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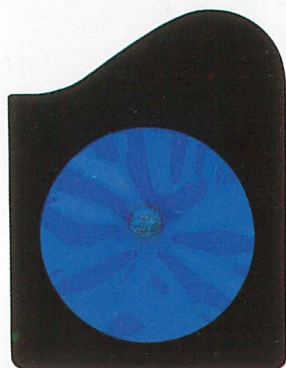
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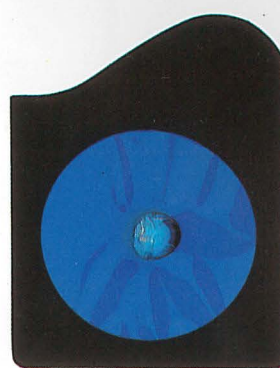
JANUARY/FEBRUARY 1989



5 mins



8 mins



11 mins



14 mins

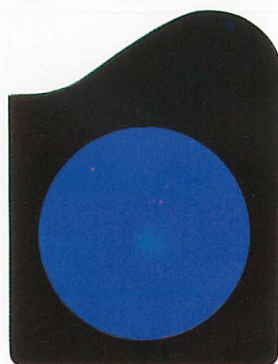


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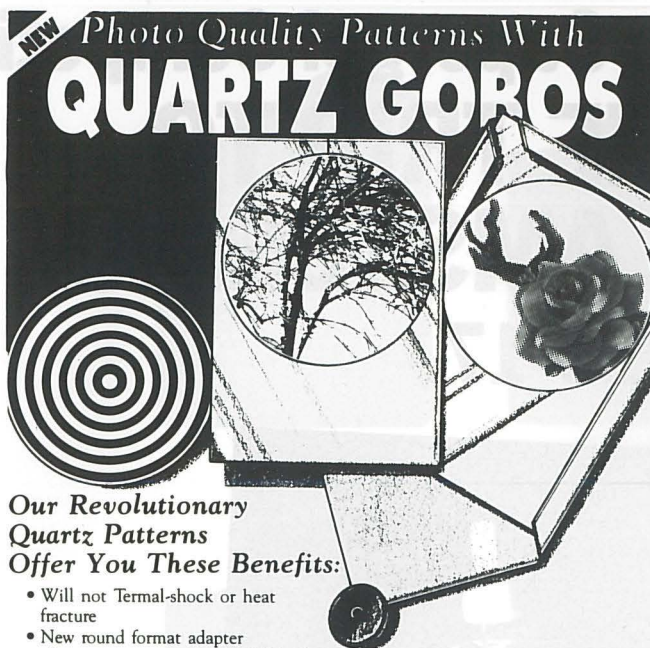
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The magazine of international design, technology, and business for the performing arts and entertainment industry.

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JANUARY/FEBRUARY 1989 NUMBER 57

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■ In Bayreuth's 1988 *Ring* cycle, set designer Hans Schaverno-
noch created a variety of
atmospheres with special
effects, from the feel of a
heavenly-bound rainbow
(cover) achieved with linestra
tubes to the claustrophobia of
an underground world with
smoke and lasers.

● *Dans le cycle du Ring de Bayreuth
en 1988, le scénographe Hans
Schaverno-
noch a créé une variété
d'atmosphères avec des effets spé-
ciaux, qui vont d'un arc-en-ciel
céleste (couverture) construit
avec des tubes de linestra à la
claustrophobie d'un monde
souterrain enfumé et illuminé
par des lasers.*

▼ In dem Bayreuther *Ring*-Zyklus
von 1988 schuf Bühne bildner
Hans Schaverno-
noch mit
Spezialeffekten eine Vielfalt
an Stimmungen, angefangen
damit, dass man sich wie unter
einem Regenbogen (Titelbild)
fühlt, der hoch oben am Him-
mel steht und mit Line-
straröhren erzielt wurde, bis
zur beklemmenden At-
mosphäre einer unterirdischen
Welt aus Rauch und
Laserstrahlen.

■ **COMING NEXT ISSUE:**
March/April brings a company
profile of French lighting dis-
tributor, Dimaphot; a survey
of some new Italian night-
clubs; a look at the Globe
Theatre in Tokyo; plus pro-
file of British designer,
Bob Crowley.

● *Dans le prochain numéro:*
En mars/avril, un profil de
Dimaphot, un distributeur
français à la pointe de
l'équipement en éclairage;
une présentation de
nouvelles discothèques ital-
iennes; un regard sur le Thé-
âtre Globe à Tokyo; ainsi
qu'un portrait de scè-
nographe anglais, Bob
Crowley.

▼ Im nächsten Heft:
Das März/April-Heft bringt ein
Porträt der französischen
Beleuchtungsfirma Dimaphot;
einen Bericht über einige
neue italienische Nachtclubs;
einen Blick auf das Globe
Theatre in Tokio und ein Por-
trät der britischen Designer
Bob Crowley.

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INHALT

From the publisher

Welcome to the new Cue International. We are truly honored to have been given this opportunity to carry on the ten-year tradition of James Twynam's Cue Technical Theatre Review. Although there is little doubt that any of us will be able to better the grace and charm of the Twynam style, we truly hope that the new Cue International will keep the best of the lovingly edited Cue Technical Theatre Review. And that it will continue to deserve the loyalty and devotion of its many readers.

We hope the newly redesigned Cue International that you are holding in your hands reflects a bright, easy to read highly accessible format for information in our fast changing world. The look is new. The material that we will cover is expanded. Keeping the base of the magazine in English while providing summary brief translations in French and German should hint at the internationalism that we have in store. The heart and soul of the new Cue is as the one truly international publication in the performing arts and entertainment industry. Keeping our feet firmly planted in Cue's traditional home turf, it is our intention to focus a good 50% of each issue in the UK. But from there we will branch out to cover the growing excitement of the Pan European movement and all that 1992 has in store plus the great activity in the countries of the Pacific Basin--Australia, New Zealand, Hong Kong, Taiwan, and Japan.

We've expanded the original one thousand readers that we acquired with Cue Technical Theatre Review to 5,000 and, of course, we hope over this next year that number will grow as well.

Exciting things are afoot in our professional community. Design and technology in the performing arts has long since leapt over national borders and language barriers.

Now Cue International will be there to record, report, and document activities of this truly international community of performing arts professionals. And we hope to hear from each and every one of you.

And with a tip of the hat, we say thank you to the Twynams and the rest of the UK community that has welcomed us so warmly.

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From the editor

The spirit of any magazine is its network of writers, contributors, reporters, and editors. And, as you might imagine, in setting out to structure an international network phones, faxes, express mail, and courier service all are pressed into urgent service.

As editor of the new Cue International, I have been coordinating the information flow and the development of story ideas from my headquarters in Avignon. Frequent trips to Paris, London, and New York keep me hopping. A network of performing arts professionals headquartered around the world are developing and writing features from Berlin, Sydney, Auckland, Hong Kong, Amsterdam, New York, and throughout the British Isles.

Writers that you know from the earlier days of Cue will continue to grace our pages and be joined by a host of other professional colleagues.

In addition to our offices in Avignon, and the space that we have kindly been allowed to call our own at the new Rosco headquarters in Sydenham, the nerve center of the operations for these first issues of Cue International has been in New York where we have the combined staff talents and support of the crew at Theatre Crafts and Lighting Dimensions to call on. Editorial coordinator Andrew Shearer has kept the copy, type, and photographs flowing. Design director Betty Binns and her team worked out a design that would elegantly incorporate the three language needs—not an easy task. Associate publisher Jacqueline Tien was busy convincing international corporations that the new Cue has a real story to tell. Production manager Dale Serena dealt with printers while circulation director Harvey Swaine and his assistant Jane Lusaka undertook the huge job of transferring the names of current subscribers to new fulfilment systems and setting up for future subscription development ahead in 1989.

These next several months will see us and Cue International at the upcoming flurry of trade shows, gathering information, meeting and talking with you.

I look forward to getting a chance to talk with you all.

Ellen Lempert



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BROADWAY SPRINGS INTO A LIVELY 89

An unlucky 13 productions hit Broadway in the 88 portion of the current 1988-89 season: the first half of the season was bookended by spectacular musical catastrophes that people still talk about with wonderment: *Carrie*, a musicalization of the famous Stephen King novel (and movie) about a telekinetic teen, staged by the RSC's Terry Hands, sank after four performances and \$7 million last May. In late December, *Legs Diamond*, a splashy 1920s-era gangster musical composed by and starring entertainer Peter Allen, opened after two months of agonized previews and was gunned down by the critics. Much like the West End's *Ziegfeld* — a similarly lavish but essentially empty show — the producers kept *Legs* staggering on for awhile.

Eight revivals made up the bulk of the summer and fall season.

Neil Simon scored another boulevard success with his new farce, *Rumors*, all about a dinner party gone amok.

The most-eagerly awaited show, bowing in late February after an

unprecedented 22-week rehearsal period, is the \$7 million production, *Jerome Robbins' Broadway*. In his first Broadway show since *Fiddler on the Roof*, the master director-choreographer is recreating the show-stoppingest moments from his greatest successes.

As well as being a notable Robbins retrospective, the show also recreates the original designs of the eminent likes of Oliver Smith, Jo Mielziner, Alvin Colt, Irene Sharaff, Miles White, Raoul Pene du Bois, Boris Aronson, Tony Walton, Patricia Zipprodt, and others, supervised by Robin Wagner and Joseph G. Aulisi. Jennifer Tipton lights the production.

Two West End successes bloom on Broadway in the spring and neither are musicals — for a change. *Lend Me a Tenor*, with a new cast of American actors, is being plushly remounted in a 1930s screwball movie-style by designers Tony Walton, William Ivey Long, and Paul Gallo. Ray Cooney stars in his marathon hit *Run for Your Wife* with expatriate British and Canadian actors, and an American design team

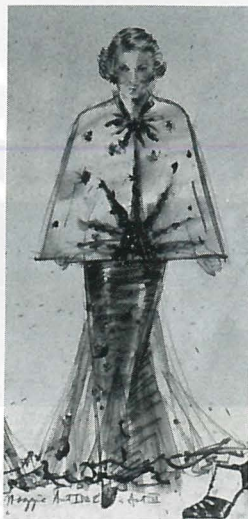
of Michael Anania, Joseph G. Aulisi, and Marilyn Rennagel.

In director/adaptor Stephen Berkoff's *Metamorphosis*, Mikhail Baryshnikov makes his stage acting debut in the same role that Roman Polanski took in the recent Paris production. Roland Petit's original designs are being reconceived; still stark, but the palette is being lightened from black to a penitence white.

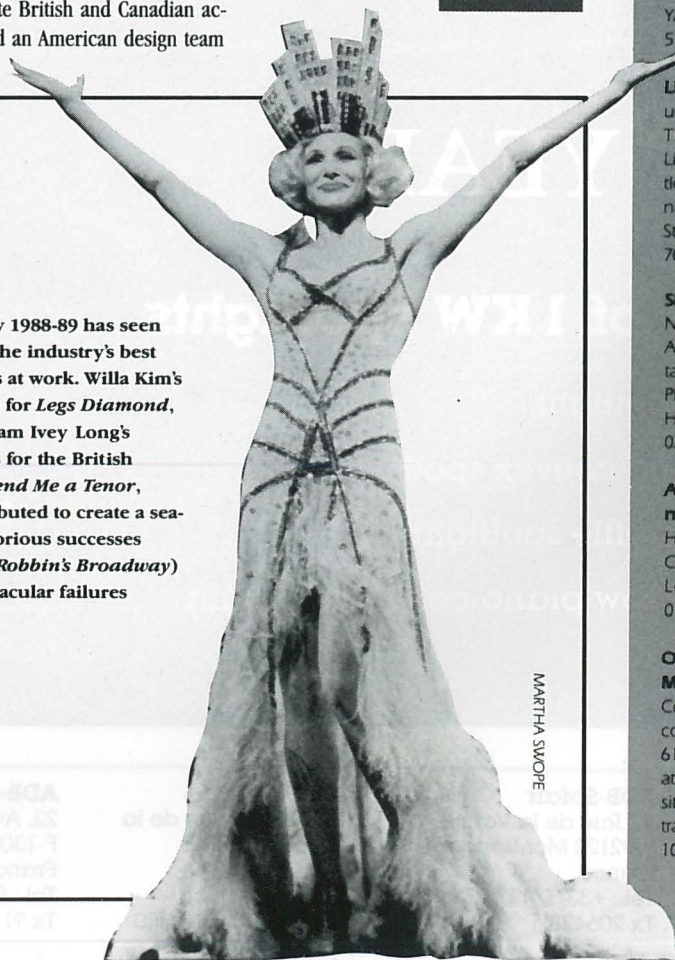
A number of big-budget musicals loom on Broadway's horizons in April and May. Among them are *Mike*, all about legendary 1940s-50s showman Mike Todd; *Queenie Pie*, a fantasy about a 1920s Harlem hairdresser that stars pop diva Patti LaBelle singing a never-heard score by the late Duke Ellington; and a stage version of the popular movie and television series *Fame*. Among the well-known designers lending their talents to these shows are the eminent likes of Robin Wagner, Ken Billington, Patricia Zipprodt, Alexander Okun, and Tharon Musser.

MICHAEL SOMMERS

UNITED STATES/BROADWAY



Broadway 1988-89 has seen some of the industry's best designers at work. Willa Kim's costumes for *Legs Diamond*, and William Ivey Long's costumes for the British import *Lend Me a Tenor*, all contributed to create a season of glorious successes (*Jerome Robbins' Broadway*) and spectacular failures (*Carrie*).



MARTHA SWOPE

World Light Show 89. Hanover Fairgrounds, Hanover, West Germany. April 5-12. Contact: Terence Coe, Hanover Fairs USA, Inc., 103 Carnegie Center, Princeton, NJ 08540, 609/987-1202.

SIEL 89. Parc de la Porte de Versailles, Paris. April 9-12. Contact: Bernard Becker Communications, 161 Boulevard Lefebvre, 75015 Paris, France. 145/33-74-50.

SIB/MAGIS. Rimini Trade Fair, Rimini, Italy. April 10-13. Contact: Ente Autonomo Fiera di Rimini, 47037 Rimini, CP 300, Rimini, Italy. 0541/782000, FAX: 0541/774313.

Pub, Club, and Leisure Show. Olympia 2, London. April 11-13. Contact: Bill Morris, Angex Ltd., Europa House, St. Matthew St., London, England SW1P 2JT, 01/222-9341, FAX: 01/222-1248.

United States Institute for Theatre Technology Annual Conference and Stage Expo. Calgary Convention Centre, Calgary, Canada. April 12-15. Contact: USITT Alberta Section, 2500 University Drive NW, Calgary, Alberta, Canada T2N 1N4, 403/220-4905.

Lux Pacifica. a Pacific Basin lighting congress, Shanghai Science Hall, Shanghai, China. April 17-19. Contact: Illuminating Engineering Society of North America, 345 E. 47 St., New York, NY 10017, 212/705-7926.

Expo Musica. Madrid, Spain. April 19-22. Contact: Josefina Gomez Prada, IFEMA, Avda de Portugal, s/n Casa de Campo, 28011 Madrid 1101, 470/10-14, FAX: 1/464-33-26.

Shanghai Festival of International Scenic Arts. Shanghai, China. April 22-28. Contact: Gong Bo-An, Shanghai Festival of International Scenic Arts, 238 Yan An Xi Lu, Shanghai, China. Tel: 513323. Telex: 085 30299.

Lighting for the Theatre. Bloomsbury Theatre, London. April 20. Contact: The International Philips Centre for Lighting Education and Research, Bartlett School of Architecture and Planning, University College, 22 Gordon Street, London WC1H 0QB. Tel: 01/387 7050.

Showlight 89. Hilversum studios of the Netherlands Broadcasting Services, Amsterdam, Holland. May 15-17. Contact: Maureen van Woudenberg, NOB PR Department, Postbus 10, 1200 JB Hilversum, The Netherlands. 035/775115, FAX: 035/773049.

Association of British Theatre Technicians Trade Show. Riverside Studios, Hammersmith, London. May 18-20. Contact: ABTT, 4 Great Pulteney St., London W1R 3DF, England, Tel: 01/434-3901.

OISTAT Scenographic Commission Meeting. Sydney, Australia. June 7-11. Contact: Andrew Blaxland, OISTAT commissioner general/Australia, Tel: 61 2 969 5709, or Derek Nicholson, Theatre Studies Services Unit, The University of Sydney, Sydney NSW 2006 Australia, Tel: 61 2 692 3635, Fax: 61 2 319 1001.



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FRANCE/SHOW PREVIEW

SHOW PREVIEW/SIEL 89

April in Paris! Perfect for strolling along the Seine, down the Champs-Élysées, or through the exhibition hall at the Porte de Versailles where over 300 exhibitors will show their wares at SIEL 89.

The seventh annual SIEL (Salon International de L'Équipement des Lieux de Spectacles et de Loisirs), which translates to the International Trade Show of Equipment and Technology for Entertainment and Leisure Places, will be complemented by the Fourth annual Trade Show for Theatre Equipment. Together the two trade shows covered 22,000 square meters of exhibit space and welcomed over 20,000 professionals in 1988.

SIEL exhibitors include manufacturers and distributors of sound, lighting, and video equipment, as well as special effects, makeup, stage machinery, soundproofing, furniture, security, and other products designed for use in theatres, cinemas, convention centers, conference rooms, shopping centers, amusement parks, and public spaces. Also tending stands at SIEL are related service organizations and trade publications, plus record companies, insurance agents, architects, and design firms.

