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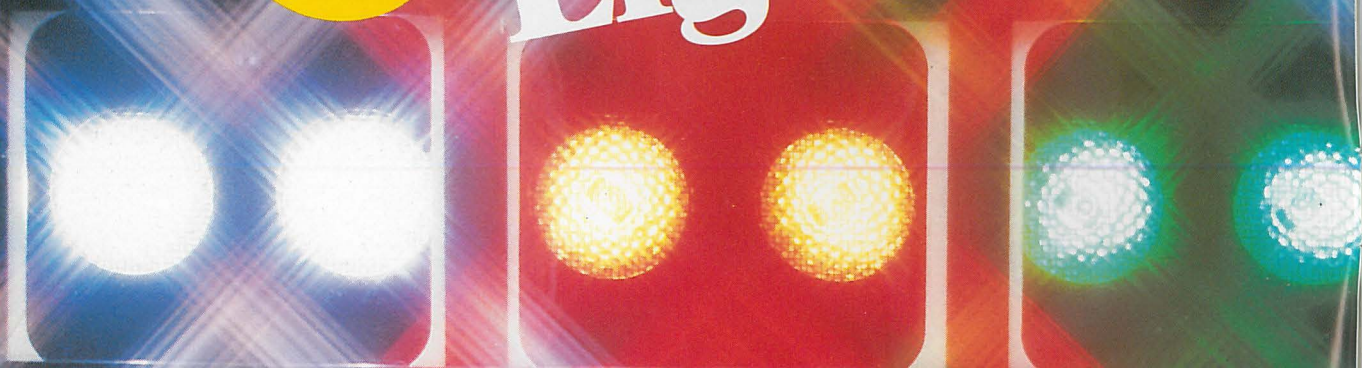


**Crowley designs
The Plantagenets
Dimaphot—
Lighting up France**

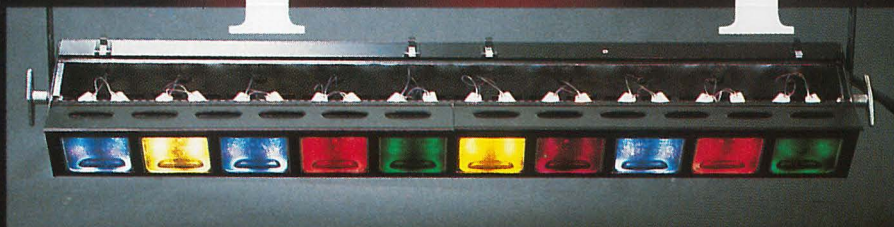
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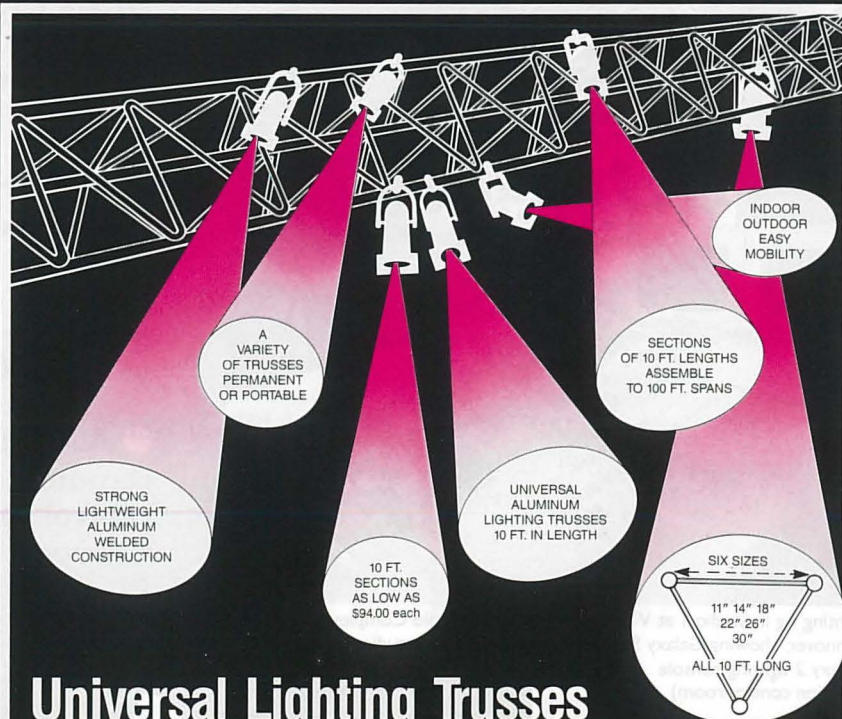
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■ ON THE COVER:

Directed by Adrian Noble, designed by Bob Crowley, and lit by Chris Parry, *The Plantagenets* is an adaptation of Shakespeare's *Henry VI Parts I, II and III* and *Richard III* which the Royal Shakespeare Company premiered October 1988 at Stratford-upon-Avon.

Photo: RICHARD MILDENHALL

● *The Plantagenets, dont la mise-en scène est d'Adrian Noble, le decor de Bob Crowley et l'éclairage de Chris Parry, est une adaptation des oeuvres Shakespeareiennes Henry VI, Parties I, II et III, et Richard III, crée en Octobre 1988 par le Royal Shakespeare Company à Stratford-upon-Avon.*

▼ *The Plantagenets* (Regie: Adrian Noble, Bühnenbild: Bob Crowley, Beleuchtung: Chris Parry), eine Bearbeitung von Shakespeares *Henry VI Parts I, II und III* und *Richard III*, wurde im Oktober 1988 von der Royal Shakespeare Company in Stratford-upon-Avon.

■ IN THE NEXT ISSUE:

Profiles of British LD Mark Henderson and Swedish cinematographer Sven Nyquist; a look at Pierre Guffroy's designs for *Valmont*.

● DANS LE PROCHAIN NUMERO:

Un profil de l'éclairagiste anglais Mark Henderson et du directeur de la photographie suédois Sven Nyquist; un regard sur le décorateur Pierre Guffroy pour le film *Valmont*.

▼ IN DER NÄCHSTEN AUSGABE:

Ein Profil des britischen Beleuchtungsdesigners Mark Henderson sowie des schwedischen Kameramanns Sven Nykvist; ein Blick auf Pierre Guffroys Ausstattung für *Valmont*.

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UK/DANCE SPACE

**BIRMINGHAM
BUILDS A NEW
FACILITY FOR THE
SWRB**

Thanks to a £4 million (US \$7 million) grant from the Birmingham City Council and the Arts Council of Great Britain, Sadler's Wells Royal Ballet will become the first resident company housed at the Birmingham Hippodrome. Central to the company's move from its current home at the Royal Opera House in London is the construction of a £3 million (US \$5.25 million) rehearsal/administrative complex at the Hippodrome. Speaking at a press conference, general director Jeremy Isaacs said, "The facilities to be built and the new money to be made available add up to an offer we cannot refuse." The move to Birmingham will enable the company to increase its ap-

pearances in Birmingham to five weeks a season from the current two, and to continue its current 18 week international touring schedule.

The new 2,160 square meter building will be built on the site of the current Hippodrome administrative offices, which will move to another building nearby, and an adjacent warehouse. According to John Douglas of the architecture firm of Seymour Harris Partnership, "the new space will house 900 square meters of rehearsal space. It will accommodate administrative offices, room for wardrobe storage, a physical therapy room and a gymnasium, as well as plenty of room for storage of technical equipment." Harris Partnership worked closely with members of SWRB on the building's specifications. "Construction of the space will begin in June of 89 and we are planning on Sadler's Well Royal Ballet moving into their new home in August of



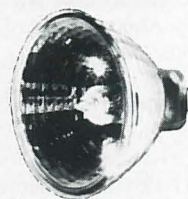
1990," states Douglas. Working with Seymour Harris Partnership is structural consultant Cameron Taylor.

The construction of a facility for SWRB is part of an ongoing face-lift for the Birmingham Hippodrome. Built in 1899, the 1,950 seat theatre was closed for sixteen months in May 1980 for a major rebuilding and refurbishing. More than £5 million (US \$8.8 million) was in-

vested in the rejuvenation. Most significantly, in 1984 the stage and fly-tower was doubled in size to 18 meters deep. At the same time, the development of a suite of three spacious dance studios provided on-site rehearsal facilities for visiting dance companies, like the Kirov, opera companies, such as the Welsh National, and West End musicals, such as *Singin' in the Rain*.



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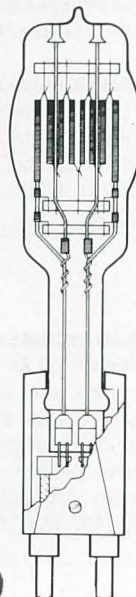
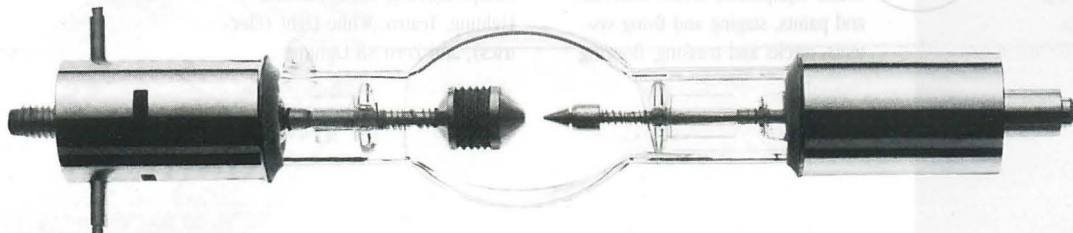
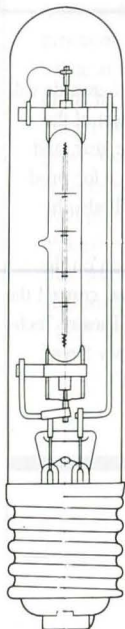


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APRIL

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.

ExpoMusica, 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.

MAY

American Institute of Architects Expo 89, Cervantes Convention Center, St. Louis. May 5-8. Contact: David Showers, Convention Department, AIA, 1735 New York Ave., NW, Washington, DC 20006, 202/626-7407, FAX: 202/783-8247.

GERMANY/DESIGN

A NEW
RAKE'S PROGRESS
OPENS IN BERLIN

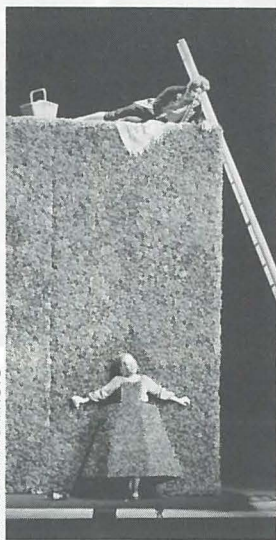
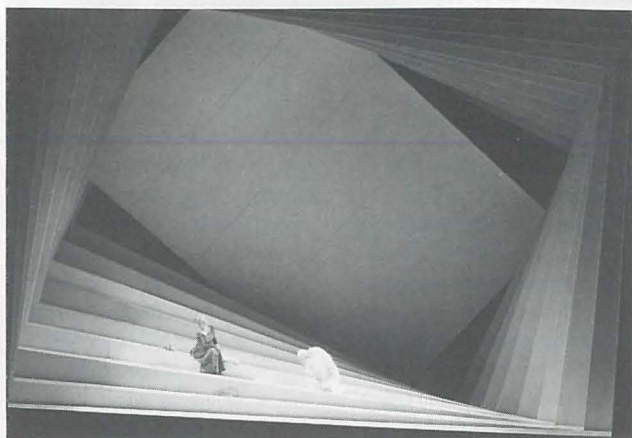


PHOTO: KRANICH/PHOTO

2



1

In February of 89 Berlin's renowned Deutsche Oper commissioned Jurgen Tamchina to direct a new production of Igor Stravinsky's *The Rake's Progress* with sets designed by Swiss-based designer Roland Aeschlimann and costumes by Beate Schwabenhaus. The post-modern set, suggested by the Hogarth paintings, which also inspired the opera's libretto by W.H. Auden and Chester Kallman, was literally a huge picture frame with ascending and descending lines suggesting movement in place and time. The sharp angling of stairs, windows and perspectives in subse-

quent scenes paralleled the distorted progress of the Rake as he made his way through the London demi-monde (1). Also effective was the opening garden scene which was dominated by a huge box hedge atop which sat the hero Tom, sung by Julius Best, dallying away the day while below his fiancée Ann Trulove, sung by Eva Johansson, was dressed in a jumper that simulated the leaves of the hedge. At appropriate moments she could conceal herself within a notch cut into the shrubbery (2).

OWEN LEVY

UK/SHOW PREVIEW

ABTT TRADE
SHOW 89

The Eleventh Annual Association of British Theatre Technicians Exhibition of Entertainment Industry Equipment will be held from Thursday, May 18, through Saturday, May 20, 1989 at the Riverside Studios, its home since 1984.

On display will be light and sound equipment, scenic materials and paints, staging and flying systems, tracks and trussing, flooring

and drapes, props and effects, and stage hardware.

Organisers of this year's event, the ABTT, are expecting to better the 2,350 visitors and 68 exhibitors of last year. In anticipation, the show will cover five studios at Riverside, rather than the four of 1988.

Among the 1988 exhibitors were Astralloy International, Avolites, CCT Theatre Lighting, Celco, Cerebrum Lighting, Furse Theatre Products, Gerriets, Harlequin, Key Light (UK), Lancelyn Lighting, Lee Colortran, Philips Lighting, Rosco, Strand Lighting, Teatro, White Light (Electrics), and Zero 88 Lighting.

As in previous years, awards will be presented for Product of the Year, Technician of the Year, and Stand of the Year. Space for product demonstrations will also be available to exhibitors.

For more information on the 1989 ABTT Trade Show, contact the Association of British Theatre Technicians, 4 Great Pulteney Street, London W1R 3DF. Tel: 01/434-3901.

FINLAND/CONFERENCE PREVIEW

THE ITI TO MEET IN HELSINKI

In May 89 Helsinki will be the site of the 23rd World Congress and Festival of the International Theatre Institute. Ralf Langbacka, president of the Finnish Centre of the ITI, states the Congress's purpose: "To see, in this world of ours, the theatre as an important bridge builder over political, cultural, linguistic, ethnic and other gaps, is the message and task which we want the Helsinki Congress to deliver to theatre people all over the world."

The World Congress will take place from May 27-June 3 at the Finlandia Hall. Delegates from all of the ITI's 76 member nations, from Argentina to Zambia, have

been invited to the convention. "This will create an opportunity for theatre people to discuss the road ITI is on and where it should go in the future," says Martha Coigney, the president of ITI. "Subcommittees such as music theatre, dance, theatre education, communications, new theatre, and playwrights, will meet to carry on a dialogue on the state of the theatre in their respective homes."

The theme of the Helsinki Congress is "Theatre as a Cultural Bridge." The aim of this colloquium is to analyze theatre's role as a bridge between different cultures, political and social systems and ideologies. In line with this, seven directors from around the world will be given the same short play to stage, according to Anneli

Suur-Kujala, secretary for international affairs at the Finnish Centre of the ITI. "A performance of these plays—the same play with a different cultural perspective—will give us great insight into the cultural role expressed in theatre."

Among the highlights of the Congress is the International ITI Festival. "Throughout the month of May, Helsinki will become the center of the theatre world—playing host to international theatre and dance groups from China, the Ivory Coast, the USSR, Tunisia, the United States, and more," says Suur-Kujala. "Groups will play in Helsinki and then tour throughout Finland."

ITI was founded in Paris, 1948—in the aftermath of World War II—under the auspices of the United Nations Educational, Scien-

tific, and Cultural Organization. Its stated goal: "To promote international exchange of knowledge and practice in the performing arts. To stimulate creation and increase cooperation between theatre people." In a world fragmented by war, the guiding premise was that since theatre is an art which links large groups of people, it should have a voice in the world.

For further information on the ITI Congress in Helsinki, contact the Finnish ITI Centre at Vuorikatu 6A8, SF-00100 Helsinki, Finland, Tel:358-0-665-067, or ITI/US, at 220 West 42 Street, 1710, New York, NY, 10036, Tel: 212/944-1490.

USA/COSTUMES

FROM QUEEN TO EMPRESS: VICTORIAN DRESS 1837-1877

Queen Victoria and a way of life that existed in Great Britain and America during the mid-19th century is on view in The Costume Institute at the Metropolitan Museum of Art in New York City through April 1989. "From Queen to Empress: Victorian Dress 1837-1877" is an exhibition of more than 100 examples of women's, men's, and children's costumes plus accessories, paintings, photographs, and engravings of the Victorian Age. (1837 was the year Victoria became

Queen of England; in 1877 she was proclaimed Empress of India.)

The exhibition includes major loans from the Museum of London and photographs from the Royal Archives at Windsor Castle, as well as costumes and accessories from The Costume Institute.

Corsets, crinolines, pantaloons, skating costumes, evening dresses, bridal costumes, and mourning clothes are among the outfits displayed among the five galleries dec-

orated in the highest of Victorian Gothic style. The costumes abound in silks and satins, laces and ribbons, flowers and embroidery.

Included in the exhibit are two gowns worn by Queen Victoria herself—the dress she wore to open the First International Exhibition at the Crystal Palace in Hyde Park in 1851 and the one she wore for her state entry into Paris in 1855.

All items are accompanied by explanatory text panels of the period, using quotes from magazines, letters, and diaries.



■ In designing *The Plantagenets* (1), Bob Crowley employed a series of swiftly changing minimalist sets to accommodate this nine-hour trilogy.

● Pour sa conception artistique des *Plantagenets* (1) Bob Crowley a utilisé une série de décors simplistes et rapidement interchangeables pour les commodités de cette trilogie qui dure neuf heures.

▼ Für die komplette Ausstattung der neunstündigen *The Plantagenets*-Trilogie (1) verwendete Bob Crowley eine Serie von rasch wechselnden, minimalistisch gestalteten Bühnenbildern.

