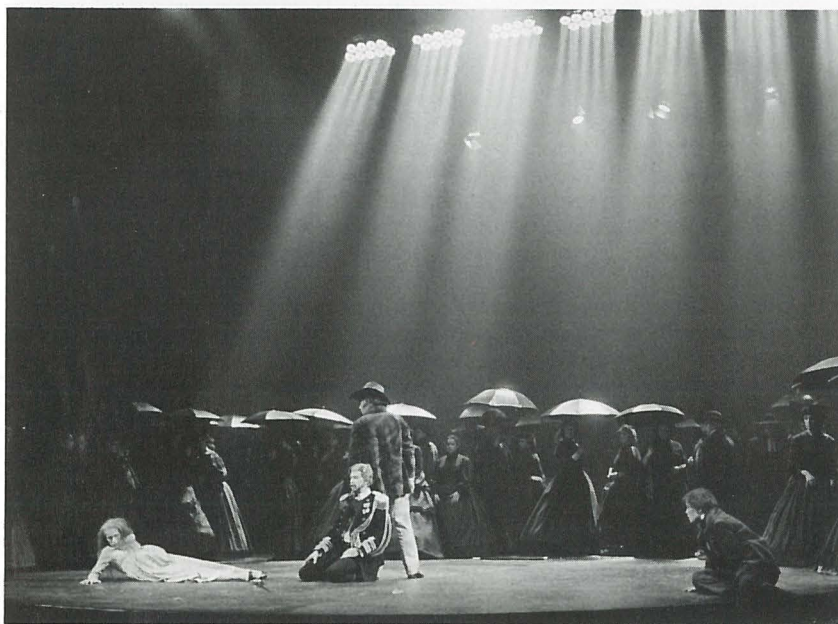
A more commendable achievement is English National Opera's new production of

Gounod's *Faust* at the Coliseum. Here the producer, Ian Judge — new to the company — and his designers, John Gunter and Deirdre Clancy, have moved the setting forward to the second half of the 19th century, as well as exchanging the customary recitative for Gounod's originally planned dialogue, and in so doing have succeeded in transforming one of the most battered of operatic warhorses into an evening of meaningful and compelling music drama. What is more they have done so with a minimum of expenditure by a process of inspired cannibalism. Gunter's two dark blue 19th century gothic towers on either side of the stage, leaning slightly inwards, are original, but much of the rest of the scenery and cos-

tumes are not, and one can play an amusing game of 'spot the opera' as one sees a floor from Mireille, some statues from Xerxes, a tavern from Hoffmann, and many a costume from Rienzi. But far from making for a disorganised hotch-potch, the result of these 'borrowings' is to achieve enormous unity of concept in a fast-moving, tightly-knit staging which takes the action along at a spanking pace and establishes an atmosphere and morality entirely appropriate to the work. There are so many happy touches, such as the red and white balloons to evoke the gaiety of the Kermesse, the black and white umbrellas used to presage the death of Valentin and the fall of Marguerite, the magnificently realised, gaunt, oppressive, starkly lit Bedlam that replaces a prison for the death of Marguerite in the final act. All these contribute to a music drama in which one can believe, and which grips the attention from start to finish. If only all scenic borrowings could be on this level of inspiration opera companies would have far fewer budgetary problems. Praise and gratitude then to Ian Judge and John Gunter for their triumphant ENO debuts, to Deirdre Clancy for powerfully realised costumes, and to Stephen Watson, whose masterly, white, banked top lighting sets the seal on a wonderfully fulfilled and rewarding exercise.

The atmosphere of 19th century France was also to be found in Islington during New Sadler's Wells Opera's recent season at Sadler's Wells Theatre. *The Merry Widow* had sets by Camilla Ashworth that made the small stage seem even more cramped and in need of its proposed enlargement than usual, but they nevertheless achieved a pleasing art nouveau accuracy, and a slightly faded decadence, as well as offering a delightful gazebo in Act 2 which transformed most effectively into the centre piece of the cabaret at Maxim's in the final act. Miss Ashworth also has a laudable eye for detail: both light fittings and draperies, usually danger areas, were right.

Nadine Baylis's costumes likewise demonstrated her customary command of style and colour — the lilac and silver dresses for the Maxim's can-can dances were especially pleasing. NSW's other new production had been acquired from Opera North — an admirable staging of Verdi's *La Traviata* by a Swiss team who were new to me. Producer Francois Rochaix clearly has views on the work and put them across most lucidly. This very French, very 19th century *Traviata* gave a strikingly accurate picture of bourgeois morality and put it across with much intimacy and dramatic punch. His designer, Jean-Claude Maret, supported him fully and achieved precisely the right scale for each of the four scenes, the second of which, Violetta's country establishment, demonstrated the surest grasp of the architecture and conventions of the period. Costumes too were pitched precisely, and the entire staging showed just how this opera can be approached, and can succeed, on an intimate scale.



English National Opera's new production of Gounod's *Faust* at the Coliseum. Producer: Ian Judge. Designer: John Gunter. Costumes: Deirdre Clancy. Photo: Clive Barda.



The Merry Widow Act II. Set designs by Camilla Ashworth. Costumes by Nadine Baylis. A new production by New Sadler's Wells Opera directed by Nigel Douglas.

How Does Your Garden Grow?

An economic argument for the subsidy of the theatre

RUTH MARTIN

Is it philistine of me to even admit an economic argument for the theatre? Surely the theatre should not need to justify itself beyond its artistic merits? For those of us committed to the theatre this may be true. But the harsh fact remains that most theatres could not survive without subsidy, and the present Government, which ultimately holds the purse-strings, is convinced by economic arguments rather than aesthetic ones. The reluctance of the theatre to challenge the Government on its own monetarist grounds implies defeat before the battle has been fought. Evidence is gathering, however, that the theatre can not only fight, but also win on these grounds.

The study of the economic importance of the theatre is far more advanced in the United States than in Britain; there the *Journal of Cultural Economics* publishes findings quarterly. In 1980 a study was made by David Cwi under the Cultural Policy Institute, analysing the role of *Cultural Activities in the Economic Development of U.S. Cities*. This was to find whether art,

not only enhances urban quality of life but promotes economic development and community revitalisation as well.

The project focused on the impact of cultural activities simply as local business enterprises. Do they bring new money into the region by creating visitor market as opposed to responding to other community 'advantages'?

Six middle-sized cities, such as Baltimore, Salt-Lake City and Springfield, were examined. The results showed that the arts specifically attract people to an area and these people feed money into the local economy. Of a total audience of 7.2 million, 1.4 million were visitors (20%) and 300,000 went to the city solely because of an interest in cultural activity. David Cwi concluded that the regular influx of urban residents attracted to the culture in the city,

may help to maintain markets for other city businesses and create an urban environment attractive not only to residents but to tourists and convention visitors as well.

Cwi proposed three strategies: to increase the impact of current art programmes through tours and promotion, to have special promotions such as Festivals which create a good image, and to provide for the increase in culture by new buildings. These proposals, though, do not mention quality of the arts; would there be an 'increase in impact' if there is simple proliferation of arts events, or must there be an increase in quality?

Britain has not been without a report covering the economic importance of the arts. In 1982 the Education, Science and Arts Committee published its 8th Report, *Public and Private Funding of the Arts*. A committee of nine M.P.s collected evidence

through three months of interviews with a wide range of parties. In their extensive interviews the committee was 'surprised by the degree of dissatisfaction and disarray'. They were also aware that 'in terms of international comparisons, British Arts organisations are irresponsibly under-funded'.

Chapter Four of the Report covers the 'Economic Importance of the Arts'. The Committee said that,

the considerable economic importance of the arts is not generally appreciated by local and national government.

They focused on three main areas: employment, tourism and regeneration. The arts are labour intensive and directly employ over 200,000 people. As a large industry, increased provision would contribute to the fight against unemployment.

The Committee consulted the British Tourist Authority who stated:

the B.T.A. has from the outset recognised that Britain's Heritage, in all its various forms, is a principal attraction which annually draws over twelve million visitors to Britain.

There cannot be a shopkeeper in Stratford or a hotel manager in Edinburgh who does not owe thanks to the Arts for trade. The Committee concludes that,

arts grants should be regarded as an investment intended to maximise Britain's share of the world's largest growth industry.

When looking at regeneration, the Committee found, as I have mentioned above, that thinking on this in Britain is behind that in the United States. After many interviews the Committee considered,

that the arts in the widest sense can have a central place in the process of saving the inner city.

Mr Mowat, a business consultant in Edinburgh, held as important,

the overall reputation and the aura which the artistic activities in Edinburgh give to Edinburgh as an address for a business to operate from.

Mr Brinton of the Gulbenkian Foundation told the committee,

I was in both Toxteth and Moss-side very shortly after the riots. It struck me one of the contributing factors there must be that there is nothing whatever, certainly nothing cultural for the young people to do.

The Government's response to this report is published in a White Paper, *Observations by the Government on 'Public and Private Funding of the Arts'*. The general tone is bland and non-committal but policy is nevertheless stated in section 1.14:

The need for orderly control of public spending must for the foreseeable future outweigh the importance which the committee attaches

to substantially higher expenditure on the arts.

Further, the Government says in 1.16:

In the longer run, therefore, the level of support for the arts by central and local government will be crucially dependent on the development of the economy and of other claims on the total of public expenditure.

In the context of economics and the arts, the government has missed the committee's point. 'Development of the economy' is partly dependent (even if not 'crucially' so) on 'support for the arts' and not the other way round. This can happen in a country where the distribution of wealth is uneven, as it is in Britain. The arts cannot create wealth out of a vacuum, but if capital can be transferred to a depressed area, then the arts are potentially a good way of fostering new wealth.

The 'other claims on the total public expenditure' may also be studied as this involves the nation's choice of priorities. For example, the total cost of the plans for developing the arts outside London, as outlined in *The Glory of the Garden*, is £6 million; this is the same cost as the perimeter fence at Molesworth . . .

The White Paper briefly considers sponsorship and in section 1.15 it is stated that,

It should be stressed that sponsorship is seen as an addition to — not a substitute for — public funding of arts activities.

The dividing line between an 'addition' and a 'substitution' is perhaps difficult to draw but, in view of recent developments, this statement should be remembered. The devolution policy of the Arts Council relied on local government and business sponsorship matching its own 'challenge fund'. There are two main drawbacks to this: grants will go to the 'haves' rather than the 'have-nots', a depressed area has less hope of receiving business sponsorship. Secondly, the aim of such sponsorship is publicity. The Office of Arts and Libraries booklet *The Arts are Your Business* gave as a main incentive, the bringing of the company name before the general public and a specific, discerning public. Sponsorship will naturally flow to secure shows with large audiences. Anything involving 'risk' or a small audience, such as experimental work, is very unlikely to attract sponsorship. This would be damaging for the theatre in the long run, as new, young talent would find it even harder to emerge.

My own research has centred on Liverpool, my home-town. Liverpool was one of the designated 'centres of excellence' in the Arts Council's *The Glory of the Garden*. The city, as we all know, has long been in industrial decline. The city centre is perceived as dangerous, unwelcoming and decaying. The only long-term hope for the city would be a return of industry. But how

can Liverpool become an attractive place for businesses once more? This is where the Arts have a major role of regeneration in the city.