While the majority of the exhibitors are from France, England, Italy, and Spain, many serve as distributors for products manufactured throughout the world. The numerous French manufacturers at SIEL 89 will include Celestion and

Bouyer, who specialize in public address systems, Cinecomfort for theatre seats, Cinelume for film projectors and projection booths, and Diprofa for bleachers. For theatrical products, the French company Fiat offers both sound and lighting equipment, and both Strand and Lee Colortran are among the international manufacturers of lighting equipment expected to introduce new products at SIEL 89.

For companies interested in exhibiting at SIEL 89, there are two options. Raw space rents at 1060 FF per square meter. An equipped booth rents for 1200 FF per square meter and includes carpeting, partitions, logo, and spotlights.

Admission to SIEL is free to all pre-registered professionals. On-

site registration is 100 FF. SIEL 89 will be held from April 9 - 12 1989 in Hall 1 at the Parc des Expositions de la Porte de Versailles. For complete information concerning both potential exhibitors and professionals who would like to attend, contact Bernard Becker Communications, 161 Boulevard Lefebvre, 75015 Paris, France. Tel: 1/45-33-74-50. Fax: 1/45-32-71-29.



ITALY/SHOW PREVIEW

SIB/MAGIS PREVIEW

On Monday, April 10, the curtain goes up on the 1989 edition of Italy's SIB International Exhibition of Equipment and Technology for Discoteques and Dancehalls and the MAGIS Exhibition of Equipment and Technology for Theatres, Cinemas, and Show Business. The two shows are held simultaneously in the Rimini Trade Fair Center and organized by the Rimini Trade Fair, with the collaboration of the Italian Dancehall Owners Syndicate and the Italian General Show Business Association.

Held through April 13, this is SIB's seventh year and MAGIS' fourth. Since its inception, this expo has developed into one of the business' premiere events with constantly growing attendance figures: 400 exhibitors at the '88 edition were visited by almost 13,000

trade-only visitors from approximately 40 countries. The organizers are looking to better the 25,000 square meters of booth space in five halls of the Fair complex on this occasion. Mauro Malfatti of the Rimini Trade Fair Corporation states, "We have had a very positive feedback from all the major manufacturing countries including the United States, the United Kingdom, France, West Germany, and Spain, and the Italian trade will of course be out in its entirety previewing for the 89-90 season."



One of the features of the SIB/MAGIS show is that most everything necessary for the furnishing and fitting of a dance venue, theatre and cinema can be found under the one roof: stage lighting and light controllers, lamps, amplification and PA systems, electrical installations, film, slide and video projection equipment, special effects equipment, soundproofing, dancefloors, stages and mobile structures. Installers, designers and architects will be called in to build many of the firms' booths (in many cases functioning mini-venues).

Visitors can expect to see all the world's leading names exhibiting: Coemar, Clay Paky, Sapro, Kremesa, High End Systems, Light Processor, Spotlight, Quartzcolor, Satel, Cameron Video, FAL, Lobo, Kreluz, and Pulsar, just to mention a few.

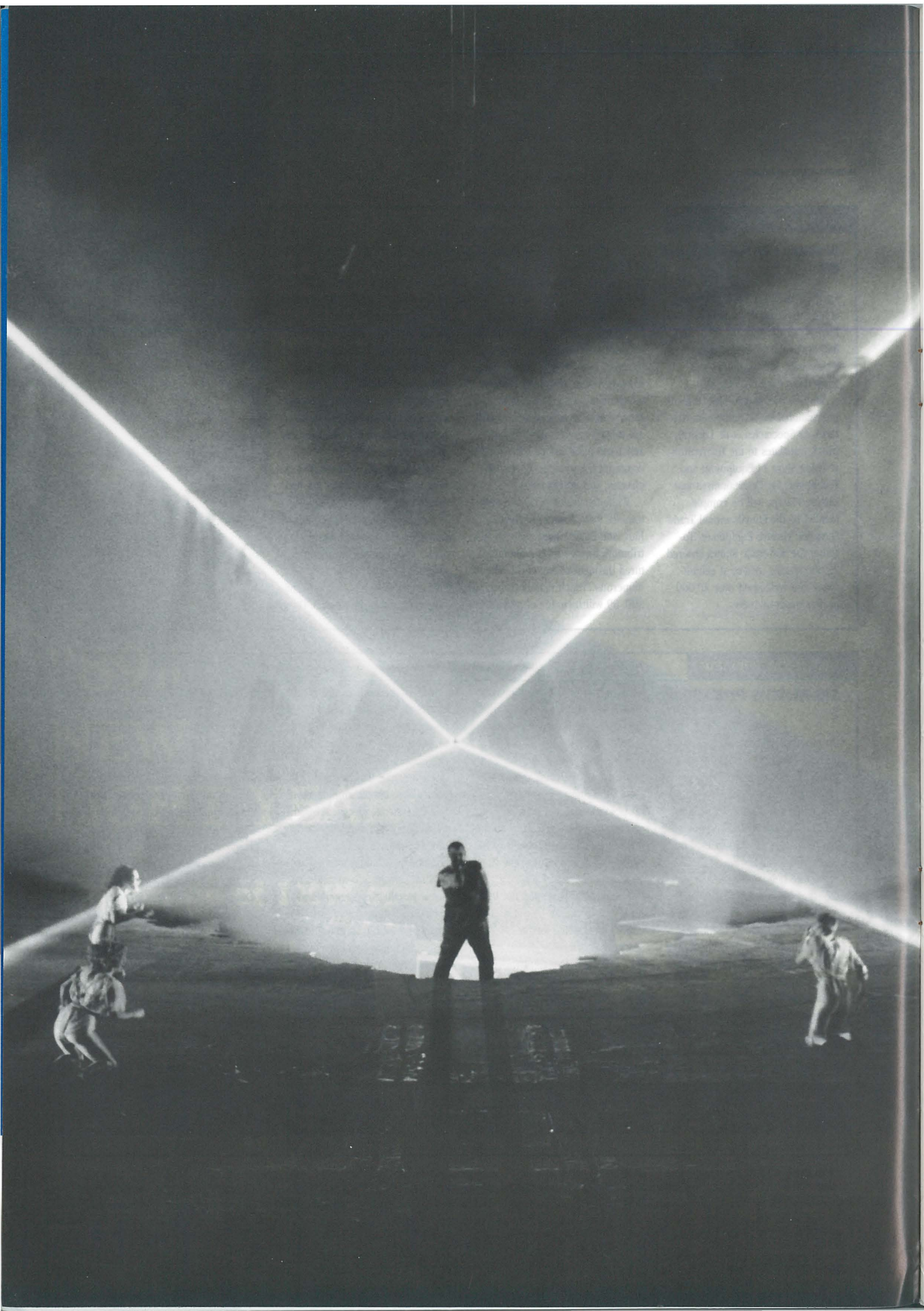
Also at SIB/MAGIS 89 is a program of technical seminars, including a conference on Theatre

Technology and Architecture on Monday, April 10, and a seminar on New Lighting Technology on Tuesday, April 11.

Visitor/exhibitor facilities include a free coach service between the Trade Fair Center and the nearest international airport (Bologna). This shuttle service coincides with major domestic and international flight arrival and departures (Paris, London, Munich, and Frankfurt). Other on-site facilities include: foreign visitors' lounge, press room, banking facilities, fax, telex, travel information and hotel reservation services and a computerized expo information desk.

For further information on SIB/MAGIS contact: Rimini Trade Fair Corporation, Via Della Fiera, 52, 47037 Rimini, Italy. Tel: 541/782000. Fax: 541/774313. Telex: 550844 FIERIM.

Michelle LoScotto



A New *Ring* at Bayreuth

BY GLENN LONEY

The *Ring* cycle directed by Harry Kupfer at the Bayreuth Festival 1988 depicts a world after global catastrophe (1, *Das Rheingold*). The road makes up the Bayreuth stage, hiding an underground world and other scenic surprises.

Le cycle du *Ring* mis en scène par Harry Kupfer au Festival de Bayreuth en 1988, dépeint le monde après une catastrophe planétaire (1, *L'Or du Rhin*). L'image principale de la scène de Bayreuth est une grande route qui cache un monde souterrain et d'autres surprises scéniques.

Der *Ring* auf den Bayreuther Festspielen 1988 unter der Regie von Harry Kupfer beschreibt eine Welt nach der globalen Katastrophe (1, *Das Rheingold*). Die Strasse bildet die Bayreuther Bühne; sie verbirgt eine unterirdische Welt und andere bühnentechnische Überraschungen.

Instead of the immense concrete Rhine River Dam which set the tone for Patrice Chereau's 1976 Bayreuth *Ring*, or the spectacle of Rhinemaidens swimming nude in a shallow pool of real water in the subsequent Peter Hall staging, a scarred gray road is the dominant image in director Harry Kupfer's contemporary vision of Wagner's mythic masterpiece which premiered at the Bayreuth Festival 1988.

This is the first new Bayreuth *Ring* in five years and is destined to remain in their repertory through 1992. Kupfer's staging is highly theatrical and daringly high-tech. His version of the *Ring* finds support in news stories of the poisoning of the Rhine River by a flood of toxic chemicals and the extermination of German forests by acid rain. With sets designed by Hans Schavernoch and costumes by Reinhard Heinrich, this production is an environmentalist's worst nightmare-come-true.

"We begin the cycle with the catastrophe that has already overcome mankind," explains Kupfer, also director of the East Berlin's Komische Oper. "The few who have survived are on their historic road. The 'Road of History' stands on our stage. The entire stage picture is basically a very deep, endlessly long road. On it develops the whole story of the *Ring*. A new catastrophe unfolds." In Kupfer's vision, the old world crumbled, and now the survivors live among the ruins, starting over.

At the July 1988 premiere—which won mixed reviews—some critics decided this *Ring*'s milieu is post-Chernobyl. Others suggested it was a vision of the world after a bigger nuclear holocaust. Actually, the cycle begins in the past and ends, as Kupfer says, "a little bit in the future, but not too far. We're not presenting science fiction." The so-called Romantic Realism of the Peter Hall-William Dudley Bayreuth *Ring* was not for him. "We

KUPFER, SCHAVERNOCH, AND HEINRICH DESIGN
A HIGH-TECH VERSION OF WAGNER'S MASTERPIECE



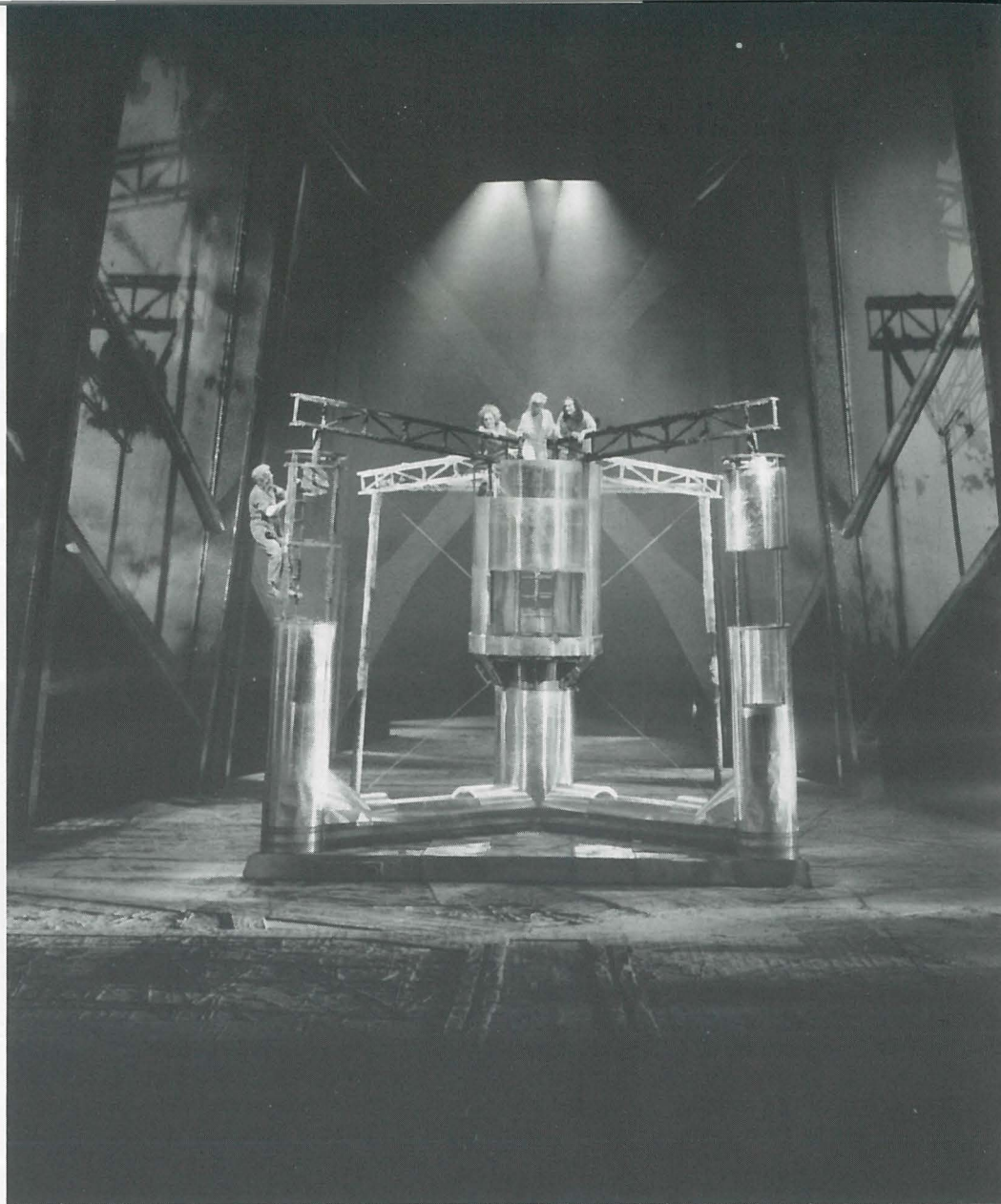
Reinhard Heinrich costumed the *Ring* using the image of 1930s American gangsters with brimmed hats and long trenchcoats to dress his gangster gods (2).

The lighting created by Manfred Moss is described by Schavernoch as "rude" and "aggressive," in keeping with the aggressive nature of the production, reflecting off metal set pieces with a harsh glare (3,4).

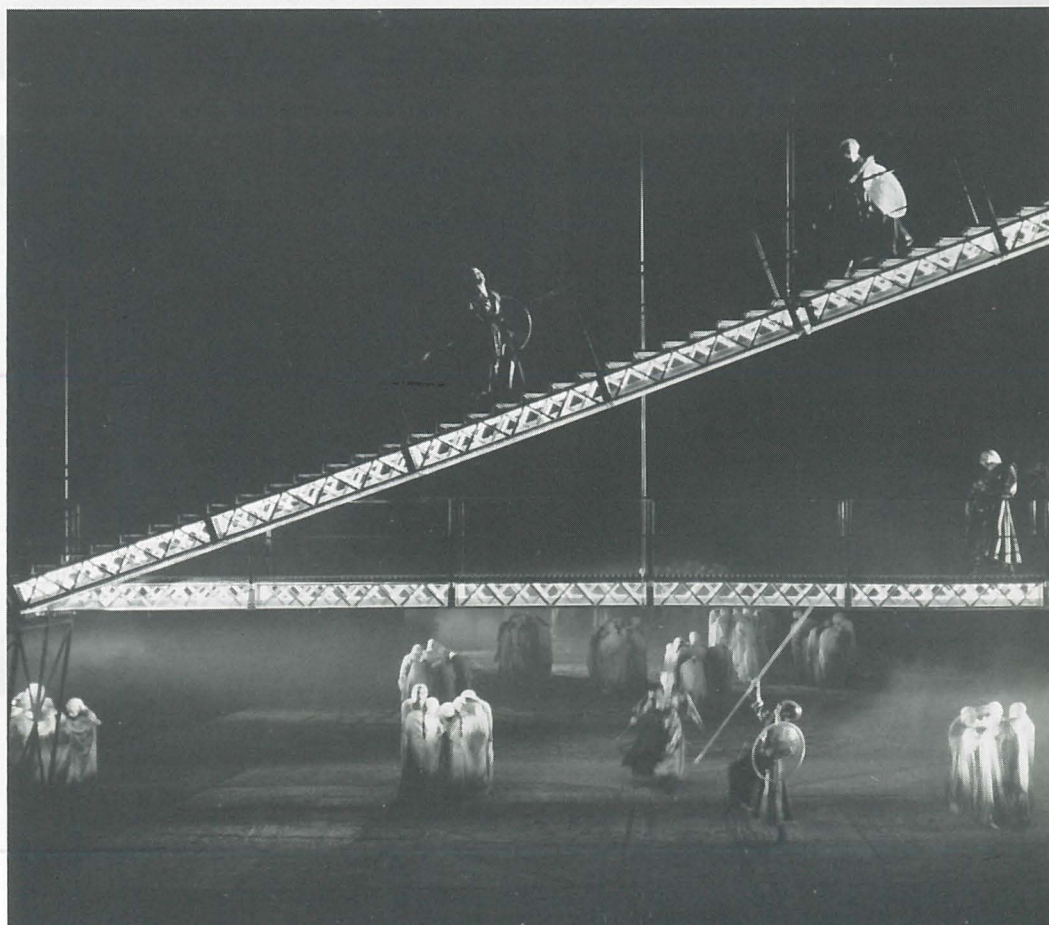
Reinhard Heinrich a conçu les costumes pour les opéras du *Ring*, en utilisant l'image des gangsters américains des années 30, avec les feutres et des longs imperméables pour babiller ses dieux gangsters (2).