FINLAND CONFERENCE PREVIEW
THE FIT TO MEET
INVESTMENT





Setting the stage

BY ADAM PIRANI

With an international reputation that stems from the still-running 1986 London production of *Les Liaisons Dangereuses* and the show's subsequent Broadway transfer, where he picked up two Tony nominations, one each for his set and costume designs, Bob Crowley has been working steadily ever since. He most recently designed *Hedda Gabler* at the National Theatre of Great Britain in January 1989 and *The Plantagenets* in October 1988 for the Royal Shakespeare Company in Stratford-upon-Avon. *The Plantagenets* will reopen at the Barbican Theatre in April 89, launching the RSC's 1989 London season. Also, in April of 89, *Ghetto*, a new play by Joshua Sobell receiving its British premiere, will become Crowley's second show of 89 at the National Theatre, and his *Macbeth* will transfer from the RSC at Stratford-upon-Avon to London. He also designed the London premiere of Arthur Miller's *Two-Way Mirror* in August 88 at the Young Vic Theatre.

Born in southern Ireland, Crowley was an art instructor and then a scene painter before becoming a stage designer. Now 35, he is an associate artist of the RSC, for whom he has designed more than 20 plays. He has worked at the Manchester Royal Exchange and Bristol Old Vic, and has designed operas for the Royal Opera, the English National Opera and Kent Opera.

Talking to Crowley, it's clear that when he designs, there are no systems or rules. The idea that recurs when discussing his most recent works, *The Plantagenets* and *Hedda Gabler*, is that of creating a mood.

The Plantagenets—an adaptation of Shakespeare's *Henry VI Parts I, II and III* and *Richard III* into a trilogy—is reminiscent of a technique the RSC did in the early 60s with *The War of the Roses*. The three plays of *The Plantagenets* are entitled *Henry VI, The Rise*

DESIGNER BOB CROWLEY CREATES HEDDA GABLER
AND THE PLANTAGENETS

■
“...I think people respond to a drawing in a way that they do not respond to a model.”

of *Edward IV*, and *Richard III, His Death*, adapted by Charles Wood and directed by Adrian Noble, with lighting by Chris Parry, and sound by Paul Slocombe.

“I didn’t know the plays before I started work,” Crowley says, “I’d never seen them, and I assumed that the people out front haven’t either. They’re pretty involved. It would be nice to think that you didn’t have to keep looking at your programme constantly thinking, ‘Oh, who’s he?’”

Helping to keep track of all the allegiances and realignments, Crowley employed an emblematic approach—white and red roses, large colour-coded crosses—clearly displayed on tunics, flags, armour, and scenery, a device used by many designers before him.

“It was a very emblematic approach,” he says, “but that was born out of the fact that you literally had to know who was on whose side. Obviously, if they’re not wearing a white rose, then they’re gonna get their head chopped off.”

“It was paramount in my mind that I would have to tell the story as clearly as possible—and as excitingly as possible.” This sense of excitement was inherent in the breakneck pace of Noble’s staging of the trilogy, which posed another constraint for the designer.

“Certain physical limitations were set by virtue of the fact that they were going to stage all three plays on one day,” Crowley says, “and there was very little time for change-overs between the morning, afternoon, and evening performances. Whatever I designed had to be put up and down in the 45 minutes between shows. It had to have a fantastic fluidity.”

Solving this design problem, Crowley used the device of storyboards. “We did model it, but I treated it like a film script really. The whole thing was done scene by scene, and every scene was done up as an image, so you could look at the whole trilogy.

“Storyboards are invaluable, you can constantly refer to them. A model, I think, is a means to an end—it deals with physical realities. I don’t think a model is very good at creating a mood—you can’t light it properly, and it hasn’t got actors wandering around it. Somehow with a drawing you can get more of an atmosphere, more of a feeling.

“It’s very interesting, actually. In the end people weren’t even looking at the model. They would say, ‘Let’s look at the storyboards.’ Because I think people respond to a drawing in a way that they do not respond to a model. You look at a model and you’re more interested in the way it’s been constructed and you’re think-

ing, ‘Oh, what a cute little chair, oh look they’ve even made the flower pots.’ Whereas with a drawing, even though it might be as simple and as crude as something on the back of a cigarette packet, I think people respond to them.

“So, Chris Parry, the lighting designer, had them, the crew, the stage management had them, the actors had them, they were all pinned up everywhere—they were there all the time. And it was the only sane way of keeping any kind of control over it.

“Some of the time it showed groupings of people on stage with no actual scenery; and light—there had to be light from a certain angle, so all that was painted in. Also, you could look at a whole sheet of these things and you could see the entire evening at one glance.”

The designer has used the technique of storyboards before, most recently on *Macbeth*. “It’s the only way of dealing with a large piece,” he says, though he notes that for a play with a fixed set like *Hedda Gabler*, storyboarding would be pointless.

Henrik Ibsen’s *Hedda Gabler* sees Crowley reunited with the *Les Liaisons Dangereuses* team—director Howard Davies and writer Christopher Hampton (who wrote a revised version of the translation from the Norwegian). Mark Henderson did the lighting.

“What interested me in *Hedda Gabler*,” Crowley says, “was that Howard wanted to do this on the big stage—the Olivier Theatre, the National’s 1,160 seat theatre—he didn’t see it as a small domestic drama.

“What was interesting was to see if we could make a play like this work on the big stage instead of just putting it in the Cottesloe, the National’s smallest auditorium, or behind the proscenium in the Lyttelton theatre. That’s been the challenge really.”

The resulting set is a massive, circular room. “It’s like the atrium of a building, although there’s actually a huge library with no books in it until the character George Tesman starts filling it up with all his volumes. He’s only happy with his books really, and this room is his idea of Heaven—it’s like his very own reading room at the British Museum, which he can now spend the rest of his married days filling. Which is his wife’s idea of Hell.” Indeed, the play opens with stacks of Tesman’s books on the floor, and as it progresses, the bookshelves, which stretch from floor to ceiling on both the ground floor and the set’s upper level, are gradually filled with them.

This upper level of the set is reached by a huge curving staircase which dominates the

GENE BAGNATO

2

■
A former scene painter and art instructor, Bob Crowley (2) established his reputation as a designer when his set and costumes for the Broadway production of *Les Liaisons Dangereuses* won him two Tony nominations.

●
Un ancien peintre scénique et professeur d’art, Bob Crowley (2), a fondé sa réputation comme scénographe quand il a réalisé les décors et les costumes pour Les Liaisons Dangereuses à Broadway, pour lesquels il a été nommé deux fois pour les prix “Tony.”

▼
Bob Crowley (2), ein ehemaliger Kulisssenmaler und Kunsterzieher, begründete seinen Ruf als Bühnenbildner, als er zwei Tony-Nominierungen für sein Bühnenbild und seine Kostümausstattung der Broadway-Inszenierung von *Les Liaisons Dangereuses* erhielt.



■ It was the large casts and action-packed battle scenes of *The Plantagenets* series (3, *The Rise of Edward IV*, 4, *Henry VI*) that induced Crowley to boldly display character affiliations on clothes, flags, and scenery to avoid possible audience confusion.

● *A cause d'une très longue distribution, et des scènes de batailles très mouvementées dans The Plantagenets (3, The Rise of Edward IV, 4, Henry VI) Crowley a été amené à employer des distinctions voyantes sur les costumes afin de différencier les personnages, et aussi sur les drapeaux et les décors pour éviter toute confusion chez le public.*

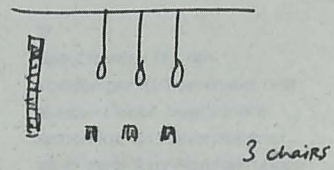
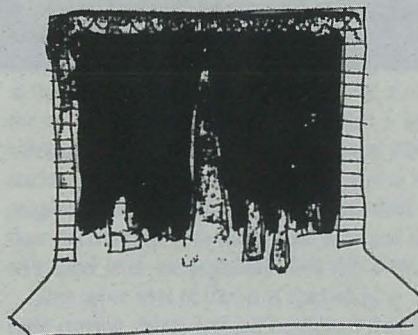
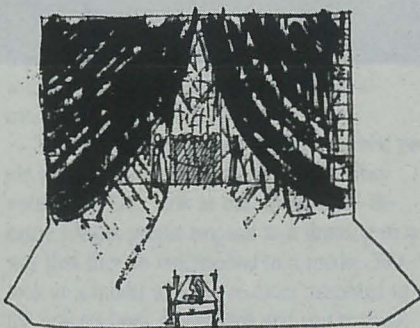
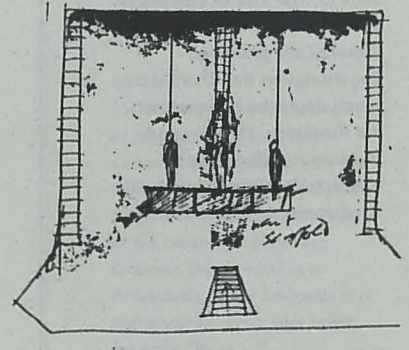
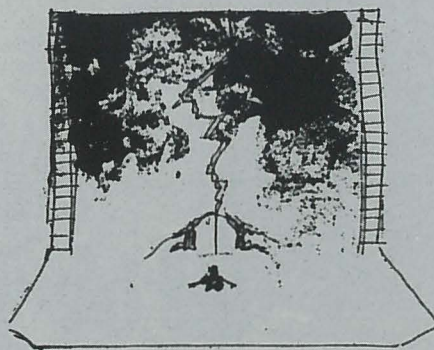
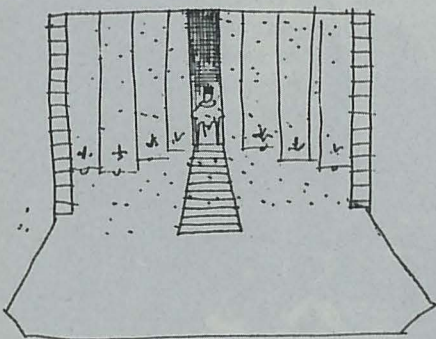
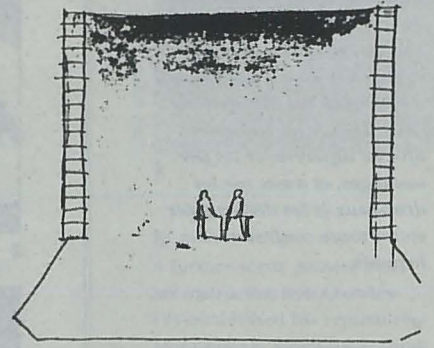
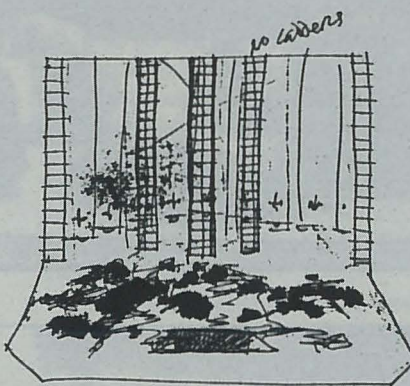
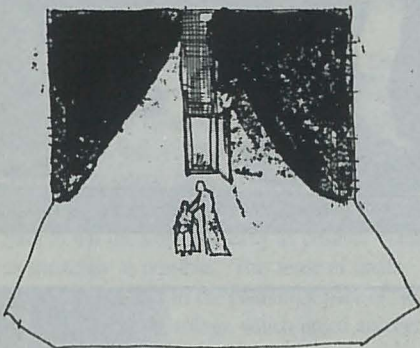
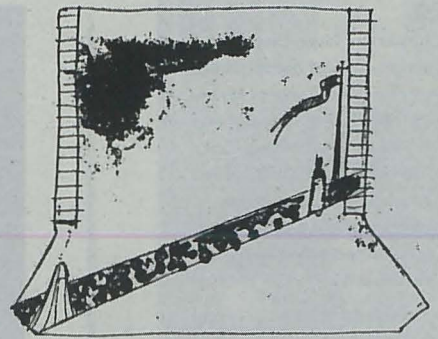
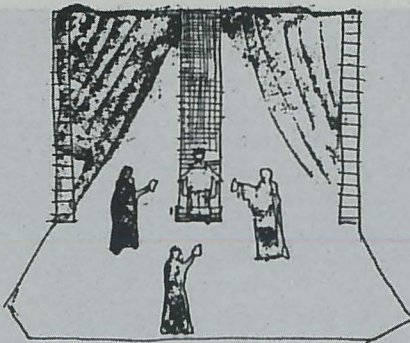
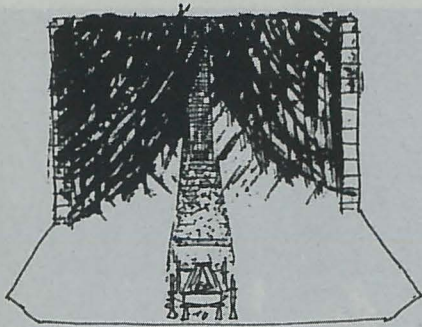
▼ Die große Anzahl der Rollen und die turbulenten Schlachtszenen in der *Plantagenets*-Serie (3, *The Rise of Edward IV*, 4, *Henry VI*) veranlaßten Crowley, die jeweilige Zugehörigkeit der Charaktere durch deutliche Kennzeichen auf Kostümen, Flaggen und Kulissen zu zeigen und dadurch Verwirrung unter den Zuschauern zu vermeiden.



3



4



← with
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 of Jordan
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 'So Ben all city ...'



■ "Storyboards are invaluable. It's the only way of dealing with a large piece," says Crowley who used the device (5, *Henry VI*) to solve the task of designing the epic. They allowed him to instantly see the flow of the trilogy from *Henry VI*, to *The Rise of Edward VI*, to *Richard III, His Death* (6).

● "Les 'storyboards' sont d'une valeur inestimable. Ils sont le seul moyen de traiter une longue pièce," dit Crowley qui a utilisé ce stratagème (5, *Henry VI*) pour résoudre le problème scénique de cette épopée. Ils lui ont permis de voir immédiatement le déroulement de cette trilogie en passant de *Henry VI* à *The Rise of Edward VI* à *Richard III, His Death* (6).

▼ "Storyboards (Handlungsschautafeln) sind unentbehrlich. Nur mit ihnen kann man ein umfangreiches Werk bewältigen", sagt Crowley, der sich für die Bühnenausstattung des Epos (5, *Henry VI*) dieses Mittels bediente. Mit Hilfe der Storyboards konnte er auf einen Blick den Verlauf der Trilogie von *Henry VI* über *The Rise of Edward IV* bis zu *Richard III, His Death* verfolgen (6).

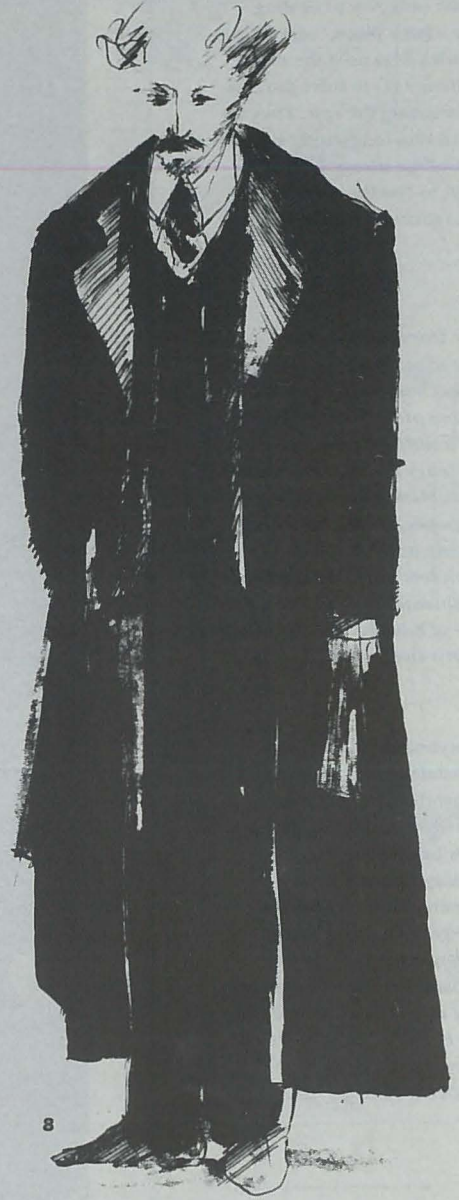


RICHARD MILDENHALL

6



7



8



9

■
"Howard wanted to do this on the big stage...he didn't see it as a small domestic drama."

■
For the National Theatre's production of Ibsen's *Hedda Gabler*, Crowley presents his audience with a contradiction. "Even though we're doing it in the period of the late 1800s, it won't look very Victorian. The clothes are meant to look Victorian (sketches 7, 8, and 9), but the actual house is very spare and very un-English," says Crowley.

●
Pour la représentation de Hedda Gabler de Ibsen au Théâtre National, Crowley a présenté cette contradiction au public: "Même si la pièce se situe à la fin du 19ème siècle, elle ne semble pas très victorienne. Les costumes doivent sembler victoriens (croquis 7, 8, et 9) mais la maison elle-même est très clairesemée et pas du tout anglaise," dit Crowley.

▼
Für die Aufführung von Ibsen's *Hedda Gabler* im National Theatre konfrontiert Crowley die Zuschauer mit einem Widerspruch. "Obwohl das Stück im späten 19. Jahrhundert spielt, ist es nicht sehr viktorianisch ausgestattet. Die Kostüme sollen zwar viktorianisch aussehen (Skizzen 7, 8 und 9), aber die Einrichtung ist sehr kärglich und überhaupt nicht im englischen Stil", sagt Crowley.

room. Consisting of a gallery running across the top with a line of railings, the upper level also contains a full-length portrait of General Gabler and the doors to Hedda's bedroom.

"There are strange perspectives working all around," Crowley notes. "There isn't a straight line or a 90 degree angle anywhere. I'm playing with shapes and spaces in order to create mood—a sense of terrible claustrophobia, and also a terrible emptiness.

"That sounds contradictory, but there are two things happening—the fact that they can't actually furnish this place properly; they haven't really moved in yet, they've inherited the furniture; and the space isn't an easy space to live in—you'd find it a difficult one to actually come to grips with, especially as a young married couple with problems.

