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**Pierre Guffroy  
designs Valmont  
Mark Henderson  
lights up London**

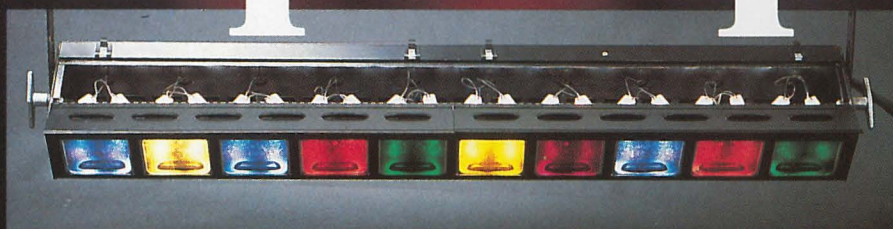
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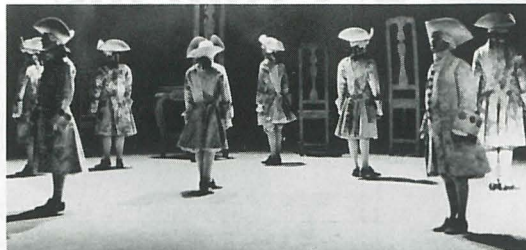
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■ On the cover:  
Production designer Pierre Guffroy created an 18th-century château in the suburbs of Paris in the Milos Forman film, *Valmont*.

● En couverture:  
*Le décorateur Pierre Guffroy a construit un château de 18ème siècle aux alentours de Paris pour Valmont, le nouveau film de Milos Forman.*

▼ Titelbild:  
Production designer Pierre Guffroy errichtete fuer den Milos Forman Film *Valmont* ein 18. Jahrhundert Schloss in einem Pariser Vorort.

● Dans ce numéro:  
*Un dossier sur le film Valmont de Milos Forman et son décorateur Pierre Guffroy; quatre décennies d'images de Sven Nykvist; le 16ème anniversaire de Zero 88; et Mark Henderson sur l'éclairage.*

▼ In dieser Ausgabe:  
Ein production casebook von Milos Formans neuem Film *Valmont* und ein Gespraech mit seinem Designer Pierre Guffroy; vierzig Jahre Kameramann mit Sven Nykvist; Zero 88 feiert seinen 16. Geburtstag; und Mark Henderson ueber lighting design.

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## From the Editor

**T**he real challenge in putting together *Cue International* is designing each issue with just the right balance to cover the international scene in an interesting and coherent manner—mixing story ideas and country locales into a juxtaposition of copy and photographs which illustrate the design and technology fields.

The cover for our third issue is the set of *Valmont*, Milos Forman's film version of *Les Liaisons Dangereuses*. The story includes an on-the-set visit with Pierre Guffroy who was interviewed by Ruth E. Goldberg, a Paris-based American journalist, in the 18th-century chateau built for the filming.

Other features include a profile of British lighting designer Mark Henderson, who talked with Kevin Cote, editor of Advertising Age's *Euromarketing* in London, about some of the more than 200 productions he has lit in the past decade.

Swedish cinematographer Sven Nykvist reminisces on his 40-year career in an article by Michael S. Eddy, technical editor for *Theatre Crafts* and *Lighting Dimensions* Magazines. Nykvist, who has won two Academy Awards, was nominated again this past year for *The Unbearable Lightness of Being*.

Speaking of awards, we are pleased to applaud British designer Richard Hudson, winner of the 1988 Olivier Designer of the Year Award for his sets and costumes designs which spanned last season at the Old Vic.

For our special departments, Adriana Capadose, a London-based writer, spoke with Laurence Hollande of 20th Century Costumes about the company's new branch in New York City.

Lighting consultant Bob Anderson, a regular *Cue* contributor over the years, takes a 16th-anniversary look at Zero 88, whose award-winning lighting products were commended by the Thames Valley Disc Jockey Association. We look forward to seeing what Zero 88 will introduce at ABTT in May.

In the upcoming months, *Cue* will be distributed at the NOTT, ABTT, and Showlight trade shows, which we preview in this issue. These shows provide the perfect opportunity for us to meet old friends and make new ones. *Cue* publisher Patricia MacKay and I look forward to talking with you about your current projects and what you have planned for the future. And your feedback will help us plan for future issues of *Cue*.

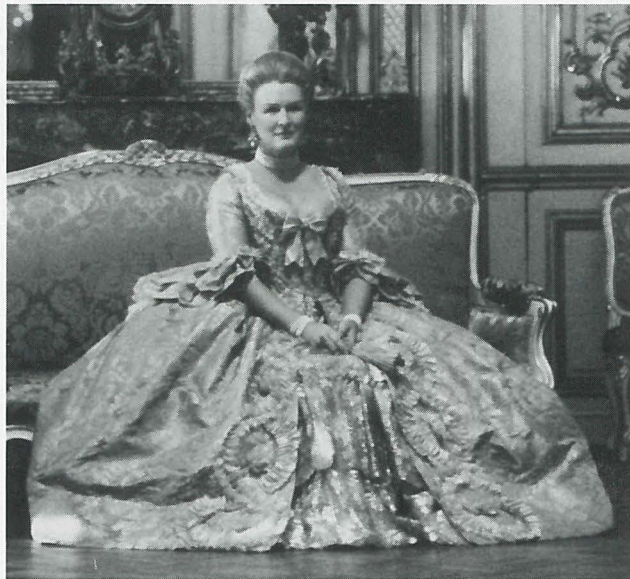
And by all means, let us know if we're living up to the challenge!

*Ellen Lempert*

USA/AWARDS

**DANGEROUS LIAISONS WINS THE DESIGN OSCARS**

The luscious look of Stephen Frears' film, *Dangerous Liaisons*, earned the 1988 Academy Awards for set decoration and costumes. Art director Stuart Craig with set decorator Gerard James, and costume designer James Acheson eschewed the cream-and-beige stylization of the London and Broadway stage versions, instead opting for a sumptuous naturalism in the settings and the clothes. Craig and James selected and dressed eight chateaux that were used as various sections of the homes of the four main characters, while Acheson recreated the colourful 18th-century dress-for-power wardrobe.



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INTERNATIONAL BRIEFS

**MOVERS AND SHAKERS**

**Robert W. Wolff** has been named president of Artec Consultants, Inc., the theatre design and acoustics consulting firm. Among Artec's clients are the Birmingham International Convention Centre, London's Royal Opera House, the Royal Concert Hall in Nottingham, and the Dergate Centre in Nottingham.

**Avolites Inc.** of California and **Avolites Production Company Ltd.** of London have been acquired by the UEI group of companies, based in Newbury, Berkshire, England. Avolites Inc. has been renamed Avolites USA Inc. **Geoff Rampton**, UEI director, has joined the Avolites board of di-

rectors. **Ian Walley**, former managing director and president of Avolites Inc. and Avolites Production Company Ltd., is continuing on with the company in an advisory capacity. The new managing director in London is **Derek Halliday**

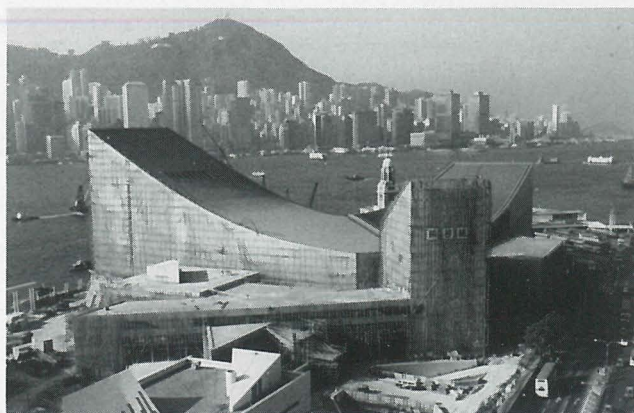
HONG KONG/ARCHITECTURE

**THE HONG KONG CULTURAL CENTRE SCHEDULED TO OPEN NOVEMBER 89**

In November of 89, the Hong Kong Cultural Centre, designed by native son Lo King-Man, is scheduled to open. The £43.3 million (US \$76 million) space will consist of a 2,100 seat oval concert hall, a 1,750 seat grand theatre, a studio theatre with variable seating and stage configurations (with seating capacity ranging from 326 to 542 seats), a 287 square meter exhibition gallery, four exhibition areas, five rehearsal rooms designed for music and dance rehearsals, seven smaller practice rooms, two conference rooms, plus various lounges. The uniquely designed building with its sloping roof takes its inspiration from the Great Wall of China. Plans are for the Centre

to open with a six-week Arts Festival, highlighted by performances of the Boston Symphony Orchestra and the Cantonese opera, *The Dream of the Peony Pavillion*. In

the future, the Centre will host international concerts, operas, dance performances, and theatre, as well as experimental works in its smaller spaces.



**DATES**

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.

**Lighting World International**, Jacob K. Javits Convention Center, New York. May 10-12. Contact: Jacqueline Illionardo, National Expositions Company, Inc., 15 W. 39 St., New York, NY 10018, 212/391-9111.

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

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

**INTEL 89**, Milan Trade Fair, Milan, Italy. May 25-29. Contact: Secretariat INTEL, Via Algardi 2—20148, Milan, Italy. 0039/2/326-4282-3-4-5-6, Fax: 0039/2/326-4212.

**NOTT 89**, Forum Exhibition Building, Copenhagen, Denmark. May 29 - June 1. Contact: Michael Harris, Skt. Knuds Vej 26, DK - 1903, Fredericksberg C. Denmark. Telephone and fax number: 01/24 58 08.

JUNE

**Illuminating Engineering Society of North America biregional conference**, Hotel Inter-Continental Cancun, Cancun, Mexico. June 9-10. Contact: Pamela K. Schemenaur, vice president, Southwestern Region IES, 128 W. Mistletoe, San Antonio, TX 78212, 512/736-5111, FAX: 512/733-9777.

JULY

**ASID National Conference and International Exposition**, Moscone Center, San Francisco. July 19-22. Contact: ASID 1430 Broadway, New York, NY 10018, 212/944-9220.



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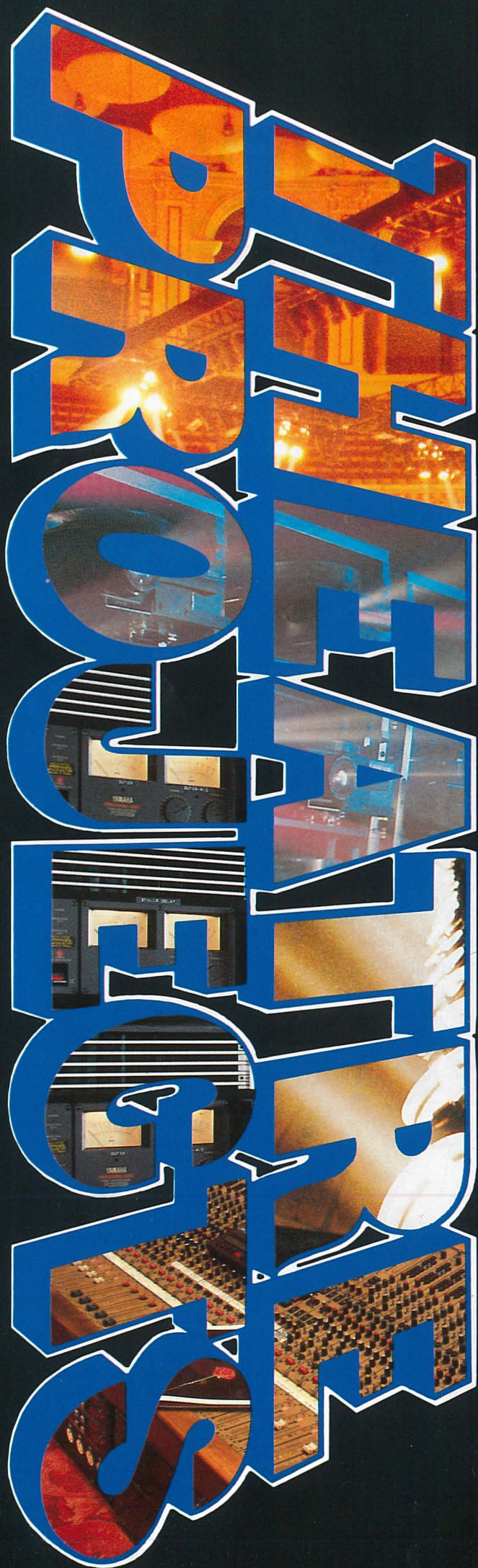
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# The 18th Century according to Guffroy

BY RUTH E. GOLDBERG

**F**rom within the oddly-shaped cluster of rough wooden set backs comes the familiar cry "Attention." The surrounding off-camera life of tape measures and ladders, hair spray and spray paint, cigarettes and sandwiches stops abruptly. Film director Milos Forman growls "action" and with a slap of the clapboard, silence reigns in building F of Eclair Studios in Epinay, a suburb north of Paris. Here, the Czech director hailed for *One Flew Over the Cuckoo's Nest*, *Hair*, *Ragtime* and *Amadeus* and his Czech/American crew have been filming *Valmont*, an adaptation of the 18th-century French play, *Les Liaisons Dangereuses*.

The plot of *Valmont* is already familiar to many through Stephen Frear's *Dangerous Liaisons* film, as well as the West End and Broadway productions which spawned the current interest. With a bountiful budget from Renn Productions (*The Bear* and *Jean de Florette*), Forman's company was able to afford the best of all possible worlds: returning Parisian streets and open markets to original period states for exterior shots and constructing chateau and carriage sets for interior scenes. This allows for period accuracy as well as control in lighting conditions and camera accessibility.

Charged with recreating *Valmont*'s era, arguably the most opulent in Western history, is production designer Pierre Guffroy. At 63, Guffroy has worked with directors as diverse as Jean Cocteau, Luis Buñuel, Robert Bresson and François Truffaut. He is probably best known for his touch with Roman Polanski. With Polanski's *Tess*, Guffroy won the 1981 Oscar for best set decoration and was also nominated for a César. He won the best decor César for Polanski's *Pirates* in 1986, honoring the actual Spanish galleon that Guffroy took from scratchpad to shipyard over three years. His first Academy Award nomination was in 1966 for *Is Paris Burning?*, while his first winning Cesar was in 1975—the year of the

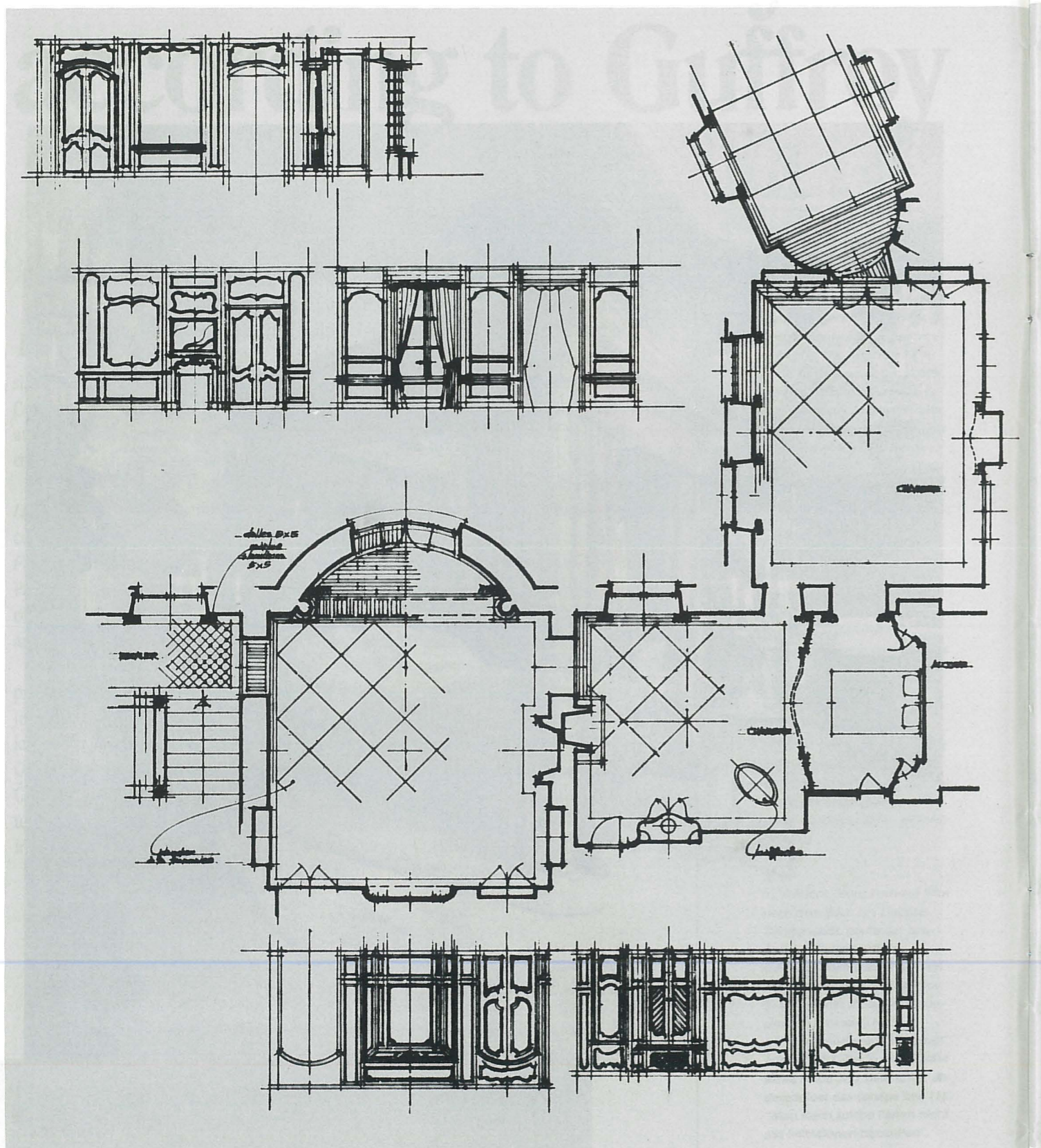
■  
In *Valmont*, Milos Forman's film adaptation of *Les Liaisons Dangereuses*, production designer Pierre Guffroy recreated the interiors of an opulent chateau at the Eclair Studios in Epinay, outside Paris. Guffroy decorated with genuine antiques and bought real silks and velvets, such as those draped around the canape bed (1). "You can't get such folds with imitation materials," he notes.