The Government has already acknowledged that environment is important to the city's welfare: the choice of Liverpool for the 1984 International Garden Festival was a direct result of the Toxteth riots. The Festival provided employment, drew tourists into the area and has bequeathed an area of riverside parkland. But why spend money on the theatre, why not just go on planting trees? Because the theatre is likewise effective in those three vital areas of employment, environment and the drawing of residents and tourists into the city centre.

In order to make a convincing case for the economic debate, the theatres must produce facts to support the assertions. In 1984 the Arts and Culture budget of the Merseyside County Council was £6 million, and they employed nearly a thousand people. This may be compared with the police budget of £60 million. As I said above, the theatre is labour intensive and the Liverpool Playhouse employs about seventy-five people, and paid wages and salaries of £400,000 in 1984.

The theatre helps create a good environment because it has a high profile. The theatre is evidence of vitality and cannot appear lively if the life is not there. This is because a lively theatre makes itself evident through articles, reviews and advertising in newspapers, television and radio; through posters within the city; through spoken opinions of the residents. The theatre has long been a middle-class establishment, although Liverpool audiences may be more broadly based than in other cities. This does, however, assist in giving a better impression of the city centre at night. One does not feel the same trepidation when passing a crowd coming out of the Empire as one may from a crowd emerging from Anfield. On the contrary, they are more likely to create an impression of the inner city being a safe and welcoming place in which to spend the evening.

Now and again the proposal is made that theatres support local pubs and restaurants, but hard facts are still lacking. Maybe the most accurate way of obtaining these would be to hand out a questionnaire with the theatre tickets asking the members of the audience if they went for a meal or drinks before or after the performance, how much was spent, whether this was more or less than a night out without the theatre etc.

As an alternative, I asked the opinions of managers and staff of various restaurants in the same area as the theatres. This was by no means a comprehensive survey, nor an unbiased one. Different bars and restaurants often cultivate a particular type of clientele and may not be at all dependent on theatre-goers. However, the overall impression of the city centre as a safe place to spend the evening may be helped by the image of a lively theatre and this would indirectly, help trade.

I asked the question 'do you think theatre helps your trade and, if so, to what degree?', and this produced some

interesting responses. The barman of a pub close to the Philharmonic Concert Hall and the Everyman Theatre estimated that at least 30% of their trade came from those two sources. The manager of a nearby Italian Bistro put the figure at 65% of trade. He also commented that 'the Philharmonic brings the right sort of trade'. I found only one restaurant that offered a special pre-theatre meal. It struck me that the meal was likely to be more expensive than the tickets. One pub manager said, through a thick scouse accent, 'of course the theatre affects my trade. Anyone with a modicum of intelligence can see that'. The comment of one waiter, 'we haven't had theatre trade since 1982 and the riots' was particularly significant.

The use of public transport, tunnel tolls, and parking fees are further factors. In 1981 N.O.P. Market Research Limited were commissioned by the Arts Council to produce a survey *Theatregoing in Merseyside*. This showed that 44% of the theatre's audience travels by car, 37% by bus and 30% by train. With the Empire's capacity of 2,500, these figures are hardly negligible.

The same survey compared the entertainment habits of theatregoers and the general public. In every case a higher proportion of theatregoers attended other events than the general public. For example, a person in a Playhouse audience is twice as likely to have been to the cinema than a member of the general public. Likewise, a person in the Everyman audience is more likely to have been to a rock or pop concert. A number of conclusions might be drawn from this: the theatregoer may be more affluent, or may combine entertainments, particularly an event and drink or a meal. It also indicates that the theatregoer is an active part of the community and thus supports the argument that the theatre is important to the public image of a city.

The idea of Liverpool being a tourist attraction may bring a smile to the mouth of many a cynic. Nevertheless, tourism is one of the few growth industries in Merseyside. Capitalising on Beatlemania, the historic port and the many magnificent buildings, Liverpool now has much to offer the day-tripper. The Maritime Museum and Northern Tate are a part of this development. The main criticism of the International Garden Festival, however, was that visitors did not stay overnight. Day trippers need to be turned into tourists and weekenders. A number of theatres offering a range of quality productions could do much to encourage people to stay.

But wouldn't these be rather cosmetic changes? A couple of theatres are hardly going to change the economy of an area. It has been established in America that people consider climate, environment and amenities when choosing where to live. These factors will also influence managers who decide the location of new industries. By spending money on the Arts, a city becomes a more attractive place in which to live and work.

One more aspect of the economic debate for subsidy of the theatre remains. In an essay by Tibor Scitovsky published in

Economic Support for the Arts (University of Akron, USA, 1983) it is proposed that the real cost of the theatre should be reconsidered.

Motivational psychology has established three categories of human satisfaction: personal comfort of food, shelter and health; social comforts such as membership, hierarchy, responsibility; and stimulation such as interests, entertainment, excitement and the Arts. Man's desire for stimulation is continuous: minimal stimulation is given through papers, gossip, television, but intense stimulation, that is excitement, is wanted every so often and is found through sport or gambling for example.

Scitovsky moves to the cost of the chosen stimulation. The consumer is not the best judge because he minimises only his own costs, not the full social costs. When assessing the cost of anything the 'external costs' should also be brought into account. For example, when buying a car the advantages of speed and comfort should be balanced with running costs and the external diseconomies of road maintenance, air pollution, accidents and so on. When buying a bicycle, there are, balanced with the direct costs, the benefits of cheap maintenance and physical exercise to consider. These benefits are called external economies. The theatre has many external economies. Scitovsky gives the mutual benefit of audience, performer and critic as an example.

When the consumer decides the price he is willing to pay, he does not take into account the external economies which make up the true social cost. Scitovsky comes to the conclusion that,

considering that the arts and competitive sports are the main sources of stimulation that create sizeable external economies and at the same time create no external costs or diseconomies, efficiency demands that they be subsidised so as to make their cost to the consumer reflect their true social cost.

In other words, because art is better for the consumer than he appreciates, it should be subsidised so that he pays the true cost.

When critics of subsidy bemoan the fact that theatre prices do not reflect the cost of the product, they are only considering the direct costs. Subsidy should represent an appreciation of the full social cost of the theatre.

This article has been about those external economies, the benefits the theatre gives through employment and improving the environment. Each theatre now needs to gather its own ammunition for the fight. The Policy Studies Institute has begun a study of the economic importance of the arts but this may not be available for another two years.

In this economic argument for subsidy I have purposely avoided discussion of the intrinsic merits of the theatre, of the effect of live stage action on the audience. It would be a sad world where everything stood or fell on purely economic merit; I do not claim that this is the only argument, nor the most important one for increased subsidy. I am proposing that the theatre uses economics as a weapon in its own armoury and that when it comes to maintaining the subsidy of the theatre, the best line of defence is attack.

Stage Lighting in Munich

MICHAEL F. RAMSAUR

In his second report on lighting design in Munich, Michael Ramsaur considers the work at the Kammerspiel of Max Keller, author of the recently published *Buhnenbeleuchtung*. He concludes with a visit to the Deutsches Theatre which has a very special role at the time of that Munich speciality, the *Fasching* carnival.

The repertory of the Kammerspiel, funded by the city of Munich, is traditional and classical drama all performed within the framework of contemporary German theatrical style. The theatre performs 15 different productions during the season in its 730 seat art nouveau theatre, built in 1900. Each season the theatre offers eight new productions with production budgets for expendable materials between £12,000 and £34,000, and during its season of 292 performance days offers 314 performances. The fact that the theatre plays to an average capacity of 92% indicates its popularity in Munich.

Max Keller has been in charge of lighting since 1978 when Artistic Director Dieter Dorn brought him here from the Schiller Theatre in Berlin with promises of artistic freedom and technical support. These promises have been kept and Keller has not regretted the change. The Kammerspiel probably gives proportionately more support to lighting than any other theatre in Germany, with the look of Kammerspiel productions coming as much from Keller's unique way of lighting as from the designs of the resident scenographer Jurgen Rose.

The stage is relatively small with a proscenium opening 28' wide and 18' high. The stage space is 56'6" wide and 39' deep with an additional rear stage 23' deep. There are 41 line sets, 5 of them permanently dedicated to electrics. Stage lighting positions include the usual proscenium bridge and towers, and gallery positions. House lighting positions of box boom, balcony front, and ceiling beam are augmented by an additional pipe hung over the first rows of the audience. The theatre is equipped with a Rank Strand 280 dimmer Lightboard, installed in 1979.

Working with Keller at the Kammerspiel are three Beleuchtungsmeister and 19 electricians generally working two shifts a day. One shift comes in early in the morning to set up and work a rehearsal, then early in the afternoon the second shift takes over to set up and work the evening performance. Once a production is running Keller himself does not usually continue to supervise the performances; one of the Beleuchtungsmeister works as an assistant for each show and has the responsibility to properly hang and focus the production as it runs in the daily repertory.

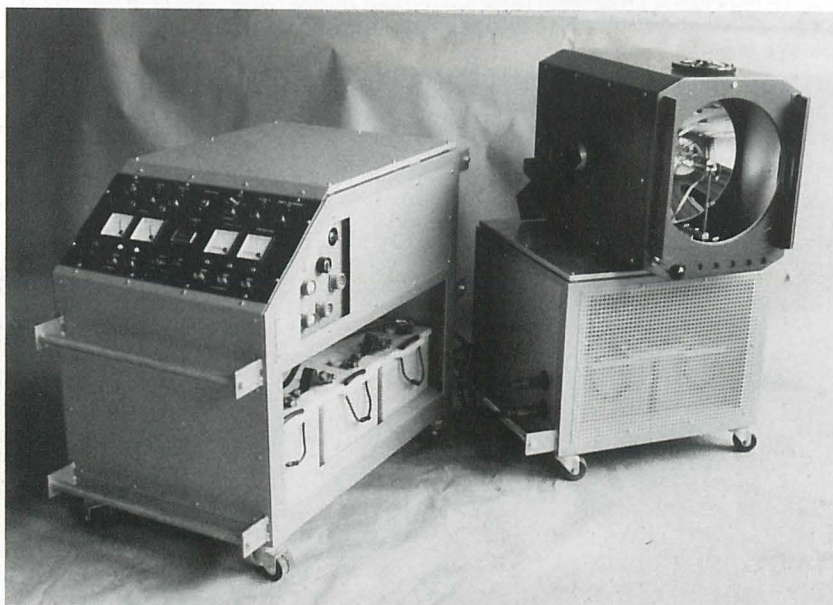
The production schedule at the Kammerspiel allows each new production two weeks

for lighting preparations and rehearsals before the premier. Keller usually starts working with a piece 2 to 3 months before it opens. At this point the set is mocked up on the stage for the director and designer to inspect it. This rehearsal, known as a Bauprobe, is his first opportunity to talk with the director about the piece. A second discussion comes 4 or 5 days before the lighting begins, and following this meeting Keller makes whatever plans necessary for special instrument placement. The lighting process then begins in the theatre with two days of Beleuchtungseinrichtung, or set up. This is then followed directly by three days of Beleuchtungs-probe, or lighting rehearsals, for setting the various cues. Then follows the technical, dress, and final rehearsals to finish up the two week process.