L'éclairage créé par Manfred Moss est décrit par Schavernoch comme "dur" et "agressif," cultivant l'aspect agressif de la pièce, la lumière se réfléchit sur des morceaux de métal dans un éblouissement violent (3,4).

▼
 Reinhard Heinrich schuf die
 Kostüme für den *Ring*. Um
 seine Gängstergötter zu
 kleiden, orientierte er sich am
 Aussehen amerikanischer
 Gangster aus den dreissiger
 Jahren mit ihren breittrem-
 pigen Hüten und langen
 Trenchcoats (2).
 Das Licht von Manfred Moss
 wird von Schavernoch als
 "böse" und "agressiv" be-
 schrieben, weil es mit dem
 aggressiven Charakter der Pro-
 duktion mithalt. In Metall
 gefasste Scherben werden von
 einem harten grellen Licht an-
 gestrahlt (3, 4).



3



■
"...a moving plastic spear
looks only like a flash of
light."

wanted it very dry and hard," costume designer Heinrich adds. "And we didn't want to double the emotion and romanticism in the set and costumes when they are already found in the music."

When the lights first rise on this *Ring*, there is the road: a long trail, but not a winding one. It goes straight upstage to seeming infinity. This is the deepest Bayreuth scenes have ever gone—sixty meters virtually to the back wall of the rear stage, behind the vast mainstage. Downstage, where its margins lie beyond the confines of the proscenium arch, the road has ruts in the center. Its roughness is emphasized by parabolas of white light which shoot across the stage from the wings. There is almost no noticeable front or overhead lighting—nor are there followspots. This highly focused lighting masks the doors to the rear stage, as well as the lines of the settings concealed in the road itself.

The road remains the focal point, the visual through-line, in all four *Ring* operas. It is sturdily constructed of metal, wood, canvas, and assorted synthetics. Sections containing sets used only in one scene or opera are replaced with others outfitted with different scenic surprises. When Wotan, for example, seeks counsel of sleepy Erda, goddess of the earth and mother of his flight of Valkyries, three great chunks of granite pivot up out of the road to reveal Erda in her hiding place. And with lasers dancing, the road even serves as the bottom of the Rhine.

In *Das Rheingold* high-tech effects include a metal framework, which rises from the road. Serving as the setting for Wotan and Loge's descent into the lair of the dwarfs, it suggests an underground factory, seething with smoke and steam. Valhalla, the gods' new home in the clouds, is seen only as two legs of an invisible structure, and the rainbow by which the gods enter into Valhalla is vertical and many-colored. Behind it is a plastic elevator in which they ascend.

"If we could stand next to one leg of a real rainbow, maybe it would look vertical too. Rainbows are so big!" exclaims Schavernoeh, defending his vertical rainbow bridge. "At first, the colors glide down, slowly, almost like water. There are ten linestra tubes altogether - two red, two blue, two green, two violet, and two yellow. They are fifteen meters high, divided into fifteen sections, but without visible spaces in between. They are controlled separately, so as the colors descend, we can light each meter-long section as it appears. The rainbow looks like neon, but actually it is linestra, which is not gas in a tube like neon, but in principle is like an electric light. You can regulate it from zero to full."

"The elevator is sitting there, transparent," Schavernoeh continues, "and the gods climb in. They are on a platform with levels, enclosed by a sharp triangle, 7.5 meters high. Then there is powerful white light, a summa of the rainbow's colors. As the god's rise, the rainbow seems to lift, as if drawing them to the heights of Valhalla. Actually the rainbow doesn't move. The lower sections are merely turned off."

In *Die Walküre*, the desperate Siegmund, fleeing his enemies, takes shelter in Hunding's hut, which has an immense dead tree trunk growing out of it. To reveal the hut, the road surface rises, like a clamshell opening toward the audience. Under the road is a coffered ceiling, lit with fluorescent units. The Ride of the Valkyries is curiously achieved by a V-shaped metal catwalk descending from the flies. Illuminated inside its cross-struts are strips of white light. Spirits of dead warriors, brought to Valhalla by Wotan's heroic daughters, are suggested by clumps of ghostly heads and gowns.

In *Siegfried*, the third opera in the cycle, Mime's cave looks very much like some major industrial failure: a ruined nuclear missile silo, or even a sunken submarine. The dreaded lair of the dragon Fafnir, however, does indeed suggest the Chernobyl reactor just after melt-down and explosion. The dragon itself is animated by a series of waving tentacles like giant suction tubes.

In the last phases of *Götterdämmerung*, angled projection screens in rear-slanted pillars at the sides of the road glow with night scenes of thousands of windows in hundreds of skyscrapers. Upstage over the doorway to the rear stage is a huge X-construction, with its own symbolic associations. When the Rhinemaidens appear to beg the magic ring from Siegfried, they are haggard, poisoned even, moving about in a metal construction which could be some kind of huge water-purifier for the Rhine.

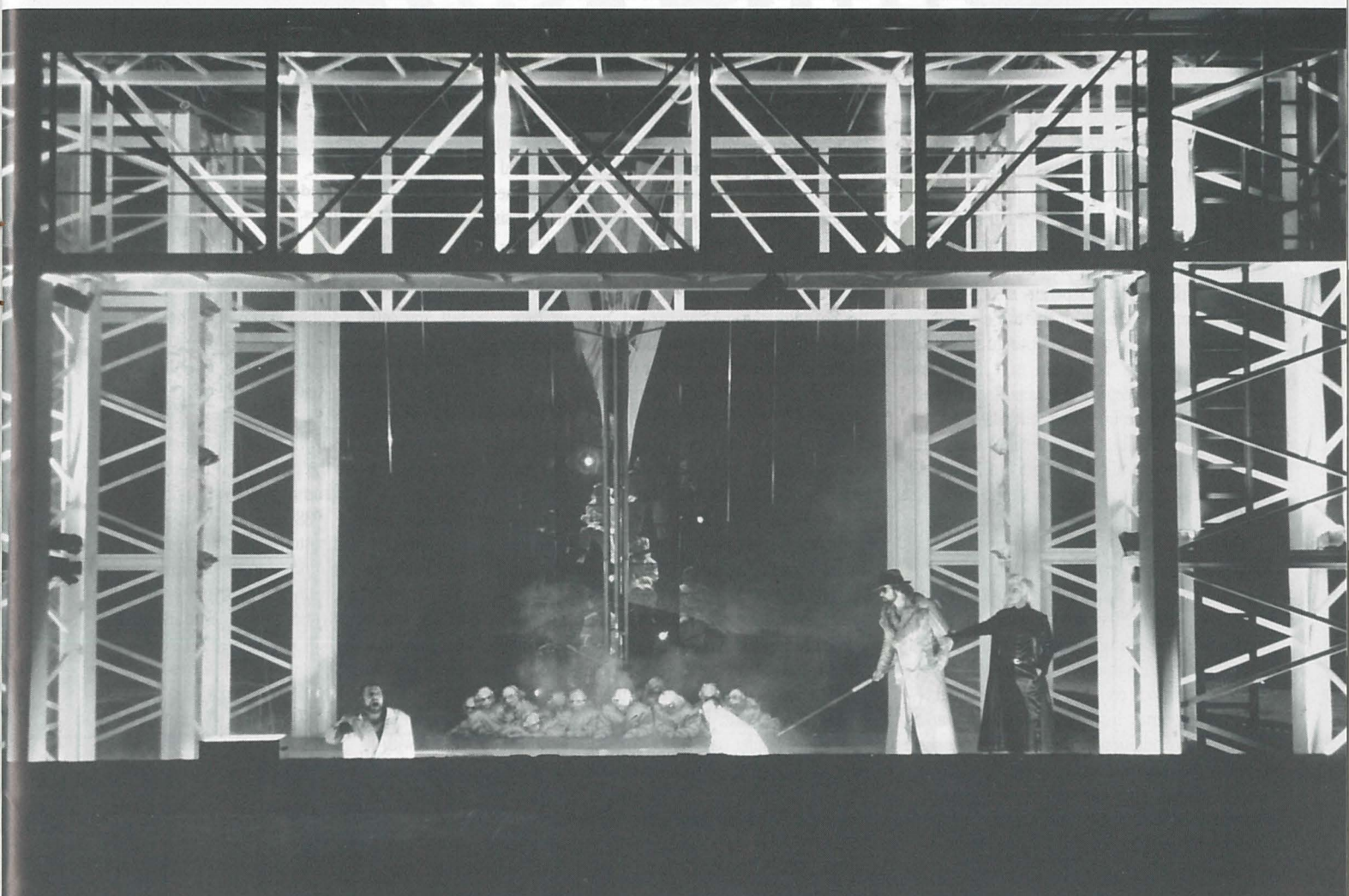
"What you see is what you get," Schavernoeh insists, discussing his *Ring* design. "It's not necessary to have a seminar on it." In fact, at the mid-premiere press conference about the new *Ring*, Schavernoeh refused to be pressed into identifying real sources of inspiration for his stage pictures. As with most scenic designers, his fantasy often has a germ in actuality, but what he does to develop it on stage is in service to the dramatic concept. If anything, Schavernoeh deplores literal-mindedness in his audiences and critics. He would like his stage fantasies to tease some imaginings of their own.

■
All design elements of the Bayreuth *Ring* cycle-sets (5), lights (6), and costumes (7) worked hand-in-hand to create the aggressive and harsh feel desired by director Kupfer.

●
Tous les éléments décoratifs du cycle du *Ring* de Bayreuth (5), les lumières (6) et les costumes (7) travaillent en combinaison étroite pour créer la touche agressive et violente désirée par le metteur-en-scène Kupfer.

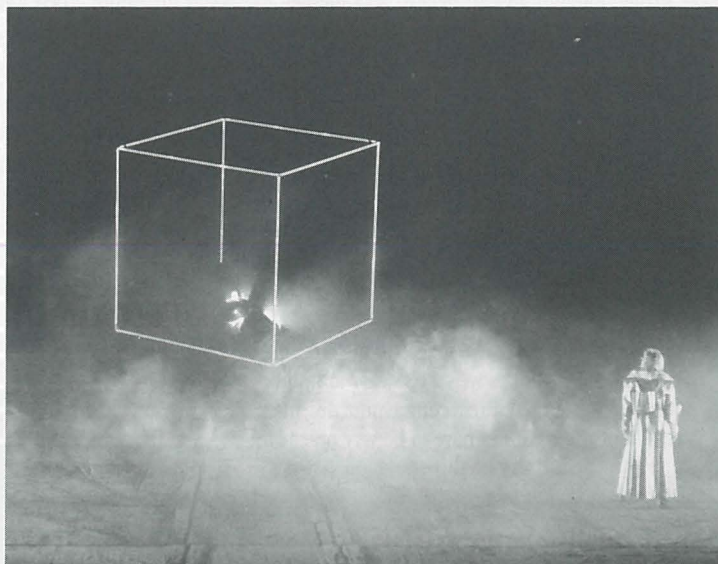
▼
Bei dem Bayreuther *Ring*-Zyklus arbeiteten alle Elemente von Bühnenbild (5), Licht (6) und Kostümen (7) Hand in Hand, um die aggressive und grelle Atmosphäre zu schaffen, die Regisseur Harry Kupfer wünschte.

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6



7

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Schavernoch, Kupfer, and Bayreuth lighting master, Manfred Voss, added three laser beams to create *Ring* effects. Two were in the opposing tormentors, at a height of about 3 meters, and were not struck from position when other operas appeared on the same stage. Beams bounced off one hundred mirrors, permanently fixed for the summer season. The third laser was positioned upstage at the end of the road.

"This laser created the effect of the Rhine at the beginning and the end," Schavernoch notes, "but it had to be removed every time and reset when other operas in the repertory were played."

"These lasers are used for the two elements of water and fire. But fire has to distinguished," explains Schavernoch. "Magic Fire isn't like ordinary fire. For instance, Siegfried's funeral pyre burns with the effect of ordinary fire, but when the flames reach Valhalla, then it becomes laser fire. That's also the sort of fire you get in *Walküre III* and *Siegfried III*, an immaterial shimmering and glowing."

When Brunnhilde, the Valkyrie closest to Wotan's heart, disobeys him, he surrounds her with a new kind of Magic Fire, enclosing her in a neon cube, with firelike lasers to heighten the effect. "When Wotan strikes his spear three times in *Walküre* to surround Brunnhilde with Magic Fire," Schavernoch continues, "all three laser beams are instantly instituted. Then there's an accumulation of additional beams, which are given a higher speed by a computer program so they seem to vibrate. They change direction quickly, shooting over the hundred mirrors. So we have fire by technical means, but also with fog and masses of red light."

"Upstage, in a space 13 meters high and 12 meters wide, any light on the open rear stage doors created a sharp image. Like three rooms in

"...booed lustily at the end of the cycle's premiere."

a row, which was very bad. So we used Xenon lights in the main tower. Early on it was clear the actors would need very strong light on the stage, uniform lighting as they moved. So we banked a lot of low-voltage lamps at the sides of the stage. They give a very sharp, concentrated light, making those parabolas of light on stage.

"It's a rude, aggressive light, in line with the aggressive concept. It also brought the relief of the road - which is only two or three centimeters high - to a certain life. We built many devices into the

road, so every line would have shown with overhead light. This light gives us a good combination of light and shadow."

Reinhard Heinrich, who once designed costumes for Bertolt Brecht's Berliner Ensemble, also designed the costumes for Harry Kupfer's now legendary Bayreuth *Flying Dutchman*. He points out that the Bayreuth *Ring* team had already worked out a concept for a production of the work at the Vienna Staatsoper. Both Kupfer and Heinrich insist that it was too modern for Vienna, so it was cancelled. Then they were invited to create a new *Ring* for the new Amsterdam opera house. When the Bayreuth commission arrived, however, they were generously freed from the Dutch assignment. Kupfer notes that these earlier ideas do not surface at Bayreuth, because they themselves are a bit older and all has been rethought.

"Early on, I had some historical details in the costumes for Bayreuth," says Heinrich. "But in rehearsals I cut all that out. Instead of customary materials, we used things which were-or looked-artificial. This supported our desire for stage-like visual signals. The weapons and other props are all clear plastic; Siegfried's sword, the Valkyries' spears, even the gods' suitcases are acrylic. We wanted to use the props defined in Wagner's libretto, but make them out of modern materials."

"The forms or silhouettes of the costumes are precise and realistic, but the materials are artificial. Harry Kupfer uses very unpleasant lighting. Aggressive lighting. Contrasts of black and white are very hard, extreme. Sometimes in this light, a moving plastic spear looks only like a flash of light. They lose their substance. We wanted a sense of becoming immaterial. Very far from Romantic Realism."

"For the costumes, it's very hard to find a line, or image, through all four operas. So I thought about Chicago's gangster bosses," Heinrich continues, referring to the Brechtian imagery found in this *Ring*.

"These operas begin in 1930 and end today," explains Heinrich-although Kupfer has suggested they may actually end tomorrow. "So we chose a kind of trenchcoat, cut like the 1930's but longer, to symbolize the gangster gods. All the god's wear hats, real felt, and sunglasses. Wotan has one lens blacked out because he is blind in one eye. Hagen wears a black leather coat, and sunglasses, so that you never see his eyes. The shapes of the costumes were easy, but materials weren't so easy to find or maintain. We've used a reflecting chintz, for instance. But the costumes have to be very practical, sturdy. The performers hardly ever stand. There's a lot of acting on the floor."

"In the *Ring*, aesthetics aren't important," says Heinrich. "We aren't concerned with it looking pretty. If you make things right and true, then they will be beautiful. It's a special kind of beauty. I even thought about costumes so uninteresting that you wouldn't know anyone had designed

"...to take into consideration these many advances."

them. I don't care about calling attention to myself. You could say the sets are ugly, the costumes are ugly. Look, the entire set is a street, a road, coming from nowhere and leading to nowhere. Or coming from yesterday, if you like, and going to tomorrow."

Kupfer and his *Ring* team began planning three years before the premiere, with initial rehearsals beginning in summer of 1987, one year in advance. In April 1988, rehearsals began again, and Heinrich had costume mockups ready so the cast could get accustomed to the movements possible. There had already been a tryout of the sets in winter, with *Ring* conductor Daniel Barenboim on hand for that and for many early planning sessions and piano rehearsals. Costumes and sets had to be ready almost a month and a half before the premiere, for the final weeks of rehearsal. Bayreuth, with its extensive shops and capable technicians, is one of the few festivals that can meet such deadlines.