●  
Pour *Valmont*, l'adaptation cinématographique des *Liaisons Dangereuses* de Milos Forman, le décorateur Pierre Guffroy a construit les intérieurs d'un château luxueux dans les studios d'Epinay aux alentours de Paris. Il a utilisé des meubles anciens et de véritables soies et velours comme ceux du lit à baldaquins (1). "On n'obtient pas les mêmes effets avec les tissus synthétiques" a précisé Guffroy.

▼  
In *Valmont*, Milos Forman's Film nach dem Buch *Les Liaisons Dangereuses*, baute der production designer Pierre Guffroy in den ausserhalb von Paris liegenden Eclair Studios in Epinay das Innere eines opulenten Schlosses nach. Guffroy stattete es mit echten antiken Mobiliar aus. Er kaufte echte Seide und Samt unter anderem fuer das canape bed (1). "Man kann solche Falten nicht mit Imitationen herstellen", bemerkte er.

PIERRE GUFFROY DESIGNS MILOS FORMAN'S VALMONT





■ Guffroy's studio-château consisted of a series of oversized rooms, built on a large scale in order to facilitate camera and actor's movements (sketch 2).

● *Le studio-château de Guffroy consiste en une série de pièces de taille exagérée, fabriquées sur une grande échelle de manière à faciliter les mouvements de la caméra et des comédiens (2).*

▼ Guffroy's Studioschloss bestand aus einer Reihe uebergrossen Raemen, die in dieser Grosse gebaut wurden, um den Bewegungen der Kamera und Schauspieler Raum zu geben (Zeichnung 2).

award's inception.

Wearing green corduroy trousers, a black pullover and docksiders, Guffroy blends with the many technicians on the *Valmont* set. A stolid, steady man with a large curved nose, ruddy complexion, white hair and an informal but guarded manner, he listens intently to his long-time assistant, Martine, who he introduced as "in charge of payroll." This is no joke, as his construction team (the only French in the production) consists of some 75 artisans. "An enormous amount but that covers everything—set construction, photography, research, carpets, furniture, panel paintings," says Guffroy. "We do all by hand as artisans because we have the means. We try everything in advance—changing, modifying." As for the massive budget this must entail, Guffroy pleads ignorant. "I don't know what the budget is. I thank the production for that. I work as I wish and I find that good."

"I'm glad you're here," Martine asserts to Guffroy, conveying worries that Mirek Ondricek, the director of photography, is having about the lighting. Guffroy is obviously comfortable with the sparring inherent between DPs and production designers. "Tell him to wait till it's finished before he starts worrying. It's like worrying about the cooking while the kitchen is still being built," Guffroy replies. He expounds, "We're all victims to some extent. Decor is victim to the DP and for the director it's worse. There could be problems of sound, light, camera, actors." For this reason he downplays personal favourites among sets. "I don't have any decor that I favor more than another. Generally, the more difficult the work, the more interesting it becomes."

More than just Mme. Accounts Payable, Martine is a vital link between the Czech and English-speaking Forman and Guffroy, who speaks only French, as she converses for them in both Czech and French. This sounds more strained than it actually is, as the two work more or less independently of each other. Guffroy explains, "It's an approach more than a discourse. There has to be a good marriage between the director and the chief decorator. The accord is implicit, after that I don't believe in lots of discussion. It's a question of choosing people well in the beginning." Of this autonomous method he says, "A few years ago it would have bothered me to work without feedback from the director. Now I prefer it. Each does his own work."

During a tour of his set, a faux country manor, Guffroy chats about how the rooms were created and about his manner of working. "I'm a

film decorator. I'm not interested in the theatrical side. I reproduce all I can from my own life. Cinema is a reflection of life—a document of passage on earth. Personal details show what you loved, what you hated, I translate all I know into the decor. It's nothing to do with good or bad taste."

The results are not static as Guffroy explains, "I have to watch the actors on the set; I change the decor to suit their personalities through changes in volume, colour, to reflect how they act a role—sad, serious."

At least 30 separate sets, interior and exterior, were involved in the making of *Valmont*. Exterior sets of several châteaux in Bordeaux and near Paris were used but few actual interiors, as it was not practical. Guffroy explains, "I don't believe in using real sites. My little house (in studio) corresponds to the needs of the camera and actor. Studios are organised—one can circulate in an ideal environment without the hazards of reality."

The interiors are of a larger scale than the rooms would have been originally in order to facilitate camera and actor's movements. Colours used were those typical of the epoch—mint green, light yellow, grays and white, contrasted with violent blues and reds. Woods were either painted or natural for a provincial look. No particular season was in mind, says Guffroy. Architectural details like walls, floors, moldings and chimneys as well as art works are reproductions based on original patterns. In lieu of marble is trompe l'oeil painted wood walls and composite floor tiles, white plywood stands in for ersatz parquet floors. Furniture and furnishings, however, are real in most cases. Antiques were furnished by Parisian antique stores. Stunning silk brocades, velvets and jacquards—all original fabrics—were bought from sources in Lyons. "You can't get such folds with imitation materials. It's all original silk brocade. There's several thousand dollars worth for this bed," says Guffroy, pointing out the red velvet drapery and gold filigree coverlet of an imposing four-poster canape bed. It dominates an intimately sized, exotically decorated bedroom, which lies beyond the rough wooden double doors of an antechamber, a slip of a space with a slim yellow faience stove. Within, the bedroom is a deliberate, unabashed love nest—a faux Carrachio of a reclining nude woman dominates the far wall; gold ormolu cherubs curl around the room's corners; Watteau-like amorous panels portray erotic love beneath a trompe l'oeil sky ceiling that is ringed with an open colonnade, rather than entirely closed. A black slave cast iron floor lamp stands



3



4

■ Guffroy turned the Opéra Comique de Paris into an 18th-century theatre by adding crystal chandeliers and gilding, and changing the seating (3). For realistic exterior views at his faux chateau, Guffroy blew up photographs of Parisian buildings (4). Guffroy avoids location shooting whenever possible, and uses studio sets instead (5). "My little house in studio corresponds to the needs of the camera and actor," he says. "Studios are organised; one can circulate in an ideal environment without the hazards of reality."

● *Guffroy a transformé l'Opéra Comique de Paris en salle du 18ème siècle en y ajoutant des chandeliers de cristal et la finition dorée et en remplaçant les fauteuils (3). Pour les extérieurs autour du chateau, il a agrandi des photographies d'immeubles parisiens (4)*

*Guffroy évite les tournages en extérieur aussi souvent que possible, en utilisant des décors créés en studio (5). "Mon petit chateau en studio correspond aux besoins de la caméra et des comédiens," dit-il. "Les studios sont pratiques; on peut y travailler dans un environnement idéal sans les inconvénients de la réalité."*

▼ Fuer die location shooting verwandelte Guffroy die Opéra Comique de Paris in ein 18. Jahrhundert Theatre indem er Kristalleuchter und Vergoldungen anbrachte. Zudem veraenderte er die Sitzreihen des Zuschauerraumes (3). Um realistische Aussenansichten in seinem faux chateau herzustellen, vergroesserte Guffroy Photographien Pariser Gebaeude (4).

Wenn immer sich die Moeglichkeit bietet, vermeidet Guffroy location shooting und verwendet lieber location sets (5). "Mein kleines house in studio reagiert besser auf die Beduerfnisse der Kamera und der Schauspieler," sagt er. "Studios sind organisiert, man kann sich in einem idealen environment ohne die Unberechenbarkeiten der Realitaet bewegen."

to one side of the bed, an armchair and carved loveseat painted gold and covered with gold brocade are across from it.

The layout of the château was arranged for the practicality of filming rather than living, as the rooms are not connected in a logical fashion. Several archways away from the bedroom is the bathroom, a spacious, rose-colored area complete with a white porcelain and brass bathtub remade to Guffroy's specifications. Again, the walls are trompe l'oeil marble decorated with panels of watery scenes.

Not in any specific room, and winding up to nowhere, is a wide spiral staircase—wood with iron railings. Near it is a large salon, whose open French doors reveal a blown-up photograph of Paris' Hôtel de Sully creating a realistic exterior view. A car still peeks from behind an arch in the picture. It will be painted out when the print, shot in black and white to avoid the tints of colour film, is coloured by hand.

In contrast to the generally lavish settings was one small rustic room that served as an entrance to the château. Its many windows with green iron railings are reminiscent of the balcony in Manet's famous painting of women on a balcony. It contained a plain wood secretary, large red armchair and a simple straw chair with a Versailles green wood back, like the rickety chair in the van Gogh painting of his room. More homey details included a straw wine bottle basket, candle holders and a dusty, red terra cotta tile floor.

Out of the camera's view were side tables stacked with the stubs of plain wax candles that had burned down to their ends and with long, unused tapers—a major part of the film's lighting equipment. "We use candles and chandeliers for lighting as much as possible so there are many scones, candelabra and holders in the sets. It's of enormous importance in creating the right ambiance, especially as all of the sets are closed with ceilings above," states Guffroy.

The work load of decor changes was significant. For the manors' grounds, vases, pavilions, statues, colonnades, and flower gardens were added. Interiors in actual châteaux were refurbished, with period tapestry and drapery hung. In one Parisian neighborhood, street signs, lamps and antennas were removed, streets paved with cobblestones, sidewalks covered, storefronts changed, and whole store interiors redone. Among places recreated were a second-hand store and two outdoor markets, which required stocking of the quite different looking vegetables and fruits of the era. True antique carriages were used for exterior shots, while facsimiles with detachable sides were made for close-ups. Turning the turn-of-the-century Opéra Comique de Paris



into an 18th-century theatre was one of Guffroy's more exacting tasks. He lists the changes made: "We added crystal chandeliers, changed the curtains and the entire wings of the stage, added gilding and changed the seating. That was a *bon travail!*"

Of the decor's origins—his influences—Guffroy says, "I thought of the paintings of Fragonard, Boucher, all that was 18th century, this feminine side. The era was the beginning of home charm and comfort. I'm very Parisian like my mother and grandmother—I like Versailles' architecture. It wasn't an effort to try and find an 18th-century feeling. Before the war, we were a lot closer to the 18th century than after—we still had horses, few airplanes," recalls Guffroy.

But that doesn't preclude a large amount of research. He sought out documentation of fabrics, dishes, basically all details. Along with specialised books, Guffroy found the common *La Vie Quotidienne* (Everyday Life) series of books.

The books unfold the minutia of everyday life in different eras, such as in the court of Versailles. Museums like Camando, Musée des Arts Décoratifs and the archives of the Ecole des Beaux Arts also proved valuable sources. As much as this, Guffroy found just walking the streets of old quarters to be inspirational. "Seeing things in the streets, trips—seeing how things are done in other countries makes you understand what's special about your own. It's an accumulation." All the documents to do with the decor of the film were given to the Musée Vacquiavich in Louvier, a museum dedicated to film decor, opened in 1988.

And what of the other *Valmont*? Was the Frears film taken into account? "Never," says Guffroy amid lots of laughter. "I'm absolutely indifferent to others. It's of no importance, they can't do the same thing on the set." Guffroy finished with a nod, "I'll probably see it sooner or later, all the same."

■ Since lighting designer Mark Henderson began working professionally in 1978, he has lit over 200 productions throughout the United Kingdom, from opera and dance (1, Sadler's Wells Royal Ballet's production of *Metamorphosis*), to theatre.

• Depuis qu'il a commencé à travailler de manière professionnelle en 1978, l'éclairagiste Mark Henderson a réalisé les éclairages pour plus de deux cents spectacles à travers le Royaume-Uni, de l'opéra à la danse (1, *Metamorphosis* du Sadler's Well Royal Ballet) en passant par le théâtre.

▼ Seit Beginn seiner Karriere als lighting designer im Jahre 1978 hat Mark Henderson ueber 200 Produktionen im Vereinigten Koenigreich beleuchtet—Oper, Tanz (1, Sadler's Wells Royal Ballet Produktion von *Metamorphosis*), und Theatre.

# Mood Maker

BY KEVIN COTE

Lighting designer Mark Henderson can best be described as casual and seemingly unfazed by his success. Dressed in blue jeans and basketball shoes with a shock of thick chestnut hair gathered in a pony-tail, he comes across as a composed, soft-spoken young man, content to let his lighting speak for itself.

"It's instinctive I guess," Henderson replies when asked how he uses light to create the proper moods for 19th-century dramas such as *The Shaughbraun* and *Hedda Gabler*, both of which he lit at the National Theatre, and West End musicals such as *Follies*. In fact, the 1987 London revival of *Follies* may be the largest show Henderson has lit, but as to how many lanterns he actually used, Henderson's response is as casual as his nature. "I don't really know," he says. "I never really counted them up."

Henderson lit his first production during the summer of 1978 when the English Music Theatre Company staged *Transformations* at the Young Vic Theatre. The financially strapped company did not have the budget to hire an independent lighting designer, so, at only 20 years old, Mark Henderson, EMT's touring chief electrician, was hired.

"Up until then, I had only been receiving other people's lighting patterns," recalls Henderson. "But then I was asked to light my own show because near the end of EMT's life there wasn't enough money to hire anyone else." So with no formal lighting education, Mark Henderson entered the world of design.