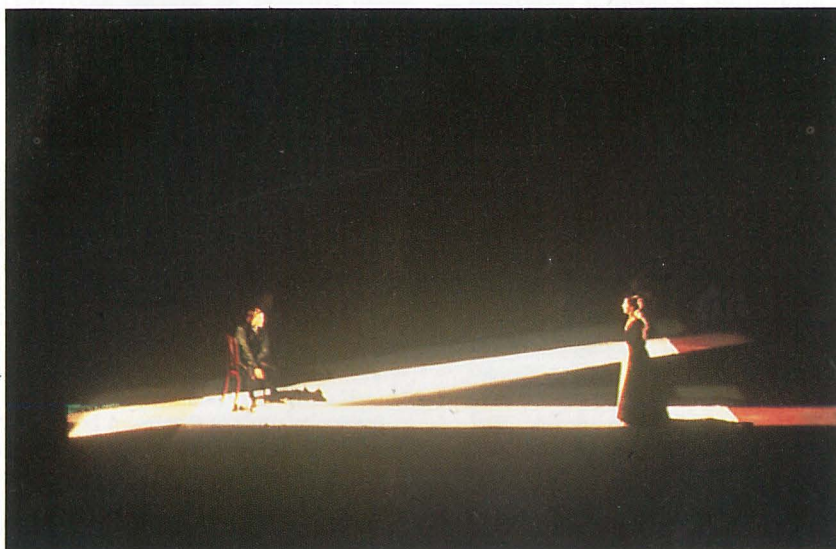
Keller did not know the amount of his lighting inventory since he has never counted it all. He said that he has what he needs and if he doesn't he either buys it or makes it. This is evident by the variety of oddball lighting apparatus one sees stuck around the theatre in various lighting storage corners.

Surely he has over 500 units of various types. The work horses are 1K ellipsoidal spotlights on the balcony front, and 2KW incandescent and 1200W HMI ellipsoidal spotlights in the house beam position. From the lighting bridge on stage comes general lighting with 4KW incandescent and 1200W HMI fresnel instruments and 1KW and 2KW incandescent ellipsoidal spotlights. From the three levels of proscenium tower positions come 1KW ellipsoidal spotlights and 1KW flood lights.

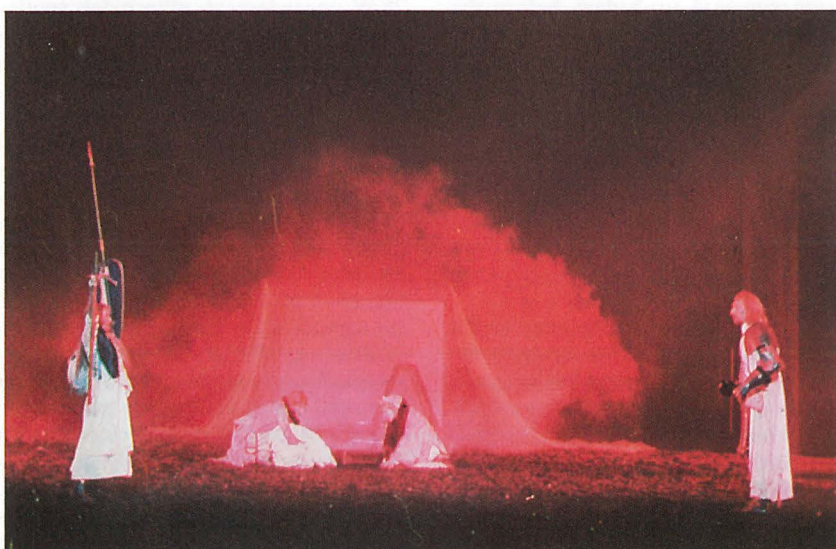
A production at the Kammerspiel usually only uses about 60 instruments and of course within this number are a good share of specials. Keller estimates that in addition to regularly hung instruments used as specials, some 20% of the instruments of any production are re-hung for special use. For most of the specials HMI and daylight sources are used. These are typically either 1200W or 4000W HMI Fresnel instruments, fluorescent units, or the one 3,500W Mercury vapor unit which seems to be a special toy of Keller's. Because the repertory is straight plays he chooses to work in a style which uses no projections or follow-



Max Keller's newest toy is a xenon flash unit which he calls 'The Big Bang'. It produces more than 6,000,000 lumens/sq. ft. at a 65 foot throw distance.



In Torquato Tasso at the KammerSpiel Keller experimented with limiting the acting space with various configurations of sharply defined light.



Although white light is predominant at the KammerSpiel striking colour, such as in this moment of Katchen von Hielbron, is often effectively employed.



The settings for this production of Sommer at the KammerSpiel were designed by Eric Wonder.

spots.

The intensities of the daylight sources are completely controlled with mechanical doublers, known as *jalousie*, which are operated through the dimmer board. These doublers are designed to run on 12 volts and simply require a transformer in line between the dimmer and the douser. As the douser receives various voltages little venetian blind type shutters rotate in front of the fresnel lenses of the spotlights to allow more or less light out of the instrument. The mechanical dousing for the ellipsoidals is accomplished by an iris that opens and closes within the lens barrel of the ellipsoidal spotlight.

The fact that such a small stage is equipped with this enormous and unique inventory, and is staffed by such a large crew indicates the value that the KammerSpiel places on lighting. This situation gives Keller the opportunity to light in his unique style, which he has developed here in Munich.

The backbone of Keller's design work comes from what American lighting designers think of as specials, while generals are used mostly for fill or hardly at all. Keller's designs rely on the particular qualities and advantages inherent in daylight sources. The predominance of a cooler colour spectrum and the ability to have an instant on and off, without the warm up and cool off time of incandescent sources, are evident traits in Keller's work. He also takes advantage of the large light output in being able to provide illumination for the whole stage from a particular angle with only a single source.

Keller works on stage pictures composed around primary sources creating compositions that have a visually strong impact. His stage compositions are not centered around the individual actor, and emphasis on the individual character within any moment is generally not a motive. Instead he works with contrast between brightness and darkness, side light and top light, and some fill in creating large stage pictures. He feels that he gets a much starker impression this way. Creating a homogeneous or realistic look within the lighting is of no consequence. Therefore general lighting plays virtually no role in his work. If an actor moves off and loses front light, that is O.K. with him.

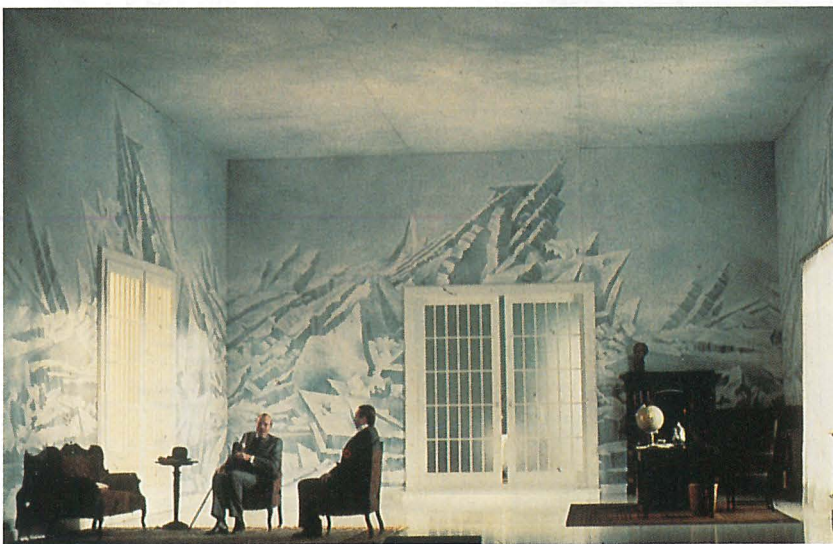
Keller works with daylight sources and loves daylight because of the extra brightness and the advantages of a really fast snap black out. He draws the analogy to the film technique of 'cutting' between images. With the slowness of conventional incandescent sources (especially with the larger wattage sources) this is not really a successful technique on stage. But with arc sources and their ability to instantly brightly light the stage and instantly snap off, it becomes possible. It normally takes about two minutes for an HMI lamp to come to full brightness and proper color temperature, but by warming up the units with the mechanical doublers closed, it is possible to circumvent this disadvantage. One simply then turns the unit off momentarily, opens the



A favourite unit of Max Keller's at the Kammerspiel is this 3500 watt mercury vapor instrument, shown here with a mechanical douser for dimming.



Around the Kammerspiel one sees an assemblage of oddball lighting fixtures adapted for stage uses.



In Der Snob at the Kammerspiel set designer Jurgen Rose gave Keller the opportunity to light this room with ever changing realistically motivated light.

douser, and then switches it back on. In this way it is possible to achieve full brightness instantly as well as a full black out instantly, and in this way 'to cut' between images.

The director is the centre and basis of Keller's lighting work. He works with the text now and then, and enjoys it when he does, but usually the director has prepared sufficient pre-production notes and outlines that he can work from this material instead. The ideas for almost all cues and their placement come from the director, but Keller adds his own creative input during the lighting and final rehearsals as he sees needs and opportunities.

Since almost all productions in Germany play in a daily repertory performance structure, quality control for the lighting is always a problem. The quality of the lighting depends on the Beleuchtungsmeister, who is in charge of the lighting set up and focus for each evening's production. Along with the individual electricians, they try to achieve the same nuance in focus, as was in the original set up. Unless the lighting director is present each night his dependence on this team is critical.

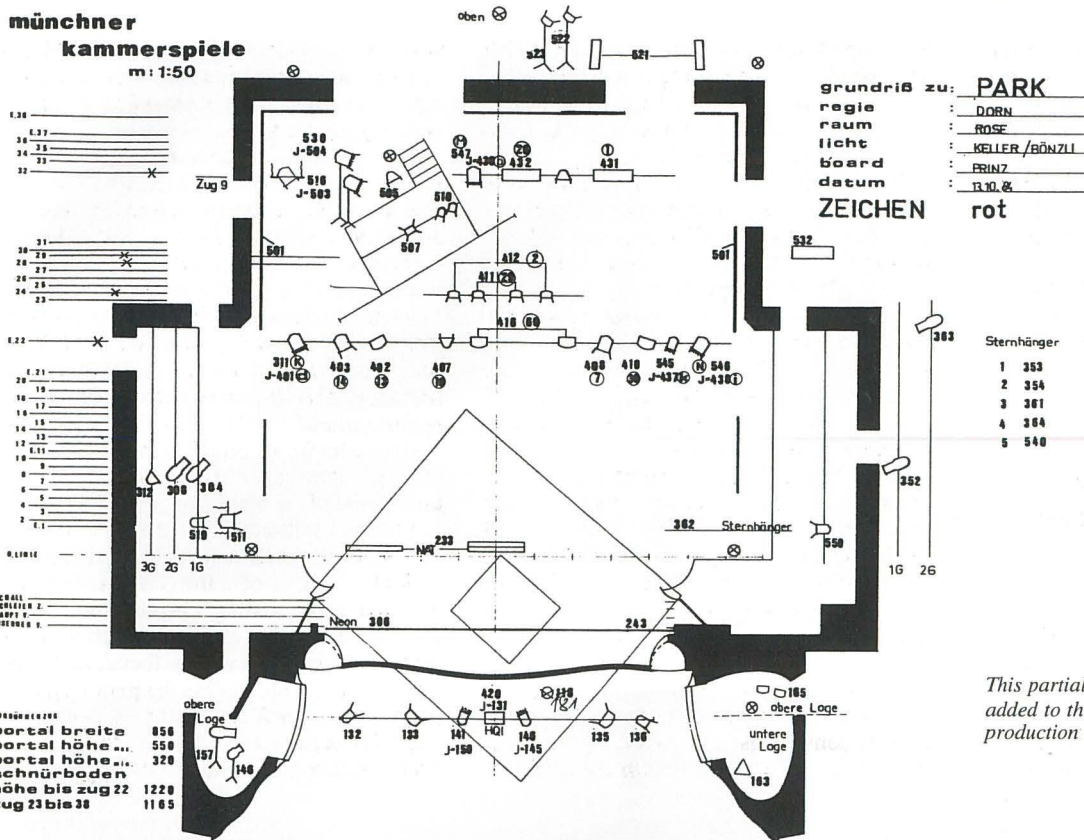
Keller feels that lighting, and particularly theatre lighting, in Germany is not sufficiently developed. The lighting direction or design is not considered a profession in Germany. There are no official job definitions for positions and it is therefore not in any of the official work categories. Because of this situation, and because of the civil service status of the position at most theatres, too many of Germany's lighting directors are bureaucrats instead of theatre people. Keller also works as a freelance lighting designer. He thinks that currently there are no more than about 20 such opportunities a year in Germany. This is because the theatres are not willing to put out the extra money to hire a lighting designer. He has also run into the problem of lack of help from the local crews.