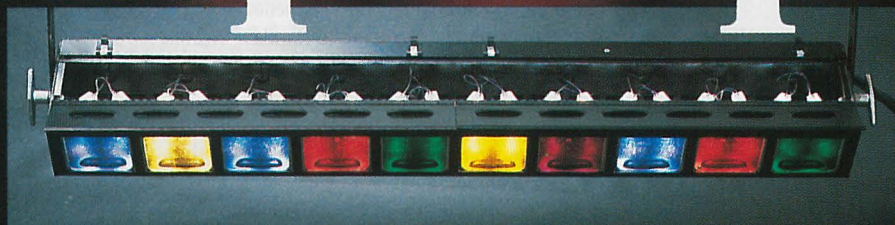
The efforts of Kupfer and company were booed lustily at the end of the cycle's premiere. But in spite of their *Ring*'s bleakness, the human emotions in it are powerful. And at the close, it offers hope amidst catastrophe as two children walk toward the future. Their torch, however, is only a flashlight.

Glenn Loney reports on performing arts for *Theatre Crafts*, *Opera News*, *Dance*, and other magazines. He is professor of theatre of Brooklyn College and CUNY Graduate Center in Manhattan.

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At Work in the USSR

BY ANDREW SHEARER

Growing up in Leningrad with a father who was the artistic director of the Leningrad Theatre for Young Spectators and a mother who is a playwright, the question was never if Danila Korogodsky was going into the performing arts, but in what capacity. Danila chose theatre design. And it was a natural choice: "My parents said that as a child I was no problem. They would bring me into the theatre and leave me alone and I'd be drawing all the time."

A graduate of the Institute of Theatre, Music, and Cinema in Leningrad where he was a student of Igor Evanoff, current chief designer at the Kirov Ballet, Danila spent much of his young life studying the different styles of designers in the traditional Leningrad and the more progressive Moscow, making the eight hour train trip back and forth in his studies. Danila discovered that the planned, sleek look of Leningrad contrasted sharply with the unplanned, haphazard architecture of Moscow,

creating artists with different approaches to line and space.

Danila was also part of a movement of Soviet designers that came of age in the 60s and developed a style different from that of the former generation: "For a long time it was a struggle between old times and something new." His generation was more minimalist and experimental, in keeping with the theatrical revolution that was changing the face of theatre stages throughout the world. That radical shift has since mellowed out in the Soviet Union, according to Danila: "Today it's hard to differentiate these two schools. You can be yourself now; develop your own ideas."

Danila spent 11 years as a resident designer for the Theatre for Young Spectators, a 1000 seat theatre in Leningrad aimed at school-aged children, creating for such works as Shakespeare's *Comedy of Errors* and Tolkien's *The Lord of the Rings*. He was honored in 1983 when two of his designs were selected to be included in the Soviet exhibiton at the Prague Quadrennial Exhibit of Stage Design.

Danila is currently a freelance designer in the Soviet Union, enjoying modern Russia's acceptance of entrepreneurial drive. Like freelancers in any country, Danila spends his time on the phone, showing off his work, taking advantage of connections, and aggressively pursuing his desire to create and work in all sizes of theatres across the Soviet Union.

During the last three months of 1988, Danila traveled throughout the United States and taught master classes at Emerson College in Boston at the invitation of an acquaintance. He found the students particularly naive about his homeland, but was heartened by their curiosity and concern: "It feels very good. Who know what will happen next between us?"

■ Working in the 1,000-seat Theatre for Young Spectators in Leningrad, scenographer Korogodsky has been able to achieve a variety of environments on its 14 meters wide by 7 meters high by 20 meters deep stage. Recent designs reflect stylistic changes: (1, *A Visit to Dona Anna*, 1976, 2, *The Profession*, 1981, 3, *Mother Courage*, 1983).

● Travaillant à Léningrad dans un théâtre de 1000 places, réservé à un jeune public, le scénographe Korogodsky a su réaliser une variété de décors sur cette scène de 14 mètres de large, 7 mètres de profondeur et 20 mètres de hauteur. De récents dessins reflètent des changements de style: (1, *A Visit to Dona Anna*, 1976, 2, *The Profession*, 1981, 3, *Mother Courage*, 1983).

▼ Bei seiner Arbeit in dem Leningrader Theater für junge Zuschauer mit 1000 Sitzplätzen hat der Bühnenbildner Korogodsky auf der 14 Meter breiten, 7 Meter Hohen und 20 Meter tiefen Bühne eine Vielfalt von Szenarien zu schaffen vermocht. Neuere Entwürfe zeigene stilistische Veränderungen: (1, *A Visit to Dona Ana*, 1976, 2, *The Profession*, 1981, 3, *Mutter Courage*, 1983).



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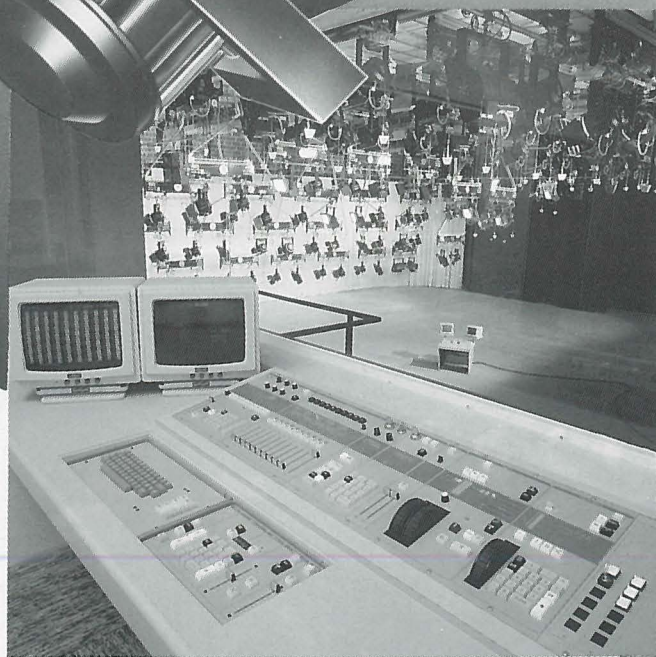
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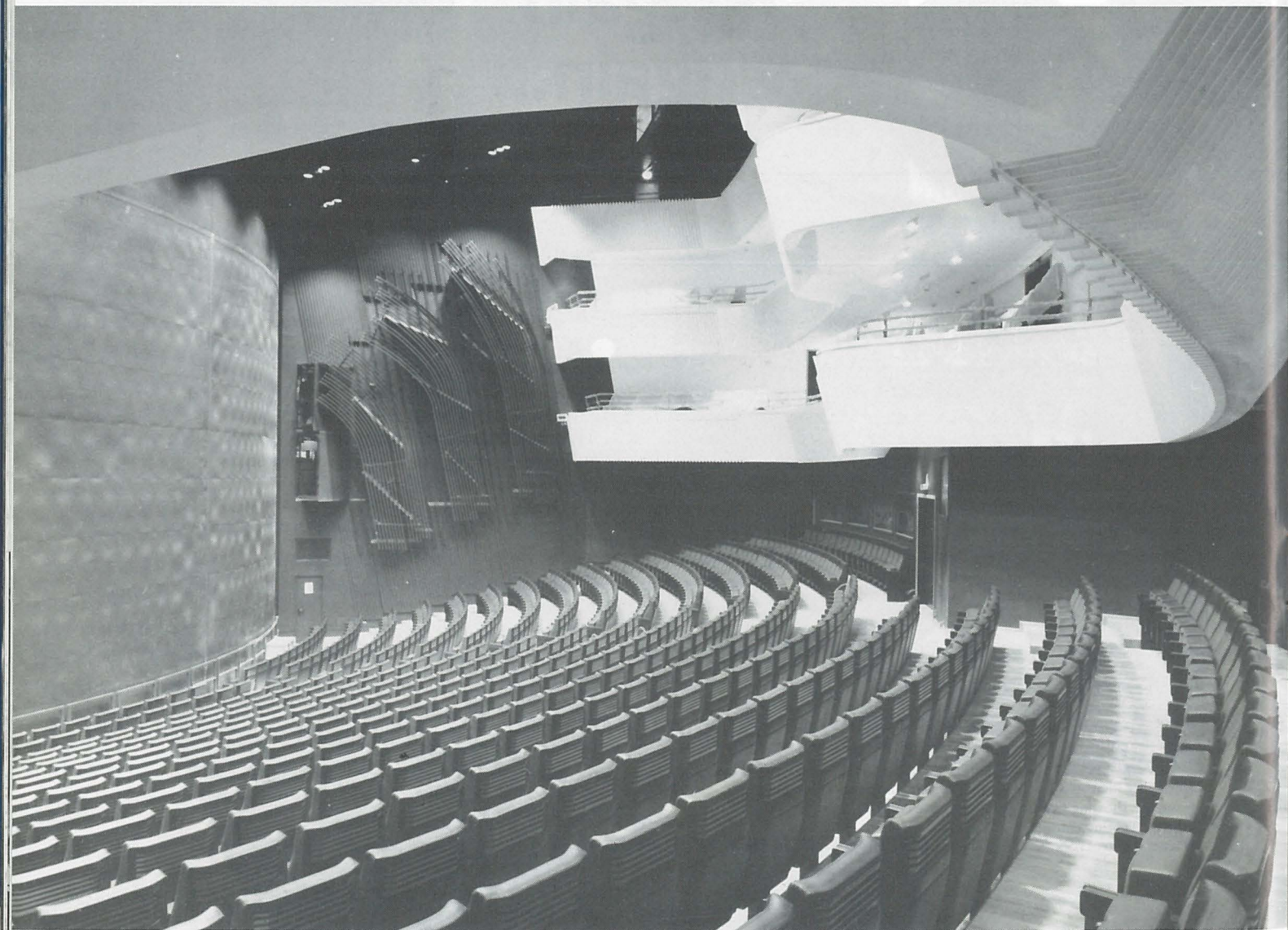
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The Alvar Aalto Theatre Opens in Essen

BY OWEN LEVY

■ The Alvar Aalto Theatre in Essen (exterior 1, interior detail 2, and audience chamber 3), officially opened in 1988, was originally designed in 1959 by Aalto. Construction costs and environmental concerns led to its postponement over the intervening decades.

● *Le théâtre Alvar Aalto d'Essen (extérieur 1, intérieur détail 2, et salle d'audience 3), ouvert officiellement en 1988, fut à l'origine conçu en 1959 par Aalto. Les coûts de la construction et les intérêts des écologistes ont retardé ce projet depuis plusieurs décennies.*

▼ Das Alvar Aalto Theater in Essen (Aussenansicht 1, Detail innen, 2 und Zuschauerraum 3) eröffnete offiziell 1988, wurde ursprünglich aber 1959 von Aalto entworfen. Probleme mit den Baukosten und -materialien führten dazu, dass die Eröffnung über die Jahrzehnte hinweg verschoben wurde.

An architect's impression of an ancient Greek amphitheater was the inspiration for the newly opened Alvar Aalto Theatre and Philharmonic in Essen, West Germany. As its silhouette, that now seems postmodern, scopes out the future, the sleek interior showcases state-of-the-art technology.

Twin sloping roofs suggest a double-tiered spacecraft poised for takeoff. Or perhaps, a great yawning clamshell. Others see crags from the rocky Greek coasts as its inspiration. But no matter what the first impression, the Aalto is the longest-awaited opera house to open in Europe in quite sometime.

The Aalto opened officially on September 25, 1988 with a production of Wagner's *The Meistersinger of Nuremberg*. This was nearly sixty years after the Essen city fathers had first proposed such a facility for the benefit of their prospering citizenry, and thirty years after a competition was announced.

Named for the late Finnish architect Alvar Aalto—perhaps a first for a theatre—the structure was based on plans he submitted nearly 30 years ago for the 1959 competition sponsored by this indus-

trial center in Germany's Ruhr Valley. Some say Aalto, who died in 1976, was the last survivor of that elite fraternity of 20th century giants that includes Frank Lloyd Wright, Mies van der Rohe, and Le Corbusier. Certainly the Aalto will most likely be the last theatre of such size and architectural interest to open in Europe for the balance of this century. Aalto's winning plans lay unrealized until 1984, primarily because postwar Essen, then a heavy coal mining area, had other priorities, including a new city hall and dealing with economic depression. When the money was eventually appropriated, the estimated cost was 145 million Deutsch marks.

That figure dropped 10 million DM when fears of air pollution from nearby heavy industry prompted a switch from a white marble facade, as Aalto had envisioned, to a light Sardinian granite that might better cope with the environment. Ironically, recent changes in the area's economy to more high-tech industries has cleaned up the air.

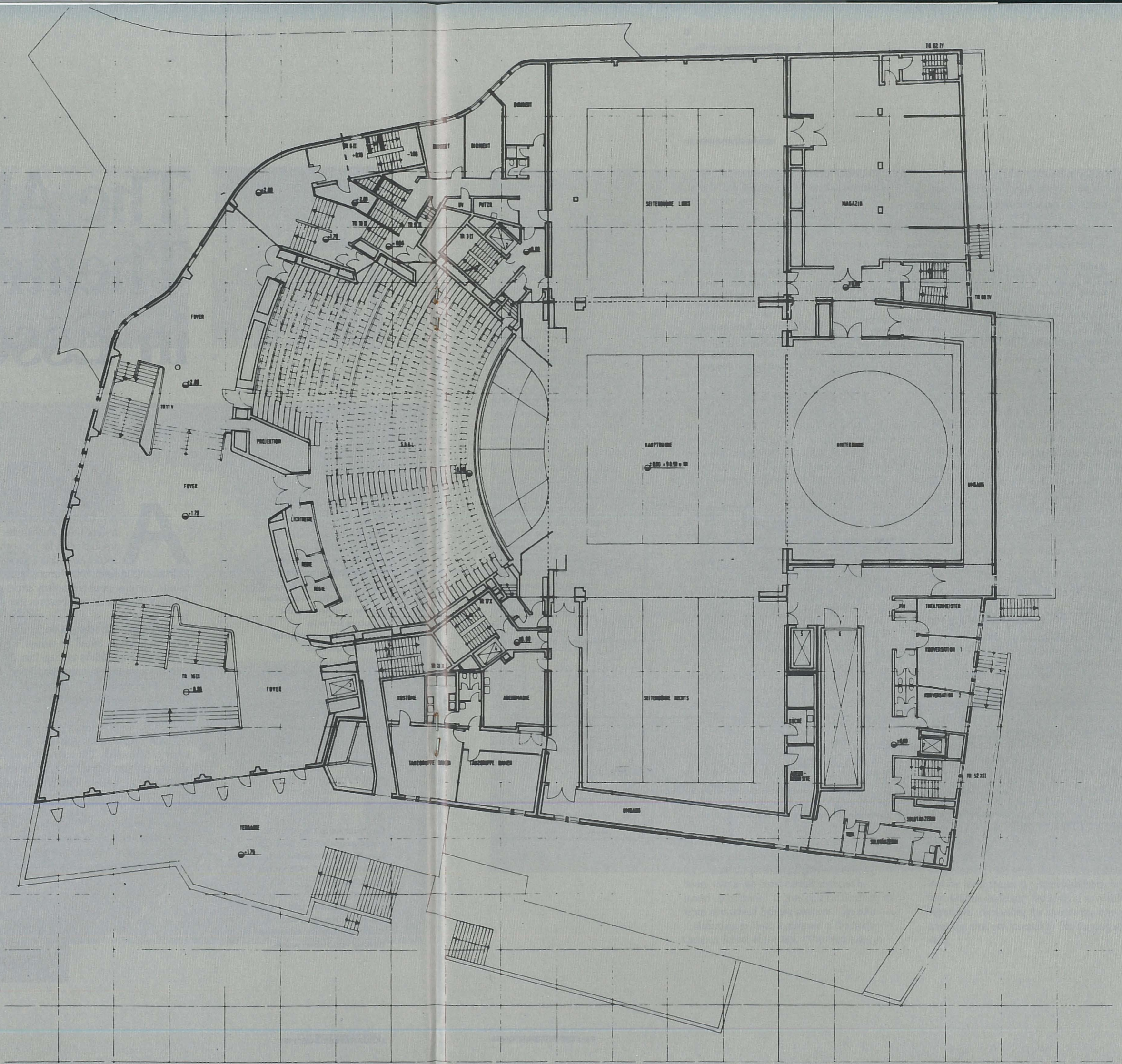
Though Aalto suggested what the mainstage and backstage areas would be like, his original plans did not foresee the major advances in stage technology which the theatre bearing his name now contains.

THE AALTO THEATRE FINALLY OPENS ITS DOORS 30 YEARS AFTER ITS DESIGN

Updated from the original plans by Aalto's widow, Elissa Aalto, and architect Harald Deilman, the Aalto Theatre stage is laid-out in a four-square design, with the advantage of soundproofing the left wing for simultaneous performances and rehearsals (Plan, 4).

Remis au goût du jour d'après les plans originaux d'Aalto par sa veuve, Elissa Aalto et l'architecte Harald Deilman, la scène du théâtre d'Aalto est englobée dans un décor à quatre faces, avec l'avantage de l'insonorisation de l'aile gauche pour des performances et des répétitions simultanées (plan, 4).

Die Bühne des Aalto Theaters wurde von Aaltos Witwe Elissa Aalto und dem Architekten Harald Deilmann nach den Originalplänen auf den neuesten Stand gebracht. Sie besteht aus vier Quadranten, und die linke Hälfte kann schalldicht gemacht werden, so dass Aufführungen und Proben gleichzeitig erfolgen können (Plan, 4).



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■
“...allows soundproofing of
the side stages.”

■
This two-balconied theatre
seats 1125, with an orchestra
pit large enough for 100
musicians, divided into six
sections that can be raised or
lowered to achieve desired
sound effect (Section, 5).