"I only went to school through the sixth form," he admits, "and was always interested in the theatre. My first job was as an assistant to the technical director at the Palace Theatre in Newark. It paid £12 a week." Henderson credits his real lighting training to his work with Adrian Dightam, chief electrician at London Contemporary Dance Theatre in 1976 when Henderson first arrived in London. This led to the job at the English Music

MARK HENDERSON LIGHTS UP LONDON

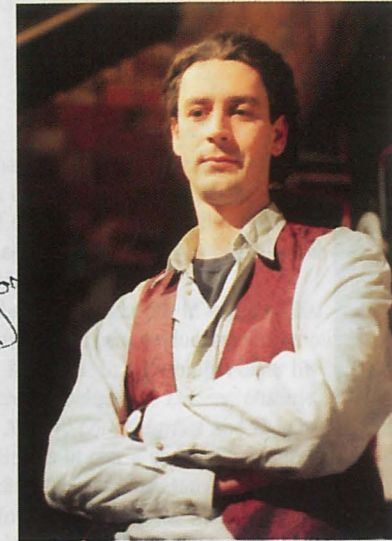
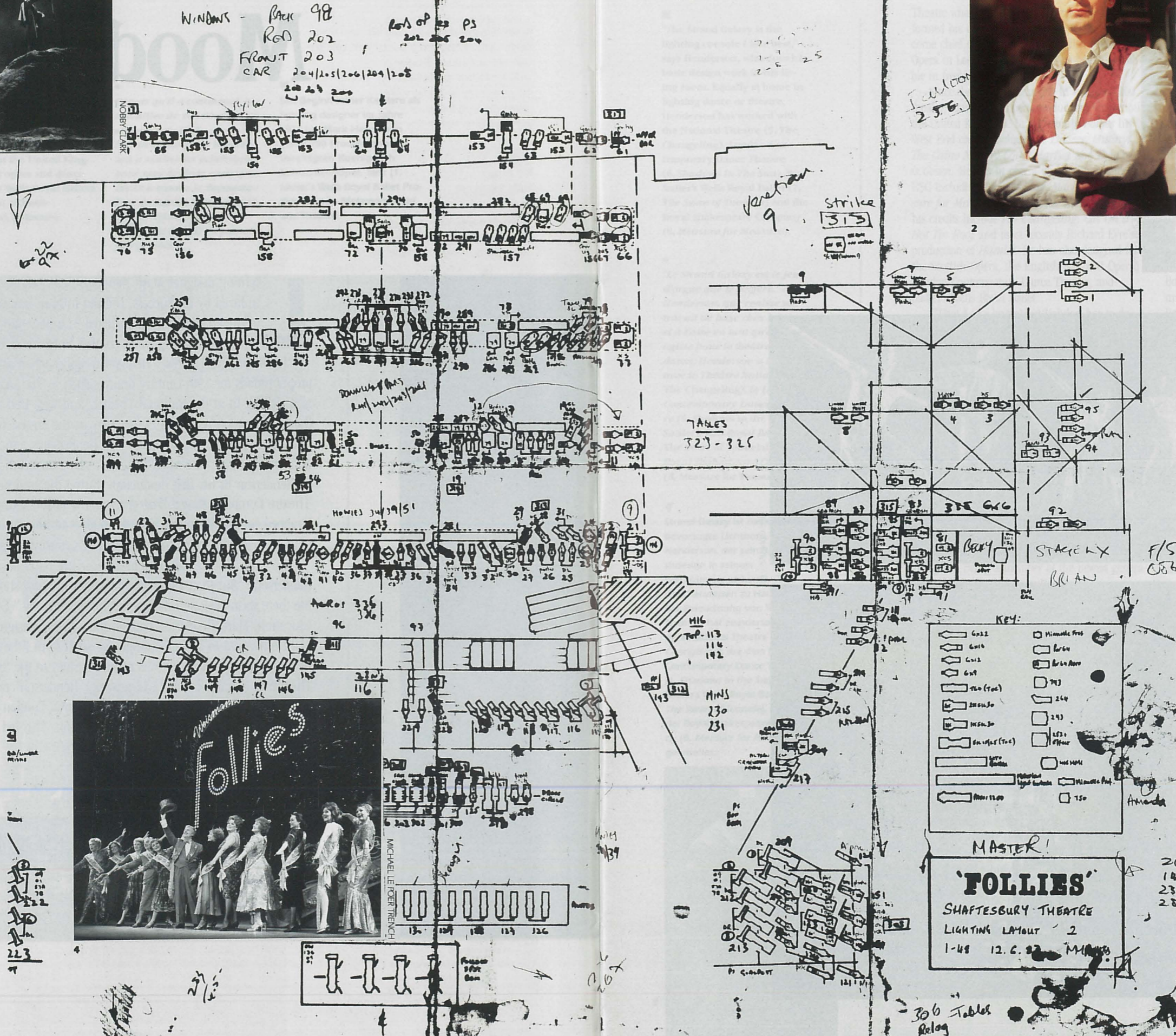
PHOTO: LESLIE E. SPATT



3  
 "What I like best about lighting is that every show is a different experience," says Mark Henderson (2). "You are constantly learning, constantly working in a completely different environment." *The Shaughraun* (3) is one of the productions Henderson designed for the National Theatre, while his West End credits include the 1987 revival of *Follies* (4, lighting plot right).

"Ce que je préfère dans l'éclairage, c'est que chaque spectacle est une expérience différente," dit Mark Henderson (2). "On apprend toujours, on travaille constamment dans un environnement différent." *The Shaughraun* (3) est l'une des productions dont Henderson a réalisé les éclairages au Théâtre National, alors que dans le West End ses productions comprennent la reprise en 1987 de *Follies* (4, plan d'éclairage à droite).

"Am besten gefällt mir bei der Beleuchtung, dass jede Inszenierung eine andere Erfahrung ist," sagt Mark Henderson (2). "Du lernst ständig dazu und arbeitest unentwegt in einem sich vollständig veränderndem environment." *The Shaughraun* (3) ist eine der Produktionen die Henderson fuer das National Theatre designte. Am West End designte er die Wiederauffuehrung von *Follies* in Jahre 1987 (4, lighting plot rechts).



**MARK HENDERSON  
 SELECTED DESIGNOLOGY**

- THEATRE**
- Lady from the Sea*, Royal Exchange, Manchester, September 1978
  - The Cherry Orchard*, Festival Theatre, Chichester, April 1981
  - Jumpers*, Royal Exchange, Manchester, February 1984
  - Pump Boys and Dinnettes*, Picadilly Theatre, March 1985
  - Mutiny!*, Picadilly Theatre, July 1985
  - Macbeth*, Royal Shakespeare Company, November 1986
  - Kiss Me Kate*, Royal Shakespeare Company, January 1987
  - Follies*, Shaftesbury Theatre, June 1987
  - Girlfriends*, Playhouse Theatre, October 1987
  - Cat on a Hot Tin Roof*, The National Theatre, January 1988
  - Much Ado About Nothing*, Royal Shakespeare Company, April 1988
  - The Shaughraun*, The National Theatre, May 1988
  - The Changeling*, The National Theatre, June 1988
  - The Sneeze*, The Aldwych Theatre, September 1988
  - Hedda Gabler*, The National Theatre, January 1989
  - Hamlet*, The National Theatre, March 1989
  - Sherlock Holmes—The Musical*, The Cambridge Theatre, April 1989

- OPERA**
- Die Fledermaus*, Opera North, March 1979
  - Nabucco*, Opera North, March 1980
  - Tosca*, Scottish Opera, October 1980
  - Romeo and Juliet*, English National Opera, January 1981
  - Anna Karenina*, English National Opera, May 1981
  - Pearl Fishers*, Scottish Opera, August 1981
  - Bartered Bride*, Opera North, November 1981
  - Madam Butterfly*, Opera North, December 1982
  - Don Pasquale*, Northern Ireland Opera, May 1985
  - Moses*, English National Opera, January 1986
- DANCE**
- Swan of Tuonela*, Sadler's Wells Royal Ballet, August 1982
  - St. Anthony's Variations*, Sadler's Wells Royal Ballet, June 1983
  - Canso Trobar*, London Contemporary Dance Theatre, October 1983
  - Entre Dos Aguas*, Ballet Rambert, February 1983
  - Agora*, London Contemporary Dance Theatre, February 1984
  - Light and Shade*, Ballet Rambert, May 1985
  - Shadows in the Sun*, London Contemporary Dance Theatre, September 1985





JOHN HAVNES

5



DEE CONWAY

6



LESLIE E. SPATT

7

■ "The Strand Galaxy is the lighting console I like best," says Henderson, who does his basic design work in his living room. Equally at home in lighting dance or theatre, Henderson has worked with the National Theatre (5, *The Changeling*), London Contemporary Dance Theatre (6, *Shadows In The Sun*), the Sadler's Wells Royal Ballet (7, *The Swan of Tuonela*) and the Royal Shakespeare Company (8, *Measure for Measure*).

● "Le Strand Galaxy est le jeu d'orgue que je préfère," dit Henderson, que réalise son travail de base chez lui. Aussi à l'aise en tant qu'éclairagiste pour le théâtre ou la danse, Henderson a travaillé avec le Théâtre National (5, *The Changeling*), le London Contemporary Dance Theatre (6, *Shadows in the Sun*), Sadler's Well Royal Ballet (7, *The Swan of Tuonela*) et la Royal Shakespeare Company (8, *Measure for Measure*).

▼ Strand Galaxy ist das von mir bevorzugte Lichtbord, sagt Henderson, der sein Basisdesign in seinem Wohnzimmer entwirft. Gleichermassen zu Hause bei der Beleuchtung von Tanz oder Theatre, hat Henderson mit dem National Theatre (5, *The Changeling*), mit dem London Contemporary Dance Theatre (6, *Shadows in the Sun*), mit Sadler's Wells Royal Ballet (7, *The Swan of Tuonela*), und mit der Royal Shakespeare Company (8, *Measure for Measure*) gearbeitet.



8

CLIVE BARDA

Theatre where lighting *Transformations* transformed his career. From there he went on to become chief electrician at the English National Opera in Leeds, at which point he began to dabble in freelance lighting.

Since then, Henderson has lit well over 200 theatre, dance, and opera productions throughout the United Kingdom. In addition to *Follies* his West End credits include *The Dresser*, *Mutiny!*, *The Caine Mutiny Court Martial* and *The Corn is Green*. He has lit over a dozen shows with the RSC including *Kiss Me Kate*, *Macbeth*, and *Measure for Measure* and with the National Theatre his credits include *The Changeling*, *Cat On a Hot Tin Roof* and most recently Richard Eyre's production of *Hamlet*. He has also designed for the Scottish Opera, the English National Opera, London Contemporary Dance Theatre, and Sadler's Wells Royal Ballet.

"What I like best about lighting has to do with every show being different," he says. "You're constantly learning—constantly working in a completely different environment, with different people. Each theatre is different in size and shape. There's no kind of set pattern, and that's what I like best.

"What I dislike are the hours. I dislike working 14 hours a day weeks at a time. A theatre can only afford to be dark for so long—shows have to go up as quickly as possible. There's a lot of pressure to get the job done, get it done well, and get it done fast. Luckily I have a girlfriend who understands."

Something that Henderson understands is the up-to-date technology afforded today's lighting designers. Being a member of the newest generation of lighting designers, Henderson is, designer-speaking, computer-literate. "I was lucky in that I started working in the field when computers were beginning to be used. They give me an incredible amount of freedom.

"Generally when I work on a modest-sized production I'm forced to use the controls in-house. But when it's a large-scale musical, for example, then I go to town. I choose which controls I need and I'm generally provided with them. The Strand Galaxy is the one I prefer because it allows me to do everything I need to do as simply as possible."

Henderson recalls his greatest theatrical challenge and design success, the 1985 musical *Mutiny!*. "It was the most difficult show I've done because the whole set was the boat. The set was just a mass of movement. It rocked around the stage with this thirty or forty foot mast on it. Finding safe positions to put the lights in was incredibly difficult, because the lights would just get clobbered by the ship. In every scene the boat

would be in a different position. What would work for one scene I couldn't duplicate for the next. Eventually I found the odd position here and there where I could slot a light where it could do some good. It was not the ideal situation. The boat had the run of the stage."

Henderson has seen lighting design grow from a secondary theatrical feature to a major artistic component. He attributes this to a variety of factors, one of which is named David Hersey, the man responsible for the lighting of such blockbusters as *Cats*, *Chess* and *Starlight Express*. "He's done so much to build the stature of lighting design, he's lifted it to a priority in the theatre."

Another factor that has brought lighting to prominence, according to Henderson, is the public's familiarity with special effects in film and music videos. "Audiences now are used to good lighting. They want something spectacular, so lighting is playing more of an important role."

In regard to his process for approaching a new project, Henderson explains, "First I look at the set model and then I read the play. Next I talk to the director and the designer." Henderson then settles into his living room where he designs the basics for his lighting plot. "I tend not to work too much at home because I find my concept changes when I'm in the theatre anyway. What I tend to do is work out an idea of how things should look and then explore the ideas once I'm in the theatre. Once things are worked out, the colour goes in at the last minute."

When not designing, Henderson likes to get away from the theatre altogether. "I find I can switch off," he says, "and go to the countryside. I like to go to Suffolk on the East Coast."

Even at the young age of 31, Henderson is obsessed about his future. "I think about it all the time. I could go on lighting theatre and dance for as long as people wanted to hire me, but I'm not sure I want to. You spend your whole life in the dark" he quips. "It's not the ideal way to spend your life. I'd love to branch out and not limit myself to theatre. I'm interested in interior design and building interiors. At the moment, I'm also working with designer Roger Glossop on a museum project in the Lake District."

Although he would like to branch out, Henderson's work continues to please directors, designers and critics who find his lighting atmospheric and effective. His most recent West End project, *Sherlock Holmes—The Musical*, once again proves that for Mark Henderson lighting is, dear readers—elemental!

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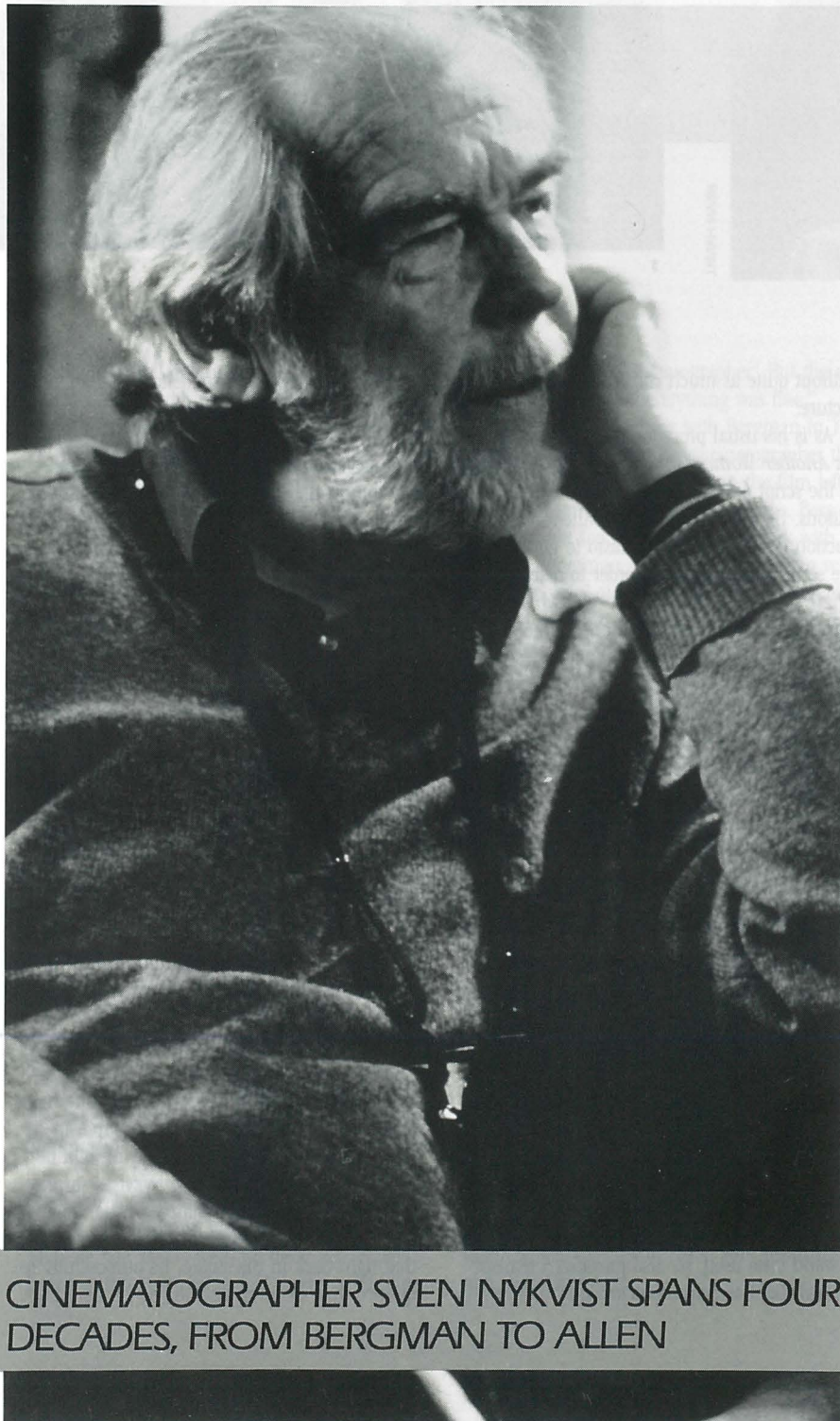
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# A Quality of Light

BY MICHAEL S. EDDY



At 65, Sven Nykvist is finding it hard to slow down. He is one of the most honored cinematographers in the world, and yet the only compromise he will make is to cut back from three to two films a year. "The flying is okay when you are young, but the travel takes a lot of strength from you," says Nykvist, who spends little time these days in his native Sweden. "We always tend to forget how old we're getting. Many people ask me how I can go on like this, going from country to country, but I think it is interesting. You learn a lot from every picture, and you learn new possibilities."