"I've got a tilted floor which rakes at a peculiar angle. It rakes across the stage rather than straight up and down. It's quite steep, about one in ten. There's a touch of the Daphne du Maurier about it. It reminds me of novels like *Rebecca*, houses which are battling with the elements all the time."

The world around the house can be seen in the form of leafless trees and yellow-brown leaves lying on the ground on the sides of the stage slightly below stage level. Upstage left, a wall of translucent screens (which supposedly looks onto Tesman's garden) is plastered with wind-blown leaves. At one point the doors which are set into these screens are blown open by wind and leaves blow through.

"The other thing done," Crowley says, "is to take the stove out of the alcove where it is normally shoved and put it absolutely slap-bang in the middle so it's the central point." With a small circle of seats in dark green leather around it, the stove also has a thick black pipe which extends from the top, 6 meters straight up into the air, ending in a circular shape. "It's like a compass point to the room and everything else radiates out from the stove," the designer notes.

A non-functional staircase begins on the upper level above General Gabler's portrait and extends and recedes up and off towards the ceiling, as if to infinity. In the small triangular area of wall above the base of this staircase, there is painted a blue sky with white clouds—a bright place that Hedda can never reach.

Speaking about using non-realistic elements in this set, Crowley states, "There's a fine balance between it being a piece of naturalism and it going into a much more surrealist, slightly

more symbolic piece of work. I think, with Ibsen, you have to take on board all the symbols and the expressionism that he deals with, and you've got to make it work—I think you deny the symbolism at your peril. At the same time, he brought into the world of drama a kind of realism that was so fantastically new.

"I work very closely with the text," Crowley asserts. "I always take on board what an author says, but I don't do it slavishly. I would like to think that I'm methodical enough to do what Ibsen asks me to do, because usually there's a very good reason—it's just not whim. Given that, I then take that on board and try to revitalise it, in whatever way is suitable, and that's very much a two-way conversation with the director.

"Some directors are more adventurous than others. Howard is very much a man who has come to the play with a clean, clear way of looking at it. Even though we're doing *Hedda Gabler* in the period it was written in, the late 1800s, in Scandinavia, it won't look very Victorian. I mean the clothes are meant to look Victorian and are very much of the period, but the actual house is very spare and very un-English.

"I suppose I am constantly going for a mood," Crowley concludes, "a mood that Ibsen is creating with his words."

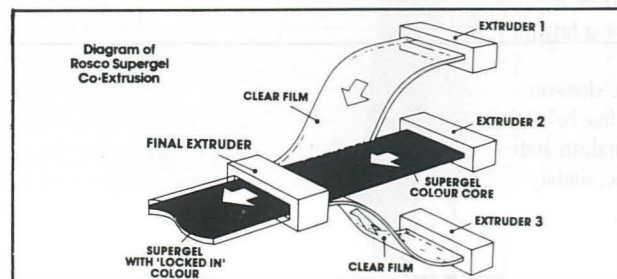
After designing this succession of large-scale productions, of which *Ghetto* in April 89 on the Olivier stage will be the latest, Crowley intends to take a short break. Then? "I don't plan anything," the designer says. "There's no great master plan of what I should be doing and where I should be working. I need to like the piece. It helps if it's a well-written play," he laughs.

Adam Pirani is a London-based freelance writer specialising in theatre and film.



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Lighting up France

BY ELLEN LAMPERT

■ As the demand for specialised lighting for French television increased, Dimaphot created a subsidiary company, D. Studios, to deal exclusively with studio lighting. D. Studios designed and installed lighting for almost half of the studios in France last year, including A.B. Studios (1, 2), one of France's largest TV producing companies.

● *Quand la demande d'éclairage spécialisé pour la télévision française s'est accru, Dimaphot a créé une société subsidiaire, D. Studios, afin de traiter en exclusivité l'éclairage des studios. Ils ont dessiné et fait l'installation pour environ la moitié des studios créés en France depuis l'année dernière, y compris A.B. Studios (1, 2), une des plus grandes sociétés de production française.*

▼ Als die Nachfrage nach spezieller Beleuchtungsausrüstung für das französische Fernsehen stieg, gründete Dimaphot die Tochtergesellschaft D. Studios, die sich ausschliesslich mit Studiobeleuchtung befasst. Im vergangenen Jahr entwarf und installierte D. Studios die Beleuchtung für fast die Hälfte der Fernsehstudios in Frankreich, einschliesslich A.B. Studios (1,2), eine der größten französischen TV-Produktionsgesellschaften.

There are three companies in France which share the pie," says Jean-François Hocquard, president of Dimaphot, one of three major French distributors of lighting equipment for photography, film and television. Dimaphot offers stiff competition to its rivals, L.T.M. and Eclalux, especially in the area of television studio lighting.

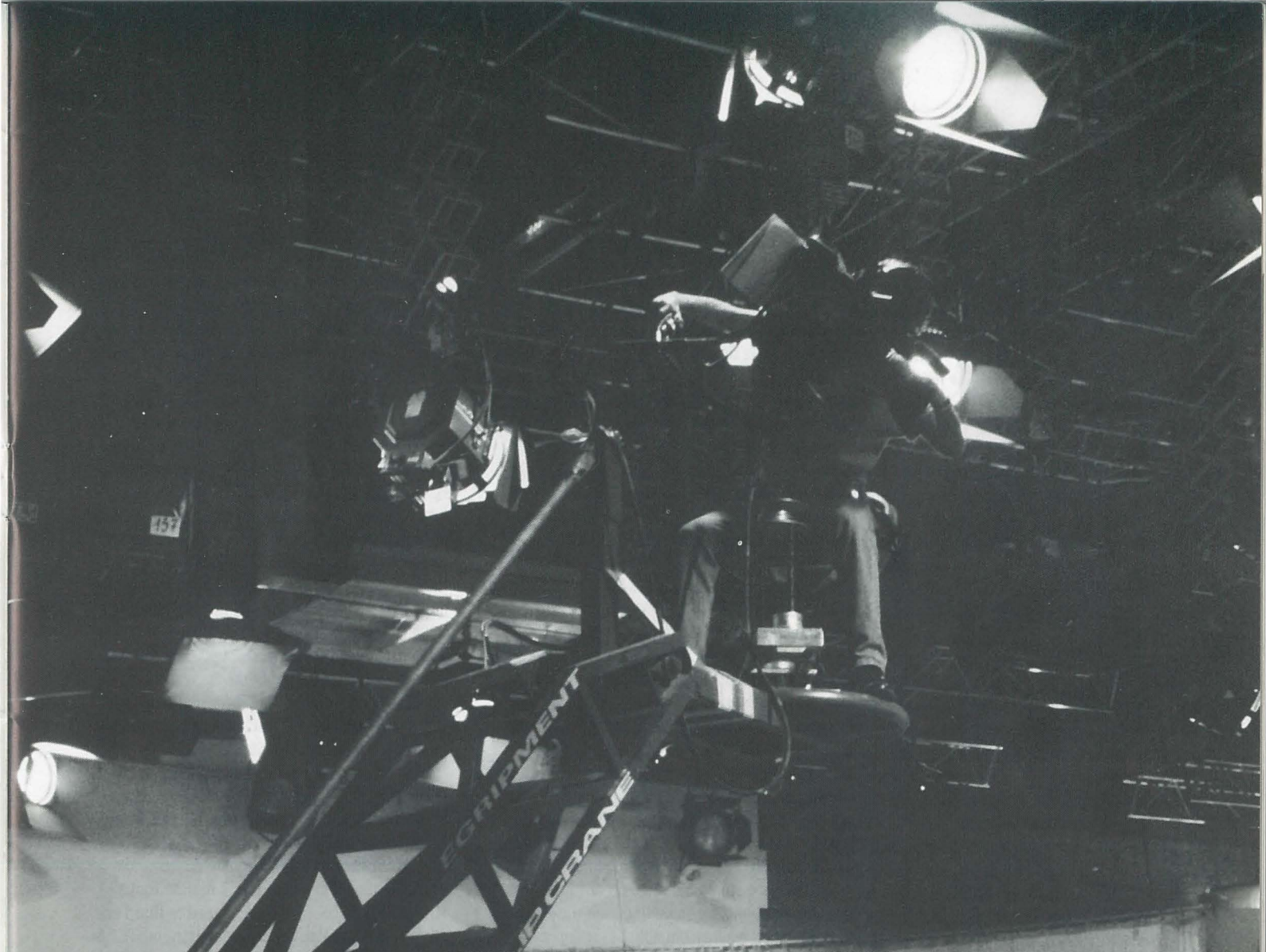
"There is nothing here to get excited about," says Hocquard, who admits to doing 24 million francs (UK £2.3 million, US \$4 million) worth of business last year. For although his slice may be the biggest, the pie it is cut from is not very big. According to Hocquard, the total sales of lighting equipment in France on an annual basis is only 200 million francs (UK £17 million, US \$30 million) and that includes lighting for theatre, dance, opera, film, and television. Why is the market so small? "Only 5,000 people in France are interested in lighting on a professional basis," Hocquard explains. "Lighting is not really valued as an art, especially in the French theatre, where until recently it served only to light the scenery." Hocquard goes on to say that the credit "lighting designed by" is only beginning to be important in the theatre.

"France is a country where people don't change very fast, and when they do they go too far. When designers here have the opportunity to use Vari*Lite, for example, they are too excessive," he comments wryly. "There are only a few real lighting designers in France, and those few work all the time and are very well paid. For many producers lighting designers are simply too expensive."

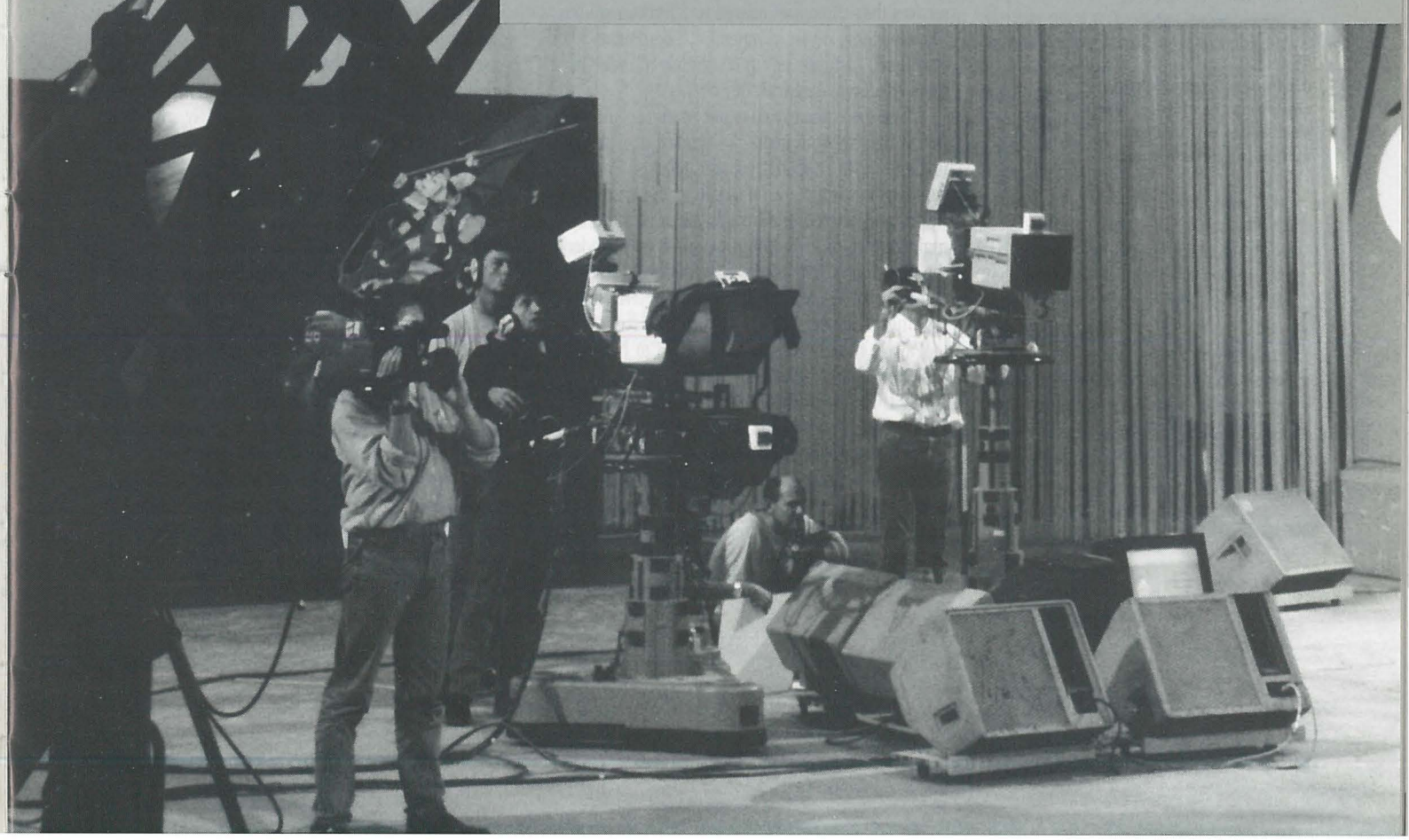
Hocquard's position can perhaps be explained by the lack of an educational market in France, and by the dense centralization of the performing arts and television and film production in Paris. Says Hocquard, "Generally, theatre is not taught in the high schools, and there are very few places for technicians to learn about lighting.

"The reading of the literature, yes," explains Hocquard, "the staging of the plays, no! As a result," he continues, "there is no school market and no real community theatre market to spark sales." In addition, many regional governments buy lighting equipment and make it available to local theatre companies. "This cuts into the market," says Hocquard. "The state is too involved, which cuts down on the normal rate of commerce." Photography, film and now television provide a livelier market. It is here that Dimaphot concentrates its efforts.

Dimaphot was founded in 1947, just after World War II, and served as the French distributor for Westinghouse photographic lighting equipment. Jean-François Hocquard bought Dimaphot in 1984, and remains its sole owner. Hocquard, a no-nonsense businessman, began his career importing photography equipment into France. In the early 1980s, as the French television industry began to expand dramatically, Hocquard bought the forty-year-old company. Today, Dimaphot offers a wide range of international lighting equipment, ranging from clamps, lamps, and tripods to Rosco gels and filters, for which they are the exclusive French distributor, and a full line of DeSisti lighting instruments imported from Italy. "The DeSisti



DIMAPHOT LIGHTS THE FRENCH TELEVISION AND
FILM INDUSTRY





2

■ the budget for the lighting equipment in a typical television studio of 1,000 square meters is 3 million francs

range makes up the largest part of our business in sales of lights for television studios," says Hocquard, who has successfully moved his company into the growing field of television studio lighting.

In the past few years, French television has been enjoying a period of both great change and rapid expansion. Of the three original French channels, TF1 is now private, or no longer under government control, like Antenne 2 and FR3. Two additional private channels, La 5 and La 6, now broadcast, and La Sept, the French cultural channel, which has been broadcasting in limited time slots on FR3 will begin full-time broadcasting via satellite as of May 89. All of this activity means a voracious appetite for new programming, and while American imports are popular fare, there is increasing pressure to produce more home-grown product. Dimaphot, in the right place at the right time, was ready to effectively offer its services to the growing French television industry, ready with both high-quality lighting equipment for sale and an engineering and installation department, which offered technical and consulting services for new studios. "We offered one-stop shopping," says Hocquard, "and could supply everything from A to Z for the lighting side of a television studio."

In 1988, the studio lighting end of Dimaphot's business accounted for more than one-third of their activities, leading Dimaphot to set up a subsidiary company, D. Studios, to specialise exclusively in studio lighting. D. Studios began operation as a separate entity in October 88, taking over the sales, engineering and installation services that Dimaphot offered to television studios. "The business is very competitive," comments Hocquard, "and we set up D. Studios in order to more effectively deal with our clients."

While the company does not manufacture any actual lighting equipment, D. Studios does design made-to-order grids and support systems. The company customizes each studio to the customer's needs, and oversees the installation and future maintenance of the equipment purchased. Under the direction of Guy Payelle, D. Studios has become one of the leaders in the field of television lighting in France.

Payelle came to Dimaphot in 1985 to head its television lighting division. Prior to joining Dimaphot, Payelle worked for 17 years at Mole-Richardson France, where for eight years he was a gaffer in television and film studios. He then moved on to head Mole-Richardson's sales department, selling their products to rental houses. In addition to Payelle, D. Studios has a full-time staff of nine, including a studio designer, an engineer, a research team, and several technicians.

"There is a big market for our services right now," says Payelle, "and of the twenty or so studios built in France last year, D. Studios designed ten of them." The budget for the lighting in these studios ranges from 200,000 francs (UK £19,000, US \$33,000) to 3 million francs (UK £285,000, US \$500,000), according to the size of the installation. For its efforts D. Studios grossed 8 to 9 million francs (UK £.75 million, US \$1.3 million) last year. "There is only an 8-10% profit margin in this figure," he claims, "as there is a great deal of competition and prices are low. The market is very complicated." In other words, the budget for the lighting equipment in a typical television studio of 1,000 square meters is 3 million francs (UK £285,000, US \$500,000), for which Dimaphot sees a profit of 50,000 francs (UK £4,900, US \$8,500). "There is only an 8% profit on many products," explains Hocquard, "and the television market is very small here. We still buy most of our television programs from the United States."

Two of the most recent studios designed and outfitted by D. Studios are those of A.B. Productions, located at the northern edge of Paris in re-converted industrial buildings. The larger of these two, which measures 1,000 square meters and whose lighting equipment cost 3 million francs (UK £285,000, US \$500,000), is used to film *Dorothée*. This popular children's program on TF1 is often broadcast live, and with a studio audience. The smaller studio of 500 square meters will be used for a series based on stories by the French writer, La Comtesse de Segure.