●
*Ce théâtre à double-balcon a une
contenance de 1125 places, avec
une fosse d'orchestre suffisam-
ment grande pour contenir 100
musiciens, et se divise en 6 par-
ties qui peuvent être surélevées
ou abaissées selon l'effet sonore
désiré (section, 5).*

▼
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konen bietet 1129 Menschen
Platz und hat einen Or-
chestergraben, der gross gen-
ug für 100 Musiker ist und in
sechs Teilbereiche un-
tergliedert werden kann, die
erhöht oder niedriger gestellt
werden können, um den
gewünschten Ton zu erzielen
(ein Teilbereich, 5).

Working in conjunction with his widow, Elissa Aalto, who is a trained architect, was prominent German theatre architect Harald Deilmann. He and Mrs. Aalto, though attempting to remain as faithful as possible to the original design, revised the interior plans to take into consideration these many advances. An engineering firm headed by Henrik Wiczowski and Adolf Zotzmann, one of the foremost theatre engineering companies in West Germany, oversaw the building and installations.

Where Aalto had originally, for instance, planned for the stage turntable to be on the main stage, technology now makes it possible for the turntable to be stored behind on the rear stage and moved forward when called for.

The stage area is set up as a standard four square pattern, with a backstage and two sides stages. The Essen design allows soundproofing of the side stages, permitting rehearsals simultaneous to construction and performance.

Between the mainstage and rear stage is an enormous vertical drawer that disappears into the stage floor where up to 50 backdrops can be stored for easy access. An elevator the length and height of a rolled backdrop runs directly from the paint shop above onto stage right.

Since the Aalto blueprint did not allow for a fly tower-it would interfere with the sloping roofs-the top of the house has three ascending tiered levels on which the machinery is arranged. There are 32 motorized flies and another 15 hand-operated ones in between.

As the Aalto's first resident lighting designer, Ulrich Motz was in the enviable position of being able to select a great deal of the equipment and oversee the installation. The steel construction and stage machinery systems were engineered by Essen-based Krupp. Siemens installed all the electricals including two B-40 light boards. Besides providing crucial backup, "Having the two boards," says Motz, "permits different programs to be operated. While one board operator is working on the evening's show, the other can be doing corrections for another production."

Proudly showing off his domain recently, Motz pointed out three lighting galleries circling above the mainstage. "The back shelf of the first gallery," he notes, "is also a mobile bridge that can be moved downstage toward the proscenium opening." Above the proscenium arch is a lighting bridge with a two-tiered catwalk that can be moved up or down. "It gives us great flexibility in terms of overhead lighting positions," he adds.

According to Motz, a graduate of the North Carolina School of the Arts, "The overall design

makes the work of the crews less complicated and in some instances reduces the number of men necessary to perform a job.

"For instance," he continues, "all lighting positions are wired so that two people can easily reach them. And all positions have elevator access."

The overall sculptural effect of the Aalto is remarkable. Set well back from traffic, the theatre nestles in a landscaped public garden amidst a low stone wall and formations that suggest a prehistoric temple and grave markers, a commission executed by Essen sculptor Ulrich Ruckriem. The natural stone and mature trees give the imposing sturdy white mass contrast and perspective. From certain views the surrounding buildings-a mix of pre- and post-war office complexes-remain out of view, letting the Aalto dominate the skyline.

The wavy facade, along which there are no right angles, and which is said to have been influenced by the natural textures of trees and rocks, is composed of alternating strips of wide and narrow granite blocks. Longish windows face out from the main foyer, while seemingly random patterns of smaller windows provide natural light for office and production facilities. A brown tubular awning over the entry provides weather protection.

Passing functional box office windows you enter a vast, low-ceilinged coat check room dominated by a long curving white marble topped counter. The competition guidelines stipulated that theatre-goers be given the opportunity to remove outer garments before entering the foyer proper.

Up some steps is a triple height gathering chamber with long glass windows opening out to the public. A cool stark white, this chamber introduces contrasts with wood, fabric, and paint and metal details. The supported columns are clad partway up in glazed off-white ceramic tiles. The overall dramatic effect Aalto intended was a way of putting the audience in the right frame of mind for the anticipated performance.

Down a few steps is an open cafe serving both food and drinks, permitting theatregoers garden views from a ring of bistro-type tables or in warm weather to step out onto an adjoining terrace.

Foyer accents are copper and brass handrails wrapped in black leather. 50s-style light fixtures, free standing lamps, tables and black leather seating are all designed by Aalto. For maximum soundproofing each set of double-doors leading into the main theatre is covered with fabric woven from Chinese horsehair. Two levels of wavy balcony balustrades, overlooking the foyer's main congregating area, are accessed by free-hanging stairwells.

The performance hall, according to Aalto's notes, was inspired by the remains of an amphitheatre he visited in Delphi in the 1950s. The main aisle is not centered and there are more seats to house left than to house right, thus providing no mirror images of itself. Two actual balconies and a third used for technical and/or performance purposes are set trimly back. The house seats a total of 1125, with the possibility of removing one side row to allow wheelchair access.

The walls, main curtain and areas surrounding the stage are colored a deep indigo blue-said to be inspired by the Duke Ellington composition *Mood Indigo*. The dark shade absorbs the stark white of the balcony balustrades. The seats, also blue with black leather trim, have an air handling ventilation system built into the backrests.

A typical Aalto element is the sculptural curved slats on either side of the stage which provide a

screen for light and sound equipment installations. The top balcony in addition to being used as a light bridge, has a raised nook for additional orchestra members.

Acoustics in the new house can be adjusted to accommodate the needs of musicians and various periods of music. Above the mesh ceiling are panels which can be tilted mechanically and curtains which open and close allowing conductors to find the configuration that achieves the sound they need.

Working in conjunction with the panels are six separate sections of the orchestra pit that can be raised or lowered. The completely climatized pit seats one hundred musicians. The fire curtain, which is nearly .5 meter thick, closes to contain both the stage and orchestra. The sheer weight of the top .33 of the curtain, when lowered, pulls the remaining .66 from below to form an airtight

joint that keeps potential fire contained for 90 minutes.

The interior walls are poured concrete. In the public areas these have been plastered and painted white. In the non-public areas they have been whitewashed and the only ornamentation is color-coded lines and doors to facilitate finding one's way through the labyrinths of backstage areas.

The Aalto is a very self-contained community with well-equipped shops and wardrobe facilities on the premises and positioned in appropriate proximity to the stage. Nearly 700 people are employed fulltime. The main scenery elevator is the width of a tractor trailer and the height of three stacked trailers. Scenery can be moved easily from shops on the outside to the stage level and then into the lower storage areas nearly 20 meters under the stage.

The Aalto was designed as a multipurpose house. Besides opera, operetta, and dramatic plays expected to be presented on alternate evenings, there is a 28-member ballet corps with its own rehearsal studio and dressing rooms. There are two musical rehearsal spaces, though neither is the size of the stage, which makes precise staging somewhat difficult when stage access is not immediately possible. There is a company cafeteria that opens onto the garden.

There has been criticism of the new theatre. Rehearsal space is inadequate and there is no small experimental stage. In some high traffic backstage areas the elevators are too small, and in one wing of the building, exit doors open into elevator waiting areas.

More serious criticisms are aimed at the fact that the theatre is basically a traditional proscenium box and the design has not benefitted from changes in traditional theatre approaches. The Aalto's managing director Manfred Schnabel has referred to the house as a "modern museum."

But local theatre critics and historian Andreas Rossman point out that many in Essen were afraid of the modernity of the house. "Essen is more traditional without a strong public that wants new things." He also notes that the Aalto was already listed in architectural guides long before it was finished.

Owen Levy is a native New Yorker who spends part of each year in Berlin, working as a freelance journalist. He is the author of one published novel, *A Brother's Touch*.

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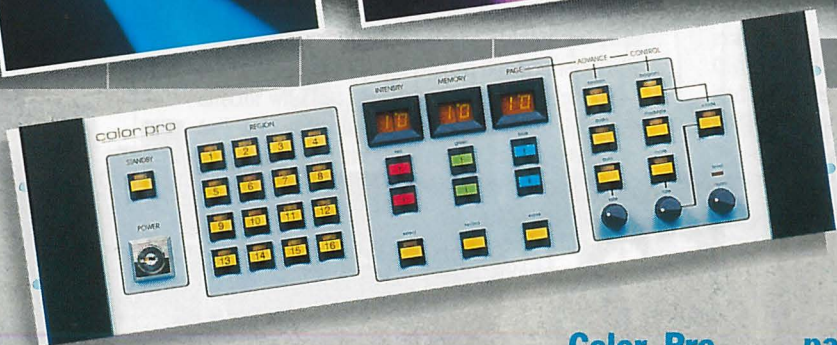


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Design Forecast



89

SNEAK PREVIEWS AND TRANSATLANTIC CROSSINGS IN 1989

BY ELLEN LAMPERT

■ Designer Reinhard Heinrich, who recently made his directorial debut with the Netherlands Opera production of *The Damnation of Faust*, will direct and design *Lulu* (model, 1) for the Heidelberg Theatre. Opening is set for May 89.

● *Le décorateur, Reinhard Heinrich, qui vient de faire son debut comme metteur-en-scène avec La Damnation de Faust au Netherlands Opera, fera la mise-en-scène ainsi que les décors et costumes pour Lulu (Maquette 1) au Théâtre de Heidelberg. La creation aura lieu en mai 89.*

▼ Bühnenbildner Reinhard Heinrich, der kürzlich mit der Produktion von *The Damnation of Faust* der Niederländischen Oper als Regisseur debütierte, wird *Lulu* (Modell 1) für das Heidelberger Theater entwerfen und die Regie führen. Die Premiere ist für Mai 89 geplant.

The Welsh National Opera rang in the New York with its American debut at the Brooklyn Academy of Music in February with Peter Stein's production of *Falstaff*. With sets designed by Lucio Fanti, who also designed Stein's WNO production of *Othello*, and costumes by Moidele Bickel, the production was filmed in Cardiff by the BBC for an airdate later in 1989.

New productions on the Welsh National Opera's 1989 home schedule include Mozart's *Seraglio*, directed by Giles Havergal, with sets and costumes by Russell Craig, who also designed the WNO/Mozart *The Marriage of Figaro*. This production debuts on March 11, to be followed in May with *La Sonnambula* by Berlioz, under the direction of Helmut Polixa. Costumes for this production will be by Dirc von Bodisco; sets by Kathrin Kagler.

At the Schaubühne in Berlin, the 1989 season begins with a new play by Botho Strauss, *The Time and the Room*, directed by Luc Bondy, the French director who last year staged Shakespeare's *A Winter's Tale* at Patrice Chereau's Theatre of the Amandiers in Nanterre. Chereau's resident set designer, Richard Peduzzi, whose numerous credits include this production of *A Winter's Tale*, as well as Chereau's recent staging of *Hamlet*, will design the sets; costumes are by Suzanna Rashig. Later in the season, Peter Stein will direct Chekhov's *The Cherry Orchard*, to be designed by Christophe Schubiger (sets) and Moidele Bickel (costumes). The Schaubühne company started off the new year with a history-making trip to Moscow, marking the first time West German artists were invited to perform in the Soviet Union. Sets for this "glasnot" tour of Chekhov's *The Three Sisters* were redesigned by Schubiger, and costumes were again by Bickel. This production was also seen at the 1988 Festival d'Automne in Paris.

Richard Peduzzi, whose design collaboration with Patrice Chereau stretches over the past twenty years, is already at work on the decor for Chereau's production of Mozart's *Don Giovanni*, scheduled to open the new French Opera House at the Bastille in January 1990. The building, currently under construction, will host a concert on July 14, as a sentimental offering to this year's bicentennial celebration of the French Revolution, but full-staged productions are not scheduled until 1990.

Back in Germany, Reinhold Daberto, from Acoustic Bühnentechnik, is overseeing extensive renovations of the stage machinery at the Munich Opera. The theatre is scheduled to re-open on April 9, with a repertory production of *Aida*, whose sets and costumes were designed by Beni Montresor. While waiting to reclaim their own stage, the opera company will premiere a new production of Alexander Borodin's *Prince Igor*, at Munich's Olympic Hall, with decor by Jörg Zimmermann, and costumes by Silva Strahammer. Lighting for both productions is supervised by Wolfgang Frauendienst, the company's resident lighting designer.

Reinhard Heinrich, designer of the costumes for Harry Kupfer's 1988 staging of the *Ring* cycle at the Bayreuth Festival (see Glenn Loney's article in this issue) continues to work with the *Ring* team—Kupfer/director, Heinrich/costumes, and Hans Schavernoeh/sets—on Richard Strauss' *Elektra*, a joint production of the Vienna Opera and the Salzburg Festival to premiere in June. They are also preparing a production of a little known Tchaikovsky opera, *Jeanne D'Arc* for Munich. Heinrich is designing both sets and costumes for a Heidelberg production of *Lulu* in March, and for Bernstein's *Candide*, set to premiere in Wuppertal in May. He will also design costumes for a new



1



2



3



1, 2, 3. ATYS PHOTOS BY MICHAEL SZABO

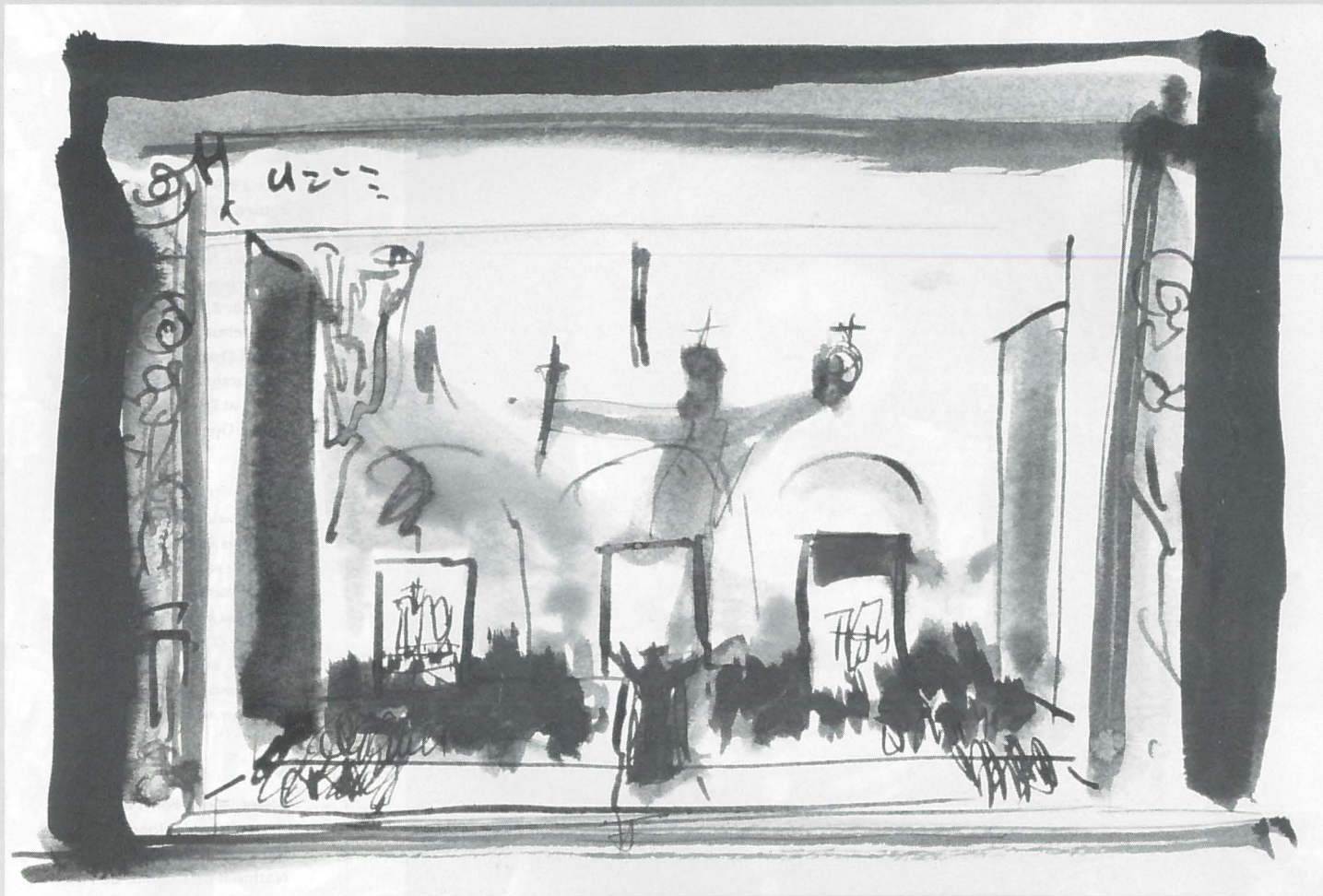


4, 5. FALSTAFF PHOTOS BY ZOE DOMINIC

■
The 1989 season will see the return to New York, after more than a decade, of the Theatre National de l'Opéra de Paris production of Lully's *Atys* (1, 2, 3) and the American debut of the Welsh National Opera in the WNO production of Verdi's *Falstaff* (4, 5) at Brooklyn Academy of Music Opera.