Keller believes that there are too many theatres in Germany and not enough people interested in theatre lighting as a profession. Many of the Beleuchtungsmeister are not as interested in making good theatre as they are in having an easy job. It seems few dedicated and artistic people are entering the field. One reason for this is that there is no organized education to develop and raise the standards of stage lighting.

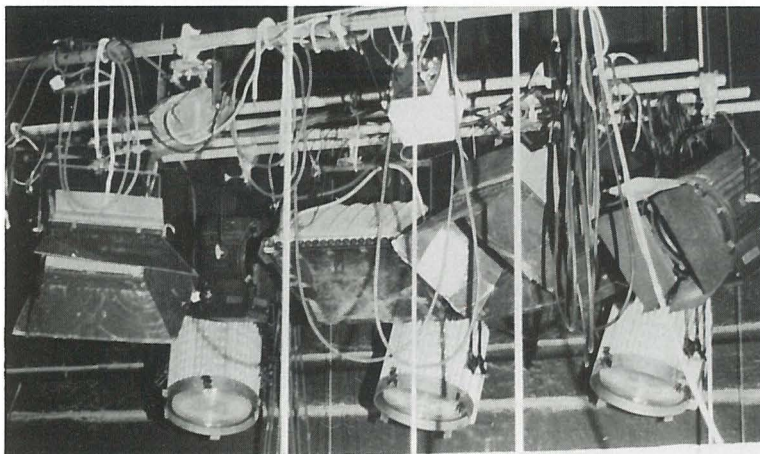
Keller, having previously worked as an electrician building electrical motors, changed to stage lighting because he saw its potential as a creative outlet. He took his first position as a stage electrician in Basel, then studied for his Beleuchtungsmeister rating during 1968 at the then operating Seminar for Technical Theatre in Recklinghausen. He has also worked in Hamburg, Bayreuth, and Berlin. Without a doubt his best lighting work has been in Munich. Here he is allowed to do what he wants. This includes working and experimenting with various non typical theatrical instruments.

A device he has just finished developing for a production of Botho Strauss' *The Park* is an ultra high intensity flash unit he calls 'Big Bang'. This unit is built around a

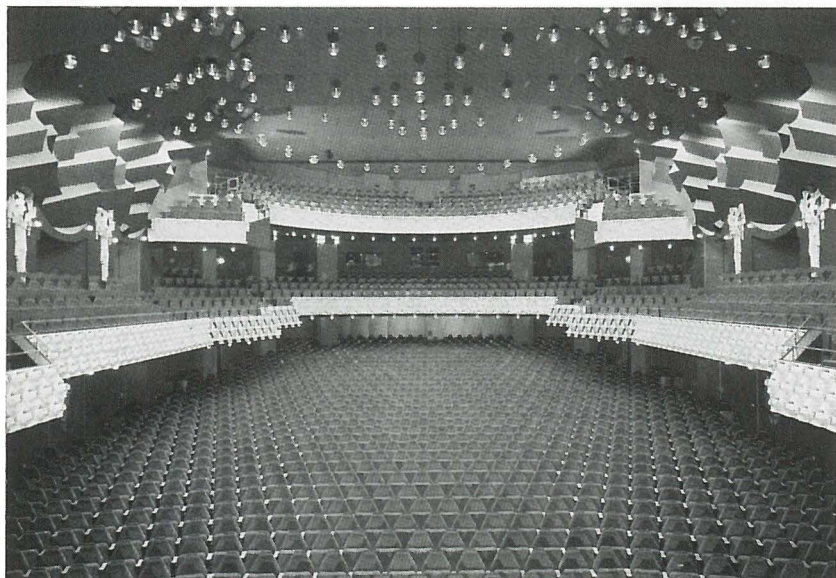
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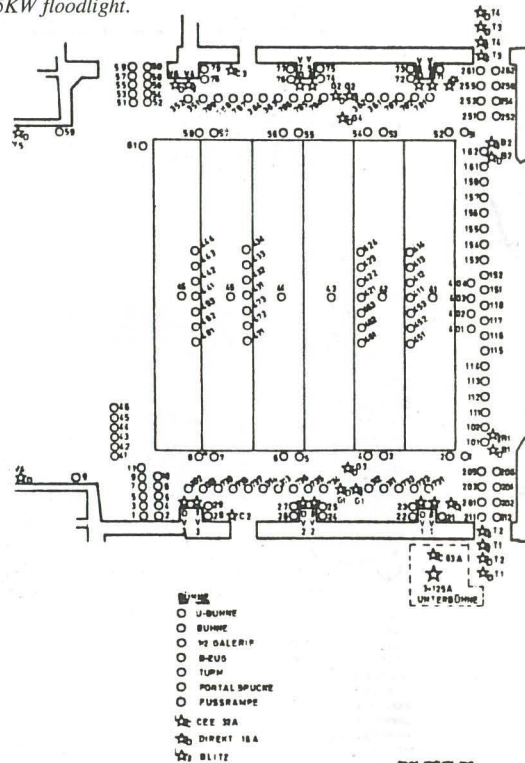
This partial light plot shows the stage specials added to the basic repertory light plot for the production of The Park.



◀ *Looking into the grid of the Kammerspiel one sees a variety of unusual lighting instruments including a 4000 watt HMI unit, a 3,500 watt mercury vapor unit, 10KW fresnels and a 5KW floodlight.*



The Deutsches Theatre in its normal theatre auditorium seating configuration following it's renovation in 1982.



Circuit Plan for the Deutsches Theatre showing the location of the Silver Hall (right) with its 21 circuits.



4000W Xenon lamp, which typically operates at 24 volts drawing 125 amps. He has developed a power supply that supplies either 250 amps, 500 amps, or 800 amps for flashes of various short durations. At a throw distance of 65' the unit can cast a beam with a controllable diameter of between 4' and 9', with an intensity of about 6,600,000 lumens per sq. ft. This unit was used from the house beam position to call special attention to certain characters as they made special entrances.

DEUTSCHES THEATRE The Fasching castle of Munich

Munich's Fasching, which traditionally begins on January 7th and continues on to Ash Wednesday, is a beloved celebration in this strongly Catholic area of Germany. Although more than a thousand large and small public celebrations (Fests) are held all over the city, the Deutsches Theatre is the 'Fasching Castle' of Munich and holds no

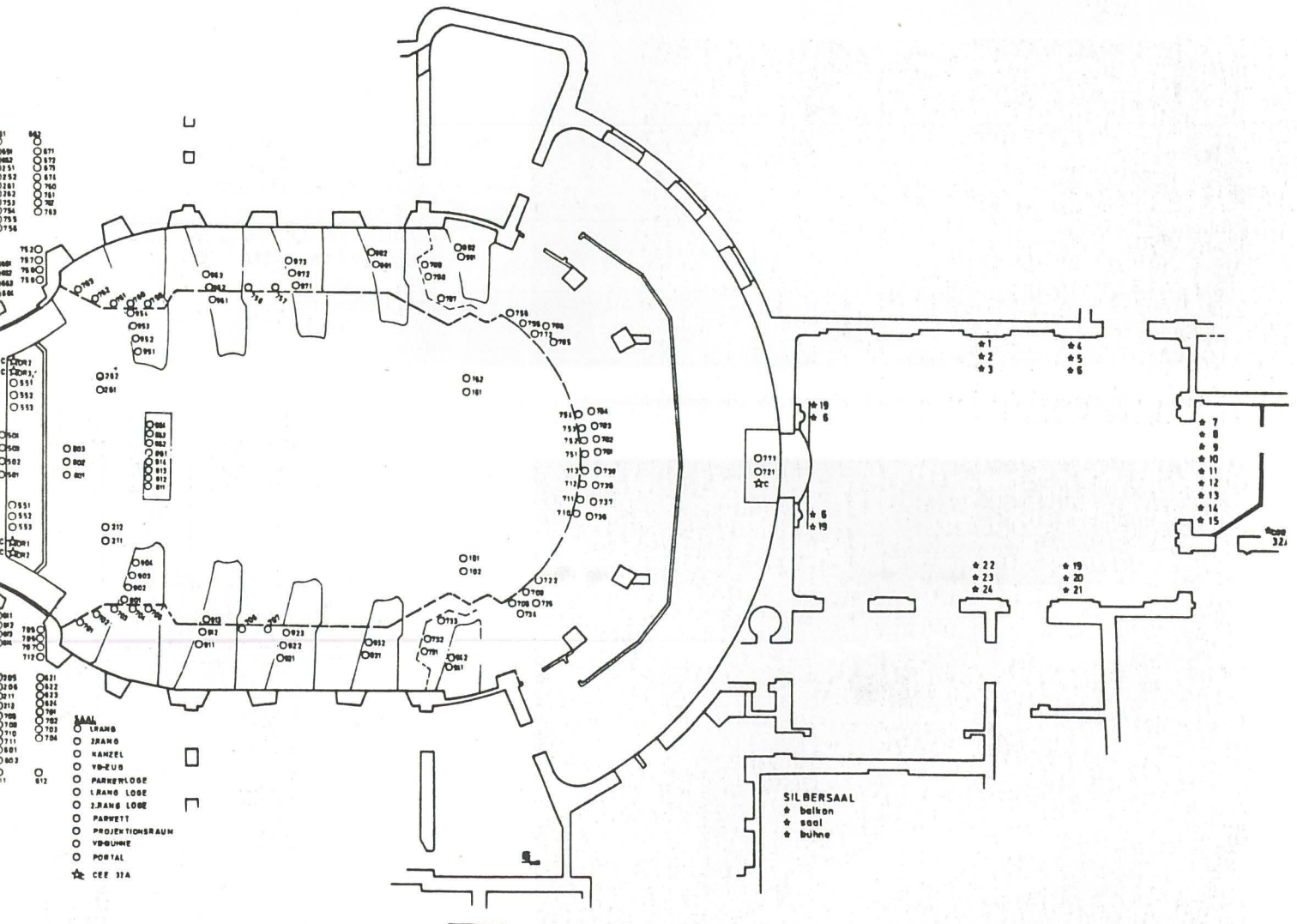
less than 40 fests. This is a Carnival, which originated in the middle ages in which celebrators chase away the evil spirits of winter. It is also used as a last chance to get out and make whoopee before Lent.