These studios are far from the dark ages, and are equipped with DeSisti lights and Strand control boards. The lighting systems for these studios were designed by D. Studios in concert with A.B. Production's chief electrician, Patrick Le Ny, and their director of photography, Serge Husum. "We only put six circuits on each light bridge in the larger of the two studios, when I really wanted nine," comments Le Ny. "Now we have to go back and add the other three circuits and buy additional spots," he says, "because the bridges here are mobile, moving up and down as need be." Le Ny would also like to have moving lights in the studios, but those such as Vari*Lite are only available on a rental basis. "For the time being they are just too expensive," he says. "We were in competition with Strand Lighting for this job," explains Payelle, looking out from the control booth onto the studio floor. When D. Studios was awarded the contract, they found themselves in a delicate diplomatic position vis-a-vis Strand. "At present, we are not the exclusive French distributor for any one



3

LOOKING AHEAD TO
1992

With the removal of trade barriers between the European countries in 1992, Jean-François Hocquard (3), president of Dimaphot, feels that more manufacturers will try to sell directly, without the middleman, or a distributor like Dimaphot. "There will be much more competition in the future," he says. "Companies will have to really be organized in order to stay competitive." Even with good prices and good service, Hocquard feels that the big distributors will have a hard time remaining competitive. "The profit margin is just not big enough," he says, "there may be a return to small Mom and Pop distributors with only one product. Real specialised

distribution—only gobos—only lamps. And prices will have to average out on a European level since people will be able to buy what they want where they want. Look, once the borders are open, you can drive to London to go shopping. With what you save on 20 rolls of gel alone, you can pay for your trip." Guy Payelle of D. Studios, a subsidiary of Dimaphot, disagrees. "The market may be different in the future, but lighting professionals won't take the time to drive to London," he says, "and while the frontiers may open, national mentalities will not change. And with the language problem, it will not be cost effective for other European companies to come here. Who knows, maybe it will work in the other direction and Dimaphot will go to other countries."

dimmer system. So when we were given the contract, and we needed dimmer systems we had to buy Strand systems. It created a somewhat awkward situation."

This situation will be rectified in the future when D. Studios becomes the exclusive French distributor for Varintens, a brand of dimmer controls which they will import from Switzerland. "These dimmers are now only available in Germany," according to Payelle. "When we bring them to France we can stop buying dimmer boards from our competition." The competition in this case was Eclalux, Strand Lighting's French distributor. D. Studio's other main competitor, L.T.M., owner of France's La Victorine Studios near Nice, is taking a less active role than they had in the past, in Payelle's estimation, leaving Dimaphot and Strand as the major players in the television lighting business. "Eclalux serves as Strand's distributor, but now Strand is here as well, selling directly," he explains, "making the situation more complex than ever."

While D. Studios concentrates on lighting for television studios, Dimaphot continues to sell lighting equipment to a wide range of clients including photography studios, and the rental houses, such as Transpalux and Multivolts, who supply film production companies. "Although there are 120 to 140 films made in France each year, there are very few studios," explains Payelle. "The films are shot mostly with exteriors, so there is not much of a market for film studio lighting." To stimulate the French lighting market, Hocquard feels that more schools are needed to give students a taste for the theatre and to train technicians. On this point Payelle agrees: "Because of a lack of technical knowledge, choices are often made on a subjective rather than objective basis."

Hocquard and Payelle are in agreement when it comes to pricing structures. Both would like to see a system where the prices were lower, and they weren't always giving discounts. "Take a roll of Rosco gel," explains Payelle. "The list price for a roll of Cinécolor is 650 francs (UK £62, US \$108) in France, and 380 francs (UK £36, US \$63) in England. But by the time we give the expected discount to our faithful customers, it ends up being cheaper to buy it here in France." As for customer loyalty, Hocquard feels that "clients are only loyal as long as you offer a good price for a good product, and with good service. After all, business is business."



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Disco Italian Style

FIBER OPTICS, INTIMATE VENUES, AND OTHER TRENDS IN ITALIAN NIGHTCLUBS

BY MICHELE LOSCOTTO

The current trend in Italian nightclub design," according to Italian designer Luca Tausani, "is to avoid trends, or even better, use them to your advantage to do the exact opposite." This lack of trends can be translated into an individual per-

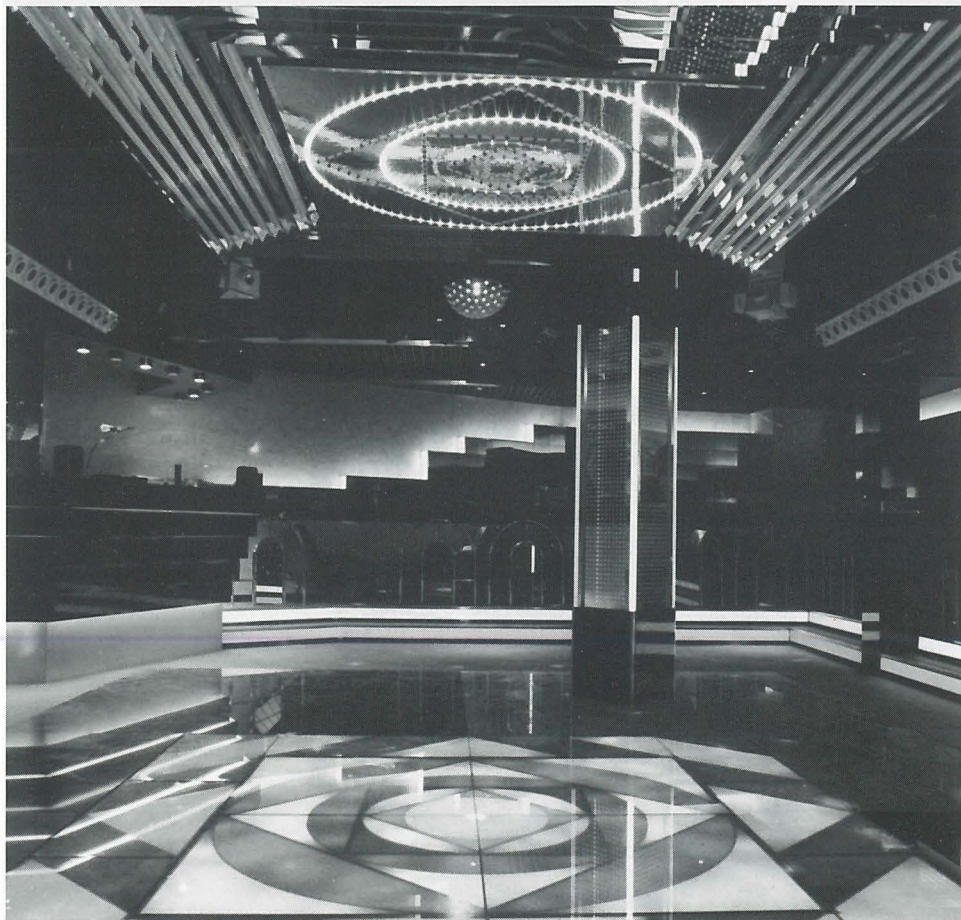
sonality for each club, from mega-discos, like the Genux in Lonata, to intimate clubs, like the Hermitage in Assisi, to the thousands of seasonal clubs in tourist resorts.

Opinions are as different as styles of clubs as to where Italian nightclubs are headed, but there

■ **Designer Daniele Mancini, who created the Hermitage in Assisi (1), sees fiber optics as the wave of the future in club lighting. "In addition to being far more adaptable and effective," he says, "they are also a lot safer."**

● *L'architecte Daniele Mancini, qui a réalisé l'Hermitage en Assisi (1), pense que les fibres optiques seront la nouvelle vague en matière d'éclairage pour les boîtes de nuits. "Elles sont non seulement plus adaptables et plus performantes," dit-il, "mais aussi elles offrent plus de sécurité."*

▼ **Der Dekorateur Daniele Mancini, der das Hermitage in Assisi (1) konzipierte, sieht in der Faseroptik die Nachtclubbeleuchtung der Zukunft: "Sie ist nicht nur weitaus anpassungsfähiger und wirkungsvoller, sondern auch viel sicherer."**



1

■ Smaller venues, such as the Paradiso Lounge in Rimini (2) are becoming more popular as the costs of operating a club increase. Even huge spaces are adapting—the 18,000 square meter Genux in Lonata (3, 4) can be subdivided into smaller venues with mobile partitions.



2

● *Les lieux plus intimes, tels que le Paradiso Lounge à Rimini (2), sont en train de devenir plus populaires car le coût de fonctionnement s'accroît. Même les grands clubs se mettent au goût du jour - grâce à des cloisons amovibles, les 18,000 mètres carrés du Genux à Lonata (3, 4) peuvent être sous-divisés.*



3

▼ Während die Unterhaltungskosten für Nachtclubs steigen, werden kleinere Treffpunkte wie die Paradiso Lounge in Rimini (2) immer beliebter. Selbst in gigantischen Clubs passt man sich an: das 18000 qm grosse Genux in Lonata (3,4) kann mit Hilfe von Zwischenwänden in kleinere Bereiche unterteilt werden.



4

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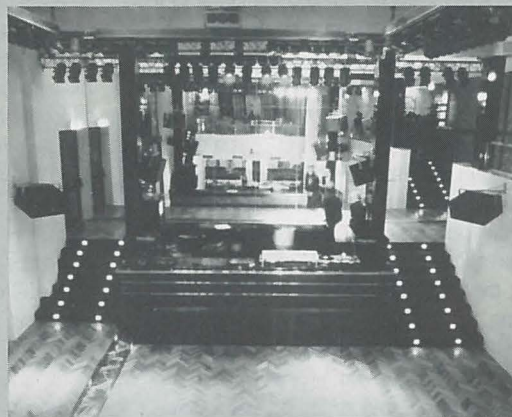
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5



6

CLUB SPECIFICATIONS

VERTIGO 5, 6

Address: Via San Luca, Bologna, Italy

Opening date: January 18, 1989

Designer: Luca Tausini, TAUSANI, FERRINI & LUCCHI P. le Ceccarini, 5, 47036 Riccione, Italy

Lighting Equipment:

8 super scanners, 18 fixed barriers, 4 maxi sweepers (10 x 150w), 4 carousel 12, 32 150w scanners, 10 1500w strobes, 8 1000w halogen spots, 24 par 64 cans, 128 beta 150w spots (Programsistem, San Clemente, Italy)

Controllers:

Computerized control unit for super scanners, 24-channel multi-scene desk, 6 piano 434, 22 MP2 power packs, 3 commander PSU (Programsistem, San Clemente, Italy)

Sound System:

Disco—4 Nexo SI 2000 3-way system, 6 Nexo PC 115 speaker cabs, 4 Australian monitor amps, 2 c audio sr. 404 amps, 1 Abst m. 1000 amp, 1 Nexo TD controller, 2 Nexo PC pro processor, 1 Cloud 900 mixer, 3 Technics SL 1200 turntables. Piano Bar—4 Nexo PC 115 3-way cabs, 1 Australian 1000 monitor amp, 1 platinum 24 channel mixer, 10 Samson radio microphones, 1 Nexo PC pro processor.

GENUX

Address: Via Fornace dei Gorgi, Lonata (BS) Italy

Opening Date: June 25, 1988

Designer: Silvestro Lolli of Reggio Emilia Via Timavo, 85, 42100 Reggio Emilia, Italy

Lighting/Effects Equipment:

8 Robot 400/SP, 84 Luxor 1000 par 64, 24 Antares 1000, 66 Jet strobe, 2 Pilota 2500 CID, 3 700 MSR profile spots, 50 40w UV floods, 422 200w floods, 41 1000w floods, 5 Accento 20-35, 2 Xenon beam, 6 mini smoke machines, 2 low smoke machines.

Controllers:

3 Uragano (48 channel) desks, 5 Quadro control units, 5 Sigma 5 power packs, 50 Rack power packs

Indoor disco

Lighting/Effects Equipment:

168 Foco pinspots, 48 Antares 1000, 220 Luxor 1000 Par 64, 14 strobe 700, 100 single syncs, 8 Robot 400 SP, 8 Coral 1200 MSR, 16 Jupiter 1200 MSR, 28 Forte Kits 400 MSR, 8 mini smoke machines, 2 low smoke machines.

Controllers:

5 Tifone desks, 90 Rack power packs

Sound System:

Mixer Pro 608, 6 Lion's LF 500 amps, 2 Lion's LF 300 amps, 12 Klipsch KP 450 LF bass units, 8 Klipsch KP 450 HL mid/high units, 2 Klipsch KP 301 cabs, 6 Klipsch RC KP 450, 2 delay units, 3 Technics turntables with Stanton 680 cartridges.

HERMITAGE

Address: Via del Pozzo, Assisi, Italy

Opening date: December 1989

Designer: Daniele Mancini, Piazza Soprammuro 7 06023 Gualdo Tadino, Italy

Lighting Equipment:

8 triangular 8 x par 36 fixed units, 2 twin rotation rotors, 2 single rotation rotors, 2 astrosraggi, 1 1500w super strobe, 12 ministrobes, 16 QPS 500AA spots, 2 perforated brass columns each containing 12 neon tubes, 8 IB control units (all customized units built and installed by Italo Bonfanti/Italy)

Sound System:

1 Freevox DJ club mixer, a mixer formula sound, 3 Technics SL 1210 MK2 turntables/Stanton 680EL cartridges, 1 Vesta fire digital delay, 2 Klark-Teknik DN 300 eq's, 1 BSS FDS 360 crossover, 1 BSS DPR 402 compander, 1 Technics SL P 1200 CD deck, 2 JBL 4401 monitors, 8 Cerwin Vega DMT 1 mid/high cabs, 2 Turbosound TSE 218 sub woofers, 2 EMB CS 480 + 480w amps, 4 EMB CS 1 200 + 200s amps, 1 EMB P 4 amp.

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■
"there is a tendency to abandon whirling motorized effects in favour of scanner-type units"

is a belief that to satisfy the public and operate profitably there are certain technological trends that need to be followed.

Nicola Ticozzi, president of APIAD (Associazione Produttori Italiani Attrezzature per Discoteche e Teatri—Italian Association of Discotheque and Theatre Equipment Manufacturers) says, "regular club-goers are used to seeing concerts and television shows with spectacular lighting, so that when they go to discos, they want to be the center of attraction or at least part of a similar 'happening.' I think that lighting plays a key role, and there is a tendency to abandon an excess of whirling motorized effects and huge centerpieces in favour of scanner-type units such as Clay Paky's Golden Scan and Coemar's Robot. As the prices of similar units lower, they will become the mainstay of club lighting."

Designer Daniele Mancini sees the future of clubs as fiber optics. With over seventy clubs in Italy to his credit, and almost as many abroad, including the Circus Maximus in Helsinki, Mancini says, "The limits imposed on designers by traditional or neon lighting for creating atmospheres will shortly be a thing of the past, thanks to fiber optics, which in addition to being far more adaptable and effective, are also a lot safer. I've just finished the Papillion, a club in which I've used an enormous quantity of fiber optics—they are definitely going to be a key element of club design in the future."

Mancini designed the Hermitage in Assisi, which opened December 1987. His transformation of what were originally monastery cellars into a nightclub is a masterful combination of antique traditions and modern technology. A recurrent theme is the curved gothic windows made from stained glass similar to that used in Assisi's churches—except that in these subterranean surroundings the windows are false back-lit panels on the walls.

Having opened the door with a magnetic card, club members pass through the various zones of the Hermitage—pastel tones evoke elegance and comfort, as in the pink zone with its floral motif seating. Flowers and floral designs recur around the dance floor. In spite of the elegance of the Hermitage, Mancini stresses that generally speaking there is no need to use costly materials to create the right ambiance. "If used with imagination and flair in the right combination, even simple materials can give the desired effect. In the Hermitage, for example, I used mirrors, opaline glass and chrome tubing, all classics in disco designing."

Whether designing a huge maxi-venue such as his pre-Colombian kitsch concept for San Benedetto's Atlantide, or a smaller club like the Hermitage, Mancini feels each is equally challenging: "With one you have to avoid a club that ends up looking like an aircraft hangar filled with hardware, furniture, and props, and with the other, in such small premises just one mistake can compromise the entire project."

Designer Silvestro Lolli of Reggio Emilia has his own ideas about trends in Italian clubs, which he has implemented in the Genux in the Brescia province in Northern Italy. Opened June 25, 1988 with a total area of over 18,000 square meters of floorspace, gardens, pools, and fountains, the Genux is Italy's largest venue. It can be divided into three separate—and sound-proofed—clubs, thanks to a series of mobile partitions. Lolli's use of marble, granite, natural stone, and statuary in the club's interior is offset by an imposing sound and light installation by Outline and Coemar. According to Lolli, the adaptability of the Genux is a precise indication of the future for the large venues. "Today, such clubs are huge investments, and their success depends entirely on attendance figures. A combination of good taste and economy is increasingly important, as is the choice of a theme which stimulates imagination and curiosity. Maxi-venues must be able to be divided into smaller areas, each with its own sensations and experiences for clients. Technical trends will include the demise of lighting as a show in its own right, with lighting taking an increasingly important role as an element in appreciating the club as a whole."

One of the newest Italian clubs is the Vertigo, which opened January 18, 1989 in a three-story former restaurant perched on top of the San Luca hill outside Bologna. The Vertigo was designed by Luca Tausani, whose studio has also designed some of the Adriatic coast's top venues such as Misano's Bala Imperiale with its ancient Roman ambiance, and the OK Village—a scaled-down village with streets, shops and restaurants.

The furnishings at the Vertigo are in tribute to the rationalist masters of the 1900s, such as Le Corbusier and van de Rohe. The whole club exudes rich comfort, right down to the Persian carpets. The name Vertigo comes from the effect created in the Room of Mirrors on the top floor—in a decidedly Baroque atmosphere of this room, you can either listen to live music or look down through a spectacular huge window onto the dance floor below.

The tendency towards more intimate environments is nothing new to Italy's best-known older clubs. The Paradiso in Rimini, which recently celebrated its 30th birthday, was originally the family villa of its owner, Gianni Fabbri. "We've created a lounge typical of a country house on the second floor," said Fabbri, "oriental rugs, tasteful furniture, and a fireplace for cool winter nights with a corner for live jazz bands. The intimate atmosphere created by designer Gianni Gavioli gives clients the impression of coming to visit friends at home." While the exterior has changed very little, the Paradiso has seen many interesting innovations over the years, such as the installation some ten years ago of air ducts on the adjoining open-air terrace that shot out streams of hot air, allowing patrons to sit on the terrace in cold weather. This idea recently was abandoned when the decibel level from the club so disturbed neighbors that a glass wall had to be put up around the terrace to keep the sound in.