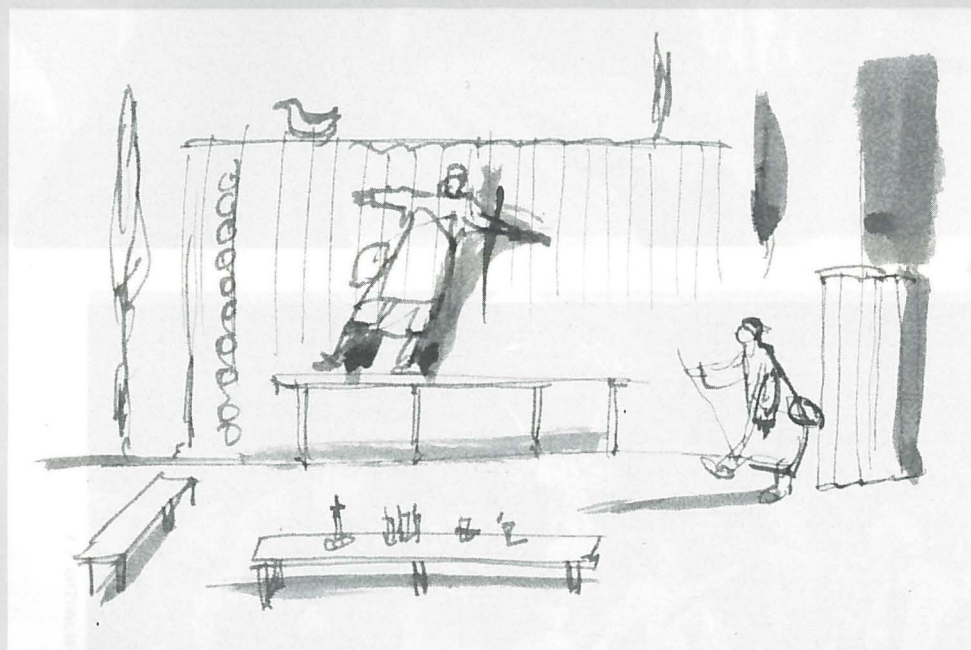
●
La saison 1989 new yorkaise verra, après plus de dix ans d'absence, le retour à New York du Théâtre National de l'Opéra de Paris qui présentera Atys, l'opéra de Lully (1, 2, 3); et le début américain du Welsh National Opera dans Falstaff de Verdi (4, 5) au Brooklyn Academy of Music.

▼
In der Saison von 1989 wird nach mehr als einem Jahrzehnt die Produktion des Theatre National de L'Opéra de Paris von Lullys *Atys* (1, 2, 3) nach New York zurückkehren, und die Brooklyn Academy of Music Opera wird das amerikanische Debut der Welsh National Opera mit ihrer Produktion von Verdis *Falstaff* (4, 5) erleben.



Sketches courtesy of Yannis Kokkos

2



3

■
"Kokkos, who works with director Antoine Vitez, is designing sets, and late 18th-century style costumes..."

■
Yannis Kokkos will be designing sets and costumes for an eclectic body of work in 89, including Cocteau's *La Voix Humaine*, Mamet's *Speed-the-Plow*, and the Moussorgsky opera, *Boris Godunov* (sketches 2 and 3), which he will also direct and which premieres in Bologna, April 1989.

●
Yannis Kokkos va créer des décors et des costumes pour une oeuvre éclectique en 89, comprenant *La Voix Humaine* de Cocteau, *Speed-the-Plow* de Mamet, et l'opéra *Boris Godunov* de Moussorgsky (croquis 2 et 3) pour lequel il réalisera également la mise-en-scène et dont la première aura lieu à Bologne en avril 89.

▼
Yannis Kokkos wird das Bühnenbild und die Kostüme für eine ausgewählte Reihe von Werken entwerfen, u.a. Cocteau's *Die menschliche Stimme*, Mamet's *Speed-the-Plow* und die Moussorgsky-Oper *Boris Godunov* (Skizzen 2 und 3), bei der er auch Regie führen wird und deren Premiere im April 1989 in Bologna ist. Die Skizzen stellte Yannis Kokkos freundlicherweise zur Verfügung.

production of *Parsifal* at Bayreuth this summer. In February, Heinrich made his directorial debut, replacing Harry Kupfer (who was suffering from a broken leg) for a re-staging on Berlioz's *The Damnation of Faust* for the Netherlands Opera in Amsterdam. Heinrich had also designed the costumes for this production.

When cinema director John Schlesinger (most recently *Madame Sousatzka* with Shirley MacLaine) undertakes the staging of Verdi's *The Masked Ball* for the 1989 Salzburg Festival, sets will be designed by William Dudley, with costumes by Luciana Arrighe. Under the baton of Herbert von Karajan, the opera will premiere in Salzburg on July 27.

In other transatlantic crossings, American choreographer Trisha Brown will come to Europe with a new work which will have premiered in New York City in March. Designed by Brown's longtime friend and collaborator, visual artist Robert Rauschenberg, the work will be seen at the Montpellier Dance festival in France in July, and at the Holland Dance Festival in Amsterdam in the fall. Director/designer Robert Wilson will also be in Amsterdam, at the Netherlands Opera, to stage *De Materie*, a new work by Dutch composer L. Andriessen. The world premiere will be June 1, in conjunction with the Holland Festival.

Crossing the Atlantic from the Old World to the New, will be French choreographer Maguy Marin with her contribution to the celebration of the bicentennial of the French Revolution. To premiere in the Cours d'Honneur of Avignon's Papal Palace, a large outdoor courtyard which every summer is transformed into the 3000-seat mainstage of the Avignon Festival, the work will then travel to the Brooklyn Academy of Music as part of the 1989 Next Wave Festival. Marin, who is working on the conception of this piece with Denis Mariote, has not as yet announced set or costume designers, although she often works with designer Montserrat Casanova. Lighting will be by Pierre Colomer, Marin's frequent lighting designer. In the meantime, Marin is choreographing a half-hour work to a Bach Brandenburg Concert for the Dutch National Ballet in Amsterdam, to be designed by Casanova.

The Brooklyn Academy of Music Opera will be concluding its first season in May with the Paris Opera's acclaimed production of Jean-Baptiste Lully's *Atys*, to be presented as part of the American celebration of the bicentennial of the French Revolution. Decor will be by Carlo Tommasi, with lighting by Philippe Arlaud and costumes by Patrice Cauchetier.

In France, Yannis Kokkos, the award-winning Greek-born designer who makes his home in Paris, is currently designing both sets and costumes for the Mussorgsky opera, *Boris Godunov*, which he will also direct. This production will premiere in Bologna, Italy in April and is scheduled for the Champs Elysées Théâtre in Paris for January 1990. Kokkos, who works with director Antoine Vitez, is designing sets, and late 18th-century style costumes, for Vitez's production of *The Marriage of Figaro*, slated for a March opening at the Comédie Française, where Vitez is now Artistic Director. Also on Kokko's drawing board for 1989 are sets and costumes for productions of Jean Cocteau's *La Voix Humaine* at the Châtelet Théâtre, David Mamet's *A Life in the Theatre*, for which French actor Michel Piccoli will make his directorial debut, and the premiere of a new play, *Moblie Dicq*, by young French playwright Marie Redonnet. Kokkos and Vitez are likely to collaborate again on the design and direction of Comédie Française's production of the classic Spanish play, *Le Celestine*, starring Jeanne Moreau and Lambert Wilson, for the 1989 Avignon Festival.

David Mamet's work will also make an appearance at England's National Theatre later this year when New York's Lincoln Center production of *Speed-the-Plow* is transferred to the South Bank. The original sets and costumes by Michael Merritt, as well as Kevin Rigdon's lighting, will stay with the production. Also coming up at the National are productions of *Hedda Gabler*, designed by Bob Crowley, and *Hamlet*, with Daniel Day Lewis in the title role, sets by John Gunter and costumes by Liz da Costa; lighting for both to be designed by Mark Henderson. Dierdre Clancy will design the National's production of *Juno and the Paycock*, while Peter Davison will design the production of *Bed*, a new play to be transferred from the lab theatre to the Cottesloe.

Among the many films currently in production across Europe, is *Australia*, a French film pairing Englishman Jeremy Irons with French actress Fanny Ardant. Shooting on locations in Belgium, England and Australia, the interiors are designed by Herbert Westbrook, whose film credits include *A Passage to India* and *Out of Africa*. The director of photography is Yorgos Arvanitis. Release of the film is expected in time for the Cannes Film Festival in May.

Ellen Lampert is editor of *Cue International*. Publicity director for the Brooklyn Academy of Music and the Next Wave Festival from 1979 to 1986, she is currently based in Avignon, France.

THE LATEST DESIGN REPORT FROM LONDON

British Stages/Fall Season 88-89

BY DAVID FINGLETON

Why do opera directors and designers feel the need to interfere with their raw material? Perhaps it is not coincidental that both Shakespeare's plays and mainstream operas are so frequently compelled to undergo this treatment. For both fall into the category of classics, often performed, and thus in danger, as director/design teams see it, of failing to appeal to the jaded palates of the audience unless something is made to stimulate them.

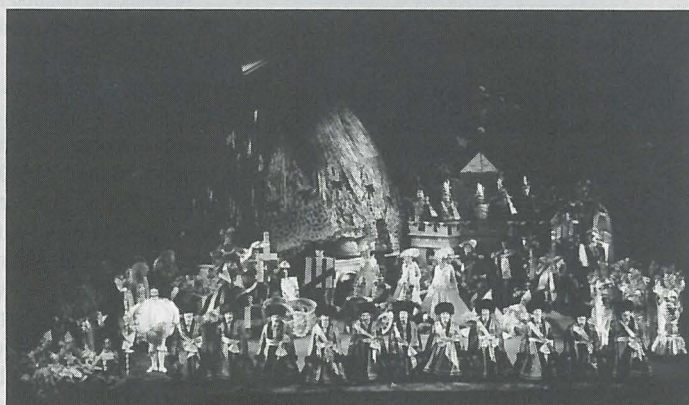
Whatever the reason, director Nuria Espert and her designers, Ezio Frigerio and Franca Squarciapino, have done it again to the Royal Opera at Covent Garden with productions of Puccini's *Madame Butterfly* and Verdi's *Rigoletto*, which ran in mid-December 1988. With *Madame Butterfly*, earlier in the season, Espert, the Spanish actress and a newcomer to the production of opera, brought its period forward to 1937, just before the Second World War, and designer Frigerio set his Nagasaki slum tenement behind a gauze throughout the opera. With *Rigoletto*, something very similar had occurred. Espert announced in advance that it was only censorship at the time that caused Verdi to set *Rigoletto* in Renaissance Mantua rather than his own time. Her designers complied with a setting from the second half of the 19th century, and costume in tune with it. Moreover, Frigerio once again imprisoned his work behind an obscuring gauze from start to finish, apparently, so he declared in a newspaper interview, to emphasize the unreality of what lies on the other side. With a *Rigoletto* that wears a joker's ruff around his neck and coattails around his nether regions, and a Duke who sings of his loss of Gilda

and decision to abandon a life of lechery, while precariously balancing a coffee cup, reality is in little danger of troubling us. To make matters worse, his gauze, once again, provides a physical barrier, leaving faces in shadow and thus divorcing the audience from involvement in the action, and causing shadows to be thrown on stage where none should be. It is all very well for the Royal Opera to decide to take a new look at the operas of Verdi, but I tremble for the future if succeeding looks are going to be left in the same hands.

Of course there are occasions when a visual tour-de-force is exactly what an opera needs. Without the virtuoso staging and design of David Poutney and Sue Blane, and the admirably creative lighting of Chris Ellis, I have little doubt that Rimsky-Korsakov's *Christmas Eve*, the English National Opera's new seasonal offering at the Coliseum, would have been heavy going. It is not a great opera, lacing music, emotion, and musical characterization, and one can well understand its previous infrequency of performance. In this production, however, it is a job to look at and offers a string of successful theatre tricks. The wafer-thin scenario about the Ukrainian village blacksmith who falls in love with the witch's daughter, who will only return his love if he fetches her the Tsarina's slippers, has been given a gloriously Chagall-inspired setting by Sue Blane, full of primary colours and false perspectives, masked faces and wonderful costumes. There is much highly effective use of flying wires, a gorgeous spider's web that passes across the cyclorama, many exploding chimney pots and a toytown brought brilliantly to life in Act II. It thus offers precisely



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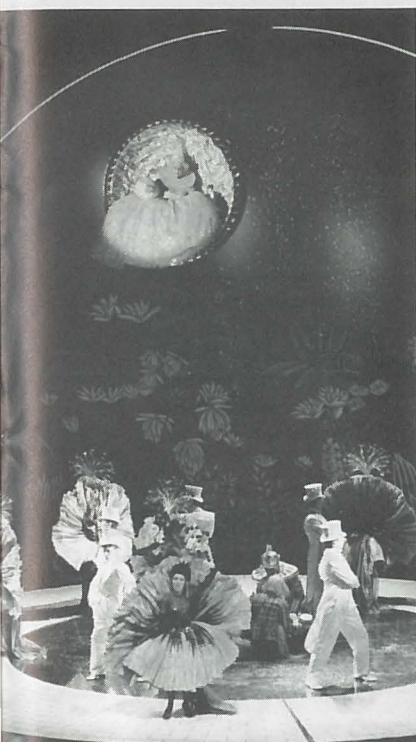


JOHN HAINES



DONALD SOUTHERN

LE DÉCOR BRITANNIQUE



RICHARD H. SMITH

Rimsky-Korsakov's *Christmas Eve* (3) and Verdi's *Rigoletto* (costume sketch, 4) at the Royal Opera.

● *A Noël 1988, le Royal Shakespeare Company a présenté le Magicien d'Oz adapté par John Kane, pour la deuxième année consécutive (1, 1987 version) au Théâtre Barbican: décors de Mark Thompson et éclairage de Nick Chelton.*

Single Spies (2) au Théâtre Lyttelton, Christmas Eve (3) de Rimsky-Korsakov au English National Opera et Rigoletto (4) de Verdi au Royal Opera faisaient partie des productions londonniennes de la saison hivernale 1988.

▼ *Zu Weihnachten 1988 führte die Royal Shakespeare Company John Kane's Fassung von The Wizard of Oz zum zweiten Mal hintereinander im Barbican Theatre auf (1, Aufführung von 1987), mit Bühnenbildern von Mark Thompson und Licht von Nick Chelton.*

Unter den Londoner Produktionen in der Wintersaison 1988 gab es gleich zwei Stücke von Alan Bennett mit dem Titel Single Spies in Lyttelton Theatre (2, A Question of Attribution), die Produktion der English National Opera von Rimsky-Korsakovs Christmas Eve (3) und in der Royal Opera Verdis Rigoletto (Kostümskizze, 4).

■ For Christmas 1988, the Royal Shakespeare Company presented John Kane's adaption of *The Wizard of Oz* for the second consecutive year (1, 1987 version) at the Barbican Theatre, with sets by Mark Thompson and lighting by Nick Chelton.

Among the productions in London during the 1988 winter season was a double bill by Alan Bennett, entitled *Single Spies*, at the Lyttelton Theatre (2, *A Question of Attribution*), the English National Opera's production of

the kind of theatre magic that one looks for in a Christmas show.

John Kane's adaptation of the film version of *The Wizard of Oz*, in the Royal Shakespeare Company's superb production was presented at the Barbican Theatre for its second Christmas season. Here, director Ian Judge, and designer Mark Thompson, have done a magnificent job using the Barbican's larger, but often, problematic stage. Mark Thompson has adhered with considerable skill to the screen setting of nearly half a century ago, placing Dorothy in her Kansas surroundings in bleak black and white, introducing colour with the revolving yellow brick road, and colour with a vengeance once she arrives in Munchkinland. Even her hair changes from black to red. As in *Christmas Eve* at the Coliseum, there are any number of theatrical tricks, all magically achieved, and the costumes, both for the fantasy figures such as The Tin Man, Scarecrow, and Cowardly Lion, and for the ordinary folk in Kansas are impeccably conceived and executed. Nick Chelton's ambitious lighting is up to the high standard of everything else, and, given the quality of both drama and musical score, this production makes for an evening of rare theatrical magic.

Fine design is also currently to be found in the West End. Sir Peter Hall's new company, formed upon his departure from the National Theatre, has made its debut at Theatre Royal, Haymarket with a highly impressive production of Tennessee Williams' play, *Orpheus Descending*, starring Vanessa Redgrave in magisterial form and introducing a significantly promising young actor, Jean-Marc Barr. For his designer, Hall has used his erstwhile NT collaborator, Alison Chitty, who has successfully created the Deep South in the West End of London. Her setting of Lady's fly-blown dry-goods store in a small Southern town, with its disused confectionery at the rear, is immaculately drawn and constructed. Moreover, the placing of confectionery upstage and the street outside, to be seen through the shop door and windows, upstage

right, made for a remarkable degree of menace and claustrophobia. The galleried upper set, where dying Jabe Torrance had his bedroom, was designed with similar skill, as were the highly credible costumes and Paul Pyant's highly imaginative lighting, which took the starring role in the play's grueling final minutes. Equally commendable is Roger Glossop's ultra high-tech design for Alan Ayckbourn's staging of his own new play, *Henceforward*, at the Vaudeville Theatre. Taking place "sometime quite soon," the single set of the flat of a composer of electronic music rejoices in every conceivable gadget, including a hi-fi/synthesizer, video entry-phones and answering machines, and self-heating meals, plus a female robot in each act. Not only has Glossop succeeded in creating a post-Punk civilization on stage, he has also brilliantly evoked the desolate squalor of an abandoned husband who has been living and working at home, and almost out of control, for several years.