Serving as a venue for Fasching Fests occupies a large part of the theatre's repertory for Konrad Hoffmann, head of the lighting department of the Deutsches Theatre. It takes approximately ten days to prepare the theatre, lighting and scenery for Fasching. The theatre's recent full scale renovation (1977-1982) included the ability to convert into a Fasching Festival Hall of the first degree. The interior decoration was chosen particularly with this in mind so that the audience would have the sense that anything was possible, their imaginations shifting from the normal environments of daily activities to celebrate in the world of theatrical fantasy. The normal audience seats and risers can be removed, and a parquet dance floor is revealed. The side walls of the main floor seating area slide inconspicuously out of the way and the whole theatre, including the two balcony rings, is outfitted with tables and chairs. The theatre which normally

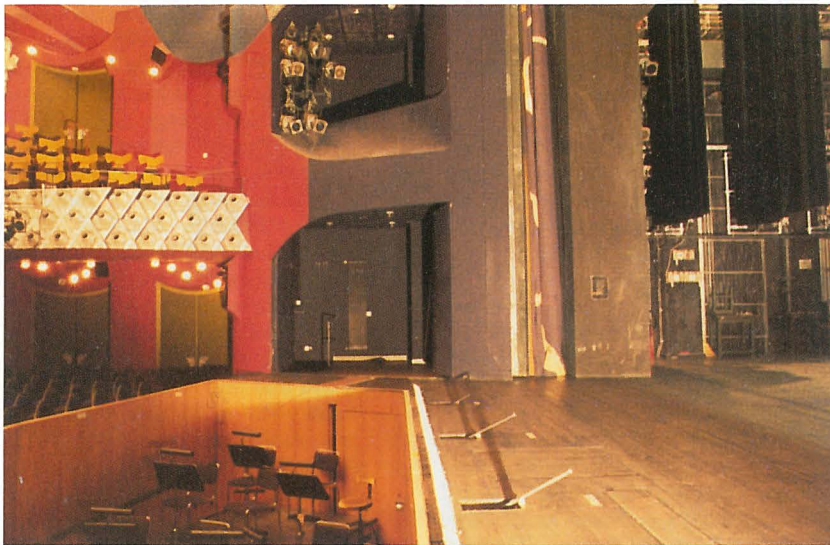
seats about 1700 is converted to a large night club seating 1600, but with an allowable Fasching capacity of 2700 including standing, dancing and bar sitting areas.

In its traditional stage configuration the Deutsches Theatre serves as a variety theatre. Productions and attractions such as Anna Pavlova, Diaghilev's Ballet Russe, Josephine Baker, Marlene Dietrich, Maurice Chevalier, Maximilian Schell performing Shylock and Hamlet, the Bolshoi Ballet, the Broadway production of West Side Story, and the Peking Opera have performed on this stage with a proscenium width of 34 feet and height of 21 feet. The stage itself has width of 54 feet, and depth of 33 feet not counting the rear stage, which gives an additional 30 feet.

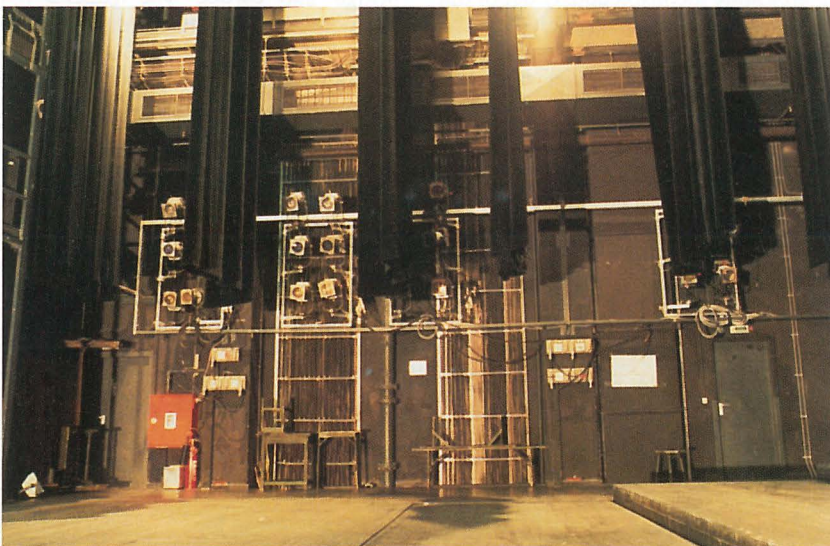
The stage equipment includes 58 line sets, 32 of which are hand operated counter weight sets, and the remainder are electrically operated. The theatre utilizes four stage electric pipes in addition to the traditional multi-storied proscenium portal, bridge and troms. The gallery lighting positions, around the circumference of the stage house, are heavily used for side and accent lighting, and the theatre is provided



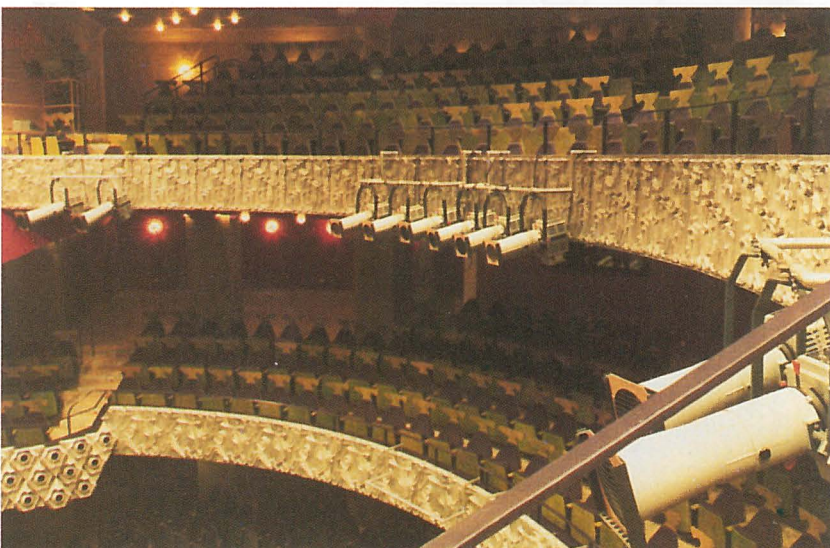
of the theatre's 280 circuits and



A view of the Deutsches Theatre across the proscenium showing box boom position.



The Deutsches Theatre as seen when looking across the stage, the side lighting ladders are easily viewed in the wings.



The balcony front lighting positions of the Deutsches Theatre are rigged with Niethammer 2KW profile spotlights.

with many more front of house possibilities than most German theatres. In addition to regular centre ceiling positions, there are additional positions hidden in the corners of the house ceiling. These are relied on heavily during the Fasching Fest along with balcony front positions.

The theatre is outfitted with a Siemens Sitralux 'U' memory lighting control board with 240 dimmers. The board includes 10 submasters and a special effects capability used continually during the Fasching celebrations to chase, shimmer, bump, and bounce the miles of chaser and tube lights utilized in the Fasching decorations.

The inventory of house lighting equipment includes over 300 lighting instruments, most with typical semi-permanent hanging positions. As usual the size and type of the instruments are larger than typically found in British and American theatres. 1KW & 2KW ellipsoidal spotlights, 2KW, 5KW, and 10KW fresnel spotlights, 2KW & 5KW cyc lighting units, and 250W & 500W watt high intensity, low voltage (24 volt), beam projectors are available along with typical foot and border lights and three 1200W HMI followspots.

Konrad Hoffmann, who received his initial training as a film camera man in East Germany, started his theatrical lighting career in 1959 at the Dusseldorf Schauspielhaus. He studied for and he received his Beleuchtungsmeister rating (the ability to accept the safety responsibility granted by the State) in Hamburg and continued his career in Bremen at the Goetheplatz Theatre. He has also been lighting director in Berlin at the Theatre des Westens, the Schiller Theatre, and the International Congress Centre. Hoffmann is one of the few German lighting people to call himself a lighting designer and to work independently as a freelance lighting designer at other theatres in Germany.

This is a difficult undertaking since most German theatres have full lighting staff which include a lighting director. When an outsider comes in to work on the lighting for a production, especially one who considers himself an artist, he is generally treated as an unwanted intruder by the regular theatre staff. This resentment is caused by the belief that since a staff already exists, someone brought in from the outside indicates that the director or set designer for the production lacks confidence in the existing staff, something of a slap in the face.

The average set up time for touring productions at the Deutsches Theatre is a day. Since all the lighting positions are accessible from walkways, as is typical in German theatres, this is usually the same day that the set is installed. Then follows a lighting rehearsal where, at the direction of the lighting person with the show or performance director, the lighting cues are written and specials are added as needed to achieve the required effects for particular moments. Hoffmann calculates that it takes about 15 minutes to add such instruments and write a cue.

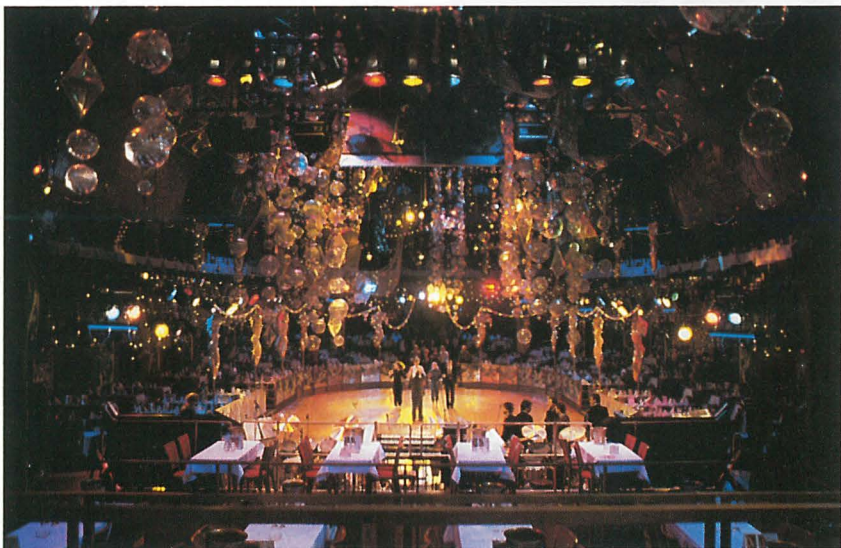
The productions performing at Deutsches Theatre average about 100 to 150 instru-



The permanent beam lighting positions of the Deutsches Theatre.



The lighting control room of the Deutsches Theatre contains a Siemens Sitralux B-30 lighting control board and is outfitted with a special pin patch effects program.



From the stage outfitted with risers and tables one views the Fasching space through proscenium arch with it's fresnel down lights.

ments and generally use between 40 and 50 cues. The theatre is also somewhat unusual because the dozen or so stage hands work across jurisdictions, a highly unusual practice in German theatre. The stage hands work scenic or lighting work as required, although they tend to migrate toward the areas of their interest. This informality in working structure seems to achieve high standards and there is an evident atmosphere of aesthetic achievement at the theatre.