In a career that spans four decades, Nykvist has made more than 60 films and has worked with many notable directors—Bob Fosse, Norman Jewison, Bob Rafelson, Andrei Tarkovsky, Philip Kaufman and Louis Malle, to name a few. He is best known, though, for his 30 years of collaboration with Ingmar Bergman, with whom he made 22 films. Two of them, *Cries and Whispers* and *Fanny and Alexander*, garnered Academy Awards for Nykvist.

Nykvist has most recently added Woody Allen to his list of collaborators. He shot the 1988 film, *Another Woman*, the Allen segment of *New York Stories* in 89 and Allen's latest as-yet-unnamed film starring Woody Allen, Mia Farrow, Anjelica Huston, and Alan Alda.

Nykvist enjoys working with Allen, whose working style is similar to that of Bergman's. "They both are interested in the psychology of the human being," he explains, "so they focus on the face, since the eyes are a mirror of the soul." Of utmost importance to Nykvist is the script, to which he is a willing slave. "Of course the main thing for me is to help create the mood and atmosphere that the script is asking for and to help the focus of the story. I don't want to just make every picture exactly the same. I want to change my style for every script. That is my philosophy."

Nykvist had the perfect opportunity to show his different approaches in *New York Stories* and *Another Woman*. "When we started on *New York Stories*, we had just finished *Another Woman*, which is more of a psychological picture, and was therefore lit in a specific way," Nykvist said in a recent *American Cinematographer* interview. "Since *New York Stories* is a much more

CINEMATOGRAPHER SVEN NYKVIST SPANS FOUR DECADES, FROM BERGMAN TO ALLEN



BRANN HAMILL



1

2

■ Sven Nykvist collaborated with director Woody Allen on *New York Stories* (1) and *Another Woman* (2); with Andrei Tarkovsky on *The Sacrifice* (3); and with Ingmar Bergman on *Persona* (4).

● *Sven Nykvist a travaillé avec Woody Allen sur les tournages de New York Stories (1) et Another Woman (2); with Andrei Tarkovsky sur Le Sacrifice (3); et avec Ingmar Bergman sur Persona (4).*

▼ Sven Nykvist arbeitete mit Woody Allen an *New York Stories* (1) und *Another Woman* (2); mit Andrei Tarkovsky an *The Sacrifice* (3); und mit Ingmar Bergman an *Persona* (4).

without quite as much contrast as a dramatic picture.”

As is his usual procedure, Nykvist's concept for *Another Woman* started with a close reading of the script and was modified as he scouted locations. He then sat down with Allen and production designer Santo Loquasto to go through the script page by page in order to determine what was day, what was night, and what was “magic hour,” an optimal filming time at twilight. Loquasto, who used John Koch's paintings of interiors as his inspiration, designed very subtle and subdued sets—with a palette of soft, muted fall colors—that would not detract from the actors. With that in mind, Nykvist planned his lighting and camera set-ups.

“When I start working on a scene,” Nykvist

**“It would be nice to be home, for the social life and the language, but on the set I am home.”**

says, “I ask myself, ‘What can I do with the lights that will help the audience to focus?’ I look for the simplest way to light the scene.”

For *Another Woman* Nykvist wanted the visual emphasis to be on the faces, with a soft background. Realizing, however, that the face is not a world unto itself, he also provided a realistic enough light to help the actors play their roles.

He used highlights and shade to create a chiaroscuro look for the film.

Nykvist prefers working both in the studio and on location, but prefers the latter since working in the studio allows too many lighting possibilities. Location shooting taught him a lot about light. “When you are in the studio, you always go for too many effects that are not realistic.”

Nykvist aims for a “natural” look: the impression that the camera has merely picked up the available light—that it has simply recorded reality. “I have spent 40 years learning simplicity.”

Early in his career, Nykvist attempted to just make beautiful compositions, but that ended when he began working with Bergman—because lighting, camera position, and movement were as important to Bergman as the actors. “That gave me a kick, so of course I got more interested in lighting.” Nykvist likes to use paintings as a visual reference from which to work; he especially favors Vermeer and Van Gogh.

The soft quality of light that has become Nykvist's signature was developed during Bergman's *Winter Light* in 1962. While writing the script, Bergman took Nykvist to a church in northern Sweden to watch the play of light between 11am to 2pm. Much to Nykvist's surprise, there were quite a lot of changes in the light. In order to emulate the softness and movement of that light back in the studio, he purposefully requested that a ceiling be built, so he would not



3



THE MUSEUM OF MODERN ART FILM STILL ARCHIVE

4

be able to install any overhead or backlights. "I started working with bounced light, and from then on I made every picture with bounced light. This soft, shadowless light produced a nice pastel tone. The only critical thing I have to say about my color is that it's too nice, too pretty."

Born in 1924 to Lutheran missionaries, Nykvist spent his childhood with relatives near Stockholm while his parents were in Africa. His father was an avid amateur photographer who gave illustrated lectures on his work in Africa. "He would make his photographs—he took around 3,000—into slides and invite my two brothers and me to see them. My brothers snuck out when the lights went out, but I always stayed." His father gave the young Nykvist a darkroom and encouraged his son to go to photography school, where Nykvist decided to switch from still photography to film.

Since there were no film schools in Sweden, Nykvist started an apprenticeship as a focus puller. He worked in Sweden as well as in Rome for a year, until he had to serve in the military. After the service he started making his own documentaries and continued working as a camera assistant.

At 22, Nykvist got his first chance to shoot a film when, working as an assistant on *The Poor Millionaire*, the cinematographer got sick. "The director had been a cameraman and thought I was using too much light, so I started putting in diffuser after diffuser. We met the next day to see what we had shot—well, we never saw it, we heard it. It was pitch black. I thought, 'My first

and last day as a cinematographer.' But the next day we re-shot it and everything was fine."

Nykvist began working with Bergman in 1953 on *The Naked Night*. The cinematographer that Nykvist was supposed to assist on the film left for Hollywood to learn about Cinemascope. Bergman was not too happy having to work with the junior cameraman, even though Bergman was only four years older than Nykvist. They made it through the film successfully, though, and continued to collaborate until *Fanny and Alexander*, Bergman's final film, in 1982. (Nykvist shot every one of Bergman's films after 1957.) Bergman reminisces about working with Nykvist in his autobiography, *The Magic Lantern*: "Confidence and total security prevailed in our collab-

**"I will always compromise the process, but I will never compromise the result."**

oration. Occasionally I grieve over the fact that we shall never work together again."

By 1970, Nykvist started working with other directors besides Bergman. He became familiar with them by working on American films being shot in Europe, for he could not work in the US without being in the union. He worked in Paris with Louis Malle and in Spain with John Huston and Dick Fleischer.



5

THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

■ In 1987 Nykvist worked with director Philip Kaufman on *The Unbearable Lightness of Being* (5, 6). "The main thing for me," Nykvist says, "is to help create the mood and atmosphere that the script is asking for."

Nykvist won the Academy Award for Best Cinematography for Bergman's *Fanny and Alexander* (7) and *Cries and Whispers* (8).

● En 1987, Nykvist a travaillé avec le réalisateur Philip Kaufman sur le film *The Unbearable Lightness of Being* (5, 6). "La chose la plus importante pour moi," dit Nykvist, "est de faciliter l'atmosphère et l'ambiance que demande le scénario." Nykvist a été récompensé avec l'Oscar pour la Meilleure Photographie pour ses images dans *Fanny and Alexander* (7) et *Cries and Whispers* (8) de Bergman.

▼ Im Jahre 1987 arbeitete Nykvist mit dem Regisseur Phillip Kaufman an *The Unbearable Lightness of Being* (5, 6). "Für mich ist es das wichtigste," sagt Nykvist, "die Stimmung und Atmosphäre herzustellen, die vom script verlangt wird." Nykvist erhielt die "Academy Award for Best Cinematography" fuer Bergmans *Fanny and Alexander* (7) und *Cries and Whispers* (8).



6

THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

When Nykvist won an Oscar for *Cries and Whispers* in 1973, he was invited to join the American Society of Cinematographers (ASC), which opened the door for his filming in the US. Since then, Nykvist has worked on Rafelson's *The Postman Always Rings Twice*, Fosse's *Star 80*, Jewison's *Agnes of God* and Kaufman's *The Unbearable Lightness of Being*.

Nykvist loves working all over the world, seeing how different directors and crews work and how to adjust himself in a continual learning process. "I have my ideas about lighting and

**Bergman reminisces about working with Nykvist in his autobiography: "Occasionally I grieve over the fact that we shall never work together again."**

composition," he says, "and can adapt to any situation." Nykvist has learned that flexibility and experience are essential tools. "You can not say, 'No, it's not possible.' You always must search for a solution. I will always compromise the process, but I will never compromise the result."

Nykvist does miss working with Bergman and the family that had developed during the years of their collaboration. "It would be nice to be home, for the social life and the language, but on the set I am at home." In *The Magic Lantern* Bergman reflects on their friendship: "Most of all I miss working with Sven Nykvist, perhaps because we are both utterly captivated with the problems of light. The gentle, dangerous, dreamlike, living, dead, clear, misty, hot, violent, bare, sudden, dark, springlike, falling, straight, slanting, sensual, subdued, limited, poisonous, calming, pale light. Light."



7

**A SELECTED SVEN NYKVIST  
FILMOGRAPHY**

**1989**  
**New York Stories**  
Woody Allen

**1988**  
**Another Woman**  
Woody Allen

**1987**  
**The Unbearable Lightness of Being**  
Philip Kaufman

**1986**  
**The Sacrifice**  
Andrei Tarkovsky

**1985**  
**Agnes of God**  
Norman Jewison

**1984**  
**Swann in Love**  
Volker Schlöndorff

**1983**  
**Star 80**  
Bob Fosse

**1982**  
**Fanny and Alexander**  
Ingmar Bergman

**Cannery Row**  
David Ward

**1981**  
**The Postman Always Rings Twice**  
Bob Rafelson

**1979**  
**Willie and Phil**  
Paul Mazursky

**Starting Over**  
Alan Pakula

**1978**  
**Pretty Baby**  
Louis Malle

**Autumn Sonata**  
Ingmar Bergman

**1974**  
**The Magic Flute**  
Ingmar Bergman

**Scenes From a Marriage**  
Ingmar Bergman

**1973**  
**Cries and Whispers**  
Ingmar Bergman

**1967**  
**Persona**  
Ingmar Bergman

**1963**  
**Winter Light**  
Ingmar Bergman



8



Primarily an opera designer, Richard Hudson (2) was awarded the 1988 Laurence Olivier Award as Designer of the Year for his season at the Old Vic Theatre. Preferring to design both sets and costumes, Hudson says, "I like to design the set and then populate it," as he did in *Candide* (1) and the other shows of the Old Vic Season: *Andromache*, *One Way Pendulum*, *Too Clever by Half*, *Bussy D'Ambois* and *The Tempest*.

• *Avant tout décorateur de l'opéra, Richard Hudson (2) a gagné le prix Laurence Olivier 1988 comme Designer of the Year pour sa saison au Théâtre Old Vic. Préférant dessiner à la fois les décors et les costumes, Hudson a dit: "Je préfère dessiner le décor puis le 'peupler,' comme il l'a fait pour Candide (1) et pour les cinq autres pièces de la saison: Andromache, One Way Pendulum, Too Clever By Half, Bussy D'Ambois et The Tempest.*

▼ Richard Hudson (2), der in erster Linie Opernbühnenbilder entwirft, wurde 1988 für sein Schaffen am Old Vic Theatre mit dem Laurence Olivier-Preis als Bühnenbildner des Jahres ausgezeichnet. Hudson bevorzugt es, sowohl das Bühnenbild als auch die Kostüme zu entwerfen: "Ich entwerfe das Bühnenbild und bevölkere es dann." So tat er es in *Candide* (1) und den anderen Inszenierungen während seines Engagements am Old Vic Theatre: *Andromache*, *One Way Pendulum*, *Too Clever By Half*, *Bussy D'Ambois* und *The Tempest*.



SIMON ANNAND

ERIC THORBURN

# Seasonal Honors

BY ELLEN LAMPERT

The plays were so different, each was a challenge in its own way," comments Richard Hudson, the 34-year-old Zimbabwe-born designer, who was honored with the 1988 Laurence Olivier Award for Designer of the Year. The award was bestowed for the ensemble of sets and costumes Hudson designed for last year's six-play season at Ed and David Mirvish's Old Vic Theatre in London.

"Although I'd mostly designed for the opera before, it was a great pleasure to do theatre," said Hudson, for whom the season at the Old Vic marked a transition in his career, "and it's great not to be pigeonholed for just opera." The season included *Andromache*, *One Way Pendulum*, *Too Clever by Half*, *Bussy D'Ambois*, *The Tempest* and *Candide*. All of the plays were directed by Jonathan Miller, except *Too Clever By Half*, which was directed by Richard Jones.

"There was a slight gasp when the curtain first went up," said Hudson in describing the audience reaction to his set for *Andromache*. "The floor was steeply raked, I think one in seven, with the walls at right angles to the rake. The walls actually appeared to fall forward, giving the idea that

the set would fall down." Designed to represent a room with no exit, from which *Andromache* cannot escape, the set was covered with dust and peeling paint, and accented by a broken staircase. Costumes for this production were of mixed periods, with 17th-century men and very early 20th-century women.

The raked stage was one of the through-lines in Hudson's season, and a different rake was used in each play except *Bussy D'Ambois*, a complicated play which called for a simple style. "Here I used the normal one in twelve rake of the stage," said Hudson, whose stark set with little architectural detail contrasted with the rich fabrics of the early 17th-century costumes.

The most exaggerated rake was used in *Too Clever By Half*, which Hudson cites as his favourite play of the season. "Here the ratio was one in six," he said, "and the set stretched back almost 21 meters." The steepness of the rake allowed everyone to see all the way to the back of this deep set, which was designed in the manner of German expressionist painting and Russian film of the 1920s. "The play is very funny, so I was able to use outlandish colours and grotesque wigs and

A SEASON AT THE OLD VIC WINS DESIGNER RICHARD HUDSON THE 1988 OLIVIER AWARD





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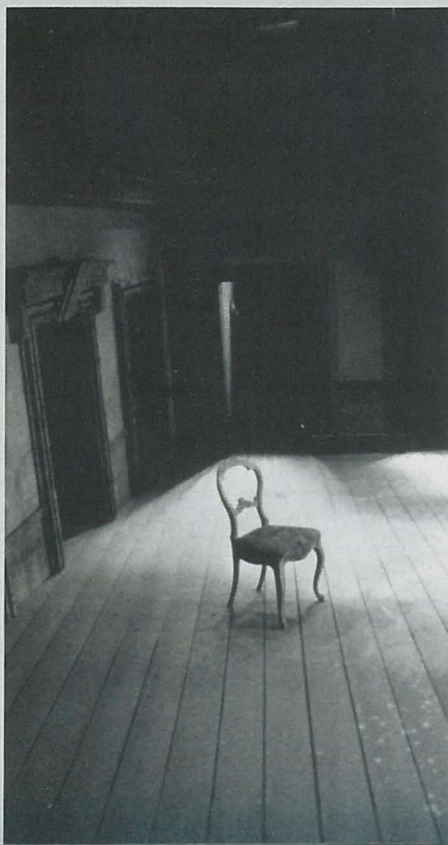
■ One of the through-lines in Hudson's work at the Old Vic was the use of a raked stage: "A deeply raked stage is like outstretched hands, presenting the set to the audience." He used a one in seven rake in *Andromache* (4) and a one in six rake in *Too Clever by Half* (5, 6). Confronting the costumes in *Too Clever by Half*, Hudson saw the characters as "horrible people" dictating his "making them grotesque with makeup and wigs." (7)

● *Un lieu-commun que l'on trouve dans les décors de Hudson, au Old Vic, est son utilisation d'une scène en pente: "Une scène très inclinée ressemble à des bras grands ouverts, et présente le décor au public." Il a employé une pente de 15 cm par mètre pour Andromache (4) et une pente de 17 cm par mètre pour Too Clever By Half (5, 6). Au moment de la confection des costumes pour Too Clever By Half, Hudson a vu les personnages comme des "gens horribles" et cette vision lui a dicté sa façon de les créer "grotesques au travers de leur maquillage et de leur perruque." (7)*

▼ Die Verwendung von geneigten Bühnen zieht sich wie ein roter Faden durch Hudsons Wirken am Old Vic: "Eine geneigte Bühne ist wie eine ausgestreckte Hand, die dem Zuschauer das Bühnenbild präsentiert." In *Andromache* (4) verwendete er eine Bühne mit einer Neigung von eins zu sieben, in *Too Clever by Half* eine Bühne mit einer Neigung von eins zu sechs (5,6). Als er sich mit den Kostümen für *Too Clever by Half* befaßte, sah Hudson die Charaktere als "fürchterliche Figuren"—was ihn dazu bewog, "sie mittels Makeup und Perücken grotesk darzustellen." (7)



5



4

makeup, and there are doors opening at odd angles."