A few miles down the Adriatic coast from the Paradiso is the Altro Mondo Studios, one of Italy's first mega-discos. Owners Bevitori and Galli recently gave the club a complete face-lift, including new sound and light systems.

The sound and light installation by WR Electronics includes seven Spectra Physics lasers and 3.2 kms of fiber optics controlled by six computers. A glass wall rises from under the floor level becoming a stage for the club's in-house dance troupe, a giant video DJ booth also rises to almost touch the ceiling, and nine elevators lower dancers and robots from above the ceiling to floor level. In addition to the main sound system, powered by eight WR300 amps and three WR500's, there is a holphonic set-up with twelve 700*700 amps. The same gargantuan proportions are found in the lighting of no less than 1600 luminaires.

One of the highlights of the Altro Mondo Studios' new technology is a row of transparent human-like figures suspended above the crowd fed by the laser/fiber optics systems, shooting beams out of their eyes as their neon hearts and veins beat in time to the music.

Michele LoScotto, an ex-sound designer, is a technical consultant and freelance journalist specializing in club technology, based in Rimini, Italy.

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JAVA JIVE AND JAVA BAY NIGHTCLUBS IN TOKYO

LDs Billington, McKernon and Kantrowitz with designer Lopata create high energy environments

BY BONNIE SCHWARTZ

CLUBS

DISCOTHÈQUES

People that frequent Tokyo nightclubs are very somber. There's no smiling. I'm sure they're having a good time, but it doesn't look as though they are," muses New York lighting designer Ken Billington, who collaborated with restaurant designer Sam Lopata on Java Jive and Java Bay, two new Tokyo nightclubs.

"When I began conceptualizing the design for the clubs, I wanted to create a completely different experience for Tokyo nightclubgoers," says Lopata, president of New York-based Sam Lopata, Inc. "Most of the clubs are 70s-style discos, with lit-up dance floors and lots of flashing lights. I wanted to go a little further, use a lot of color, get rid of the disco-ey spinners and strobes. I wanted to do a place with a smile."

■ Though devoid of spinners, strobes, and flashers, there is a lot of kinetic energy in Tokyo's Java Jive (1) and Java Bay (2) nightclubs. Designer Sam Lopata created wiggling silhouettes and LD Ken Billington used mutating colour washes.



HIROKUNI HIRAWAKI/PHOTO OFFICE



2

NACHTKLUBS

● *Malgré un manque de stroboscopes et d'éclipeurs, il y a beaucoup d'énergie cinétique dans les boîtes de nuit Java Jive (1) et Java Bay (2) de Tokyo. Le décorateur Sam Lopata a créé des silhouettes remuantes et l'éclairagiste Ken Billington a employé des bains de couleurs mutants.*

▼ Auch ohne rotierende Lichtquellen, Stroboskope und Flasher haben die Tokioter Nachtclubs Java Jive (1) und Java Bay (2) jede Menge kinetischer Energie. Designer Sam Lopata schuf sich bewegende Silhouetten, und Lichtdesigner Ken Billington benutzte changierende Farbfluten.

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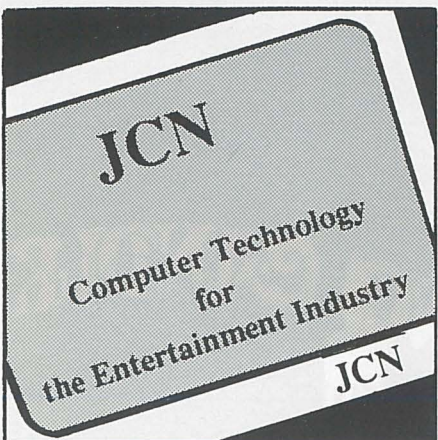
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And smile they do. Though devoid of spinners, strobes, and flashers, there is a lot of kinetic excitement in both spaces, thanks to wiggling silhouettes, mutating color washes, and the flickering light of *Phantom of the Opera*-inspired 9v "candles."

Exploring the interplay between darkness and light, daytime and night, each club is divided into discrete areas, allowing guests a choice of environments. One direction will take them into a dimly lit "voodoo village," lit primarily with 9v electric "candles"; another direction will bring clubgoers into a colorful beach environment, where the dance floor is located.

Three-dimensional cutouts of brightly colored Caribbean-style huts with tin roofs and wooden window sills are lit from behind to appear as though someone is home. Lighting throughout the beach/dance floor area is vibrant pink, blue, red, yellow, and green, with highly saturated color washes along the walls. And, to complement the island decor, food, music, and drinks are similarly Caribbean-inspired.

"There are a lot of templates of palm trees and color washes on the walls, lots and lots of the candles flickering at different rates. We installed 38 color wheels in each club, and then there are ellipsoidals and templates and fiber optics doing stars and rotating gobos. There's constant movement," says Billington, president of Ken Billington, Inc.

Java Jive opened June 1, 1988; Java Bay was launched June 15, two weeks later. Java Jive, encompassing two levels of Tokyo's Square Building, a seven-story structure filled with nothing but nightclubs, is located in Rappongi, one of Tokyo's most active nightlife sectors. Java Bay sprawls over the fifth floor of a mixed-use building in Shinjuku, an area less known for its nightclubs, but still quite active.

Lopata and Billington have collaborated on several clubs and restaurants over the last seven years. The first one they did together was New York's Red Parrot, for which Billington won an IES Lumen Award. Though it might seem that few projects require the level of the atriality that the Java clubs did, "all of my restaurants take a dramatic approach," says Lopata. "I consider lighting as important as design in creating total environments."

While many clubs suffer from budget cutbacks at the eleventh hour, constraints on the Tokyo projects were primarily energy related. "Our original design required 50,000w of power in each club. Then we found out that we only had 25,000w available to us in Java Jive, the first club we did, so we had to basically reduce our load by half," says

Projects
Java Jive,
Square Building,
Rappongi, Tokyo
Java Bay,
Shinjuku, Tokyo
Client: Casatec Ltd. Tokyo
Lighting Designer:
Ken Billington,
Ken Billington, Inc.
200 W. 70 St.
New York, NY 10023
212/362-4030
Project Designers:
Ken Billington, Jason Kantrowitz,
John McKernon
Interior Designer:
Sam Lopata,
Sam Lopata, Inc.
27 W. 20 St.
New York, NY 10010
212/691-7924

John McKernon, a third of the lighting team, along with Billington and Jason Kantrowitz. "So, where we'd be using 1,000w stuff in New York, we're using 400w stuff in Tokyo."

While the lighting designers would have preferred to use three-circuit low-voltage striplights along floors and ceilings in each club, one circuit had to be killed entirely in Java Jive, and both clubs' final design incorporated the ministrips along only the floors: Japanese-manufactured fluorescents fitted with blue Rosco gel sleeves were substituted along ceilings. And though 200 dimmers were originally planned for each club, only 96 survived the cutbacks.

Electronic Theatre Controls, Inc.'s Expression control board was chosen for both clubs because the board "had to have a lot of submasters and bounce buttons" to accommodate the dance floor lighting as well as the nightly performances, says McKernon.

The trials did not end when the equipment was shipped. "Things were so tight that we didn't actually see all the lights on together until about two hours before Java Jive opened," says McKernon. "We didn't get the power feed for the dimmer board until two hours before opening. So it was more than a little hairy. By contract, Java Bay was a totally painless and wonderful experience. Everything had been done before."

A STRINDBERG CLASSIC WRAPPED IN PINK

BY RUTH E. GOLDBERG

**Director/
Designer
Matthias Langhoff
brings
Miss Julie
to Paris**

Directors are often known to make discoveries in unlikely spots—Lana Turner behind the counter of Schwab's drugstore is a classic example. So Swiss theatre director and set designer Matthias Langhoff's recent discovery coming in a department store is not in itself unusual. What is unusual is that the discovery was bright pink wrapping paper and that it would become the basis for the January 1989 production of the Comedy of Geneva's *Miss Julie* at Paris's Theatre de l'Athenee.

The silver-haired Langhoff, 48, explains that for him a new production often begins with a material that has in some way intrigued him. "Materials that I don't know interest me. They stay in my head and come back. Material can come first and then be fitted into a play. In *Miss Julie* it was clear that I'd use the paper, later I found how. I'd found this pink paper and it made me think immediately of *Miss Julie*."

The decor that eventually developed is an oversized 1950s kitchen with its floorboards and furnishing sharply cut and angled diagonally into fuchsia crepe-paper walls. Its use in *Miss Julie* underscored Langhoff's growing renown in Europe for imaginative new design and direction in familiar work.

Equally important in establishing this reputation were his recent projects including a 1988 production of Sophocles' *Oedipus the King* at the Burgtheatre of Vienna, works of O'Neill and Beckett for the French Maison de la Culture at Bobigny (1987); and Shakespeare's *King Lear* at the National Theatre of Strasbourg (1986). Langhoff has also mounted plays in his native Zurich and in Hamburg, Germany. Prior to these endeavors,

Langhoff worked with director Manfred Karge in a collaboration that spanned two decades and many countries since its start at the Berliner Ensemble in 1962.

Talking in a backstage dressing room—his makeshift headquarters while in Paris with *Miss Julie*—Langhoff discusses his theatre work. A trim man with a boyish face that belies his years, Langhoff speaks in a French thickened with a German accent.

He begins with the concrete, explaining the design rationale behind his set for *Miss Julie*. "The decor works on two opposing diagonal axis. The two directions angled are the floor and the walls. The walls are big lines which cut the furniture literally, as if cut with knives." This is an instance where the set reinforces the action, as the use of knives is a pronounced part of the characters' behavior throughout the play. The refrigerator, radio and other objects date the kitchen to the 1950s. The period choice enables the play to seem relevant, though not contemporary, says the designer. "It's both modern and historic, which is how I find the play. It's perhaps because of my age that I think of the 50s as long ago but still today."

One touch that seems incongruent with the modern set, the small bundles of dried branches that dot the floor, is in fact in keeping with the original, traditional decor. "The branches are in Strindberg's original description of the play," says Langhoff. "It's a Swedish summertime tradition to have that. So even if it's not familiar to others, at least the Swedish know why the branches are there. I wanted to keep to the original."

Discussing his personal design philosophy,



ERIC DIDYM

1 ■ **Rekown for his creative design of familiar works, Langhoff designed a set reminiscent of a big birthday present—wrapped in pink crepe-paper—for his production of *Miss Julie* at Paris' Theatre de l'Athenee (1). The festive but decadent atmosphere was reinforced by *Miss Julie* being costumed in colourful balloons.**

● ***Comnu pour la création de décors originaux pour des pièces familières, Langhoff a créé un décor qui rappelle un grand cadeau d'anniversaire emballé dans du crêpe rose pour sa représentation de *Miss Julie* au Théâtre de l'Athénée (1) à Paris. L'atmosphère de fête un peu décadente a été soulignée par le costume de *Miss Julie* décoré de ballons bariolés.***

▼ **Langhoff, der sich mit phantasievollen Bühnendekorationen für bekannte Stücke einen Namen gemacht hat, entwarf für seine Inszenierung von *Miss Julie* im Pariser Théâtre de l'Athénée ein in pinkfarbenes Krepppapier eingewickelteres Bühnenbild, das wie ein grosses Geburtstagsgeschenk wirkte (1). Die festliche, aber dekadente Stimmung wurde durch Fräulein Julie verstärkt, die in einem Kostüm aus farbenfrohen Luftballons auftrat.**

Langhoff states that the set is not a passive restatement of the text. As he says, "I don't like to recount what is in the play with the decor."

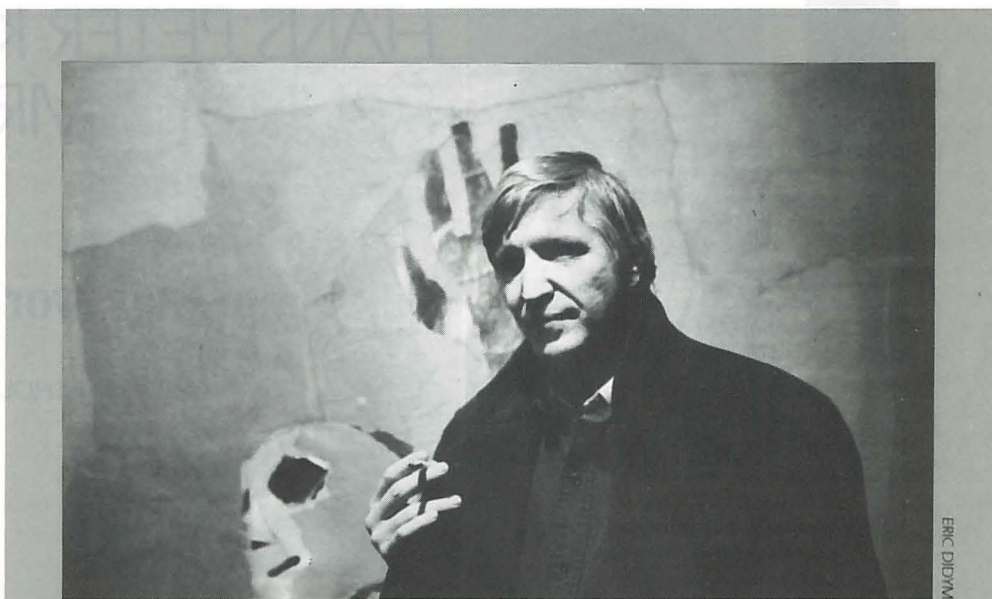
When attacking a project, rather than beginning with his goals as a director, Langhoff first perceives a new production exclusively as a design problem. Detailing the scratch-to-stage process, he says, "I start at my home in my workroom. I define the idea alone. I don't like to speak too much with others before." In this beginning stage, Langhoff does many sketches, jots notations, clips photos, and puts it all on his workroom walls. "My walls become a fantasy space with different visual material on different eras, spaces. They're not serious—it's just things that grab me."

After his fantasy stage of textiles and sketches has been tempered with such realities as budget and stage dimensions, Langhoff builds scale models, using as close to the exact materials to be used. Of the budget, Langhoff says with a laugh, "It's known in the beginning, then forgotten, although of course, it stays in the head somewhere." The plan, dimensions of the scene and technical possibilities become his primary concerns in constructing the model. "I use the same materials—wood, fabrics—for the model as for the real decor. If the idea is there but the costs are too great, I try to keep the idea but meet the budget."

It is only after a model has been realized that Langhoff is ready to switch figurative caps and as director, analyze the text and set for staging possibilities. He treats the two jobs as rigidly separate aspects of his project's development. Although, as Langhoff explains, that does not mean it can't also be fun. "When it's just me I play a game with myself because it's hard to be both decorator and director at once. I do the decor first, then work out the direction. That's my game; I must work with the decor that this designer, who is no longer here, has given me."

Langhoff enjoys working with other decorators when he is just directing. "I like that," he says in a voice loud with the vehemence of his reaction. "In my work as a director it's a big pleasure to have a fantasy with something a little foreign to me, as when the decor is done by another."

There are two set designers with whom Langhoff works regularly when not undertaking the task himself, both past assistants of his. Langhoff believes in the tradition of apprenticeship. He explains that he usually has one assistant helping him, a young decorator starting out. "The idea is to teach him, then later, he does the decor," relates Langhoff. "What I look for is talent, not efficiency. They show their work even if it hasn't been realized, just for the ideas."



2

■ For Matthias Langhoff (2) being director and designer of a project presents an interesting challenge. "I do the decor first, then work out the direction. That's my game, I must work with the decor that the designer, who is no longer there, has given me." Langhoff will demonstrate his talents beginning June 89 as the new director of the Dramatic Center of Lausanne, Switzerland.

● *Pour Matthias Langhoff (2), le fait d'être directeur et décorateur d'un spectacle, représente un challenge stimulant. "Je fais d'abord le décor, puis j'orchestre la mise en scène. C'est mon jeu, je suis obligé de travailler avec le décor que le dessinateur parti, m'a laissé." Langhoff démontrera ses talents à partir de juin 89 comme étant le nouveau directeur du Centre Dramatique de Lausanne, en Suisse.*

▼ Für Matthias Langhoff (2) ist es eine interessante Herausforderung, Regisseur und Bühnenbildner eines Projektes zu sein. "Zuerst entwerfe ich die Dekoration und anschließend widme ich mich der Regie. So packe ich es an. Ich muß mit der Dekoration arbeiten, die mir der Bühnenbildner, der hier entfällt, vorgegeben hat." Ab Juni 1989 kann Matthias Langhoff seine Talente als neuer Intendant des Centre Dramatique in Lausanne, Schweiz, unter Beweis stellen.

Of special effects, Langhoff says that he does not use them much although they interest him. "They must really have a special effect—they must find a new solution." As for lighting, Langhoff explains his simple minimalist's approach. "I start by looking at the set with a single candle, then see how I can use light to a minimum with best results."

For travelling productions, Langhoff explains that the problems raised are different in each case. The time for dealing with such problems is before the sets are made, to avoid costly and sometimes economically prohibitive changes that the various venues might require. "Sometimes when traveling one must choose different theatres rather than different decors. It would be too expensive to do otherwise." But it's not just decor that dictates a

traveling venue—Langhoff also believes it's the text. "Miss Julie needs a small scene to work. This precludes a large room, for the intimacy of the production would be lost."

In June 1989, Langhoff will add another dimension to his work in the theatre. He has been appointed the new director of the Dramatic Center of Lausanne, Switzerland, where he will continue his work as a designer and director.

Ruth E. Goldberg is a freelance writer based in Paris, who writes regularly on the arts and design.



RALF BRINKHOFF

HANS PETER KUHN DESIGNS SOUND ENVIRONMENTS

Germany's Kuhn talks about his work

BY JOHN CALHOUN

The art of sound design is being redefined by Hans Peter Kuhn. Known in his native West Germany for his theatre design, Kuhn has taken his talents beyond the traditional proscenium and created what he refers to as "audio-environments", worlds where sound is an essential artistic component.