Hoffmann's assistant is Gerd Brzozowski, and between them they have worked out a lighting scheme for the Fasching Fest that uses over 15,000 miniature and chaser lamps, over 10,000 metres of cable and uses, in full operation, 700 kilowatts of power. The proscenium bridge and torm positions are used to throw light onto the risers which have been constructed on the stage for tables and chairs. Environmental lighting on the stage surround and over head also comes from these positions, as well as from the overhead electrics. The balcony front of the horseshoe shaped balcony is used extensively to light the dance floor and for lighting of the various show acts that appear. The box boom positions are used to light the stage area, which is actually the theatre's orchestra pit raised on its hydraulic lift, and front light for this stage comes from the beams. The other house positions are used for lighting the decor which hangs above and throughout the hall.

For this year's fest Gerd has outfitted the Silver Hall, a reception hall adjacent to the lobby area, with an AVAB portable control board and dimmers, converting it into a disco. In addition to the lighting of the Main Hall and the Silver Hall, Hoffmann has provided atmosphere lighting for all of the lobby areas and bar areas in the theatre. He feels that this further enhances the fantasy of Fasching in this 'Fasching Castle'.

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MUSEO GOLDONI

FRANCIS REID in Venice

The glories of Venice include the most beautiful theatre in the world. The Fenice's beauty is fragile – the paint delicately faded, the gilding subdued. I have yet to see a colour photograph that begins to capture the quality of the green tinges which, mostly as reflection from the ceiling, are suggested rather than stated throughout the auditorium. Teatro la Fenice is just one of the many theatric pleasures in this city of hope whose every corner demonstrates that art and the more mundane aspects of daily life can mutually serve one another. The gondolas gain from their juxtaposition with the coca-cola barges which in turn acquire a mite of poesy, the acqua alta's tidal surge into San Marco brings the genius of Monteverdi into focus, and even renaissance stone can be enhanced by the textures of corrosion.

Venice invented opera and, to house it, the Italianate opera house which has been the most enduring of all forms of theatre architecture, resisting the scorn of centuries of pundits until rediscovered and renamed by today's courtyard school. Venetian theatre history is neither gathered together nor consciously displayed. But it is inescapable – whether the barges unloading scenery from the canals that surround the Fenice, the fragments of old theatres incorporated with the fabric of newer but still old ones, the paintings of performers and performances that are interspersed throughout the great collections is the palazzi – or just the masks which, beckoning from every other shop, still maintain the spirit of commedia dell'arte during the carnival season.

While Venice does not have a centralised comprehensive theatre museum, it does have the **Casa Goldoni**. Here the researcher will find a library of 20,000 books including numerous editions of Goldoni from the 18th and 19th centuries, 1500 opera libretti representing the repertoire of the Venetian theatres of the 18th century, and 500 volumes pertaining to this museum's third speciality, the motion picture.

The more casual theatric tourist can enjoy a small, selective yet wide ranging, display of items evoking moments of Venetian theatre history. Casa Goldoni is the house where the playwright was born in 1707. It is approached by a tall elegant stair ascending from an open courtyard with a watergate. An entrance hall with rather gorgeous chandeliers leads to the library and to the single roomed 'museo'.

The display naturally concentrates on Goldoni. There are personal mementos such as letters, pens, paper knives, medals and his pinc nez. Scripts include first editions of 1728–1764 and acting editions up to the present day, plus works by later authors in the Goldoni tradition. The origins of Commedia dell'Arte are illustrated: par-



ticularly by reproductions of paintings elsewhere including those in the museum at La Scala, Milan. Such characteristic clown equipment as masks and slapsticks includes the costume worn by Roman actor Enneti Novelli in 1900. The Fenice is represented by old prints and posters while other Venetian theatre interiors are displayed in a series of books open at the appropriate page, while five box plans printed vertically on a single sheet show early nineteenth century interiors of the S.Samuuele, Malibran, La Fenice, S.Benedetto and Apollo auditoria.

The display may be small compared with that in many cities with a lesser theatric tradition, but the items are well selected and displayed – and consequently its intimacy comes almost as a relief from the abundant riches in which the grander galleries of Venice abound.

postscript I had a couple of disappointments in Venice last summer. Mariano Fortuny's cyclorama models were no longer on display at **Museo Fortuny**. A couple of years ago they were in rather a sorry state, so let's hope they are undergoing loving restoration in some Venetian craftsman's workshop. And the top floor of **Museo Correr** – where the guide books promise a historic puppet theatre – remains closed for reformations.

But I was compensated in Siena which is so steeped in its mediaeval glories that it

regards its 1753 Bibiena theatre as too modern to warrant mentioning, never mind publicising. It is tucked away on an upper floor of the Palazzo Publico and they let me light a Handel opera. There were 20 simple focus spots, a batten and a Duet control: with the orchestra playing keyless flutes, oboes and trumpets it would have been presumptuous for me to have demanded lights with shutters – I felt quite guilty about the Duet's microprocessor.

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OPERA HOUSE CHAIRMAN WARNS GOVERNMENT ABOUT THE ARTS

The Government should take seriously the Arts Council's estimates for the grant increases needed by the Arts in Britain, according to Sir Claus Moser, Chairman of the Board of the Royal Opera House.

If 'candle-end economies' (to use the Prime Minister's phrase) cause the Royal Opera House and other artistic institutions to cut activities and standards built up over decades, 'both country and Government will lose much more than our masters in the Treasury may realise', says Sir Claus Moser in his Foreword to the Royal Opera House's 1984/85 Annual Report.

Mr. Clive Priestley, in his major review of Covent Garden's activities instigated by the Government, proposed increased funding for the House in conjunction with certain savings. Those savings have now been made. But Priestley went on to say that any reduction in real terms from the existing levels of funding would involve a lowering of the present international standards and a change of direction in the House's artistic policy.

Sir Claus was very enthusiastic about Covent Garden's artistic activities and plans for the years ahead, but made it clear that they were now threatened. What the House needed to fulfil its task, here and abroad, was clearly shown after exhaustive study, in the Priestley report. That was evidently accepted by the Government. Sadly, after just one year, the recommendations have now been effectively abandoned.

For 1985/86, Covent Garden was given a grant increase of 1.9 per cent — a cut in real terms almost as big as inflation itself. Through good box office and sponsorship we are able to survive this year. But Sir Claus made it clear that a further cut this year would lead the Opera House 'to cut major activities in this country and abroad. Unless future grants are at least level with the rise in national earnings, much of what we have in prospect will go by the board.'

Sir Claus welcomed the Arts Council's prospectus *A Great British Success Story*. He hoped that the new Minister for the Arts, Mr. Richard Luce and his fellow Ministers will take the Arts Council estimates seriously and 'that no-one will be influenced by the attempts of the anti-Arts Establishment to belittle either the economic arguments of the Arts Council or the artistic achievements of its clients.' He stressed that investment in the Arts brings remarkable returns to the nation and 'that, far from stifling creativity, it stimulates it.'

He believed that 'the remarkable success story of the Arts since the War would not have happened without public funding. The Minister represents the greatest sponsor of the Arts — the State — and in both the first and last resort, he and the Government must bear the responsibility for their future welfare.'



THE MAGICAL WORLD OF PUPPETS

Birmingham Museum & Art Gallery
29 November 1985—9 February 1986

There's a festive conclusion to Birmingham Museum and Art Gallery's Centenary programme this year, with the opening on 29 November 1985, of the 'Magical World of Puppets'.

Four galleries in the Museum and Art Gallery will be decorated in gay, red and white theatrical style providing a colourful backdrop for hundreds of puppets from the private collection of John Blundall.

A puppet master and Director of the Cannon Hill Puppet Theatre based at Birmingham's Midlands Arts Centre, John Blundall has, on his travels over the years, assembled one of the largest collections of puppets in this country.

The exhibition is a first opportunity to show the collection in its entirety. Complementing the two month long exhibition will be a lively programme of puppet per-

formances by well-known companies, lectures, workshops and films which will explore the truly magical world of puppets.

In the exhibition the cast of comic characters and folk heroes from all over the world will be led by Mr. Punch, represented by two splendid 19th century examples from the Black Country. In addition to the puppets themselves — displayed in specially made show cases like puppet booths — will be books, prints and drawings, as well as postcards and mementos showing the history and popularity of Mr. Punch in Britain. The European collection will include a group of comic puppets made by John Blundall himself amongst which Guignol, the lace-maker from Lyon, Pulcinella, the Commedia dell'arte character from Italy, Kasper from Germany and the peasant Petrushka from Russia will feature.

More than a quarter of the exhibits are puppets whose origins lie in the romantic epic tales from the Indian sub-continent and South East Asia. The stories include the adventures of Prince Rama and his bride, Sita and the heroic contests between the Pandawa and Kurawa princes. The whole of the second gallery in this exhibition will feature puppets from India, Thailand, Malaysia and Indonesia, including the spectacular shadow puppets from Java which will be shown both as originals and as shadows. Traditionally, men in the audience sat on the same side of the screen as the 'dalang' or (puppeteer) and saw the colourful leather puppets whilst women sat in front of the screen and saw only the dramatic shadows they made.

Also included are a selection of Sri Lankan puppets made specially for last year's International Garden Festival in Liverpool, and a rare collection of Japanese

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REIDing SHELF

Henceforth, when approached by anyone seeking an introduction to **A HISTORY OF THE THEATRE**, I shall suggest Glynne Wickham's new book of this title. That its title begins with 'A' rather than 'The' is not insignificant. As well as implying the author's modesty and the inevitable selectivity of a single volume on such a huge subject, it acknowledges that any such book has to be written from a viewpoint. Much theatre history is researched from the viewpoint of the text. I know people whose approach is almost totally through costume cut, while I personally view past performances through bifocals of architecture and orchestration. Professor Wickham has adopted the primary viewpoint of *actors seeking to collaborate with writers ranging from poets to journalists, with musicians, dancers, painters and technicians, and often businessmen, in a constant attempt to forecast what audiences hope for from the public forum that is theatre.*

Since the actor is at the centre of the ongoing debates as to the nature of theatre, this approach works well, enabling discussion of the interactions between actor, text, environment, audience and critic. The book is constructed in five sections which are sufficiently logical to convince me that there have been five ages of theatre. Within each section the various threads intertwine under the control of cross-headings. The pictures augment rather than merely illustrate the text and the captions in their turn augment the pictures rather than waste words in telling us what we can already see. With such a vast subject, the text has to be lean but Wickham's style never even begins to descend to the telegraphic.

Theatre history is a mass of alternative interpretations and any historian encompassing thirty centuries in a single volume has to make unexplained choices. Based on his decisions in areas where I have read in any width, my hunch is that his choices are in general the most accurate that contemporary scholarship can produce. For me, the book has two particular areas of strength. Firstly, Glynne Wickham's account of that period between the Romans and the Renaissance when theatre was dormant, yet more active than much received wisdom has, until recently, led us to believe. And secondly, his masterly drawing together of the individual national responses, outwardly divergent but inwardly parallel, which occurred at the Renaissance.

Phaidon have done their author proud: in an age when such books are tending to become the province of the 'book packagers', whose need for a translatable format to suit the international market places the writer

increasingly at the service of the graphics studio, the publishers deserve our thanks for serving the author, and us, so well.