For *The Tempest* Hudson gave the set a sandy texture, and used blue silk ruffled by the wind to create the illusion of the sea. The sandy hue was echoed in the creamy, tropical colours of the Elizabethan costumes. "Here I used a large blue cyclorama," said Hudson, "with some of the set pieces coming through."

*One Way Pendulum* had the only naturalistic set in the season, and represents the only naturalistic set Hudson has designed. "I wouldn't want to do this all the time," said Hudson whose design signature is a pared-down rather than elaborate style. "I concentrate on the silhouette, rather than the decoration. I go for simple, strong period shapes, without much braid or embroidery." Hudson himself tends to wear monochromatic clothes: "I'm too busy worrying about what everyone else will wear," he claims.

"I always design both the sets and costumes, and in fact I prefer it this way," Hudson said. "I like to design the set and then populate it." His use of the raked set comes from his work in opera where he says that the rake helps with the sight-lines and the acoustics. "The singers feel the rake helps them project, although this may be psychological," Hudson commented. "In the theatre, the actors complain, but they get used to it."

After productions of *King Lear* at the Old Vic, and *Le Misanthrope* in a joint production at Bristol's Old Vic and the National, 1989 will take Hudson back to the opera where he will design *Manon* for Opera North, and *Lucia da Lammermoor* for the Zurich Opera. Not at all tempted to design for film, Hudson remarked, "in film, the designer can't control everything. In the theatre, I can change things at the last minute. Repaint a wall, change a costume. There is the possibility to be perfect."



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## SHOW PREVIEWS

### Showlight 89 in Amsterdam, May 15 - 17

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. The show is an international conference about lighting for the performing arts: principally television, cinema, theatre and pop music.

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 colloquium's emphasis will be on the application of lighting equipment to achieve effect. All papers will be delivered in English; the presenta-

# SHOWLIGHT, NOTT, AND ABTT READY FOR THEIR 89 SHOWS

BY ANDREW SHEARER

### NOTT 89 in Copenhagen, May 29 - June 1

The 1989 version of the Nordic Theatre Technician Meeting (NOTT) will take place from May 29 through June 1, 1989 in the Forum exhibition building in central Copenhagen.

The show is geared to theatre technicians from the Northern countries—Iceland, Finland, Sweden, Norway, and Denmark. Organisers are expecting over 2,000 professionals to attend this year's show—a 25% increase over the last NOTT show held in Norway in 1986.

Among the highlights of the show is an exhibition of theatre technique and equipment in the Forum building. Exhibitors include ADB, AMFI, AMK Berlin, Audiotron, Audilux, Berkey Technical, Celco, Createx, D.T. Technique, Gogler lys, High Light, Interstage, Kunelco, Nor Business, Oscar Lighting, Priebe, Roscolab, Sankan Scen, Scherning Paraver, Sun-swimm HFM, Teadan, Thalia, and Waagner Biro.

NOTT 89 will also include a series of seminars and lectures. Among the topics to be discussed are:

**The Actor in Historical Costumes**  
A discussion led by Swedish movement teacher Mercedes Bjorlin on whether costumes aid or impede performers.

**Theatre Painting**  
American set designer Lynn Pectal, and author of *Designing and Painting for the Theatre*, will lead this discussion.

**Theatre Acoustics Now and in the Future**  
Danish engineer and acoustics expert Niels Jordan will speak on the acoustic problems of designing performance spaces. This will be followed by specialists from the Danish Institute of Sound Technology describing new acoustic technology.

**Lighting and Special Effects in Lighting**  
This lecture will deal with the process of creating and using special effects in the musical theatre.

**Production Planning and Management**  
Tony Bond, technical director of London's National Theatre, will lecture on management-staff relations and alternatives to traditional management structures.

**Basic Training for Theatre Technicians**  
A discussion led by Sandy Black, the director of the technical/production programme at Toronto's Ryerson Theatre School, on the training of theatre technicians.

**Theatre and Marketing**  
Susanne Louw, advertising agent, will discuss the latest ideas in marketing for the theatre.

tion of papers will run 10-15 minutes each, with discussions afterward.

Showlight 89 will also include an exhibition area where lighting equipment and services companies can meet conference delegates for informal dialogue and to demonstrate the smaller items from their catalogues. The exhibition will be open between sessions and, to a lesser extent, during the presentations.

Exhibitors for Showlight 89 include NV ADB SA (Belgium), Arri GB (UK), CCT Theatre Lighting Ltd. (UK), Corne-Light B.V. (The Netherlands), DeSisti Lighting SRL (Italy), DHA Lighting Ltd., (UK), Erco Lighting B.V. (The Netherlands), Flashlight (The Netherlands), GTE Sylvania N.V. (Belgium), Light

and Sound International (UK), Lee Colortran Ltd. (UK), La Maitre Fireworks Ltd. (UK), Optikinetics Ltd. (UK), Osram B.V. (The Netherlands), Philips Nederland (The Netherlands), Rolight (The Netherlands), Roscolab Ltd. (UK), Strand Lighting Ltd. (UK), Siemens Nederland N.V. (The Netherlands), *Theatre Crafts Magazine* (USA), Telestage Associates (UK), Thorn EMI Lamps & Components Ltd., (UK), and Vari-Lite Europe Ltd., (UK).

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.

The schedule of events for Showlight 89 is as follows:

#### MONDAY, MAY 15

**11.00 hrs**  
Registration opens at Showlight 89 at the Amsterdam Theatre Museum.

**13.30 hrs**  
Tour of Amsterdam theatres by canal boat, ending with a demonstration of technical facilities at the Het Muziektheater. Reception following hosted by the Mayor and Alderman of Amsterdam.

#### TUESDAY, MAY 16

**8.30 hrs**  
Registration at NOB in Hilversum.

**10.00 hrs**  
Opening of the Colloquium by A. Smit, general manager, television division NOB.  
Guest Speaker: Lighting director and consultant Bill Klages speaking on "Television Lighting: Yesterday, Today and Tomorrow."

**11.30 hrs**  
Session 1: Performance  
"Lighting for Dance" (Anthony Bowne)  
"Wrechtech Lighting—An Alternative Method" (John Henshall)  
"Light in the new Hungarian musical" (Bela Gotz)  
"Film Lighting in Holland" (Paul van den Bos)  
"Period Television Lighting" (Keith Reed)  
Discussion

**14.00 hrs**  
Guest Speaker: Lighting designer and theatre

consultant Hans Wolff speaking on "Rembrandt versus Superman".

**14.30 hrs**  
Session 2: Special Rigs  
"Rock and Roll Lighting" (Richard Dale)  
"The Lee Towers Gala" (Steve Kemp)  
"Lighting Design for Touring Theatre" (Henk van der Geest)  
"The Best from the BBC" (John Farr)  
Tea—Exhibition open.

**16.20 hrs**  
Session 3: Controlling Light  
"A Good Operator and a Cheerful Operator" (Philip Edwards)  
"Small But Powerful" (Thomas Bader)  
"Almost Decentralised Dimming" (Dennis Irving)  
"Lighting Control via Graphic Devices" (Tim Burnham)

**19.00 to 23.00 hrs**  
Showlight Banquet on board the M.S. Jan Nieveen

#### WEDNESDAY, MAY 17

**9.30 hrs**  
Guest Speaker: Cinematographer Tony Imi speaking on "Do You Need All These Lights?"

**10.00 hrs**  
Session 4: Light, Art, and Science  
"Trends in Lighting Education Worldwide" (Lee Watson)  
"TV Studio Lighting Systems in India" (Gopal S. Darbari)  
"The Light of Tomorrow" (David Taylor)  
"Different Ways to Look at Colour" (Annette de

Bock)  
Discussion

**11.40 hrs**  
Session 5: Light Sources  
"New Miniature Luminaires" (Dedo Weigert)  
"Gobo and Moving Effects" (David Hersey and Robert Menzies)  
"How Bright is Cold?" (Max Keller)  
Discussion

**14.00 hrs**  
Guest Speaker: Christoph Rudolph, "The Application of Entertainment Lighting Techniques in the World of Architecture."

**14.30 hrs**  
Session 6: Automated Lighting  
"The Future of Automated Lighting Design" (Camilla Aitchison and Charles Paton)  
"Automated Lighting Systems" (Brian Fitt)  
"The Development of Moving Light" (Joseph N. Tawil)  
"Vari-Lite: The Automated Lighting Company" (Darly Vaughan)  
Discussion

**16.10 hrs**  
Session 7: Effects  
"Laser Light on the theatre stage" (Tadeusz Krzeszowiak)  
"Computer Graphics—Projection for the future" (Alan Healey and Lex McGee)  
"Control of fog" (Michael Hall)  
"Pyrotechnics" (Wilf Scott)  
Discussion

**17.10 hrs**  
Close of Showlight 89

## AUSSTELLUNGS

## LES SALONS: A VOIR

# The ABTT Trade Show 89, May 18 - 20

## Set Design and Lighting

Czech designer Josef Svoboda will lecture on the connection between stage design and lighting.

## Sound Design—Sound as an Artistic Expression

The Danish composer, Fuzzy, will demonstrate the relationship between the scenic expression and the choice of sound-track.

## Theatre Buildings and Modern Flies

Norwegian building consultant Miklos Olveczky will discuss the technical aspects of building performance spaces and Swedish building consultant Walther Ruth will give an account of the environmental aspects in building a theatre.

## Stage Managing and Planning

John Pick from the City University in London will speak on the functions of the stage manager.

## Modern French Lighting

A discussion of the most recent developments in lighting that has sprung up in France.

For more information on NOTT 89, contact the NOTT 89 administration office, 26 Skt. Knuds Veju, DK - 1903 Fredericksberg C., Denmark. Telephone and fax number: 01/24 58 08.

The eleventh ABTT Trade Show for the theatre and performing arts industries will be presented at the Riverside Studios, Crisp Road, Hammersmith, London, from May 18 through May 20, 1989.

This exhibition of backstage equipment and supplies is returning for the fifth year to the Riverside Studios. Among the products and services on display will be lighting equipment and accessories of all kinds, sound and communication equipment, scenic paints and fabrics, scenery fittings and hardware, special effects, props and prop makers, flight cases, tracks and trussing, stage flooring and adhesives.

Among the exhibitors will be A & B Theatre Services, Ancient Lights, Art Light, Arri GB, Astralloy, Avolites, Book Bazaar, Canford Audio, CCT Theatre Lighting, Celco, Cerebrum Lighting, Norman Costello, Cue International Magazine, DC Lighting, DHA Lighting, Donmar, Elliot Brothers Audio Systems, Eminence Audio, Eurolight, Peter Evans Studio, Farrahs, David Fitch Services, Flint Hire and Supply, Gerriets, Hall Stage Products, Harlequin Theatre Flooring, Lee Colortran, Le Mark, Light Works, *Lighting and Sound International Magazine*, *Lighting Dimensions Magazine*, Lighting Technolo-

gy, M & M Lighting, MAC Sound, Marquee Audio, Northern Light, P.L. Parsons, Phosphene, Playlight Hire, RAT, Rosco, Sennheiser, The Sound Department, Specialist Lamp Distributors, Strand Lighting, Teatro, Theatre Crafts Magazine, Trafalgar Lighting, Triple E, Varia Textile, W.B. Lighting (Coemar and DeSisti), White Light, Zero 88 Lighting and, under the AC Lighting umbrella, Spotlight Milano, Great American Market, Jands, Lyceum, Strong, and Altman.

The ABTT Trade show will be open Thursday, May 18 (10am to 6pm), Friday, May 19 (10am to 7pm), and Saturday, May 20 (10am to 3pm).

The 1989 ABTT Awards for Product of the Year and Technician of the Year will be presented at Riverside Studios on the first day of the show.

Further details and admission tickets are available from the Association of British Theatre Technicians, 4 Great Pulteney Street, London W1R 3DF. Telephone: 01/434-3901.

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# TWENTIETH CENTURY COSTUMES EXPANDS STATESIDE

## Laurence Hollande opens a New York branch of his London costume shop

BY ADRIANA CAPADOSE



1

In 1979 Laurence Hollande decided to stop trading in second-hand clothes, and to collect the best of his pickings for hiring—this was the beginning of Twentieth Century Props. Ten years later the more aptly named Twentieth Century Costumes has just opened a branch in New York City's SoHo district.

Hollande first worked with period costumes when a friend in the United States asked him to send vintage clothes out to sell in the States. He went on to manage a number of shops before setting up Twentieth Century Props: "At first we were in a basement in Great Sutton Street. We'd literally go to the bank and say, 'Can I borrow £200? I'll give it back at the end of the week.'" Hollande moved the company to its impressive Dallington Street premises in February 1988. He now has a staff of 28 in a five storey building which was redesigned specifically for them by architect Michael Bell. Bell met with the staff of Twentieth Century Costumes over a period of three months to access their needs. Behind the stylish facade and reception area there are a network of stock rooms, a large work-room and tailoring area, and a small laundry room complete with the paraphernalia for breaking down costumes. Bell is also responsible for the design of the New York site.

The company's main asset is its huge collection of costumes which includes some 8,000 pairs of shoes. They also construct costumes, and provide office space for production designers while they are working closely

with the tailoring staff. In order to achieve a genuine period look, their buyers (who operate all over Europe and the United States) look out for bolts of cloth made in the 1930s and 40s. They also have cloth made specially for them; this minimises the need to break down costumes, which is a long and therefore costly process. Every item of stock has an individual code number and is registered on a central computer. It is checked in and out for each production, and can be traced at the touch of a button.

Twentieth Century Costumes has covered such productions as *Out of Africa*, *Absolute Beginners*, *Wish You Were Here* and *Prick Up Your Ears*; they supplied over 1,000 costumes for *The Last Emperor*, dressed all but the Toons in *Who Framed Roger Rabbit?* and worked on the latest Indiana Jones adventure, *Indiana Jones and the Last Crusade*, *Back to the Future II*, and *Batman*. Working on these and other recent projects, Hollande realised there was potential to expand; there is certainly a huge demand for twentieth century costumes, and he felt confident of the quality and choice he can supply.

"We chose New York because there's not really a costume house like us there," says Hollande, "and there wasn't the competition we'd find in Los Angeles." The move to New York is very much a thrust for a greater share of the international market. Hollande comments, "It's difficult to ascertain your market share because no one place can do a big film

■ 20th Century Costumes, the London-based costume shop (3) which has supplied clothes for *Out of Africa*, *The Last Emperor*, and *Who Framed Roger Rabbit*, recently opened a branch in New York City's Soho district (1). "At the moment, we only have a peripheral connection with American films," says owner Laurence Hollande (2).

● 20th Century Costumes, la maison de costumes londonienne (3), qui a fourni les costumes pour *Out of Africa*, *The Last Emperor* et *Who Framed Roger Rabbit*, vient d'ouvrir une succursale dans Soho à New York (1). "En ce moment, nous n'avons qu'un rapport très périphérique avec le cinéma américain," dit le fondateur-gérant Laurence Hollande (2).

▼ 20th Century Costumes, ein in London ansässiger costume shop, (3) der die Kostüme fuer *Out of Africa*, *The Last Emperor* und *Who Framed Roger Rabbit* lieferte, Veroeffnete kuerzlich eine Zweigstelle im Stadtteil Soho in New York (1). "Im Moment haben wir nur periphaere Verbindungen zum amerikanischen Film", sagte der Besitzer Laurence Hollande (2).



2

with over 2,000 costumes, so the designers tend to go to several different places to accumulate stock. In New York, we'll be breaking new ground. At the moment we only have a peripheral connection with American films—we supply costumes for odd scenes shot in Europe—we're not involved with indigenous productions." By opening a New York branch he hopes to break into this 'indigenous American' film production market, and is already confident that a number of producers who have always been "keen on our prices but not keen on shipping" can be secured as regular clients.

The 270 square meter New York premises has a staff of two, John Scott and Donna Morrison, who were sent from England to oversee the American operation. Although there are facilities for fittings and alterations, the New York branch is primarily for processing stock and serving as a showcase with its collection of some 500 complete outfits. "Obviously we'll keep much more of the American stock there," says Hollande. "It's very different—different cut, different fabric, the jackets have half linings. Then, of

course, there are all the college sweaters and hotel liveries"—he waves his hand over rows of cropped jackets with brass buttons and epaulettes filling the London home office.