Kuhn's involvement with sound dates back to his years in a rock 'n' roll band as a youth in Kiel. In 1975, he became audio designer at Schaubuhne Berlin, a theatre where he remained until 1979. Subsequently, he has worked with such directors as Dieter Dorn, Luc Bondy, Peter Zadek, and Claus Peymann. It was at the Schaubuhne that he first worked with Robert Wilson on *Death, Destruction & Detroit*. He has since collaborated with Wilson on *the CIVIL warS*, *The Golden Windows*, *Le Martyre de St. Sebastien* and, most recently, *The Forest*.

Kuhn's "audio-environments" include *Fassungslos*, a 1988 installation in a Berlin gallery, which consisted of a 1.5-meter high mound of discarded pieces of light bulb glass. Lighting and speakers were built into the installation, making it a humming, illuminated sculpture. *Achtundacht*, a more recent installation, was in an abandoned railway station in Berlin, and included slide projections computer-synchronized with sound. An Atari computer with special music software was programmed to run eight projectors which rhythmically threw abstract color images onto tiny screens, while sounds in the same rhythm emanated from eight speakers along the walls of the space.

"All my work is with space and with rooms," says Kuhn. "In theatre, you have an auditorium that sits every night at the same spot, so you can do something based on a special location. You can say, 'I want a speaker here,' and know exactly what will happen. Because the sound will come from here, and it will affect the person who sits next to it in a way that's different from the way it affects a person who sits over there... you can make up spaces, and all your spaces within this theatre space create emotions in people in a different way than just by telling them a nice story."

Kuhn fully realized the emotionally powerful effect of sound during the recent production of the Robert Wilson-David Byrne collaboration, *The Forest*, which premiered at the Theatre der Freien Volkshubne under the auspices of Werkstatt Berlin 1988 e. V., and which subsequently appeared at the 1988 Next Wave Festival at the Brooklyn Academy of Music in New York. He confounded expectations with sound; in *The Forest* an actor sits in a metal tub dropping stones from his mouth. But instead of the sound of rocks hitting metal, the audience hears glass crashing. "It is very different from what you would expect," he says. "A glassy sound in a very big space. You can change the whole mood by changing this one sound effect."

Kuhn characterizes what he did in *The Forest* and in other pieces as creating an "audio space around the audience." He eschews a sound system that is centered on the stage: "I always have speak-

ers everywhere in the house." For *The Forest*, Kuhn positioned eight Meyer speakers onstage, and 16 speakers surrounding the auditorium. For a factory sequence in Act Two, Kuhn made an eight-track tape with eight different machine sounds, each of which emanated from different speakers onstage. Bird sounds came from auditorium speakers to make the audience feel as if it was part of the forest environment.

A PM-3000 Yamaha mixer with 40 inputs and 8 x 8 output "gives you many possibilities to configure where the sound has to go," says Kuhn. Since *The Forest* was to tour, another reason for choosing Yamaha was universal familiarity with and availability of the equipment.

In describing his sound worlds, Kuhn states: "An artist who does environments will have a room where things happen that are different from what the room usually would be, and this gives you a kick in the brain." Kuhn provides plenty of kicks.

■ In the Robert Wilson-David Byrne collaboration of *The Forest*, sound designer Hans Peter Kuhn (1) creates forest scenes (2) by sending bird-sounds through speakers in the auditorium as well as on stage, making the audience feel part of the environment.

Kuhn is known not only for his theatre design but for environmental sound installations. *Achtundacht* (3) was a computer-operated slide and sound show at an abandoned train station in Berlin. *The Box* (4, with Kuhn on right) was a sound-capsule; a microphone and amplifier led into it, with no way for sound to escape. "You could say something into the microphone," says Kuhn. "The sound is captured and will never come out."

● *Pour la collaboration Robert Wilson-David Byrne, le bruiteur Hans Peter Kuhn (1), pour The Forest, a recréé le monde de la forêt (2), en diffusant le chant des oiseaux dans tous les micros, d'une façon telle que le public se sente plongé dans l'ambiance.*

Kuhn est connu non seulement pour ses dessins théâtraux, mais aussi pour ses installations sonores créatrices d'atmosphères. Dans Achtundacht (3), qui avait lieu dans une gare berlinoise abandonnée, les diapositives et le son étaient régis par ordinateur. The Box (4, avec Kuhn sur la droite), était une "capsule sonore": un microphone et un amplificateur conduisaient les sons à l'intérieur de la capsule pour lesquels il n'y avait aucune issue. "On pouvait parler dans le micro," dit Kuhn. "Le son était emprisonné et ne pouvait jamais en ressortir."

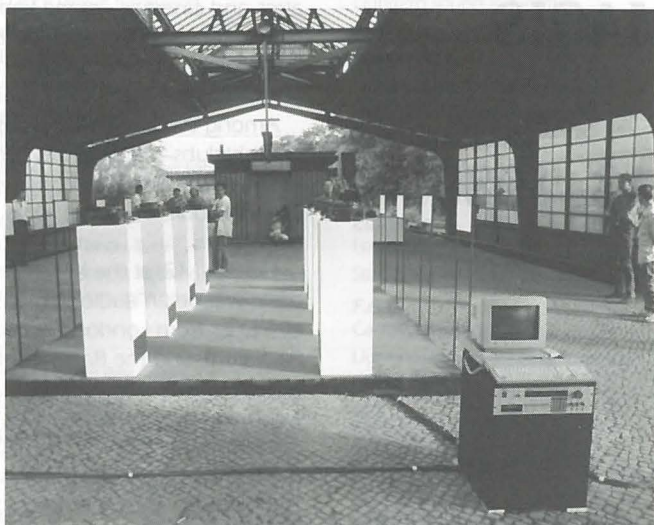


2

GERHARD KASSNER

▼ Für *The Forest*, eine gemeinsame Arbeit von Robert Wilson und David Byrne, erzeugte der Toningenieur Hans Peter Kuhn (1) Waldesstimmung, indem er Vogellaute durch Lautsprecher auf die Bühne und in den Zuschauerraum sendete und den Zuschauern so das Gefühl vermittelte, selbst Teil dieser Umwelt zu sein.

Kuhn ist nicht nur für seine Theaterdesigns, sondern auch für seine Arbeiten mit Anlagen zur Wiedergabe von Umweltgeräuschen bekannt. *Achtundacht* (3) war eine computergesteuerte Ton- und Diashow auf einem stillgelegten Bahnhof in Berlin. *The Box* (4, rechts Kuhn) war eine Tonkapsel, in die ein Mikrofon samt Verstärker hineinführte und aus der kein Ton dringen konnte. "Wenn man irgendetwas ins Mikrofon sagte", so Kuhn, "dann ist der Ton eingefangen und kann nicht mehr entkommen."



3

RALF BRINKHOFF



4

JOCHEN HEYERMANN

TON

SIB/MAGIS AND SIEL READY FOR 89

Rimini's SIB/MAGIS Show in place for April 10 - 13, 1989

BY ANDREW SHEARER

The 1989 edition of the SIB International Exhibition of Equipment and Technology for Discotheques and Dance Halls (Salone Internazionale delle Attrezzature e Tecnologie per Discoteche e Locali da Ballo) and the MAGIS Exhibition of Equipment and Technology for Theatres and Cinemas (Mostra per le Attivita di Gestione e Industriali dello Spettacolo) will take place April 10, 11, 12, 13, 1989 at the Trade Fair Centre in Rimini, Italy. The show is being organised by Ente Autonomo Fiera di Rimini, the Rimini Trade Fair Corporation, with the collaboration of SILB, the Italian Dance Hall Owners' Syndicate, and the Italian General Show Business Association.

As registration continues, organisers are expecting to better the 400 exhibitors, 13,000 trade-only visitors, and 25,000 square meters of booth space of the 1988 show. On display will be equipment for the furnishing and fitting of dance venues, theatres and cinemas—stage lighting and lighting controllers, lamps, special effects equipment, electronic dubbing and editing equipment, cinema projectors, and technical stage installations. A partial list of 1989 exhibitors follows.

Among the highlights of SIB will be a seminar on the future of nightclubs—"The secret behind successfully running a dance venue in the next five years." Among the speakers will be Gianni Fabbri, owner of Italy's Paradiso, Pascia, and Pineta clubs.

On April 12, at the Kitsch/Ancient Rome Baia Imperiale Club, there will be an audio demonstration by international disc jockeys. D.J.s from London's Hippodrome, New York's Tunnel and Palladium, and the Baia's resident d.j. will demonstrate their mixing talents. The evening will continue with a light/sound exhibition by Clay Paky and Italian audio manufacturer, Outline.

On Tuesday, April 11, MAGIS is planning a workshop to be moderated by British lighting designer John Henshall—"Problems in entertainment lighting." The three-hour workshop is open to international trade visitors attending SIB/MAGIS.

There will then be a seminar on "New light sources in entertainment." It will begin with a demonstration by General Electric, Osram, Philips, Sylvania, and Thorn, each demonstrating their latest lighting products.

Lighting designers from different disciplines will then speak on the newest innovations used in their field—British LD Francis Reid will talk about lighting for the theatre; George Spiro, president of the American Society of Lighting Direction, will speak on lighting for the cinema; Aldo Solbiati from Italy's Channel 5 will talk on television lighting; and Renato Neri of the concert lighting firm, Xenon, will speak on lighting concerts and live shows.

For further information on SIB/MAGIS contact: Ente Autonomo Fiera di Rimini, Via della Fiera, 52, 47037 Rimini, Italy. Tel: 0541/773553. Telex: 550844 FIERIM I.

AUSSTELLUNGS

LES SALONS: A VOIR

PROVISIONAL LIST OF SIB EXHIBITORS

Ad Systems

Cesena, Italy
Pro Audio equipment

Adam Hall Supplies

Southend, England
Rack, flightcase accessories

A.F.A.

S. Giovanni in Marignano, Italy
Club furniture

Amplilux

Misano Adriatico, Italy
Sound/Light & Special Effects

Apas

Pistoia, Italy
Club furniture

A.P.I.A.D.

Milan, Italy
Trade association

A.R.T.

Rochester, USA
Digital reverb-system, digital delay

Artick

Milan, Italy
Light Controllers, dimmers, special effects, control desks

Astralloy International

Leeds, England
Trussing

ASM

Salzkotten, West Germany
Light Controllers, dimmers, speakers

Audiolink

Alberi, Italy
Pro amplification, sound systems, light control desks, dimmers

Audium

S. Maurizio al Lambro, Italy
Pro audio system

AzArredamenti

Sassuolo, Italy
Club furnishings

Balzers Aktiengesellschaft

Balzers, Switzerland
Optical filters, mirrors

Bespeco Professional

Castelfidardo, Italy
Audio equipment & accessories

BGW Systems

Hawthorne, USA
Power amps

Italo Bonfanti

Cantagrillo, Italy
Lighting, light controllers, video systems

Bios

Rome, Italy
Moving Text displays

Bose

Rome, Italy
Pro Audio Systems

Cameron Video Systems

Glasgow, Scotland
Multi-effect video wall, video communications

Cast

Rome, Italy
Videowall, Computers, Video-graphics

Cereda & Sala

Vedano al Lambro, Italy
Air conditioning

Cermel

Asti, Italy
Moving Text displays

Mirco Cestari

Mirandola, Italy
Club seating

Chiavidea

lesolo, Italy
Dance venue furnishing

Ci Erre Due

Forli, Italy
Air conditioning

Clay Paky

Pedrengo, Italy
Effects lighting, projectors, special effects

Coemar

Castel Goffredo, Italy
Lighting, effects lighting, special effects, lighting controllers, strobes, uv lights

Coperluz

Arganda del Rey, Spain
Effects lighting

Crea International

Rimini, Italy
Dance venue furnishing

CTM

Castelnuovo Sotto, Italy
Speaker enclosures, amplifiers, crossovers, equalizers, audio mixers, consoles, p.a. systems

D.A.S. Audio

Valencia, Spain
Pro Audio equipment

Athos Davoli

Parma, Italy
Amplifiers, audio mixers, speaker enclosures, p.a. systems, echo units, crossovers

Detalabs Research

Chelmsford, USA
Digital delay, harmonizers, audio effects

Diemme Neon

Modena, Italy
Neon lighting & effects, luminous floor, wall and ceiling panels

Digisoft

Milan, Italy
Special effects software

Disco & Club Trade International

Sandridge, England
Trade Magazine

Disco Mirror

Stockport, England
Trade Magazine

Discoservice

Gabigge Mare
Sound, light, effects & Video installers

Ecler

Barcelona, Spain
Audio mixers, equalizers, filters

Elite for Dancing

S. Gregorio di Veronella, Italy
Luminous floor, wall & ceiling panels, special effects

Eltek

Florence, Italy
Light/Pro sound & furniture

Energy Sound

Carru, Italy
Pro speakers for club/cinema/theatre

Etabeta Electronics

Bregnano, Italy
Pro audio/electronics, colour filters

Euromet

Loreto, Italy
Stands, racks

F.A.L.

Castel Goffredo, Italy
Lighting, effects lighting, luminous dance floors

FBT

Recanati, Italy
Audio equipment

Fly Light

S. Giorgio, Italy
Light controllers, dimmers, special effects

G. Celauo

Cologna al Seria, Italy
Loudspeakers, amps, audio components, speaker enclosures

Gebel

Pesaro, Italy
Electronic & Electrical Systems

Gidue Grafiche

Formigine, Italy
Publicity Agency

G.L. Pozzi

Desio, Italy
Cabinet, rack, flightcase parts

Grisby Music

Castelfidardo, Italy
Pro audio equipment

General Gadgets

Cantu, Italy
Stickers, T-shirts, promo material

Gufam

Cirie, Italy
Seating & tables

High End Systems

Texas, USA
Lasers, lighting effects

Indiana Collection

Limbiate, Italy
Seating

Ital C.I.D.A.

Sorbolo, Italy
Pro Audio

It. Ma. Wallcovering

Turin, Italy
Fireproof wallcovering

Kennel

Turin, Italy
Speaker enclosures, amps, crossovers

King's Sound

Padua, Italy
Effects lighting, light control units, strobes

Kontatto

Rimini, Italy
Interior design

L.A.

Povoletto, Italy
Seating & tables

Lampo

Castel Goffredo, Italy
Lighting, effects lighting

Laser Chorus

Texas, USA
Lasers

LED Electronica

Casamassima, Italy
Sound systems, lighting, effects lighting, special effects

LEM Electronics

S. Giovanni in Marignano, Italy
Pro Audio Equipment

Leoncini

Forli, Italy
Furniture, soundproofing equipment

Lifesystem

Modena, Italy
Lighting, effects lighting

Light Processor

Greenford, England
Low voltage panels, switching equipment for lighting control

Lightwave Research

Texas, USA
Filters, lighting effects

Lite Beam
Naples, Italy
Effects Lighting, strobos, light controllers

Linear Italiana
Milan, Italy
Pro Audio Equipment

Lobo
Aalen, West Germany
Lasers

Loschi & Malavasi
Modena, Italy
Upholstered furnishings

Le Maitre
Croydon, England
Lighting, effects lighting, special effects

Martin Audio
High Wycombe, England
Loudspeaker enclosures

Martin Professional
Miami, USA
Effects Lighting, Smoke Machines

Mazzon Salotti
Jesolo, Italy
Upholstered seating

M.B. Arredamenti
Riccione, Italy
Seating, tables, furniture

McLore
Albino, Italy
Flight cases, cables

Metal Progetti
Perugia, Italy
Automatic cloakroom equipment

Micro Video
Centobuchi, Italy
Video desks, pro video equipment

Monacor Italia
Bologna, Italy
Mixers, audio components

Music & Light
Milan, Italy
Lighting, effects lighting

Musica Pro
Bovolone, Italy
Pro audio, trussing, hoists

Musica In
Fucechio, Italy
Artist Management

Nisel
Sedico, Italy
Effects lighting, special effects

New Electro Music
Genoa, Italy
Speaker enclosures

Novalight
Montefiascone, Italy
Lighting, effects lighting, special effects

Nuova Sysma
Oderzo, Italy
Digital Light Controllers, dimmers

Ortophone
Bologna, Italy
Pro Audio & Video Systems

Outline
Flero, Italy
Amps, mixers, speaker enclosures

Player Tecnica
Forli, Italy
Pro Audio installers

Professional Equipment
Milan, Italy
Pro Audio Equipment

Programsistem
San Clemente, Italy
Lighting, effects lighting, special effects, video systems

Pugi R. G.
Montale, Italy
Flameproof material

Pulsar
Cambridge, England
Lighting, Effects lighting, light controllers

Quasar Engineering
Modena, Italy
Lighting controllers

Readylight
Rome, Italy
Luminous signs, effects lighting

RFS
Turin, Italy
Pro Speakers

Samarcanda
Modena, Italy
Decorative glass, plastic, mirrors

Rima 80
Rome, Italy
Smoke Machines, hoists, motorized lighting, trussing, strobos, speaker enclosures

Safo
Milan, Italy
Fiber Optics

Santolini
Forli, Italy
Air conditioning, ventilations

Sapro
Saint Maur Cedex, France
Lighting, effects lighting

S.C. International
Marina di Montemarcano, Italy
Seating & furniture

Segno de Padova
San Marino, Italy
Club furniture

SGM
Colombarone, Italy
Lighting, effects lighting, light controllers, special effects

SILB
Rome, Italy
Dance Hall Owners Syndicate

SLE
Lorrach, West Germany
Spotlights

Sound Corporation
Formigine, Italy
Pro audio, sound systems, video systems

Spotlight
Milan, Italy
Lighting, effects lighting, special effects, motorized lighting

Stereo Sound Studio
Viterbo, Italy
Lighting, effects lighting

Tarm
Bochum, West Germany
Lasers

Studio Lolli
Reggio Emilia, Italy
Club Designers

TAS
Castel Goffredo, Italy
Lighting, effects lighting, special effects, trussing

Tausani, Ferrini, Lucchi
Riccione, Italy
Club Designers

Tecnitron Electronica
S. Vito Dei Normanni, Italy
Lighting, effects lighting, special effects, strobos