Opening night might have seemed the ideal publication date for **STAGE BY STAGE**, Jean Scott Rogers's account of *The Making of the Theatre Museum*. But, in view of the Museum's gynaecological complications, the book's appearance is timely rather than premature. We groundlings need comforting as we patiently await the opportunity to wallow in displays of the ephemera of our great theatrical heritage. And the book must have formed a useful addition to the welcome packs for the delegates of the International Association of Libraries and Museums of Performing Arts, gathering for their 16th International Congress in London. Curators of many of the world's more established theatre collections will doubtless experience strong resonances of *deja vu* as they read this tale of desire and frustration. Cue regulars will be aware that I am not unfamiliar with the highways and byways of theatre museums; locating them has become an obsession, while finding them open and accessible is an experience as orgasmic as the horns in the Rosenkavallier prelude. Even in the world's most cultured nations, the preservation of the tangible evidence of past performances is accorded a lower status (and therefore budget) than most other arts. But theatrics are persistent people and this book records the persistence of a typical bunch of them.

While the Theatre Museum became inevitable with the acquisition by the V&A of the Gabrielle Enthoven and Harry H. Beard collection, the catalyst that provided the necessary momentum was that splendid British traditional device – a letter to the Times. The resultant correspondence, finely choreographed, resulted in the formation of a British Theatre Museum Association who were to be a 'suicide squad' dedicated to creating a museum which would stimulate interest and demonstrate need, but ultimately to be subsumed with other collections into a major state institution. Jean Scott Rogers was administrator of the British Theatre Museum which had a home in Leighton House from 1963 until 1977 and so is eminently able to tell the story from within – and to continue it through the formation of the Theatre Museum as a department of the V&A and the subsequent chain of events, from floods to finances, that have frustrated the efforts to open in its designated Covent Garden Market basement. Throughout these traumas, our appetite has been whetted by a

series of exhibitions, and publication of the best by far postcard collection of all the world's theatre museums. Now, this well illustrated little book from HMSO excites our anticipations even more.

Antony Sher makes a point of not reading reviews. Yet he is articulate and analytical about his acting. And as stimulated by his sessions with his psychotherapist as by those with his osteopath. I would have thought that the reactions of Billington, Tinker and Wardle would have produced a useful stimulus to his highly developed creative process involving critical self-debate with its anguish of protracted doubt and rationalisation as the process leading to decision. I nearly wrote rational decision, but for an artist the ultimate choice has to be irrational. We are given a substantial glimpse of Antony Sher's creative process in **YEAR OF THE KING**. The king is Shakespeare's Richard III and the diary records the year in which Sher first agonised over whether to play the part for the RSC and then over how to play it. His King is the kernel but there are fascinating glimpses of other actors, the production team and the corporate ethos of the RSC.

At first I thought he was an actor who worked from the outside in but, while reading the book, I came to realise that his apparently early preoccupation with externals is because he has a more acute visual awareness than most actors – or indeed many (perhaps too many) directors. This is apparent not only from his words but from his drawings which are not only perceptive observation but are part of his personal work process. Honest accounts of an artist's work process are usually invigorating: this one particularly so because it records a successful production by a key ensemble company – and starring an actor who is obviously destined for the highest firmament. It would be useful to have some future Antony Sher productions diarised in this way so that, in the fullness of time, Sir Anthony's development can be studied through his own analysis. So I look forward to another such book in a few years: preferably after he has started to read reviews again.

Simon Gray reads his reviews: they are part of his creative agony, an essential fan to the flames of a self-criticism that seems to border on self-destruction. Creative processes are dependent upon a critical awareness so highly developed that no artist is able to regard their work as flawless. Rationalisation (on the lines of 'I know its flawed, but its the best I can do') is the nearest that most of us get to a state of grace that appears to have been denied to Simon Gray whose **AN UNNATURAL PURSUIT** provides an alarming but fascinating insight into playwright's paranoia. Gray could, of course, be simulating a bit of heightened agony for the entertainment of us readers. If so he does it with all the artistry of the major dramatist that he is. But I do not think that he is posing: there is a reality about these daily

debates with his tape recorder that suggests that this is a true account of the process of a writer sharing his play with actors and audience.

The journal starts on the day in November 1983 when he finished the first version of the last draft of *The Common Pursuit* and ends with the play's final performance in August 1984 at the Lyric Hammersmith. The play did not transfer to the west end but this should not be taken as a measure of its success. Running in tandem with the account of the creative processes of casting and rehearsing there is a sub-plot relating managerial decisions offering little comfort to private investors or public subsidisers.

A valuable addition to the growing list of books which will tell future generations how our theatre was in the eighties. Meanwhile it makes me feel relieved that I am neither a writer, director or producer of plays — nor an actor in them.

I know a lot more about Alec Guinness from reading his autobiographical **BLESSINGS IN DISGUISE** than I have discovered about Messers Sher and Gray from reading the highly detailed accounts of segments of their lives. Yet Guinness very rarely tells us much about himself — his book is mainly about other people but, by making us privy to his reactions to them, he reveals a great deal about himself. His references to other actors are very informative: warm without being sycophantic, analytical without being bitchy. He lives in a world which very few theatre people are privileged to inhabit: Alec Guinness knows that there are gradations between hot and cold, between black and white, between sweet and sour and certainly between love and hate. His observation is analytical and understanding: perhaps that is the secret of his acting success. If the Guinness Method of acting is an agonising process, we are spared an analysis of that agony. It is a private process but the resultant performances are a public delight.

Gielgud and Guthrie are probably the key figures for whom the future will bless Guinness and quote him. There is some detailing to add to our knowledge of Sybil Thorndike and Edith Evans, while Martita Hunt and Edith Sitwell are given full character studies. It is fascinating to cross refer the comments on Noel Coward with the Coward Diaries on Guinness. In all, a jolly good read for anyone who enjoyed mid-twentieth century theatre and films or would like to understand more about that period. I shall enjoy his films with a renewed fascination (*Kind Hearts and Coronets* in particular): there is a lot of observation in Alec Guinness acting and his book is full of clues for anyone relishing a spot of gentle harmless detection.

In Victorian England, every picture had to tell a story. Narrative painting flourished and the lantern lecture was a popular entertainment. The novel and the melodrama shared a boldly narrative approach to plot. Magazine illustrators and scenic artists

adopted and adapted each others techniques. The interaction between the media employed in this storytelling are analysed by Martin Meisel in **REALISATIONS** subtitled *Narrative, Pictorial, and Theatrical Arts in Nineteenth Century England*. It is a massive volume whose bulk, esoterism and acid-free paper are reflected in a price which is likely to confine it to libraries where I suspect that it will be consulted rather more for its illustrations than for its text. And when the text is read, it is likely to be for its immediate comment on specific picture groups rather than for the thrust of its developing argument. This would be a pity because Martin Meisel offers a lot of stimulating comment on the interrelations between words and images. Recent scenography has focussed on narrative elements in theatre design, preferring to construct an environment from neutral visual metaphors. This book may help tomorrow's designers to rediscover the way in which pictures, like music, can make simultaneous statements in situations where the dialogue is often forced to deal with ideas only in sequence.

John Collins has used his brush for the benefit of our theatre for some forty years. Now he has taken up a pen to pass on the accumulated wisdom of these years on the paint frames of the Old Vic and RSC. **THE ART OF SCENIC PAINTING** is absolutely essential reading for anyone who is proposing to use paint in a theatre, whether their ambition be a romantic gauze or a bit of basic floor texture. *Absolutely essential reading* is not a phrase to be used lightly by any book reviewer. But where else can the aspiring scenic artist (or reluctant co-opted floor painter) get such an abundance of practical advice?

The information comes in tight, rather staccato sentences — not unlike the collection of asides that a master scenic artist might offer to his bucket swilling apprentice while they both go about the daily round of life on a paintframe. John Collins's exposé of the practical mysteries of the scene painter's art carries a convincing ring of truth. How could it be otherwise from an author who had first to learn the classical techniques and then adapt them to the styles of a changing theatre where sawdust, plaster and metal swarf invaded the palette, making the trowel often mightier than the brush.

John Collins collaborated with most of our finest designers. In his foreword, Nicholas Georgiadis rightly notes that 'This is a book that will be of equal interest to scenic artist and to stage designer'. I would go further and suggest that it will increase the understanding of anyone involved in any capacity in the process of staging a production.

The ever expanding and consequently ever more comprehensive *Macmillan Modern Dramatist* series has a particularly useful new volume of **FRENCH THEATRE 1918-39** placing Artaud, Ghelderode, Cocteau, Giraudoux, Anouilh and Claudel in context with each other and with their

contemporaries. Single playwright volumes have also been added to this series on **EDWARD BOND** and **AUGUST STRINDBERG**. Also from Macmillan, in their *Casebook Series*, are analytical volumes of **T.S. ELIOT: PLAYS** and **O'CASEY: THE DUBLIN TRILOGY**. The texts of the latter are included in Macmillan's new **SEVEN PLAYS BY SEAN O'CASEY**; and **THE WINTER'S TALE** has been added to the *Text and Performance* series.

A HISTORY OF THE THEATRE. Glynne Wickham. Phaidon. £25 (UK).

STAGE BY STAGE. The making of the Theatre Museum. Jean Scott Rogers with a foreword by Donald Sinden. Her Majesty's Stationery Office. £6.95 (UK) (Paperback).

YEAR OF THE KING. An Actor's Diary and Sketchbook. Antony Sher. Chatto & Windus. £10.95 (UK).

AN UNNATURAL PURSUIT and other pieces. Simon Gray. Faber and Faber. £10.95 (UK) £4.95 (paperback) (UK).

BLESSINGS IN DISGUISE. Alec Guinness. Hamish Hamilton £9.95 (UK).

REALIZATIONS. Narrative, Pictorial, and Theatrical Arts in Nineteenth Century England. Martin Meisel. Princeton University Press. £43.75 (UK).

THE ART OF SCENE PAINTING. John Collins. Harrap. £4.95 (Paperback) (UK).

FRENCH THEATRE 1918-1939. Bettina L. Knapp.

EDWARD BOND. David L. Hirst.
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T. S. ELIOT: PLAYS. A selection of Critical Essays edited by Arnold P. Hinchcliffe.

O'CASEY: THE DUBLIN TRILOGY. A selection of Critical Essays edited by Donald Ayling. Both in Macmillan's Casebook Series. £20 (UK) £6.95 (Paperback) (UK).

SEVEN PLAYS BY SEAN O'CASEY. A Student's Edition. Selected with an Introduction and Notes by Ronald Ayling. Macmillan. £27.50 (UK) £9.95 (Paperback) (UK).

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PRODUCT NEWS

Magic Lantern at the New American Theater

The first US installation of TBA Technology's low voltage Magic Lantern stage lighting will be at the New American Theater, in Rockford, Illinois.

The New American Theater Company is moving into a newly-converted building in the town center, and have ordered a rig of 80 Magic Lantern Zoom Profiles and 20 Fresnels. NAM have chosen to use Magic Lantern's full networking capability, and will be using an ETC IDEA console to drive the Magic Lanterns.

Communications Protocol

TBA Technology have announced that Magic Lantern will operate on the same communications protocol as that used by Colortran on their control systems, and this was done in good faith, based on previous assurances from Colortran that they were in favour of the advantages which would stem from such compatibility.