An attractive double bill of short plays by Alan Bennett entitled *Single Spies* opened at the National Theatre's Lyttelton Theatre in early December. The first of these, *An Englishman Aboard*, is directed by Bennett himself, and the second, *A Question of Attribution*, by Simon Callow, with same designer, Bruno Santini and highly effective lighting once again by Paul Pyant. The first play was originally seen on television, where I found Guy Burgess's Moscow apartment rather more convincing than that on the stage of the Lyttelton. On the other hand, Santini's evocation of Her Majesty The Queen's private picture gallery at Buckingham Palace, in the second play was masterly in its impressionistic simplicity, and was backed by convincing costumes and accessories for The Queen. It would come as no surprise to see this entertaining and acute double bill move from the South Bank to the West End in due course: it deserves to.

David Fingleton is the music critic of the *London Daily Express*, stage design correspondent for *Arts Review*

BRITISCHE PRODUKTIONEN

DESIGNING A MODULAR BREED OF LUMINAIRES

BY KEVIN COTE

Joe Thornley creates the Windsor Range for Lee Colortran



GERHARD KASNIER

The problem with designing new luminaires is that every move is somehow determined by the range which precedes them," says Joe Thornley, the development and design manager at Lee Colortran, the British based lighting manufacturing division of Lee Panavision International, and one of the world's largest manufacturers of lighting and lighting consoles for film and television.

And Joe Thornley certainly knows about lights. When Lee Colortran approached him in the summer of 1987 with what he calls "the opportunity of a lifetime" — a carte blanche assignment to develop the company's first range of luminaires to be sold outside of the United States — he was working for Strand Lighting, a division of the Rank Organization.

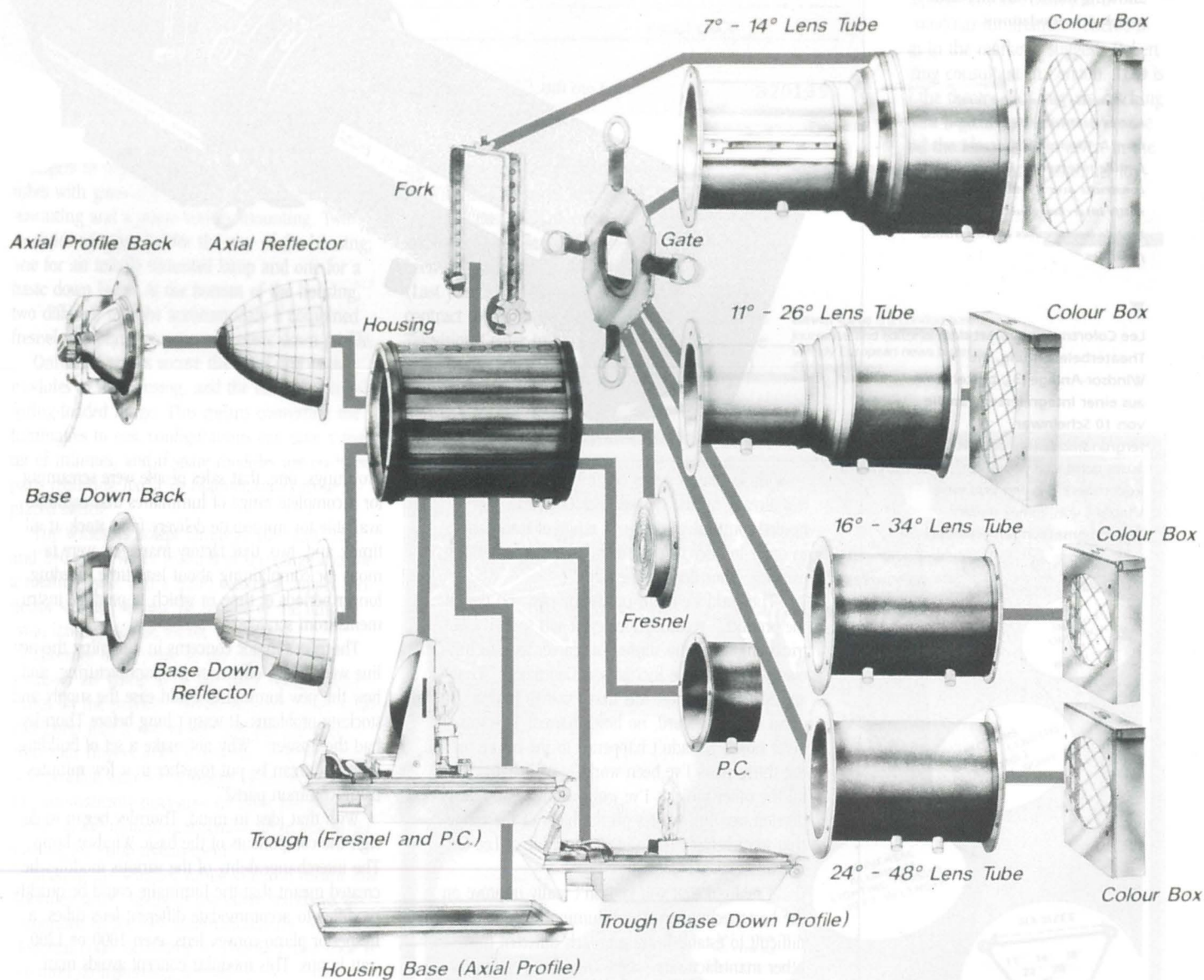
As a product manager at Strand, Thornley had just finished providing the company's research and development team with specifications for a major new range of theatre luminaires called Cantana. At the same time, Lee Colortran, already a rival to Strand for television and film lighting equipment, was seeking to expand aggressively into the theatre lighting sector. Over the past two years Lee Colortran has been developing the Master series, its new range of dimming and control equipment for the stage.

Joe Thornley (1) designed the Windsor range so that it can be quickly modified to house a variety of lens tubes, a fresnel or plano-convex lens, and 1000 or 1200 watt lamps (2).

Joe Thornley (1) a conçu les Windsor de manière à qu'ils puissent être rapidement modifiés pour contenir une variété d'objectifs, allant d'un Fresnel à des plano-convexes, et des lampes de 1000 ou 1200 watt (2).

Joe Thornley (1) hat die Windsor-Anlage so entworfen, dass sie schnell verändert werden kann, um eine Anzahl verschiedener Tubusreihen, Stufen- oder planconvexe Linsen sowie 1000 oder 1200 Watt-Lampen unterzubringen (2).

GESCHAFT



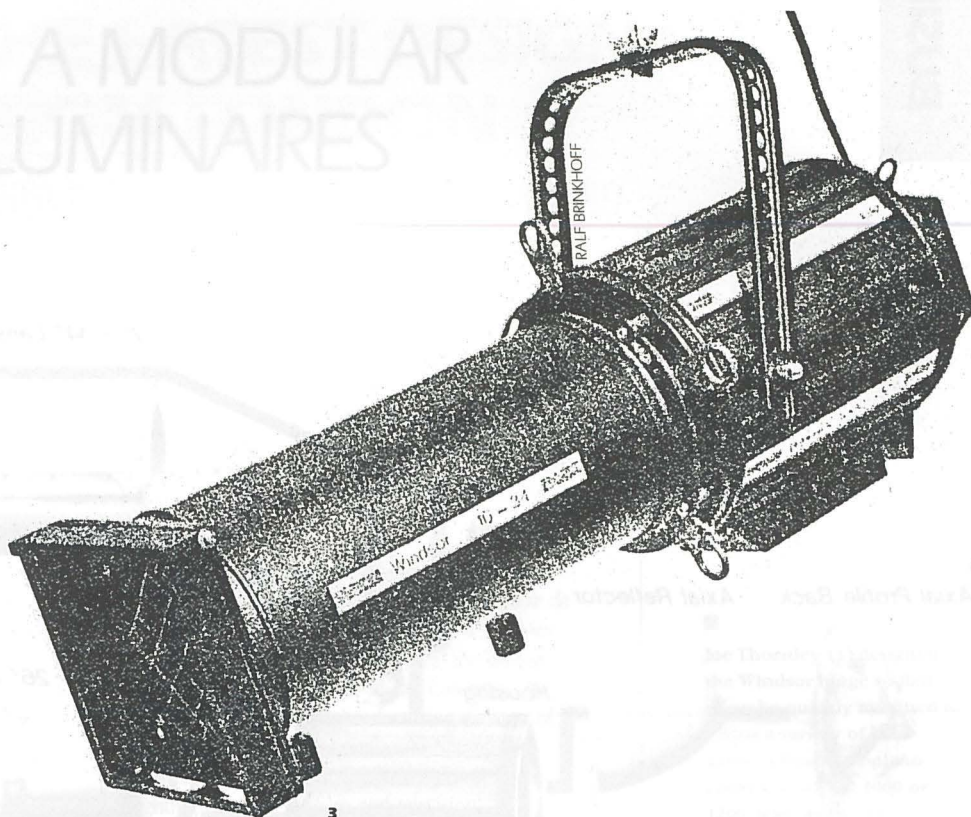
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LES AFFAIRES

Lee Colortran's new line of theatre luminaires, the Windsor range (3), is an integrated family of 10 luminaires, constructed from 15 interchangeable design modules, allowing numerous mix-and-match accommodations.

La nouvelle gamme des luminaires de théâtre de Lee Colortran, le Windsor (3), est une famille intégrée de 10 luminaires, construits avec 15 modules décoratifs interchangeables, permettant de nombreuses combinaisons possibles.

Lee Colortrans neue Art der Theaterbeleuchtung, die Windsor-Anlage (3), besteht aus einer integrierten Familie von 10 Scheinwerfergrundmodellen, die mit 15 austauschbaren Modulen konstruiert werden und eine Vielzahl von immer neuen Zusammensetzungen erlauben.



With its Master series control desks and accessories already on the market, Lee Colortran now needed someone to design a range of luminaires in order to offer its customers a complete lighting package. Thornley got the job.

"They said we'll put up the money, you design the product," recalls Thornley, a soft-spoken electrical engineer who started his career as a technician with the Mole-Richardson Company. "What appealed to me most was that I was to have a clean drawing board, no holds barred. This was quite novel. It hadn't happened to me before in the thirty years I've been working with lights. In all the other projects I've worked on, we've had to develop new luminaires on the basis of the range that went before. This wasn't the issue at Lee Colortran."

"I realized that you couldn't really improve on the basic technology of the luminaire, so it was difficult to establish an approach different from other manufacturers," says Thornley. For inspiration, he worked backwards from the user, or lighting designer, to the factory floor manager to develop a wish list of features the Windsors should incorporate.

From three decades of working with professionals in film, theatre, and television, Thornley knew

two things: one, that sales people were screaming for a complete range of luminaires that could be available for immediate delivery from stock at all times; and, two, that factory managers were famous for complaining about lead time, needing longer periods of time in which to produce instruments from scratch.

Thornley's major concerns in designing the new line were safety, efficiency in manufacturing, and how the new luminaires could ease the supply and stocking problems. It wasn't long before Thornley had the answer: "Why not make a set of building bricks that can be put together in a few minutes, using common parts?"

With that idea in mind, Thornley began to design the components of the basic Windsor lamp. The interchangeability of the various modules he created meant that the luminaire could be quickly modified to accommodate different lens tubes, a fresnel or plano-convex lens, even 1000 or 1200 watt lamps. This modular concept avoids manufacturing entire lamps to fill specific orders, which takes a lot of time, and stocking hundreds of different lamps, which results in expensive inventories.

The Windsor range is actually an integrated family of ten luminaires, constructed from 15 in-

terchangeable design modules. It comprises four variable beam profile projectors with beam angles of 7-14 degrees, 11-26 degrees, 16-34 degrees, and 24-28 degrees. These projectors come in two different configurations: one for an axially mounted 1000 watt lamp; the other for a 1000 or 1200 watt lamp positioned in the base of the unit with a conventional grid type filament. In addition, Thornley designed modules which convert the luminaires to a focusing fresnel or plano-convex projector.

Lee Colortran is selling the Windsor range both as complete units or as separate modules. To build the basic lamp from modules, the components include a housing, a fork which allows variable positioning to balance the unit when color changers or other accessories are added, four lens tubes with gates and color boxes, a fresnel lens mounting and a plano-convex mounting. Two modules are provided for the rear of the housing; one for an axially mounted lamp and one for a basic down lamp. At the bottom of the housing, two different troughs accommodate a combined fresnel and plano-convex, or a basic down profile.

Only four screws secure the front and back modules to the housing, and the base clips into a spring-loaded hinge. This means converting the luminaires to new configurations can take a matter of minutes, and if spare modules are on hand, parts requiring repair or maintenance can be replaced swiftly.

The Windsors accept lamps at 100, 120, 220, and 240 volts. Other features of the range include a rotating gate, and a main electrical supply connector situated within the handle of the unit to avoid damage to the socket.

Thornley takes pride in his claim that the Windsors are going to be the safest theatre luminaires on the market. "When you put a new 1200 watt lamp into a live socket, you can lose skin from your fingers when it goes on," he says. That is impossible with the Windsors because the lamps are automatically disconnected from the power supply as the mounting assemble drops out of the housing for lamp replacement.

Making the Windsor range safe also meant that Thornley stuck rigidly to the safety standards incorporated in the new international IEC 598/2/17 electrical code. According to Thornley, this code is the most stringent ever devised.

The Windsor range was greeted as a welcome innovation by observers at its unveiling at the Light & Sound Show at London's Olympia exhibition center in September 1988. But because the luminaires only recently became available for delivery from Lee Colortran's British production fa-

cilities at Norfolk and Kearsley, nobody really knows how well the units will stand up to the wear and tear of life in the theatre.

The company estimates that nearly a third, or maybe more, of all Windsor sales will be to rental companies. That is because the instant changeability of the modules could solve one of the most nagging problems confronting the hire contractors -- meeting rush orders from existing stock. But the real payoff for the Windsor range will come from large orders from major theatres.

The Windsors will be sold in Europe by Lee Colortran subsidiaries and sister companies, including Mole-Richardson in France and Spain. In the United Kingdom, Lee Colortran is opening a theatre lighting shop in Nottingham, offering over the counter service.

With its first range of luminaires outside the United States, Lee Colortran will be seeking the same turnkey contracts for the stage that it has been securing for the television studio market. (Last year, for example, Lee secured a valuable contract to refurbish the largest studio at the BBC Television Center in London, as well as a massive order from China Central Television in Beijing.)

In a much broader sense, Joe Thornley's luminaires represent a vital element in Lee Colortran's multi-million dollar investment program to update its product portfolio and develop a competitive presence in the theatre sector. This is especially important now when Lee Colortran's parent company, Lee Panavision International, is undergoing a complex financial restructuring due to the acquisition of Panavision last year.

Success will depend on more than just a unique range of modular luminaires. "There's a lot of competition in the market," suggests Robert Anderson, a lighting consultant in London. "Lee is hardly known in the theatre. But they are catching up. They have spent a great deal of money in the last five years, and the idea seems to invest in the future. They need to build a lot of customer loyalty to succeed."

Kevin Cote is a London based journalist, and editor of Advertising Age's weekly European news bulletin: *Euromarketing*.

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SHOW REPORT

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Just in its first year, Lighting Dimensions International is up in the league of such international shows as PLASA, SIEL, and SIB/MAGIS," exclaims Optikinetics chairman, Neil Rice. And after 18 years exhibiting throughout Europe, Rice knows from whence he speaks. "This is the first time we've taken a booth at a North American show and we were more than impressed."

The Lighting Dimensions International 88 Show, held in Dallas, Texas, November 18-20, 1988, provided for many international companies their first major shot at the North American market. And with an attendance of over 3,000 professionals and 115 exhibitors, the show proved a major success.

Sound, lighting, and special effects designers, dealers, manufacturers, users and working professionals came to the heart of the American West from all over the globe—Argentina, Australia, Belgium, Brazil, Canada, the Dominican Republic, France, Italy, Japan, Mexico, the Netherlands, New Zealand, the Philippines, Spain, Sweden, Switzerland, Taiwan, the United Kingdom, and throughout the United States. International exhibitors included APIAD, Clay Paky, Coemar, FAL, Formula Sound, Jem Smoke Machine, Lynx Lighting, Mode Electronics, Pulsar Light, Studio 4, Optikinetics, Teatro, and Wembley Loudspeakers.

"LDI was the first time North America had seen any of our inventory," says Sandra Cocknell of Formula Sound. "We received a lot of business inquiries at the show, but we've been frustrated by not having an American distributor. At LDI we were approached by more than a few distributors wanting to represent us. So LDI proved to be a very good business move."

Business is, of course, the name of the game and High End Systems, which distributes many of the LDI exhibitors, attests to the show's success. "Usually the majority of the sales resulting from a trade show are realized at a later date," says High End Systems managing director, Bob Schacherl. "Manufacturers and distributors see the show as a form of product and company exposure. LDI sur-

prised us. We did more over the counter sales than anticipated. The manufacturers we represent were extremely pleased."

Schacherl attributes the show's success to an industry "hungry for the type of professionalism that LDI offered. Plus, the show filled an important niche. With technology on display for theatre, clubs, concerts, film, and television, LDI very efficiently covered the broad spectrum, satisfying all attendees."

"Business was very good for us," says Derrick Saunders of Pulsar Light. "We were introducing our Oska controller at the show and we sold four of them. That was terrific."