Tecnoplanning
Milan, Italy
Moving text displays

Texim
Vigano, Italy
Pro Audio equipment & components

Tolomeo Disco Network
Milan, Italy
Promotion facilities

Pietro Tondello
S. Giorgio Delle Pertiche, Italy
Lighting Controllers

Valentini
Turin, Italy
Audio Accessories

Videocation
Bolzano, Italy
Video systems, satellite reception equipment

Video RGB
Trento, Italy
Video Systems

X Sound Light
Ljubljana, Yugoslavia
Engineering

PROVISIONAL LIST OF MAGIS EXHIBITORS

A.D.B.
Belgium
Lighting Controllers

A.G.I.S.
Italy
Trade Association

Barciulli
Florence, Italy
Cinema Seating

Caloi Industrie
Susegana, Italy
Seating

Cinemecanica
Milan, Italy
Cinema Projectors, amplifiers, loudspeakers, projection room accessories

Decima
Padova, Italy
Theatre & cinema curtains, seating

DeSisti
Rome, Italy
Professional film, theatre, specialized lighting

Destro Engineering
Albignasego, Italy
Theatre & cinema furniture

GTE Sylvania
Tienen, Belgium
Specialized lamps & light sources

Ianiro
Rome, Italy
Luminaires, spot video & cinema lighting

Lino Sonogo
Pianzana, Italy
Cinema & theatre seating

Ova
Pieve di Cento, Italy
Fixed & Portable emergency lamp generators

Philips
Milan, Italy
Special lamps

Prevost
Milan, Italy
Professional film projectors, sync & editing desks, amplification

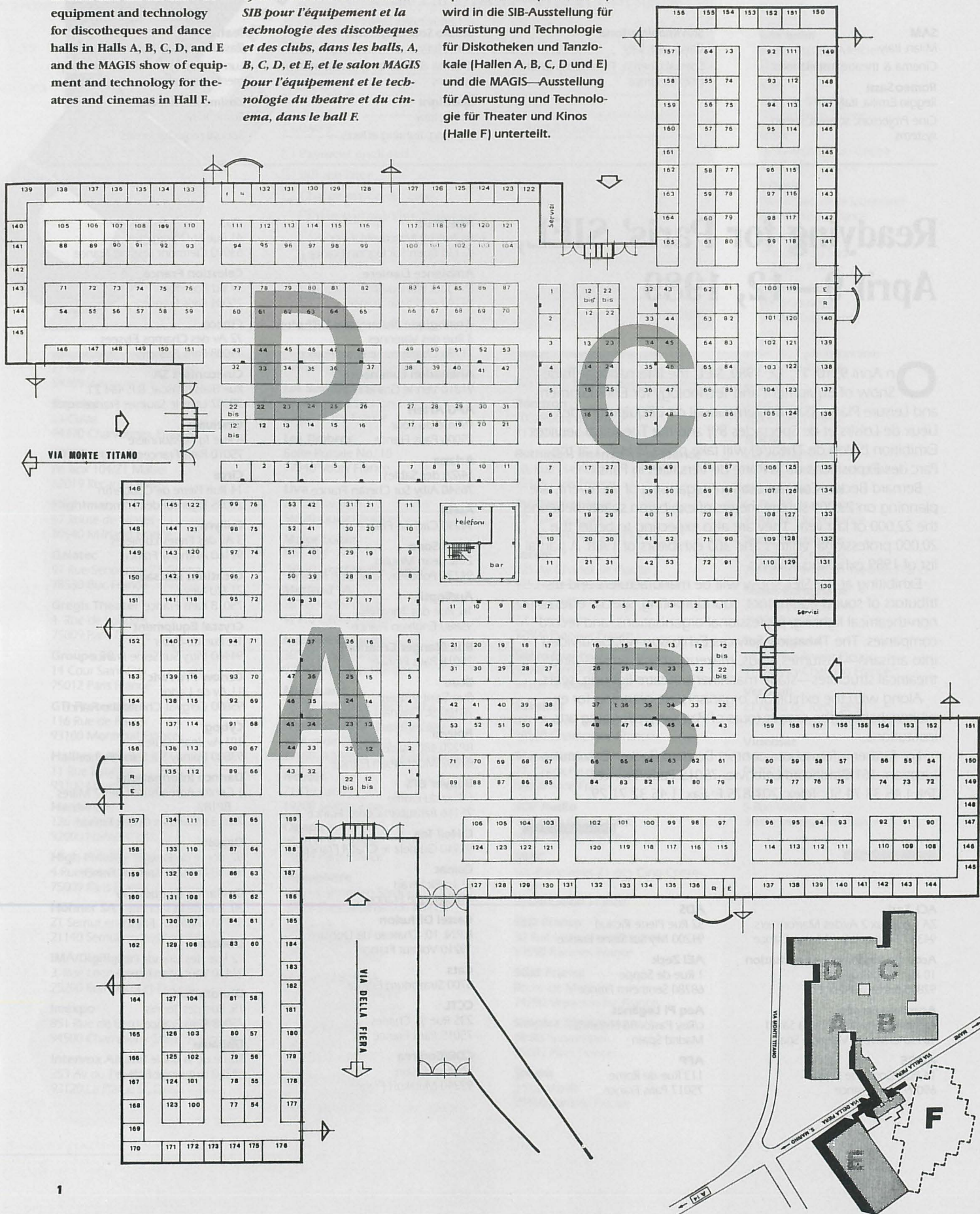
Quartzcolor Ianiro, Italy
Rome, Italy
Lighting fixtures for TV, film, photography, video

Roscolab International
Port Chester USA
Colour filters, gels, gobos, smoke machines, computer programs for lighting

■ The 1989 SIB/MAGIS show at the Rimini Trade Fair, April 10 - 13, (floor plan, 1) will be divided into the SIB show of equipment and technology for discotheques and dance halls in Halls A, B, C, D, and E and the MAGIS show of equipment and technology for theatres and cinemas in Hall F.

● *Le salon SIB/MAGIS 1989 à la foire de Rimini, qui aura lieu du 10 au 13 avril, (plan 1) sera divisé entre la salon SIB pour l'équipement et la technologie des discotheques et des clubs, dans les halls, A, B, C, D, et E, et le salon MAGIS pour l'équipement et la technologie du theatre et du cinema, dans le hall F.*

▼ Die SIB/MAGIS-Ausstellung 1989 auf der Handelsmesse von Rimini, die vom 10. bis 13. April stattfindet (Grundriß, 1), wird in die SIB-Ausstellung für Ausrüstung und Technologie für Diskotheken und Tanzlokale (Hallen A, B, C, D und E) und die MAGIS-Ausstellung für Ausrüstung und Technologie für Theater und Kinos (Halle F) unterteilt.



SAM
Milan, Italy
Cinema & theatre installations

Romeo Sassi
Reggio Emilia, Italy
Cine Projectors, screens, stereo systems

Sivi Illuminazione
Cavazzale, Italy
Special cinema, TV, theatre, photographic lamps

Studio Sound Systems
Rome Italy
Cinema & Recording studio sound systems

Spotlight
Milan, Italy
Lighting, lighting effects

Teatro
Castel Goffredo, Italy
Luminaires, spots, electronic equipment, controllers

Zosimo L. Vittotio
Rome, Italy
Special projector lenses

Readying for Paris' SIEL, April 9 - 12, 1989

On April 9, 10, 11, 12, 1989, SIEL, the International Trade Show of Equipment and Technology for Entertainment and Leisure Places (Salon International de L'Equipment des Lieux de Loisirs et de Spectacles 89) and the Theatrical Services Exhibition (Salon de Theatre) will take place in Hall 1 at the Parc des Expositions de la Porte de Versailles in Paris.

Bernard Becker Communication, organisers of the event, are planning on 23,000 square meters of exhibition space, bettering the 22,000 of last year. They are also expecting to better the 20,000 professional visitors and 300 exhibitors of 1988. A partial list of 1989 exhibitors follows.

Exhibiting at the SIEL show will be manufacturers and distributors of sound equipment, soundproofing, special effects, non-theatrical lighting, professional organisations, and record companies. The Theatrical Services Exhibition will be divided into artisans—costumes, wigs, makeup, scenic artists—and theatrical structures—stage machinery, theatre lighting, seats.

Along with the exhibition, organisers are planning for exhibitors behind-the-scenes tours of Parisian performing arts institutions.

For further information, contact Bernard Becker Communication, 161 Boulevard Lefebvre, 75015 Paris, France.
Tel: 1.45 33 74 50; Telex: 201 875 F; Fax: 1.45 32 71 29.

ACL Sarl
ZA Carreaux 2 Av.des Marronniers
94380 Bonneuil Sur Marne France

Acoustic Equipment Sonorisation
10 Rue Godefroy
92800 Puteaux France

Acustima Beyma
Poligono Ind Virgen de la Salud
46950 Chirivella Valencia Spain

ADDE
14 Rue Gorge de Loup
69009 Lyon France

ADS
32 Rue Pierre Ricaud
94200 Ivry Sur Seine France

AEI Zeck
1 Rue de Soppe
68780 Senthem France

Aeq Pi Leganes
c/Rey Pastor 36 Leganes
Madrid Spain

AFP
113 Rue de Rome
75017 Paris France

Agenstub
La Tuilerie Marcoux
42130 Boen Sur Lignon France

Ambiance Lumiere
65 Quai Blanqui/BP5
94140 Alfortville France

Analogique Numerique Diffusion
3 Rue des Varennes
71786 Chatenoy Le Royal France

Animation Lumineuse
91810 Vert le Grand France

APG Arten
49 Rue du Four
75006 Paris France

Ariane
14ZA des Sables
76540 Alby Sur Cheran France

Asem
94230 Cachan France

Atkis Sono
2 Av. Jean Moulin
94120 Pontenay Sous Bois France

Audiopict
16, Rue des Thermes
95880 Enghien France

Blix Blanger Creations
75018 Paris France

Bose
Rue Saint Vincent
78100 St. Germain en Laye France

Bouyer
BP220,480 Av de Paris
82002 Montauban France

Bouyer ETS
6 Rue du Dome
75116 Parisuban Cedex France

C Heil Tea
91940 Gometz le Chatel France

Camac
21 La Richeraiis
44850 Ligne France

Castel Diffusion
B.P.N. 10, Chateau de Doblans
39210 Voiteur France

Cats
6700 Strasbourg France

CCTL
235 Rue St. Charles
75015 Paris France

CDR/Codirea
56 Rue Voltaire
92240 Malakoff France

CDS
41 Rue St Dominique
63000 Clermont Ferrand France

Celestion France
37 Bd Bourdon
75004 Paris France

Cineco
72 Av des Champs Elysees
75008 Paris France

Cineconfort SA
Rue Blaise Pascal, B.P. 464 Z.I.
39007 Lons le Saulnier France

Cinelume
8 Rue fg Poissonniere
75010 Paris France

Circe
14 Rue Pierre de Coubertin
21035 Dijon Cedex France

Collyns
3 Av des Freres Lumieres
92160 Anthony France

Creations Marsault
21 Bld Ney
75018 Paris France

Crystal Equipment
15, Rue de Lyser
94400 Vitry Sur Seine France

Cunow Pro Avic
11 Av de L'ados
95800 Cergy-St-Christophe France

Cybog
101 Av Jean Jaures
93800 Epinay Sur Seine France

Dannco Informatique
1 Centre Administratif des 7 Mares
BP187
78313 Maurepas Cedex France

Degaie
97, Route de Bavay
59138 Pont Sur Sambre France

Devianne Duquesnoy
20, Rue de la Tannerie
59150 Watrelos France

Diafora
12 Rue des Grands Pres
91430 Vauhallan France

Diprofa Sarl
15, Rue des Tennis
75018 Paris France

Disbaule
Route de la Baule
44350 Guerande France

Dispatch

184 Allee des Erables 21 Paris Nord
95947 Roissy CDG France

Disquengros

Z1 Rue du Vert Tuquet Bat. Les
Peurpliers
59960 Neuville-en-Ferrain France

Dynacord France

77 Bd de Menilmontant
75011 Paris France

EGA

60, Rue St. Lazare
75009 Paris France

Ere Acoustic

7 Rue le Perdriel
91140 Villebon Sur Yvette France

Euro Dor

25 Av Maurice Maunoury
28600 Luisant France

Ever Radio Violette

Z1 No. 2 Prouvy Rouvignies
59309 Valenciennes France

Expelec

La Culaz
74370 Charvonnex France

FBT Elettronica

Po Box 104/Z1 Mattei
62019 Recanati Italy

Flightman

57 Route de Nimes
30540 Milhaud France

Galatec

97 Rue Senouque Z1 Center
78530 Buc France

Gregis Theatel

4, Rue de Londres
75009 Paris France

Groupe 38

14 Cour Saint Eloi
75012 Paris France

GTI Protection

116 Rue de Paris
93100 Montreuil France

Hallier System

11 Rue Rabelais
93100 Montreuil France

Hardware

126 Av Pablo Picasso
92000 Nanterre France

High Fidelity Services

4 Rue Pierre Semard
75009 Paris France

Hohner SA

Z1 Semur en Auxois
21140 Semur en Auxois France

IMA/Digilight

3, Rue Leon Contejean
25200 Bethoncourt France

Imexpo

851 Rue de Bernau Z1 du Plateau
94500 Champigny S/Marne France

Intervox Alcatel

253 Av du Pdt Wilson
93120 La Plaine St. Denis France

Jaunay Bernard

28, Rue Florian
75020 Paris France

Kit Miroirs

64 Bld Brune
75014 Paris France

Kreluz

La Baneza 32, Polig. Ind. de Cobo A
28940 Fuenlabrada Madrid Spain

La Bamboula

68 Rue Carnot
74000 Annecy France

Laser Movement

7, Rue de Tigery
91250 St Germain les Corbeil France

LEM

127 Av de la Republique
92320 Chatillon France

Les Necrophages

Domaine de Vallombreuse
33360 Lignan de Bordeaux France

Les Sex Symbol's

Saint-Pouis Esperron
83560 Rians France

Les Timbres

Boite Postale No. 10
77940 Voulx France

Liva

Z1 La Garderie
56520 Guidel France

Major Loisirs

R.N. 307
78810 Feucherolles France

Merlaud SA

76 Bd Victor Hugo
92110 Clichy France

Mole-Richardson

38 Av Henri Barbusse
92220 Bagneux France

Multistand

28130 Yermenonville France

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PRODUCT NEWS

1

A flat well-lit spot

The Flatspot is a luminaire utilising a linear 500w halogen lamp together with a linear lens. This produces a sheet of light that can be plain or coloured with a gel. The Flatspot is fan cooled and can be mounted in any position. It can be used in multiples, fixed in various attitudes and linked to a manual or automatic multi-channel lighting controller. OPTIKINETICS; Bedfordshire, England.

2

On Target

Total Audio Concepts is premiering their new console, the Bullet. The basic configuration is 10/4/2. The channel has Mic and Line inputs, Phase Reverse and Phantom Power On/Off; a 4-band Eq with High Pass filter; 2 mono and one stereo auxiliary sends switched over 6 auxiliary busses; separate routing for 4 subgroups and the stereo output. The fader has 100mm travel. TOTAL

3

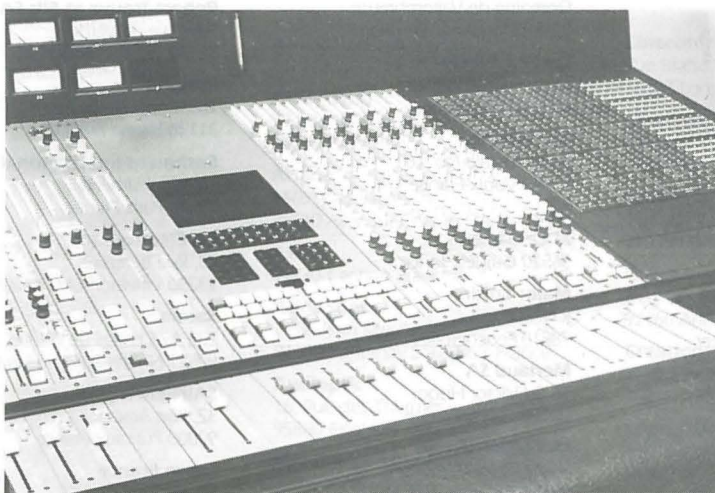
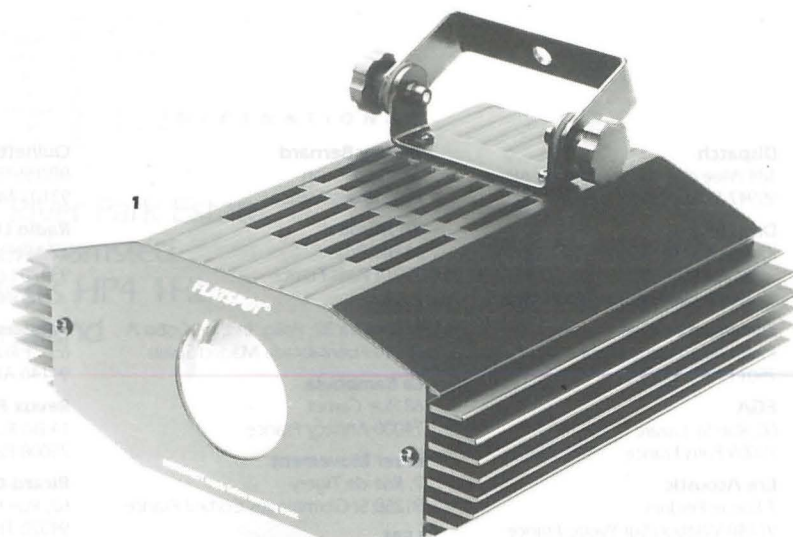
A Fader Feature

DDA UK has announced the availability of the VCA fader automation system for the DCM 232 in-line audio recording console. The automation system adds recording and replay of the fader and mute information to the existing offline editing and preparation of channel switch settings. The storage and recall of existing console settings is also possible using both the new DCM automation and the existing onboard CAT automation. DDA UK; Middlesex, England.