Regrettably, Colortran have recently changed their position, and steps have been taken to change the data communications protocol used on all TBA products. Magic Lantern will therefore be compatible with control systems manufactured by Avab Elektronik, Electronic Theatre Controls and of course TBA's own controls. Users of Colortran systems will have to use an interface to get into Magic Lantern.

The Intelligent Interface from Pulsar Light

The Pulsar Intelligent Interface will link most computers direct to dimmer packs old and new which use 0-10v control signals. In practice this means most dimmers available.

Incorporating a micro-computer itself it needs only a standard single-code screened cable to link to your computer via a Cannon socket. Each interface will drive up to 36 channels of dimmers. Interfaces can be daisy-chained together so that one computer can control over 500 channels of dimmers.

Pulsar also offer a sophisticated program for the BBC micro, designed especially for schools and small theatres. With capacity for up to 36 channels, this software package consists of some 30k of optimised machine code and Basic, read in off floppy disc (a minimum disk system is required). These fully integrated, menu-driven programs include—

'TUTOR', the disk-based manual. This program leads the new user through the system, explaining how to use it best. It also includes more in-depth descriptions of each command for reference purposes. Thus a rapid introduction to the package as a whole



is achieved enabling the operator to make the change from manual to computer-aided lighting control with the minimum of trouble.

'EDITOR', is the program which allows the setting up and adjustment of cues and cross fades during rehearsals. Up to 120 cues (of 36 channels) may be held in memory at any time, along with a specific cross fade associated with each. The fade is selected from 4 main types (automatic and manual), and has various options such as dipless or highest takes precedence. Cues themselves are set using a special hand-held slider unit that plugs into the BBC's user port, allowing independence of the computer's keyboard while plotting. The graphic display gives very clear indication of program status, including bar-graph mimics of both current output, and of a specified cue, thus allowing blind plotting. Each cue has an alphanumeric label of twelve characters, defined by the operator, and the labels of the ten consecutive cues around that currently displayed are always shown.

'DISK MANAGER' allows the storage of the cues defined on disk. Up to 1000 cues may be stored on a minimum disk system, and for shows requiring more than 120 cues, extra cues can be read in, in a few seconds, at some convenient point, thus allowing a theoretically maximum of 1000 consecutive cues in a single show! The cues are organized into files on the disk, so that several shows can be easily held on a single disk.

'PERFORM' is the program that allows the greatest convenience whilst actually cycling through the cues during a performance. Using the same graphic output as EDITOR, all the important controls are on the hand-held slider unit, allowing fade starting, freezing or accelerating of the automatic fade, blackout, control of manual fades etc. this makes the smooth running of a show much easier.

Strand Lighting Worldwide
Rank Strand Limited and Strand Century

Inc. already managed as a worldwide business announce a further step towards complete integration by operating as one company trading as Strand Lighting.

This rationalisation of Rank's lighting activities at home and abroad takes in Rank Electronics Asia Limited, operating in Hong Kong, Singapore and Malaysia whose lighting operations now come under the direct control of Strand Lighting.

Strand Lighting in the U.K. will continue to be based at Brentford, West London with its manufacturing plant in Kirkcaldy, Scotland. Strand Lighting in the U.S.A. is based in Los Angeles, with additional sales offices in New Jersey and Toronto, Canada.



Chip off the old block

That famous workhorse the Patt 252 Effects projector goes into honourable retirement. Its successor is a bright (nearly twice the intensity) new lightweight Cadenza Effects Projector. A full range of disc type moving effects available includes all those listed for the old pattern 252 — that's good news in these days of planned obsolescence.

Showtech '86 Berlin 13-15 May 1986

This is the International Trade Fair and congress for entertainment technology, equipment and management. Congress speakers include Prof. J. Svoboda on Entertainment Technology — pre-requisites for performance and implementation. Otto Zwicker — Management of shows and events. Jochen Perrottet — Entertainment technology qualifications — training and examinations.

Details from the organisers A M K Berlin, Ausstellungs-Messe-Kongress-GmbH, Messedamm 22, D-1000 Berlin 19. Or Spectrum Communications Ltd, 183/185 Askew Road, London W12 9AX.

Eurolight-MSL Ltd take over Theatre Projects Lighting Sales Division

Mike Sweetland, Managing Director of Mike Sweetland Lighting Limited, Nick Mobsby, Managing Director of Eurolight Limited and David Collison, Managing Director of Theatre Projects Limited, are pleased to announce that the Theatre Projects Lighting Sales Division in Covent Garden was taken over on the 1st September 1985 by a new joint company Eurolight-MSL Limited.

Theatre Projects will remain associated with the new company which incorporates the famous shop at 10-16 Mercer Street, London, WC2.

MACSOUND HIRE have moved to 1 & 2 Attenburys Park, Park Road, Altrincham, Cheshire WA14 5QR. Telephone: 061 969 8311.



ABTT North – Trade Show 85

With its splendidly restored and technically renewed Palace Theatre, its Opera House successfully rescued from Bingo, and its innovative Royal Exchange at the hub of a region alive with performance activity, Manchester was the obvious home for the ABTT's first Trade Show outside London. Put together by the ABTT North Committee



this event has been declared a hit by buyers, sellers and browsers alike. All the national big boys arrived to join the local firms in setting up temporary shop for three October days in the Corn Exchange which was roomy enough for everyone to be able to get round the stands and even try out the lights on a decently long throw. Some firms – rather surprisingly the smaller thrusting ones rather than the international giants – sponsored a series of seminars (on topics including Sound, Light, Computers, Architecture and Archaeology) that turned the event into something of a mini-conference as well. It was all a jolly good show and the technicians of Manchester's ABTT deserve the industry's heartiest congratulations.

GRAHAM WALNE Leisureplan Consultants and Services have moved from Sloane Street to Studio 12 + 13, 47 Wharfdale Road, London N1 9SE. Telephone: 01 833 3959. Telex 8951859 Basil G. Consultancy services embrace sound and lighting design projects. Recent contracts include a major sound system installation at the Jeanetta Cochrane Theatre.

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The Putra World Trade Centre, Kuala Lumpur, Malaysia

ALAN RUSSELL and JOHN SHEMMING

The culmination of five years' work by Theatre Projects Consultants saw the completion of the Putra World Trade Centre in Kuala Lumpur, Malaysia on September 26th. Destined for international conferences, the complex is unique in that the developer is the governing political party of Malaysia — Umno, headed by Prime Minister Dr Mahathir.

The entire facility comprises a 42-storey office tower, a 6000-seat conference centre and 600-room hotel, the Pan Pacific. The floodlit high rise tower now dominates the night sky of Kuala Lumpur.

The conference facilities are housed under a traditional Malaysian roofed building contrasting with the modernity of the adjacent high risers. It boasts the 3500-seat Merdeka (Independence) Hall, two 1000-seat and 13 smaller break-out rooms (one for each of the states of the nation).

The 3500-seat Plenary Hall is designed as a multi-function room. It will be used primarily in end stage format for conferences with various platform arrangements, for front projected film and video or rear projected slides.

For speech reinforcement and amplified music, a bridge mounted loudspeaker cluster may be winched in over the stage front descending from the ceiling void.

However, the basic room has a flat floor finished with a sprung sports vinyl cover, and motorised bleacher seating allows an alternative arena configuration for badminton, boxing, basketball and other sports. In this format, another loudspeaker bridge is lowered in complete with digital sports scoreboard.

Opening the complex was the 1985 Umno party conference with all the razzmatazz of industrial theatre. The arrival of VIPs was greeted by massed choirs on the podium, watched in the comfort of the Plenary Hall by projected colour video on a screen. For this occasion, supporters travelled from every state in the country and filled every room and exhibition space available.

To start the proceedings, two very young nephews of the party's secretary descended onto the stage in a dramatically lit cloud of dry ice and, taking the Prime Minister's hand, led him to admire a model of the building rising out of the stage floor to a laser burst. . . . The event was televised live on channel one, recorded by TV3 and in house, broadcast in four languages, and watched on monitors off air by the 10,000 supporters not lucky enough to be in at the live show.

Overhead lighting positions are luxuriously accessible from the big egg crate which extends across the whole room. Many 2kW profiles can be found here but

less familiar are the hot restrike CSI lanterns provided primarily for live TV sports coverage, where high colour temperatures and efficiencies are needed, coupled with the ability to re-start instantly after a power dip.

It is also possible to drop electric winch spot lines through any of the eggs in the crate. The winches are by Telestage and run on tracks laid on the floor of the winch room above the lighting galleries.

The Plenary Hall sound mixing console is a Technical Projects series 2000 with 40 input channels, 8 sub-groups, 4 main outputs and 4 auxiliary outputs. This may be used either in a rear auditorium control room or at a balcony auditorium mixing position. For 'pop' and music shows a 24-input 10-output monitor mixing console is also available, which may be used on



Winch spotlines can be dropped through any of the 'eggs' in the crate.

stage, or at the auditorium and control room positions. Microphone signals from the stage can be fed to 40 active splitter units, each with two outputs for both consoles.

The loudspeaker system consists of two flown clusters: one located in the auditorium centre; the other suspended above the stage front. The auditorium centre cluster is intended primarily for public address usage for sports events, while that associated with the stage is suitable for full range music usage. Both systems are used in conjunction with a number of full range delay loudspeakers mounted in the lighting catwalks, and ceiling mounted loudspeakers on the underside of the balconies. When the users switch between the auditorium centre cluster and the stage cluster the delay settings are also automatically switched. A number of wedge monitor loudspeakers are also included for on stage monitoring, and two large "stage tower" loudspeakers, each consisting of bass bins, horns and tweeters in an architecturally sympathetic enclosure may be wheeled in for main stereo left and right sounds.

Ancillary equipment includes a portable processing rack, containing graphic equalisers and a scamp rack, Revox PR99 tape machines, a semi professional disc unit, cassette machine, reverberation units and a full complement of high quality condenser and dynamic microphones.

For conference usage a six channel infra-red simultaneous interpretation system is fed from booths integrated within the side auditorium walls. A full communications system is also installed. This consists of a Stage Manager's desk with conventional cue lights, a RTS dual channel ring Inter-



The principal sound cluster is flown over the auditorium centre.

com system, a simple telephone system and local P.A. to the huge ceiling void and to the stage. The plenary hall is linked to the other auditoria by video and audio tie lines.

The smaller 1000 seat auditoria may each be split into two for small events, and each have 3 control rooms. In the largest of these is a 12 input 4 group mixer with associated tape, disc and reverberation equipment. An installed system of full range ceiling loudspeakers easily adapts to varying usages, and may be supplemented by the use of additional portable units.

Full simultaneous interpretation facilities are again provided, and theatrical communications are by a RTS ring intercom system.

When these rooms are divided sound control is from two smaller control rooms each with a simple 8 input 2 output mixing console.

A small TV studio is included to service the needs of conference users, and to permit the recording of the various events for archive. Equipment includes 3 semi-professional video cameras, a vision mixer, U-Matic recorders and editor, a simple telecine system and both electronic and slide caption scanning.

Off-air and locally generated TV signals are distributed around the complex on a VHF/VHF MATV system, which may also be used for message transmission to conference delegates. A public address system distributes announcements and music throughout the complex over 1500 loudspeakers. Theatrical paging and show relay is available in "backstage" areas.

Alan Russell and John Shemming work with Theatre Projects Consultants.