The stock in London is arranged by decade and is divided into menswear, womenswear and childrenswear and subdivided into different garments. The 1970s are most poorly represented as there is the least demand for this epoch; the collection includes some stock that dates back to the 1860s—this was used for the American NBC-TV mini-series *Around the World in 80 Days* which aired in April 89. They also have a Viking collection, having made the costumes designed by Pat Tait for the film *Eric the Viking*, directed by Terry Jones. Apart from this one amusing anachronism, Twentieth Century Costumes has no intention of diversifying. "That would be a weakness, specialising is our strength," says Hollande. "We have a bigger collection of twentieth century costumes than any other company." They do, however, have plans to cover more theatre productions, and may be announcing new theatre projects in the near future.



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# SWEET 16

## Zero 88 celebrates its 16th birthday far away from the attic days of its youth

LES AFFAIRES

BY BOB ANDERSON

In 1972 four recently graduated engineering students from Brunel University decided to set up their own business. "We gave ourselves fifteen years to make it work," says one of the original four, Richard Thornton-Brown. "The countdown of fifteen from '72 reached zero in '88. Thus was born Zero 88." This was just the first step in a modern success story.

Thornton-Brown, Peter Brooks, Chris Fenwick, and Alan Munton had learned at college about the potential of the new microchip electronics and had also observed that the pop-music business was beginning to attract money for more sophisticated effects. At first their energies were directed at audio hardware but, with many other small and not-so-small firms already operating, the quartet turned their talents to lighting.

Work started in an attic, but within two years had expanded sufficiently to force the first of several moves to larger premises. The product was to be mass-produced disco lighting aimed at the semi-professional and do-it-yourself mobile disco teams appearing and prospering with the onslaught of disco. Forceful music required equally bold and dramatic lighting effects and these were what Zero 88 aimed to supply.

One of the ideas contributed by the Zero 88 team was the idea of a lighting effects cartridge. Disco controllers could already chase and do sound-to-light effects, but these were wired-in and each new effect required purchase of a complete new controller. The Zero 88 idea split the effect generator from the power handling system—the dimmers—and put the effects part into a plug-in cartridge that could be changed by the disc jockey just as easily as changing the music cassette. Starting with three effects, the system now offers 16 different effect cartridges and has been incorporated into the Zero 88 theatre lighting desks. It has also been adapted for use in conjunction with the powerful specialist multi-dimmer controls used in the big BBC television studios.

The first Zero 88 theatre dimmer control was launched in 1976 and was a three-preset manual system for up to 72 dimmers. This was soon followed by their first memory system, Lightmaster 1200, which

provided two-preset control for 12 dimmers and 15 selection memories. These were aimed at smaller users—colleges, amateur theatre groups.

The next development, launched in 1981, was the product that made the professional users sit up and take notice. It was the modular Eclipse system, offering dimmer memory level for up to 120 dimmers. The Eclipse caught on and remains the top of the market product from Zero 88 for theatrical use, selling about six systems per month. It offers master control modules for level memory, switch matrix memory, grand master and cross fader masters, a programmable chaser, and two sockets and controls for Zero 88 cartridge effects system. For smaller installations, the company's latest product, Sirius, provides control for 24 dimmers from two manual presets and 99 programmable level memories, nine programmable level chases and timed dipless cross fades. Sirius is beating all records, taking an estimated 50% of its potential market since being launched in June of 88. Both Eclipse and Sirius are designed to allow both spur-of-the-moment operation as well as carefully rehearsed cue sequences to satisfy both concert and theatrical operation.

In addition to their theatre controls, Zero 88 concentrates on development for the disco user. Touchlight 12 provides momentary or latching keyboard type control for twelve lighting circuits; FX4 provides the simplest possible control of channels and strobe lighting; Mercury extends the concept to 16 dimmable and 8 switched channels and incorporates internal installer controls to tailor the standard product to the user's installation and minimise the risk of confusing the light-jockey. Orion is the most sophisticated of the range and intended for the biggest fixed disco system. Microprocessor technology controls 24 channels in 99 patterns using 1,000 steps of memory. Any length of chase, in any order and speed, may be memorised. Though designed for the easiest possible show operation, to avoid losing all the information needed to make use of such versatility, a security access code must be entered before anything can be altered. Used

in slow mode, each step of the programme can take up to ten minutes, offering applications for less frenetic performances such as shop window and museum lighting.

Zero 88 prefers not to create customised installations or design unique specials. Consequently, designs are tailored for non-specialist installations and kits of parts are offered to help the installer adapt these to most foreseeable conditions. The needs of overseas markets make this a troublesome task as, besides different voltages and plug standards, many countries comply strictly to safety standards which differ from country to country. Looking to 1992 and the EEC intention to harmonize such regulations brings some comfort to Richard Thornton-Brown, the technical di-

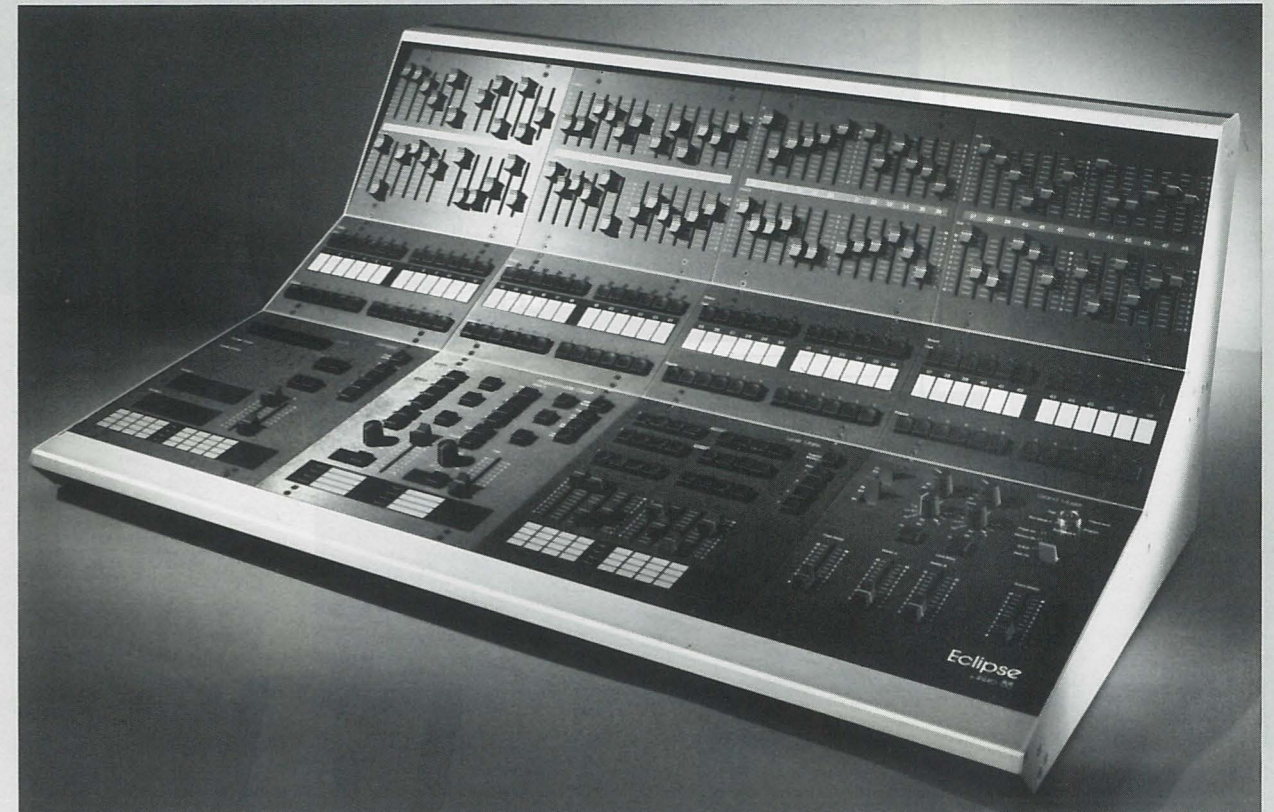
# GESCHAFT



2

The Eclipse (1) and the Sirius (2) established Zero 88 as a major force in the lighting industry. The company was founded in 1972 by production manager Chris Fenwick (3), managing director Peter Brooks (4), and development director Richard Thornton-Brown (5), who were joined by sales director Freddy Lloyd (6) in 1980.

L'Eclipse (1) et le Sirius (2) ont établi Zero 88 comme une force majeure dans le secteur de l'éclairage. La société a été fondée en 1972, et comprend le Directeur de Fabrication Chris Fenwick (3), le Directeur Administratif Peter Brooks (4) et le Directeur Technique Richard Thornton-Brown (5), à qui s'est joint le Directeur de Marketing Freddy Lloyd (6) en 1980.



1



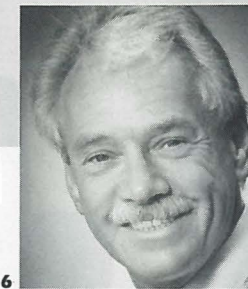
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6

rector, but Freddy Lloyd, sales director, gloomily points out that this still leaves many other countries uncommitted to any form of consensus.

The forty employees of Zero 88 currently work out of a 585 square meter factory near the centre of St. Albans, 32 kilometers from London, although the company is virtually bursting at the seams with its

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**Sirius is beating all records, taking an estimated 50% of its potential market**

continued growth. With an annual turnover of £2 million (US \$3.5 million), Zero 88 products are sold all over the world.

Of the original four graduates, three remain: Peter

Brooks is managing director, Richard Thornton-Brown is development director and Chris Fenwick is production designer. In 1980 they were joined by sales director Freddy Lloyd, who comes from the pop record industry.

Today Lloyd reckons the future for Zero 88 is "pretty rosy." He hopes to further increase the 70% of their output sold abroad. "We intend to remain very much oriented to the wider European market and are taking steps to improve management language skills and the multi-language availability of literature and front and back panel labelling." He describes his attitude towards competitors as "a gentlemanly aggressive stance. We offer customers value for money, and the latest and best technology."

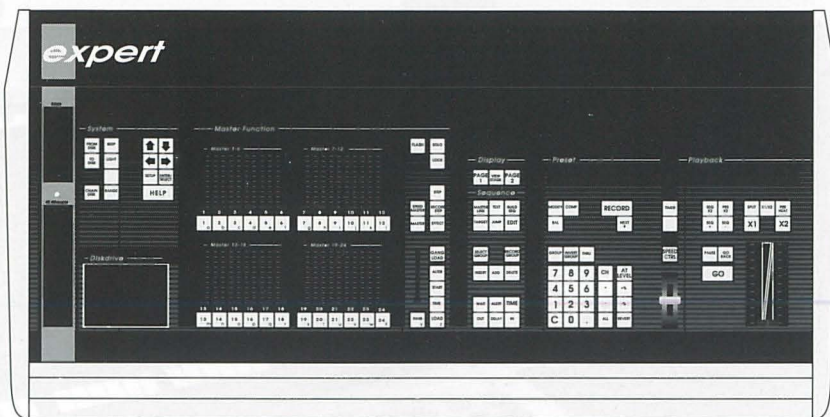
Given good luck and the success of these policies, Zero 88 should retain, as their advertising slogan asserts, a "touch of brilliance" for another fifteen years.

BUSINESS

1

### Expert in the field

Expert is one of Avab's latest lightboards. It is equipped with DMX512 USITT standard digital protocol and AVAB standard digital protocol for data transmission, as well as with the MIDI standard. It has 128, 256, or 384 individual channels; 400 sequence steps; 800 presets; sequence and play texts; dimmer curves; 2 different backup systems: masters or sequence; and help texts in different languages. AVAB ELEKTRONIK AB, Stockholm, Sweden.



1

2

### Norseman

The Viking 2 is a lighting control by Avab which introduces the Screen Editor, on which all play parameters can be edited and/or entered directly on the screen. Other features include a track sheet which allow you to edit channel levels for up to 18 channels in all presets; and the ability to create a customised geographical channel layout on the monitor resembling the actual location of the channels in the theatre/studio. AVAB ELEKTRONIK AB, Stockholm, Sweden.

3

### A 1000w Profile

The DS101 Profile spotlight 1000w is a medium angle profile spotlight by ADB. It provides a very directional lighting with cut off beam and variable sharpness. Robustness and rigidity are guaranteed by the use of extruded or injected diecast aluminum modular parts. The zoom lenses allow a maximum angle adjustment to the beam with an even light distribution. The lamp focus adjustment gives a choice between a uniform light distribution and a reinforced axial power (1 to 2 ratio). ADB LIGHTING SYSTEMS, Zaventem, Belgium.

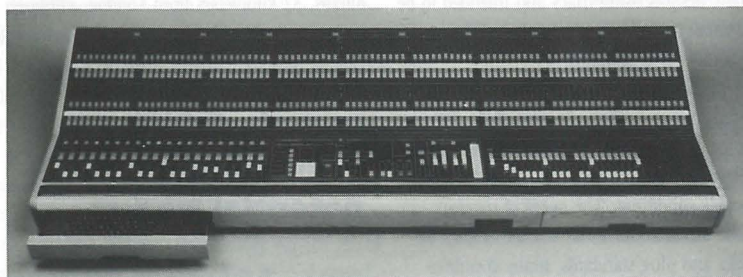


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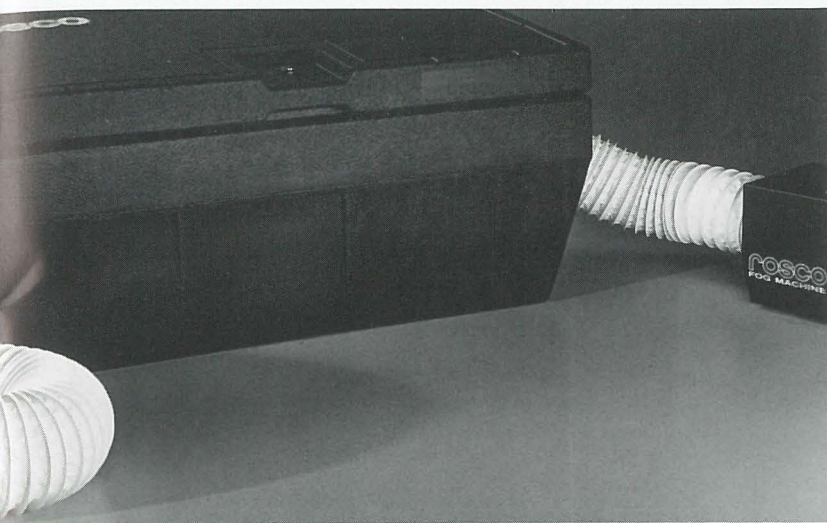
### Memories

Avolites, Inc. announces its Q-M 500 Series of lighting controls. Among the features of this range are: 400 real level memories available on 20 faders; integral keyboard for programming alphanumeric displays; 20 memory chase programs (over 1500 steps) accessible on 2 chase controls simultaneously. AVOLITES PRODUCTION COMPANY LTD., London, UK.



4

PRODUCT NEWS



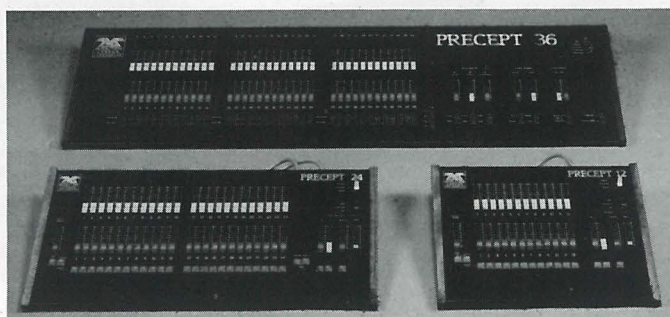
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LES NOUVEAUTES

5

**A Chiller Thriller**

Roscolab introduces the 1300 fog machine. The Rosco Chiller Box projects fog low on the ground without using a dry ice machine or a costly bulky refrigerant system. The Chiller comprises a box for dry or normal ice and the fog is drawn through by a variable speed fan, cooling the fog, so when emitted will lay low and billow like ground fog. ROSCOLAB LTD., London, UK.