4

Cloud in a Can

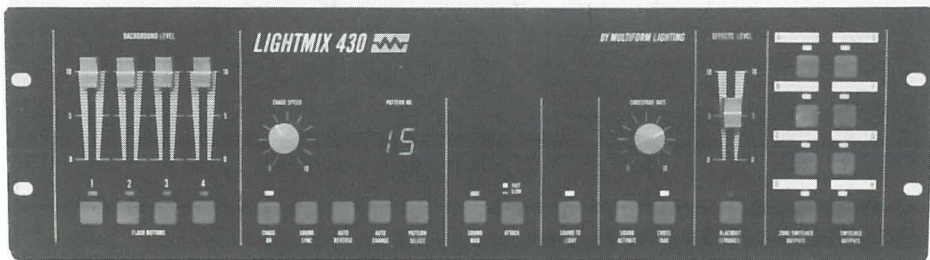
Diffusion™, a non-toxic, ozone-safe, odorless and tasteless fog-machine-in-a-can, is now available to the UK and Scandinavia through M & M Distributors. Cinematographers, still photographers, and lighting directors can create diffused backgrounds, mist and smoke effects, and softened images previously requiring a fog machine. PRO EFX, Inc.; Los Angeles, CA.



NOUVEAUX PRODUITS



5



7



8

5

Flower Power

The Strobeflower strobe lighting system, available from Optikinetics, delivers high colour temperature light beams which cut through any light show with synchronised colour change and a choice of strobe or continuous lamp output. Different pattern combinations of colour and channel switching can be set up on the 4-channel multiplex controller with membrane touch pads. OPTIKINETICS, Bedfordshire, England.

6

Hot Filters

Lee Filters Limited, suppliers of filters for the lighting cameraperson, has recently introduced a new polycarbonate range of polyester camera and lighting filters—the HT series—for high temperature applications. The HT series is purported to have unbeatable heat resistance for prolonged use. The HT range is available in sheets or rolls, and conforms to BS3944 standard. LEE FILTERS LIMITED; Hampshire, England.

7

Multise Multiform

A low-voltage 4-channel lighting controller for clubs and theatres, the Lightmix 430, has been developed by Multiform Lighting. The controller combines all the facilities needed for four fully dimmable zones in one package. It also has background-level controls and flash buttons for manual control. The automatics allow switching or fading with the patterns or the brightness synchronised to the audio output. MULTIFORM LIGHTING; East Sussex, England.

8

Small yet powerful

The Colibri, from Abstract Electronics AB, is the first compact moving light to use the MR-16 lamp. The Colibri system consists of automated fixtures, scanning mirrors, and a wide range of controllers, including an interface for zero-to-10-volt consoles, allowing a wide variety of uses. ABSTRACT ELECTRONICS AB; Stockholm, Sweden.

PRODUKTNEUHEITEN

ITALY/SPECIAL EFFECTS

GEORGE LUCAS' ILM TO CREATE A F/X STUDIO AT CINECITTÀ

George Lucas' Industrial Light & Magic signed a deal with Cinecittà of Rome aimed to install a special effects facility at the studio, according to *Variety*. The agreement, signed February 2, calls for ILM to conduct a 2-month study on what it will take to set up the facility and to research the potential demand for f/x services in Europe.

Once the research is completed, ILM is expecting to install equipment, train technicians and make the facility operational by 1991.

Warren Franklin, vice president of ILM's sister company, Lucasfilms, notes, "Given what will happen in 1992, we feel it is important to have a base in Europe. It will give us the opportunity to expand our business throughout Europe and to better service filmmakers in Italy and other countries." Franklin said this facility will be the first of its kind in Europe.

MOVERS AND SHAKERS

Rob Peck, managing director of Icelectrics, Ltd., Bordon, Hants, UK, was elected chairman of the Professional Light and Sound Association, Eastbourne, Sussex, UK, for a three-year term, effective January 1, 1989. Peck takes over from Peter Brooks, who has retired after six years as chairman of the association....**Michael Samuelson** has acquired Samuelson Lighting Ltd., London, the company he founded, from the Samuelson Group PLC, which is part of Eagle Trust PLC.

THE NETHERLANDS/SHOW PREVIEW

SHOWLIGHT 89 IN AMSTERDAM

Showlight 89, subtitled the "International Television, Theatre & Film Lighting Colloquium," will be held May 15-17, 1989, at the Hilversum studios in Amsterdam, the Netherlands. This is the show's third edition; the first took place in 1981 in London and the second in 1985 in New York. The show is organized by the National Illumination Committee of Great Britain in association with Netherlands Broadcasting Services.

Targeted to professional lighting designers working in the performing arts worldwide, papers will cover seven broad topics: performances; special rigs; controlling light; light, art, and science; light sources; moving light; and special effects. The opening speaker will be American entertainment lighting designer Bill Klages, and

other speakers on the roster are Dutch lighting designer and theatre consultant Hans Wolff, British cinematographer Tony Imi, and entertainment/architectural lighting consultant Christoph Rudolph.

The colloquium's emphasis will be on the application of lighting equipment to achieve effect, rather than on scientific research. All papers will be delivered in English; the presentation of papers will run 10-15 minutes each, with plenty of time left for discussion.

The conference will open on Monday, May 15, at the Amsterdam Theatre Museum. That afternoon, a tour of Amsterdam's theatres is scheduled by canal boat, finishing with a demonstration of the technical facilities and a reception at the city's new Opera House.

The colloquium itself will be held Tuesday, May 16, and Wednesday, May 17, in one of the main studios of the NOB Television production center in Hilversum, about

30 minutes from the center of Amsterdam.

In an adjacent studio on those two days will be an exhibition of lighting equipment and services companies, including Arri (GB) Ltd., CCT Theatre Lighting Ltd., Desisti Lighting, Lee Colortran, Inc., Siemens Lighting Systems, Strand Lighting Ltd., Thorn EMI, Philips Lighting Co., Rosco Laboratories, Inc., and Vari-Lite, Inc.

For more information, contact Maureen van Woudenberg, NOB PR Dept., PO Box 10, 1200 JB Hilversum, The Netherlands, Tel: 0/35-775115; Fax: 0/35-774325; or Tom Nutt, Canadian Broadcasting Corp, CBC Engineering, Electrical Section, Building Design and Construction, 7925 Cote St. Luc Rd., Montreal, Quebec, H4W 1RS Canada, Tel: 514/485-5441; Fax: 514/485-5501.

SPAIN/SHOW PREVIEW

EXPOMUSICA 89

Expomusica 89 in Madrid has changed its dates and location from previously announced in order to make room for an expected high attendance. This year's show will take place from Wednesday, May 17, through Saturday, May 20 in Pavilion 10 at the trade fair ground in Casa de Campo. Josefina Gomez-Prada, show manager, notes that "the change of dates and pavilion means that Expomusica will be able to grow in size and number of exhibitors."

The show will be divided into three sections: Spectacular Lighting, Musical Instruments, and Professional Sound Equipment. The spec-

tacular lighting section, which will consist of stage and club lighting and lighting controllers, will "have its own special section of Pavilion 10," according to Gomez-Prada, "giving these exhibiting firms greater height" in order to demonstrate their products.

Expomusica 89 will cover 8,000 square meters of exhibit space, according to Gomez-Prada, and is expecting to welcome 10,000 professional visitors and 150 exhibitors. This is an increase from the 6,500 square meters of exhibition space from 1988, which hosted 8,545 visitors and 108 exhibitors.

Among the 1988 exhibitors at Expomusica were Bose, Kremesa, Pro-Light, Profsound, Rosco Espana, Ross Systems, Sony Espana,

Spa Music, Kreluz, and Yamaha Hazen.

For more information on Expomusica 89, contact Josefina Gomez-Prada, IFEMA, Avda de Portugal, s/n Casa de Campo, 28011 Madrid, Spain 1101, Tel: 470-10-14. Fax: 91/464-33-26.



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LDI89 SET FOR NOVEMBER 17, 18, 19 IN NASHVILLE

Lighting Dimensions International 89, the second annual international entertainment technology trade show for clubs, concerts, theatre, television, and film, is heading down South to Nashville, Tennessee, for three days, Friday, November 17, through Sunday, November 19, 1989. On display will be the latest sound, lighting, and special effects innovations and products. Designers, dealers, manufacturers, users, and working professionals will jam over 7,000 square meters of exhibit and conference space at the Nashville Convention Center. The Convention Center, with the adjoining Stouffer's Nashville Hotel and the new Church Street Centre mall, will constitute convention headquarters for LDI89.

Strategically placed right in the center of the city, the Convention Center allows easy access to Nashville's most colourful sights—The Country Music Hall of Fame and Museum, the General Jackson Riverboat, the Ryman Auditorium, the Tennessee Performing Arts Center,

Printer's Alley, a string of country music nightclubs, and, of course, the world-famous Opryland and Grand Ole Opry.

Hidden within the rolling hills of middle Tennessee, Nashville, with its rapidly growing population, is a mix of urban sophistication and natural preservation. This fast-growing state capital is home to a multi-billion-dollar recording, entertainment, film, and video industry. The Nashville Network is America's fourth largest producer of programming—exceeded only by the three commercial networks.

Among the highlights of LDI89 will be a series of informative workshops moderated by experts in the lighting, sound, and special effects fields. Proposed seminars include "Dichroics: what are they, how can they be used," "Fluorescent dimming: how far has the technology come," "Sound: wireless communications," and "Lasers: the pros and cons of simulated lasers."

Last year's LDI88, held in Dallas,

Texas, was an overwhelming success, with 3,240 visitors and 230.5 exhibition booths. *Disco Mirror & Licensed Design Magazine* deemed LDI88 "a tremendous success. LDI88 was superbly organised and showed renewed European faith" in American shows. *DM & LD Magazine* was particularly complimentary on the workshops: they "not only covered important and provocative subjects, but commanded an impressive list of speakers." *Discotech Magazine* rated the show a "smashing success for all participants and visitors, one of the best...and well-attended." And the Theatrical Dealers Association's newsletter cited the show as having "great value. There was an excellent turnout of exhibitors showing their wares."

Among the LDI88 exhibitors were Avolites, Inc., CAE/Leprecon, Celco, Clay Paky, Coemar, DeSisti, Fender, Formula Sound, The Great American Market, High End Systems, James Thomas Engineering, Jem Smoke Machines, Lasermedia,

Litelab, Lycian Stage Lighting, Lynx Lighting, Ness Imports, Optikinetics, Production Arts Lighting, Pulsar, Rosco, Science Faction, Teatronics, Technical Projects, Vari-Lite, Wembley Loudspeakers, and Zero 88.

The Lighting Dimensions International Trade Shows are sponsored by *Lighting Dimensions Magazine*, the magazine for the lighting professional, and are produced by Events Production Group, Inc.

For more information on LDI89, contact Paula Harris, Lighting Dimensions International 89, 135 Fifth Avenue, 5th Floor, New York, New York, 10010, USA. Tel: 212/677-5997. Fax: 212/677-3857.

GERMANY/CONSTRUCTION

AN OPENING AND A RE-OPENING IN BERLIN

Construction of the Filmhaus Explanade Berlin, an all-purpose film center, is slated to begin late in 1989, thanks to an appropriation of 40 million DM (UK £12.5 million, US \$22 million) from the German Senate, according to a trade source.

Plans call for screening rooms for video (99 seats) and film (250 seats), offices and stockrooms, a studio for the Academy of Film and TV, an exhibition lobby, auditorium, library, bookshops and a restaurant and cafe. According to the plan, the project will be completed in 1995.

Meanwhile, the Congress Hall in Berlin is scheduled to reopen in May 1989 as a cultural center. The Congress Hall, a former conference center, is a postwar gift of the United States to the City of Berlin.

It will be renamed the House of World Culture and will be a theatre and exhibition space for non-European countries. The first presentation in May will be readings by two Eskimo poets, one from the United States and one from the Soviet Union side of the Bering Strait.

INSTALLATIONS

M.S. Auditorion, Helsinki, has supplied two Celco 60 Majors, a visual display system and connexion softpatch/multiplex network for use in Studio 1 of M.T.V., Finland's independent television company....**Litecom**, of Utrecht, has supplied a Celco 60 Plus control board and a TV25-30 and 6000 SOX Dimming System to Sterrebo Studios, The Netherlands....**CCT AVAB** Viding Systems have been chosen by Manchester's Library Theatre in the UK to replace the aging controls in

both the Library and Forum theatres....**Lee Colortran** will provide a dimming and control package that includes Prestige 3000, Prestige 1000, Scene Master 60, Scene Master 60XLC, and Patchman 48 lighting control consoles for the Lotte World complex in Seoul, Korea, a hotel/department store/theme park complex scheduled for completion in 1991.

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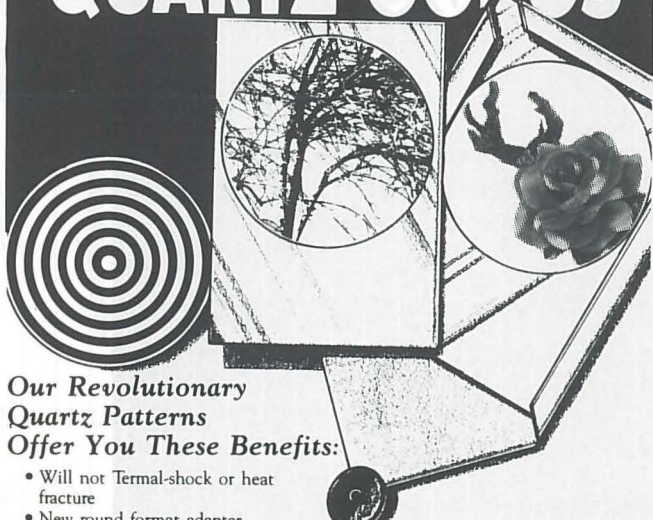
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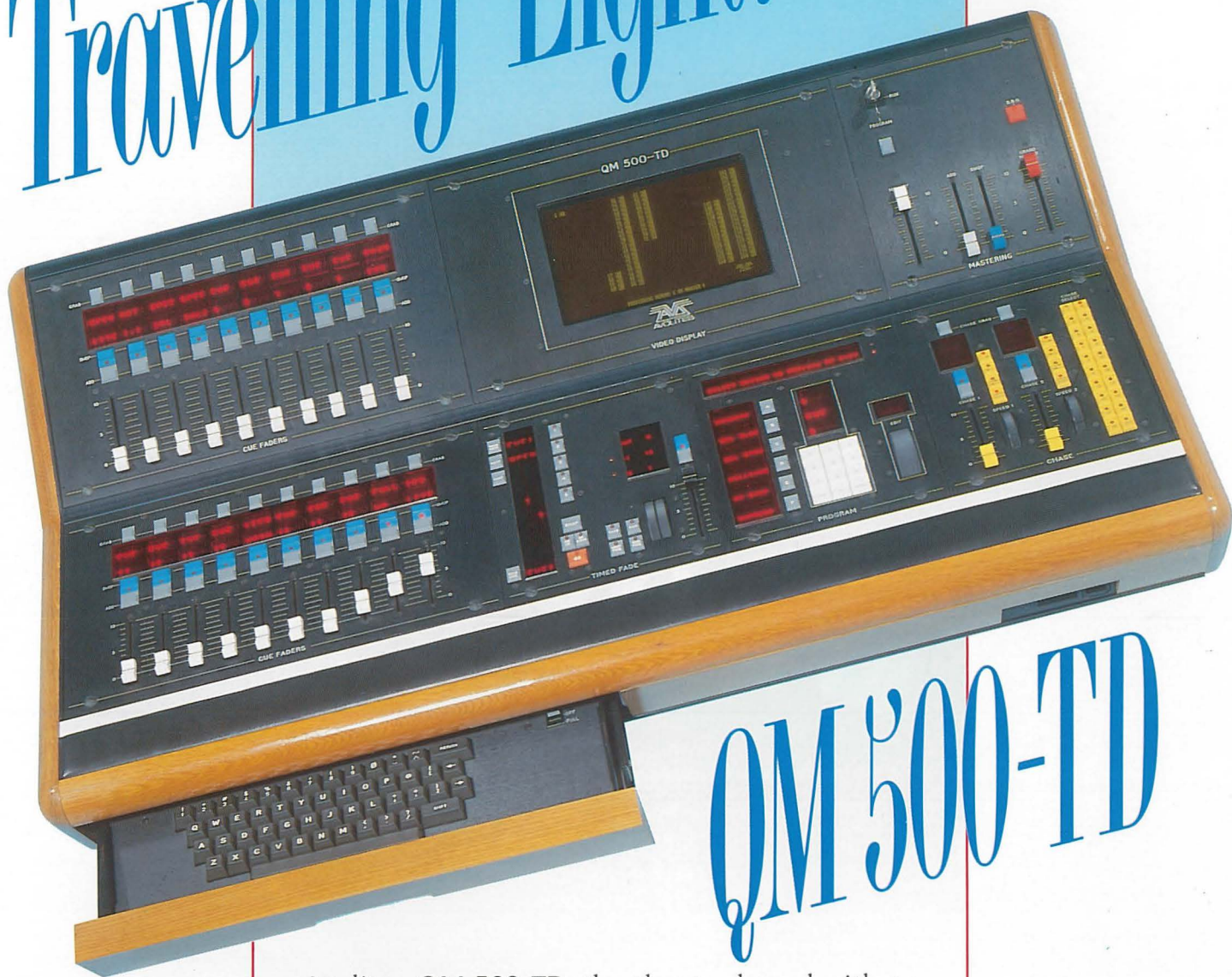
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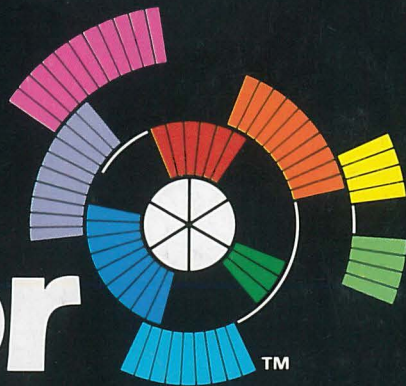
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