The LDI show exhibit floor afforded the entertainment industry the chance to look at some new products. One of the hottest was the Uni-Par Can, a high temperature, high impact plastic par can. The Uni-Par is UL listed and accepts Par 45, 56, and 64 lamps and is 80% lighter than the standard steel par can. A variety of explosion resistant accessories is available.

Electronic Theatre Controls introduced ET-CEDIT[™], a software package for PC's and Laptop computers. Shows can be created or edited for ETC's Vision[™], Impression[™], Expression[™], and Concept 500[™] consoles. Show information can be exchanged between the ETC consoles as well.

Dichroic and electronic color mixing are going to be the catch-words for the near future, and a couple of companies are putting the applications to work now. Artifex Corporation has developed Crystal Color, an electric, RGB color blending device. Lightwave Research was showing their Color Pro, an electronic luminaire using an MR16 lamp with dichroic filters for a rich color palette.

Lasers were hot items at the show. Science Fiction strikingly showed off their new Laseriter, a computer control system for the programming and display of four-dimensional laser graphics. Mixed gas lasers are gaining popularity for their ability to get differing colors; Argon for blues, greens, and violets, and Krypton for reds, and yellows.

A Report from Entertainment Professionals on the First International Lighting, Sound, and Special Effects Exposition

Laser simulators are becoming hot since you can get a laser-like effect without the insurance liability or governmental restrictions. Lasermedia has the ColorRay, that simulates laser beams, cones, and tunnels. Variscan, from Laser Productions, comes with 10 standard effects and dichroic color filters.

Some companies came from different markets and discovered a drove of interested customers. One in particular was AMX Corp., which markets remote control systems. They have both wired and wireless remotes for various applications including clubs, restaurants, and homes.

Quick takes include Litron Systems, Inc., with their Prolift II, a crank-up lift with a weight capacity of 450 lbs.. Zero 88's new Sirius, a 24 channel manual with memory lighting console. NSI Corp. showed the latest in their line of lighting consoles that incorporates both USITT protocols and MIDI interface capability. Fairlight Instruments' new Video Entainer, a small, club-oriented and priced digital effects processor. Sunn Lighting had their new rack mount dimmer line. Imtech International Inc. displayed their new 2 x 2 VideoWall system.

Moving lights were well represented by Moto-Light and their new modular I-beam mounting solutions for their Moto-Light products. Acculite has developed a smaller, moderately priced programmable moving light system for clubs, schools, and churches with their AccuTrac system. Martin has developed the Starlight, a small moving light system based around a MR16 lamp and 3-color semaphore color changer.

The most surprising and interesting display was that of Vari-Lite. On display was the Series 200 system which includes the new Artisan control console, that can control up to 1,000 luminaries, the VL2, a metal-halide arc spotlight, and the VL3, a wash luminaire with a soft edge.

Michael S. Eddy is technical editor for *Theatre Crafts* and *Lighting Dimensions* Magazines in New York City.



Lighting Dimensions International 88, in Dallas, Texas, November 18-20, 1988, provided for many international lighting, sound, and special effects manufacturers and suppliers their first shot at the North American market, and the opportunity for American companies to exhibit new products.

PHOTOS BY LEWIS LEE

LES SALONS: COMPTE-RENDU

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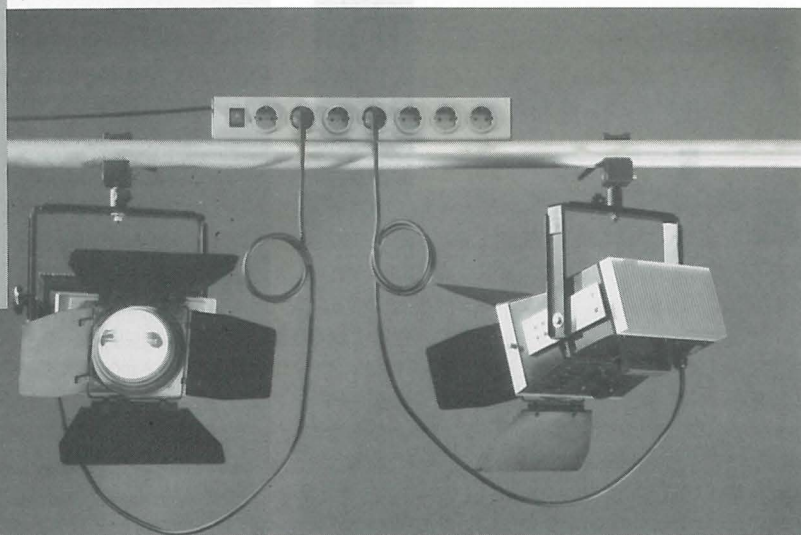
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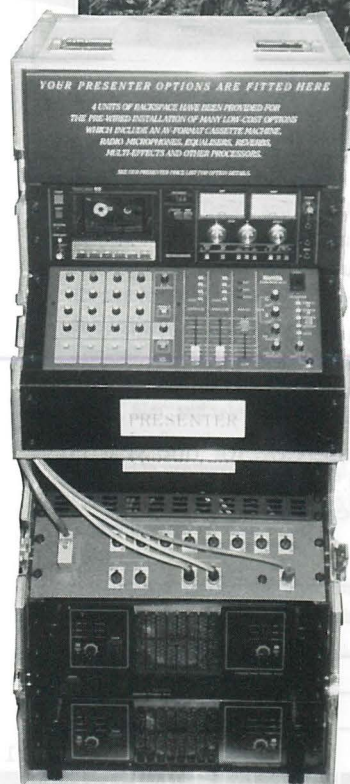


1

NOUVEAUX PRODUITS



2



3

PRODUKTNEUHEITEN

1

Panther on the Prowl

FGV Panther GmbH announces its Helios daylight HMI lights which integrate ballast and lighting head into a single unit weighing the same as a conventional HMI head alone. The Helios may be used on 110v or 220v power interchangeably and is completely flicker-free at all film speeds. FGV PANTHER GMBH; Munich, West Germany.

2

A New Use for a Reliable Product

Astralite, a lightweight aluminum, triangular trussing system manufactured by Astralloy, already established in the theatre, disco and club lighting markets, is now finding applications in building and construction projects. Astralite's tubular design has enabled lighting cables to run internally through the sections, and the lights to be mounted directly on the trussing. ASTRALLOY; Leeds, UK.

3

PA to go

Raper & Wayman, pro-audio and recording equipment suppliers, has introduced the Presenter, a portable PA designed for easy use by non-technical operators. The Presenter comes completely pre-wired for one person operation and is packaged as a single, compact and wheeled flight case. The case is split in two. The control section contains a high quality multi-source mixer, a professional cassette deck and 19" rack space to accommodate a range of options. The amp box houses a 300w per channel stereo power amplifier complete with 10m speaker cables. The package also includes two conventional microphones and a tie-clip microphone. RAPER & WAYMAN; London, UK.

4

Golden Followspot

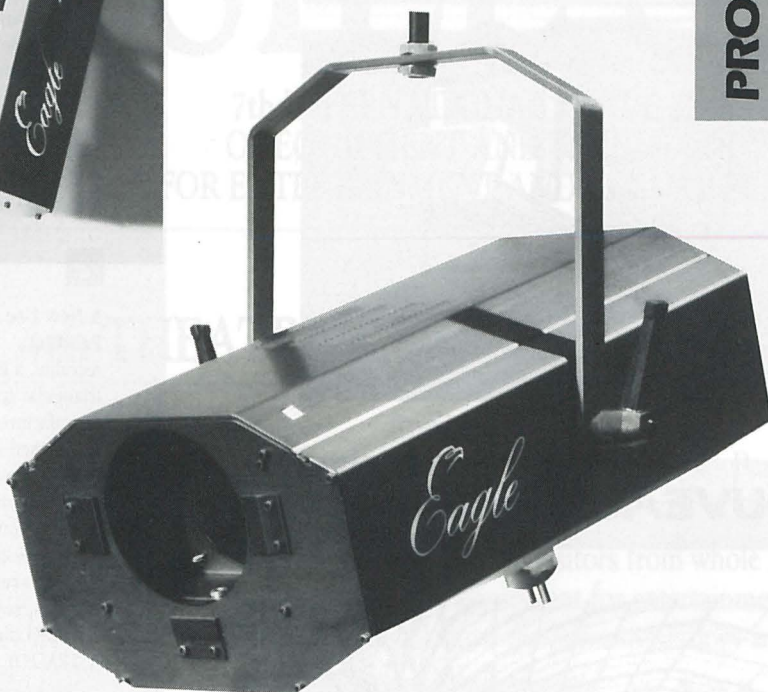
Clay Paky introduces the Golden Scan, a completely computer-controlled remote followspot. The Golden Scan boasts ultra-rapid stroboscopic effects, six dichroic filters for colour changes, three gobo patterns, a remote-controlled iris and it works with a standard or wide-angle lens. CLAY PAKY; Pedrengo, Italy.

5

The Eagle Has Landed

Developed by Abstract Electronics, the new Eagle remote control spotlight system combines onboard dimming, remote focusing of the condenser lenses and a built-in eight-slot color/gobo changer. The 400w, 36v unit promises an output similar to that of a PAR-64. Driven by an analog signal from the lighting console or from an eight-channel Eagle controller, each unit requires only constant 110v AC power and linkage to the controller via microphone cable. A local manual override switch facilitates focus and an LED on the rear of each unit indicates lamp trouble. ABSTRACT ELECTRONICS AB; Stockholm, Sweden.

5



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FRANCE/DANCE & FILM

DANCE AND THE CAMERA

The techniques of transferring dance from the stage to the screen will be among the issues discussed at the Second Annual European Symposium for Dance and Film, to be held March 14-18, 1989 at Chateaufallon, France's national Theatre for Dance and Film (Théâtre National de la Danse et de l'Image). European and American professionals from the fields of dance, film, and television will gather for four days to discuss worldwide production and broadcasting of films, videos, and television programs on dance and movement.

Symposiums with topics ranging from "Writing, Financing, and Dis-

tributing" to "Preparing, Shooting, and Post-production," will unite choreographers, filmmakers, producers and distributors in discussions aimed at improving production of dance films. Producers of the new specialized European television networks will give insight into how dance fits into their thematic programming. Participants at last year's symposium included representatives of France's LE SEPT, England's Channel Four, and American Public Television.

"From Stage to Screen: The Teaching of Filming the Performing Arts," will engage directors and faculty members of film and television schools in a dialogue on how

to film the performing arts, and focus on the problems of successfully filming dance.

Participants will have unlimited access to a videotheque of international films, television programs and videos on dance, for which a souvenir catalogue will be edited. In addition, a selection of films and television programs on dance and movement produced since November 1987 will be screened. These will include documentaries, video art, and performances.

For additional information contact the National Theatre for Dance and Film, Chateaufallon, 83190 Ollioules, France. Tel: 94 24 11 76, Fax: 94 62 73 97.

UK/BOX OFFICE

DIAL THEATRELAND

For out-of-towners who want to quickly find out what is playing in London's West End, there is a new phone service designed to provide up-to-the-minute information on ticket availability and prices. The service is known as Theatreland, and has a different number for each kind of theatre production. For all information in the UK, dial 0836, then for Plays: 430959; Musicals: 430960; Comedies: 430961; Thrillers: 430962; Children's Shows: 430963; Opera, Ballet, Dance: 430964.

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UK/SPECIAL EFFECTS

IMAGE ANIMATION CREATES CREEPY CRAWLERS

Ken Russell, never a director to curtail the cinematic enactment of his kinkiest violent/sexual imaginings, does not exactly enter new realms of grotesquerie in his new film, Vestron Pictures' *Lair of the White Worm*; on the other hand, fans of *The Devils* and *Gothic* will not be disappointed.

This contemporary adaptation of Bram Stoker's novel displays nuns impaled on stakes, the title creature squirming out of a pit, and a fanged snake lady spewing venom at a crucifix.

Executing the ideas of such a visionary director could be daunting, but designer Geoff Portass of Image Animation, a British special makeup and creative effects house, says Russell can be surprisingly amenable. The filmmaker employed the three-year-old company to create a seven-headed John the Baptist for *Salome's Last Dance*, and hired them again to bring *Lair's* more fanciful moments to life.

The first task was to design the worm itself. Portass says Russell's primary input had to do with the serpent's history: "He explained

that this thing had lived underground for 400 years, kept alive by sacrificial virgins, and never seeing daylight," recounts Portass. "So it would have to look fairly pale. What we did on the skin were lilac tones, with interesting colors underneath." Portass presented Russell with a range of eye renderings that fit in with the worm's color scheme, from which the director selected a "see-through" look.

"He wanted the eyes to look blind, so we didn't have to worry about any eye movement," says Portass. "Which was fortunate, since this was not a large-budget movie."

The worm, supposedly hundreds of feet long, was built in four sizes, from a small hand puppet to a model with a 2.5 meter high head. Three versions of the serpent were used for the scene in which it looks progressively larger as it slithers up a deep well, shot on a false perspective set. This scene climaxes with the worm rising up and snapping at the latest virgin-here the large model was raised on a forklift rig, with two jaw operators inside the head.

The British special effects house, Image Animation, created all the effects for Ken Russell's *The Lair of the White Worm*. The "viper-fangs" were created by fitting fang-shaped models of the actor's incisors directly onto the actor's teeth, holding them in place with a brace molded to the roof of the mouth.

Portass provided "big, long viper fangs" for several characters, most prominently Lady Sylvia Marsh, the reincarnated cobra woman who lures the worm's victims. The fangs were modeled out of dental acrylic casts of the actors' incisors; each fit directly onto the appropriate actor's teeth, held in place with a brace molded to the roof of the mouth. Amanda Donohue—who played Lady Sylvia—could "just close her mouth without impaling her bottom lip," says Portass. To make her venom (a "greenish slime recipe") appear to shoot out of her mouth, a tube with a syringe and a small blocking nozzle was attached to the off-



PHOTO BY CLIVE COOTE

camera side of her face. "When it came out it spat," says Portass. "We hit about 1.25 meters on one shot."

Portass describes Image Animation as a young outfit—both he and partner Bob Keen are 28, and few of the 15-odd employees are over 30. The company has already created special makeup effects for such films as *Lifeforce*, *Hellraiser*, and *Waxwork*, as well as Duran Duran and Kate Bush videos. Another recent project was the sequel to *Hellraiser*, titled *Hellbound*. In that film, a 4 meter high tentacle drills into the top of a man's head and picks him up.

JOHN CALHOUN

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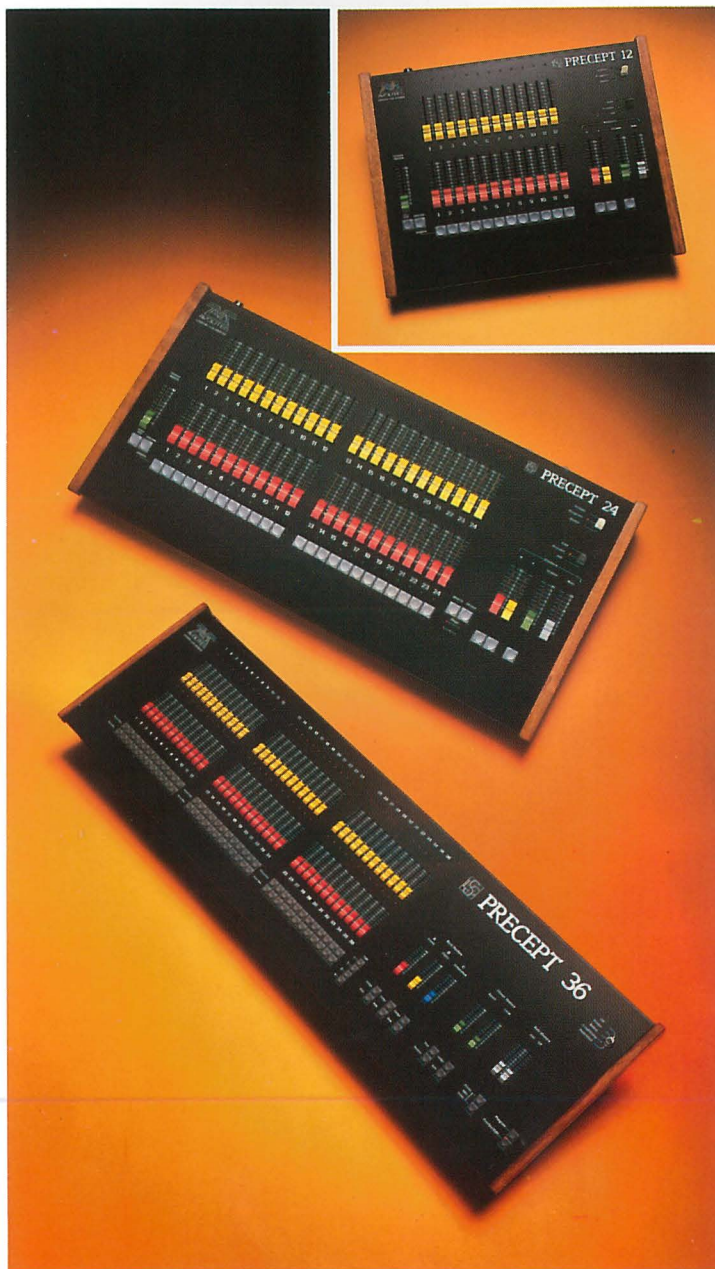
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