6

6

**Small, Medium or Large**

The Precept Lighting Desks by Avolites come with three different output channel capabilities—12, 24, or 36. They all have 2 banks of presets and the lower preset group can operate as scene masters. They have 24, 96, or 144 level conscious programmable scenes. There is an output level LED display on each channel. The 36 has full edit facility on all recorded scenes and 36 programmable chase sequences of up to 99 steps each. AVOLITES PRODUCTION COMPANY LTD., London, UK



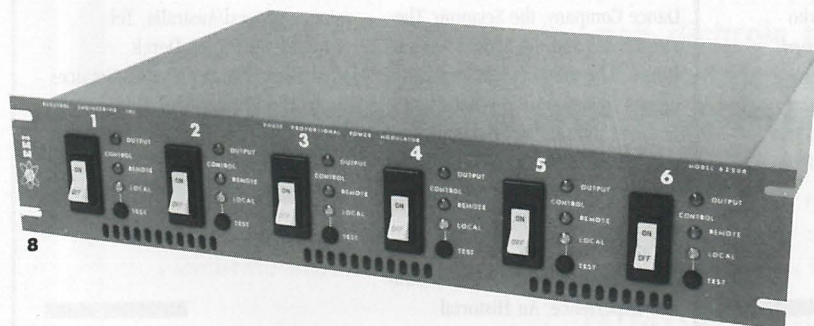
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7

**Lighting 101**

ADB Lighting Systems announces its 1000w F101 fresnel spotlight. Among its features are: a lamp-house with manual focal adjustment; fresnel lens with nominal 150mm diameter; spheric reflector of anodised aluminum; beam adjustable from 12 to 58 degrees (field angle); and a Gx 9.5 lampholder for quartz halogen lamp. ADB LIGHTING SYSTEMS, Belgium.

PRODUKTNEUHEITEN



8

8

**Road Warrior**

Electrol Engineering, Inc., is marketing a dimmer pack which is designed for heavy duty service. The six 2.5K channels are short circuit proof, regulated and filtered. Input line voltage is available from 30 - 230VAC. All of these built in features occur without driver cards, trims or fuses. Only 3.5" high, the unit lends itself to high-density rack installations. ELECTROL ENGINEERING INC., Baltimore, Maryland, USA.

FILMING THE ADVENTURES OF BARON MUNCHAUSEN

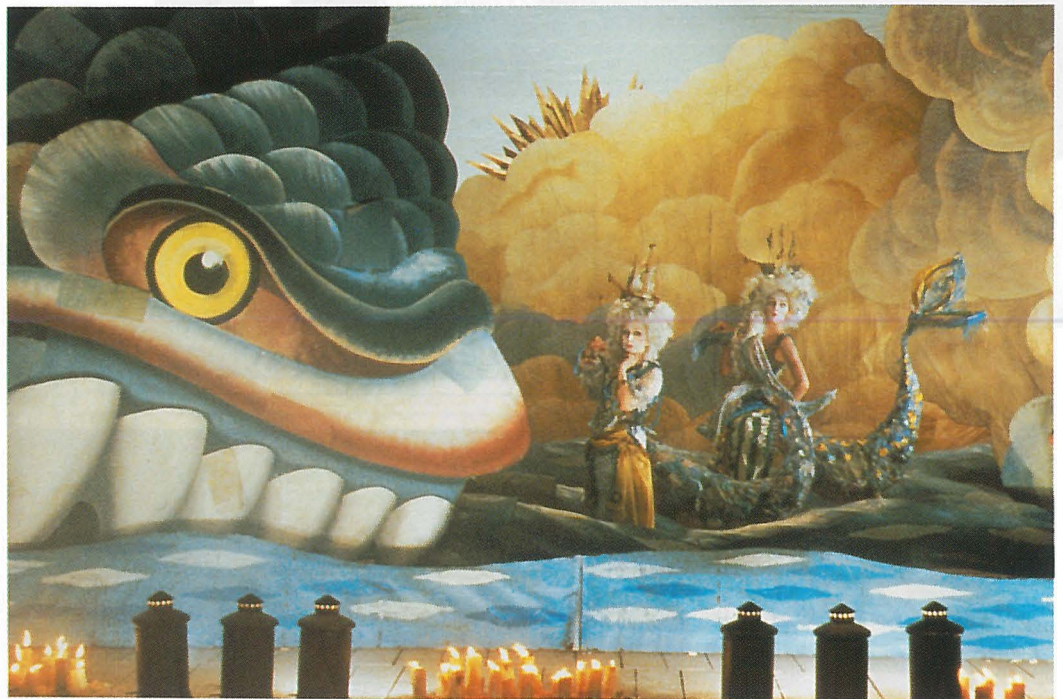
Fans of director Terry Gilliam's relentless visual inventions will be pleased that the settings of his new film, *The Adventures of Baron Munchausen*, range from the Moon, to the center of the earth, to the inside of a sea monster's belly.

The film centers around Karl Friedrich Hieronymus, Baron von Munchausen—a notorious 18th-century tall tale-teller. The Baron was a cavalry officer in the service of Germany's Frederick the Great, and his purported exploits while battling the Ottoman Empire included riding a cannonball across enemy lines; flying to the Moon in a hot-air balloon constructed of ladies' lingerie; and wooing Venus the love goddess under husband Vulcan's nose inside the erupting Mt. Etna.

Gilliam, who previously directed *Time Bandits* and *Brazil*, re-creates all of these fantastic events in his new film. He uses a framing device to point up the power of storytelling. The movie opens in an unnamed besieged city, where the Henry Salt & Son Players are presenting their own version of Baron Munchausen's adventures onstage at the bombed-out Theatre Royal. Ironically, the film's literal enactment of these events never matches the magic of the representation by the Salt & Son Players.

For the Theatre Royal interior, production designer Dante Ferretti provides a towering baroque structure in the crumbling midst of bombardment, as well as a detailed glimpse at early stage mechanics. A wooden sea monster is cranked out of the wings to confront mermaids which are a clever blend of live actresses and cutout tails; under the stage, a complex of giant machinery is worked by muscular laborers. Gilliam and his crew take a modern delight in demystifying process, without diluting the marvels which result.

Location filming for *Baron Munchausen* was in Almeria and Belchite, Spain. The Theatre Royal was constructed at Italy's Cinecitta Studios, on a soundstage which was itself half-demolished by Allied bombs in World War II. Other settings, including the Moon and the



underground Vulcan-Venus home-  
stead, were also shot at Cinecitta. A new facility, part of an \$8 million (UK £4.6 million) modernisation program coinciding with the studio's 50th anniversary, was utilized for the plentiful special effects shots, designed by Richard Conway. Shooting wrapped up with miniature work at London's Pinewood Studios.

To achieve his fantasy, Gilliam enlisted an immense multi-national production crew which included some of the finest behind-the-scenes people working in the Italian film industry—besides production designer Ferretti, who won honor for his work on such films as Fellini's *Satyricon* and *Ginger and Fred*, there's Guisepe Rotunno, the cinematographer who worked on Fellini's *Amarcord*, Mike Nichols' *Carnal Knowledge* and Bob Fosse's *All That Jazz*, and Gabriella Pescucci, costume designer on Fellini's *City of Women* and Scola's *The Women*.

JOHN CALHOUN

AUSTRALIA/SCENOGRAPHY

DESIGNERS AND SCENOGRAPHERS SLATED TO MEET IN SYDNEY

From June 7-11, 1989, Sydney will be the site of a meeting of the OISTAT Scenographic Commission, an international gathering of designers and scenographers, sponsored by the Australian National Center of OISTAT.

The Sydney conference consists of a series of discussions on The Architecture of the Stage in Performance. Sessions will be held at Sydney theatres, including the Wharf Theatres of the Sydney Theatre Company and the Sydney Dance Company, the Seymour Theatre Centre and the Sydney Opera House. The meeting will be highlighted by behind-the-scenes tours of these and other performing arts complexes in and around Sydney.

Sessions begin on Thursday, June 7 at the Seymour Theatre Centre at the University of Sydney with discussion groups on "The Australian Experience: An Historical

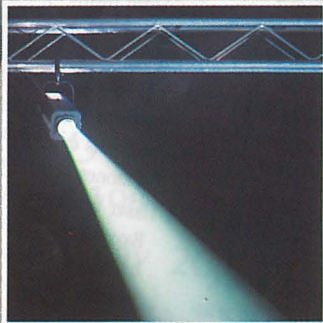
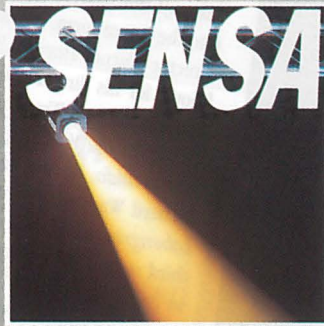
Overview." Friday's theme is "Contemporary Theatre Building in Australia" to be held at the Sydney Opera House. On Saturday, "Recycling Old Buildings into New Stage Spaces" at the Wharf Theatres. The conference concludes on Sunday with discussion on "Training and Education" at the National Institute of Dramatic Art.

For more information on the 1989 Meeting of the Scenographic Commission in Sydney, contact: Andrew Blaxland, OISTAT commissioner general/Australia, Tel: 61.2.969 5709, or Derek Nicholson, Theatre Studies Services Unit, The University of Sydney, Sydney NSW 2006 Australia, Tel: 61.2.692 3635. Fax: 61.2.319 1001.

APS

# CREATE A

# COLOR SENSATION



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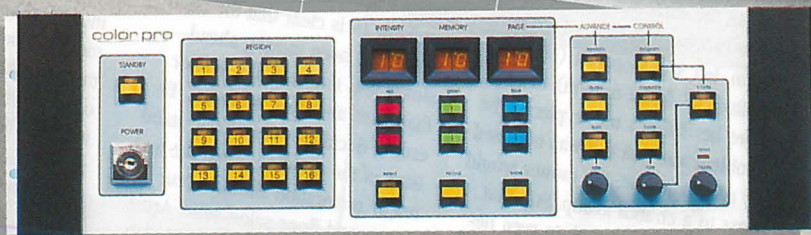
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In July of 89 the Bayreuth Festival will present its third season of Werner Herzog's production of *Lohengrin*, with sets and costumes by Henning von Gierke. The concept of the design is the cycle of the seasons, depicted as scenes pass from one winter to the next.

GERMANY/PRODUCTION

LOHENGRIN AT BAYREUTH

I do not transport any movie tricks into the opera form," claims film director Werner Herzog. Best known for his direction of such German films as *Woyzeck*, *Nosferatu the Vampyre*, and *Fitzcarraldo*, Herzog has directed Richard Wagner's opera, *Lohengrin*, which will enter its third season at the Bayreuth Festival in July 1989. Despite Herzog's emphatic disclaimer, reviewers insist they see cinematic elements in his opera work. And since Herzog does not read music and had only staged one opera, Busoni's *Doktor Faust*, before he was invited to work at Bayreuth, it was suspected that festival director Wolfgang Wagner was seeking publicity by this choice.

Nevertheless, with Herzog's thoughtful staging and the stunning settings of his longtime designer-collaborator, Henning von Gierke, this *Lohengrin* has proved an artistic success. It has also led to further opera production invitations for the team. Herzog says he remains primarily a filmmaker, but he loves music. He is proud to point out that he uses music to

great effect in his major movies, such as *Fitzcarraldo*, whose hero builds an opera house in a Brazilian backwater.

Herzog defers to his designer in discussing the staging concept of *Lohengrin*. In fact, both agree that Herzog came to Bayreuth primarily because the challenge was something von Gierke longed to accept. "When there were problems," says the designer, "he'd point to me and say, 'You got us into this.'"

Von Gierke's designs are inspired by the cycle of the seasons and the circle of the year, which is visually emphasized as scenes pass from one winter to the next. Herzog and von Gierke wanted to extend this cycle metaphor to a circle of stones outside the theatre, with a laser beam crossing the valley of Bayreuth, reflecting eight miles back to the Festival House. Although the festival vetoed this, von Gierke does use lasers for the magical appearance and transformation of the swan-boy.

GLENN LONEY

GERMANY/ARCHITECTURE

RESTORING MUNICH'S PRINCE-REGENT THEATRE

It was entrepreneurial know-how, and a sentimental legacy, that saved Munich's historic Prince-Regent Theatre from the wrecker's ball. Constructed in 1901 by architect Max Littmann, the 1,000-plus seat theatre became a great music hall, housing the Bavarian State Opera. No one wanted to see the lights go out in the Prince-Regent, but in the early 60s the state was supporting two opera houses, an operetta house, a drama theatre, with the requisite ensembles, along with the Prince-Regent. Only a few months after the opera ensemble deserted it in the early 60s, state authorities closed the theatre as unsafe. Some spaces were later used for storage, construction, and rehearsals, but the Prince-Regent slowly deteriorated, inside and out. There was talk of turning it into a hotel or a restaurant.

Almost at the last minute, it was saved by the peculiar provision of a

will. In the early 80s, Frau Gertrude Proebst, daughter of Max Littmann, left 3 million DM (UK £.9 million, US \$1.62 million) to restore her father's masterpiece. The problem was that if it was not used by a certain date, the money would pass to a church group. Still that was not nearly enough to even begin work.

Enter August Everding, director of the Bavarian State Theatres in Munich. Everding spun into action, unwilling to lose the funding. He convinced the Bavarian Parliament to grant 39 million DM (UK £12 million, US \$21 million) for the proposed restoration, which would be matched in the private sector. Aggressive fundraising succeeded. Everding boasts scores of sponsorships, all of whom are properly noted by plaques throughout the theatre.

While detailed information regarding the companies involved in

the restoration and the equipment being installed is not currently available, it is clear that the restoration has been moving ahead—slowly and methodically. Rather than rush ahead on all fronts, Everding decided—after basic stabilising of the building—that the first major restoration should occur in the second-floor salon-suite. Artist Elmar Albrecht supervised this job, recreating the designs that had deteriorated over the years. With the salon restored, it provided a vivid demonstration of what the Prince-Regent could look like when finished. Private contributions helped restore the Garden Salon. Once decorated with tropical flora on its arched ceiling, it had been severely damaged by bombing in World War II.

Everding displayed his continued devotion to the project by moving into the space. Today he oversees both the Bavarian State Theatres

and the restoration from this vantage.

With the facade and most of the interior restored, Everding has one more mission. He cannot begin modernisation of the stage until another 40 million DM (UK £12.3 million, US \$21.6 million) is raised. Currently, plays are being offered in the auditorium on a temporary stage over the orchestra pit. The Munich Residence Theatre is temporarily based at the Prince-Regent until reconstruction of their theatre is completed. Everding is expecting the remaining funds to come from the Bavarian State and private contributions and is targeting 1990 as completion of the renovation.

GLENN LONEY

## THE STTF VISITS NEW YORK

A delegation of Swedish theatre professionals from the STTF—Svensk Teaterteknisk Forening—the Swedish Center of OISTAT, visited New York City for a week in early February. The group was in town to prepare for a trip for some 30 Swedish theatre technicians set to take place in June 1990.

The group was an eclectic collection of Swedish theatre professionals. Among the attendees were Bernt Thorell, president of STTF and technical director at the Royal Dramatic Theatre in Stockholm; Kurt Blomquist, vice-president of

STTF and assistant technical director at the Royal Swedish Opera in Stockholm; Bernt Persson, stage manager at the Estrad; Olle Söderberg, technical director at the Malmö Stadsteater; Nils-Gunnar Nilsson, architect; Karl-Gustaf Lindstrom, manager of education at the Malmö Stadsteater; Lasse Persson, engineer for the Swedish Broadcasting Corporation; Per Edström, theatre consultant; Alf Guillemaut, stage manager at the Södren; and Karl-Gunnar Frisell, theatre technology consultant and editor of *ProScen*, the STTF journal.

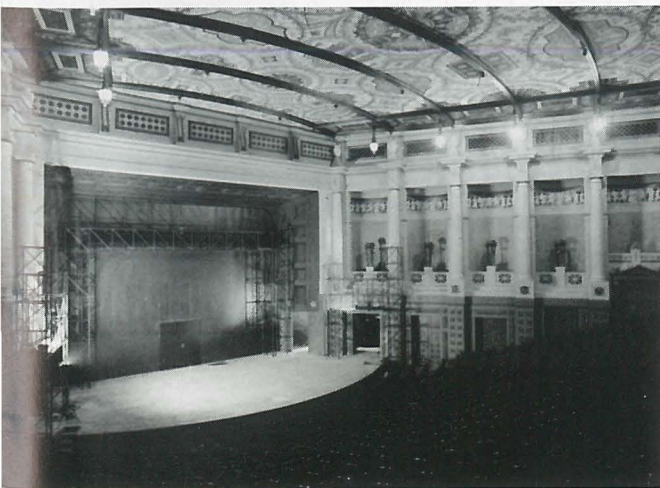
The entourage spent their time busy with behind-the-scenes tours of New York performing arts institutions—tours of the Brooklyn Academy of Music, the New York State Theatre at Lincoln Center, Radio City Music Hall, the ABC-TV scenic shops and studios, Carnegie Hall, and the Vivian Beaumont and Mitzi Newhouse Theatres at Lincoln Center. They also visited the shops of McHugh-Rollins Associates and Production Arts/Bash Lighting. Delegates also attended *The Barber of Seville* at New York City Opera and the Broadway musical, *Sarafina!*

Joel E. Rubin, chairman of the US Center of OISTAT and one of the organizers of the visit, boasts of "the enormously productive meetings held between the Swedes and Americans. We came out of them with some marvelous ideas for future interchanges: the reprinting of *Theatrewords*—an international theatre lexicon in eight languages—into Swedish; the exchange of delegations in the future; and a good feeling for the future of the international community of theatre."

Theatre technicians from the Svensk Teaterteknisk Forening, the Swedish Center of OISTAT, including the president of the STTF, Bernt Thorell, came to New York City in February 89 to prepare for a delegation of Swedish technicians to visit New York in 1990.



The last stage in the current restoration of Munich's Prince-Regent Theatre is the modernisation of the stage, scheduled for completion in 1990. Currently, plays are being offered in the auditorium on a temporary stage over the orchestra pit.



GENE BAGNATO



JAPAN/TOURING

FM PRODUCTIONS CREATE A MOVABLE ARENA

Las Vegas illusionists Siegfried & Roy are in Osaka through May 89 on the second leg of their world tour, performing in a high-tech stage setting designed by Romaine Johnston of Los Angeles and built by FM Productions of San Francisco. This movable arena, which recently travelled from Tokyo to Osaka and is moving to New York City in June, is a 36 meter high tented theatre built to hold a crowd of approximately 3,000.

"This is a structurally unique piece. To our knowledge, nothing like it has ever been built before," notes FM project manager, Mark Hannon. "Unlike most permanent arenas or theatres, the temporary tent in which Siegfried & Roy are performing in Japan provides no structural support for the set.

Therefore, in order to make the Tokyo and Osaka venues workable, we've had to create a set that is en-

tirely self-supporting. Since the set design includes a massive proscenium arch with a 24 meter opening, this was quite a challenge."

In addition to being self-supporting, the set had to meet a number of other challenges necessary to accommodate Siegfried and Roy's act. For instance, the mechanics must be extremely precise in order to accommodate the illusions that make up the show, including the transformation of a woman into a 310 kg white tiger. It also must be sturdy enough to bear the weight of a 3,150 kg elephant, which appears on stage only to vanish into thin air.

The set also had to be designed in such a way that it could be easily disassembled and air freighted to Japan and back to New York. "This is not like an outdoor rock and roll show, where you might get away with simply covering a scaf-

folding with a scrim. We've had to build a structure that ships easily and travels well, but also provides the elegant setting of a formal theatre," Hannon said.

Steel trussing and turntables are integral to the production, but most details of the design are confidential, Hannon said. The set was built at FM's facilities in California, and was transported to Las Vegas in September 88 for several weeks of rehearsals. It was shipped to Japan that October, where an FM crew spent a week re-assembling the pieces for several weeks of rehearsals in preparation for opening night.

The show, entitled *Illusions*, has lighting by Marilyn Lowey, who is based in Los Angeles, with laser effects produced by Laser Media of Los Angeles.

APS



The Siegfried & Roy travelling arena, is a massive 36 meter high tented theatre built to hold a crowd of 3,000. The set had to be self-supporting and meet a number of unique specifications for the show, such as bearing the weight of a 3,150 kg elephant.

INTERNATIONAL BRIEFS

INSTALLATIONS

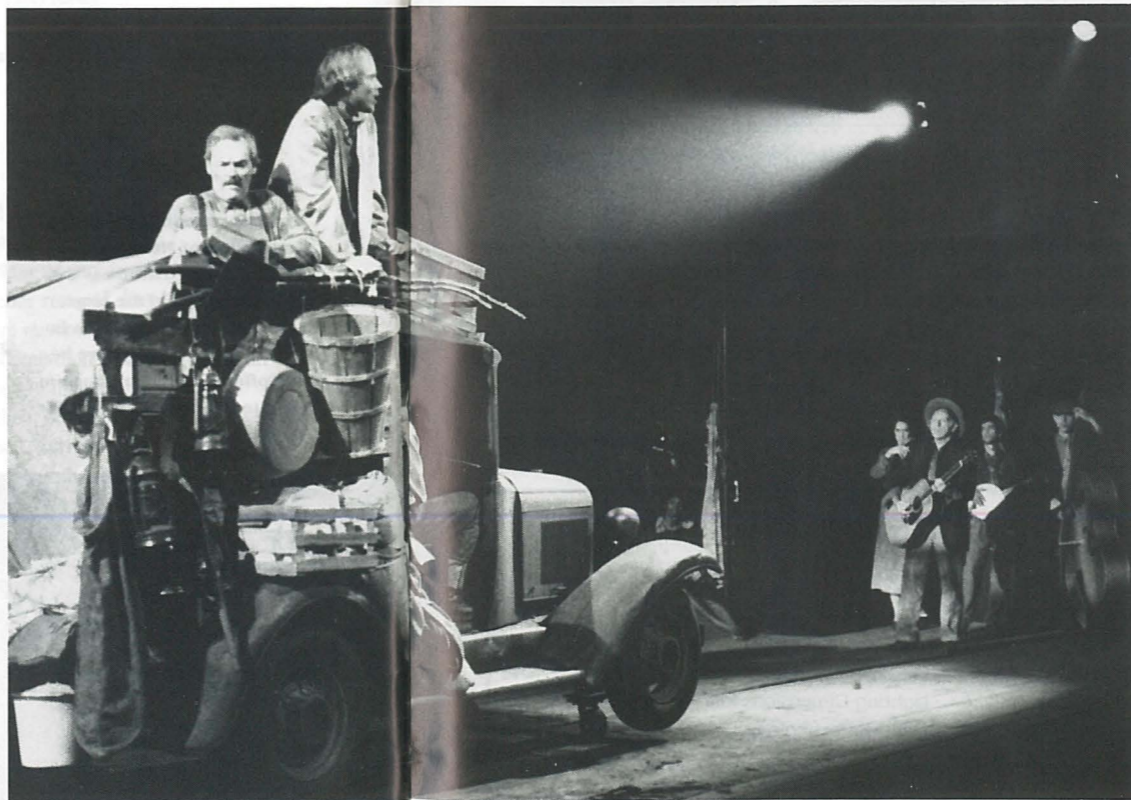
The Rainbow Scroller, manufactured by **Camelont AB** of Sweden, and distributed by M & M Lighting in the UK, will be used for the Wayne Sleep concerts touring the UK throughout November 89. LD Durham Marengi says that the scrollers are being used for cross stage lighting at stage level on Sil 30 lanterns. . . **Raper & Wayman** have supplied and installed a new sound system for the Aberdeen Exhibition & Conference Centre. The nucleus of the system is an Industrial Research 16-channel automated microphone mixer rackmounted in tandem with a Transversal Equaliser module.

UK/INTERNATIONAL FESTIVAL

THE NATIONAL GOES INTERNATIONAL

From May through October 1989, the National Theatre will add an international flavour to its design roster with theatrical productions from Argentina, America, the USSR, and Japan, in *International Theatre 89*, the National's second worldwide theatre series. Opening the series in the Cottesloe, May 24-27, is *Tango Varsoviano (Warsaw Tango)* by the Teatro del Sur from Buenos Aires in their British debut. Sets, costumes, and lighting are by Alberto Felix Alberto, founder of the company, who also wrote and directed the production. American

designer Kevin Rigdon created the sets, lighting, and costumes (these in collaboration with Erin Quigley) for Chicago's Steppenwolf Theatre Company production of *The Grapes of Wrath* (1) in the Lyttelton June 22 through July 1. Valery Levental is responsible for the sets and costumes for the Moscow Art theatre's production of *Uncle Vanya* to be seen in the Lyttelton September 14-16. The series will close in October with *The Double Suicide of Chikamatsu* by Tokyo's Ninagawa Company. All performances will be in their original language.



1

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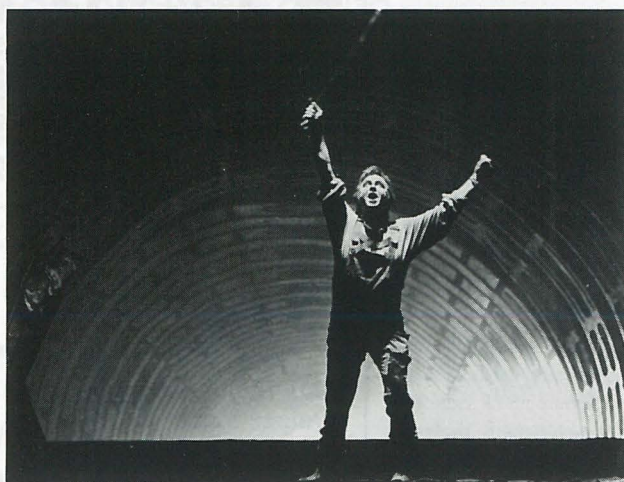
In the next issue:  
 In tribute to France's bicentennial, a tour of Paris' Bastille Opera House; a visit with British theatre designer, Ralph Koltai; a behind-the-scenes look at the new Tim Burton film, *Batman*; and a profile of Sweden's AVAB Elektronik.

Dans le prochain numéro:  
 L'Opéra de la Bastille s'ouvre en célébration du Bicentenaire de la Revolution Française; le décorateur britannique Ralph Koltai; sur le plateau de *Batman*, le nouveau film de Tim Burton; et un profil sur l'entreprise suédoise AVAB Elektronik.

In der naechsten Ausgabe:  
 Anlaesslich der franzoesischen Zweihundertjahrfeier, eine Tour durch das Bastille Opera House in Paris; ein Besuch beim britischen theatre designer Ralph Koltai; ein Blick hinter die Kulissen des neuen Tim Burton Film *Batman*; und ein Profil der schwedischen Firma AVAB Elektronik.

GERMANY/PRODUCTION

BERLIN'S DEUTSCHE OPERA TAKES RING TO LONDON



1

Designer Peter Sykora's concept for his Ring at Covent Garden was that "The beginning is the end, the end is the beginning." This sense of absolute continuousness is illustrated in the seemingly endless tunnel Sykora designed for the underworld beneath the Rhine (1).

Artistic differences at Covent Garden have paved the way for Deutsche Oper Berlin's director Gotz Friedrich and designer Peter Sykora to take over completion of a production of Wagner's Ring cycle this fall at the famed London house. Guest Soviet director Yuri Lyubimov clashed with Royal Opera's musical director Bernhard Haitink over problems that arose during *Das Rheingold* which premiered at the house last September.

Designer Sykora is no stranger to the Ring cycle, as he designed Friedrich's highly successful 1984-85 version for Berlin, which toured Japan in 1987 and is set to be presented at Washington, D.C.'s Kennedy Center in June of 89.

Though Sykora will be making use of some of some of the set pieces inherited from the Soviet's aborted production, he will also be bringing the best things from his designs for Berlin.

The chamber representing the underworld beneath the Rhine de-

scends some 36 meters into the depths of the stage, offering a sense of limitless space. And since the structure appears at both the beginning and the end of the opera trilogy, it corresponds with the continuous cycle suggested by the work's music and libretto.

Prior to working in West Berlin, Sykora, like director Gotz Friedrich, began his career in East Germany. He completed his studies there with stints at the Dresden State Opera and East Berlin's Max Gorky Theatre before coming West.

Sykora describes himself as eclectic and says he looks at both the work itself and its themes before going to the drawing table. After consultations with Friedrich he prepares story boards, and together they fine-tune the designs to meet the director's staging needs.

In preparing for productions in Japan and the United States as well as for London, he made personal visits to each site. He wanted to not only get the atmosphere of the the-

atres but also a feeling for the people and the country. As a result he found not only differing traditions but also the different ways the houses are organised. Though not tremendously different, the subtleties which he finds he takes into consideration in the execution of his work.

"People from theatre to theatre may not have the same exact point of view," he notes. "But there is not too much difference either. Views often overlap because more and more people are travelling back and forth."

Sykora has been one of the chief designers for Deutsche Oper Berlin since 1983 and describes the atmosphere at the house as very amiable. Other Wagnerian operas he's designed for Berlin include *The Flying Dutchman*; and for the 1989-90 season he is preparing a new production of *Lobengrin*.

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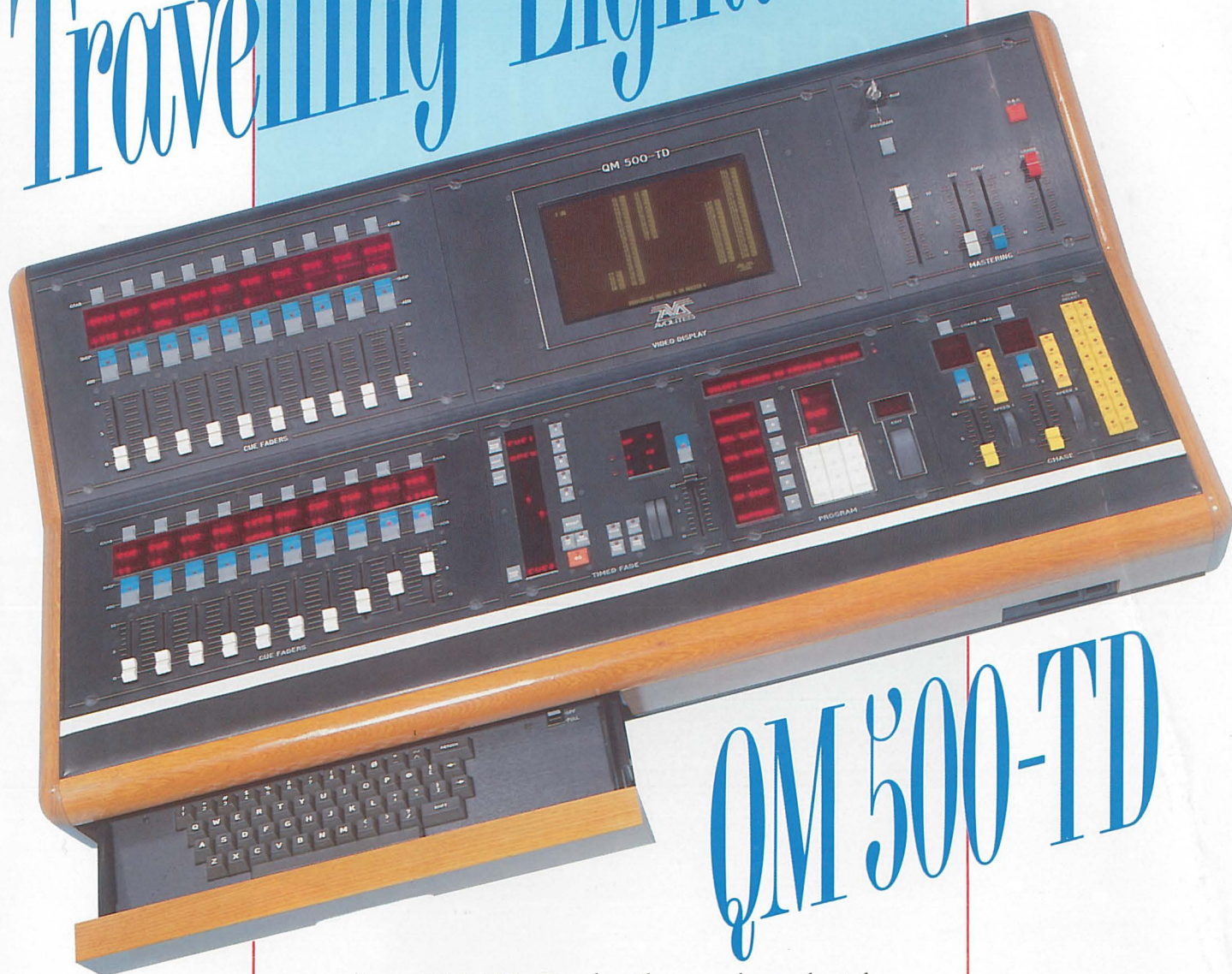
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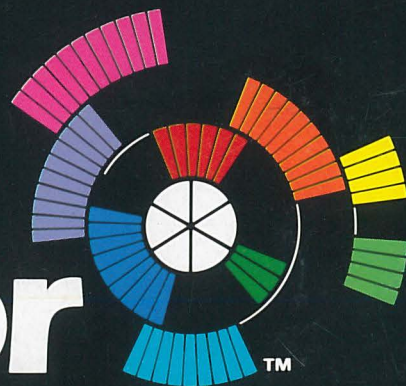
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