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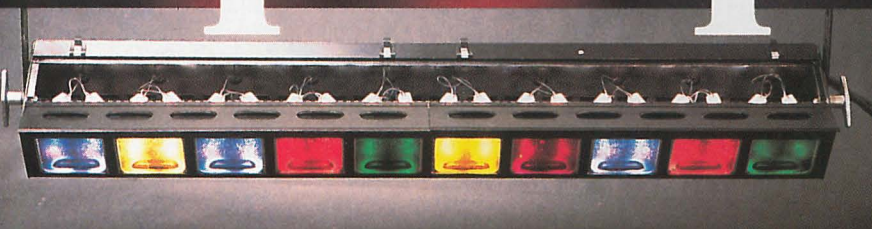
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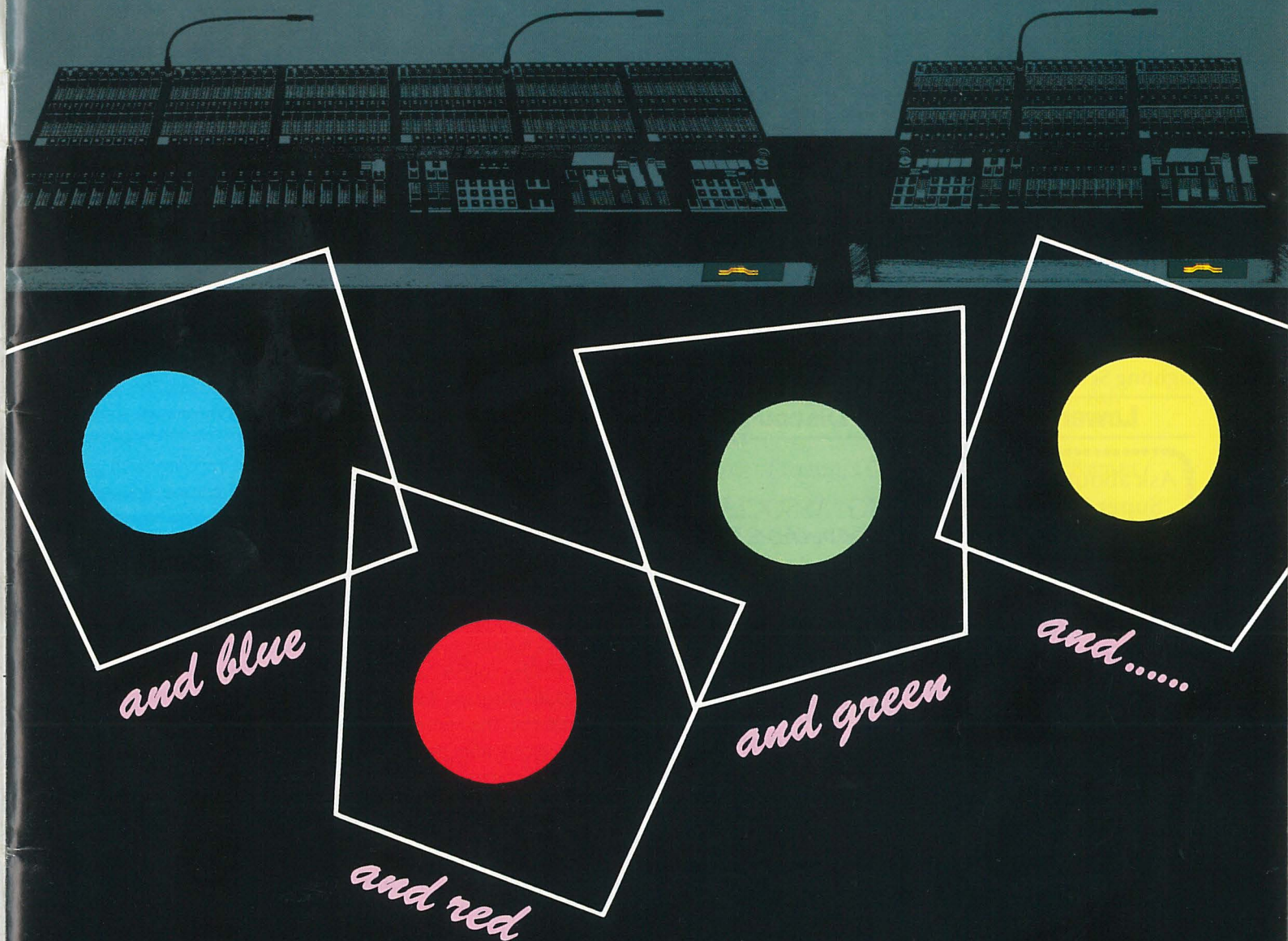
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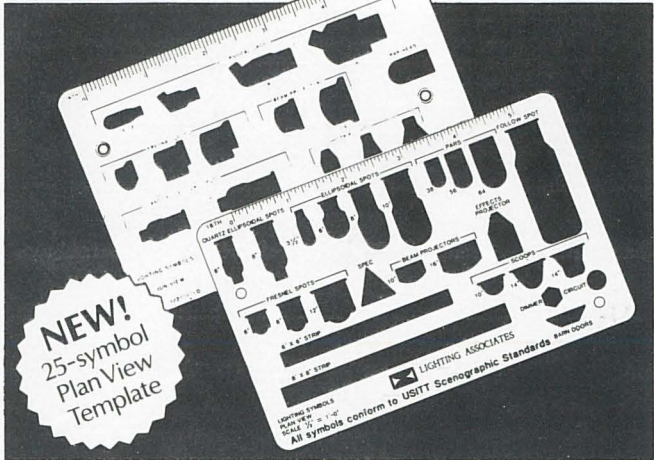
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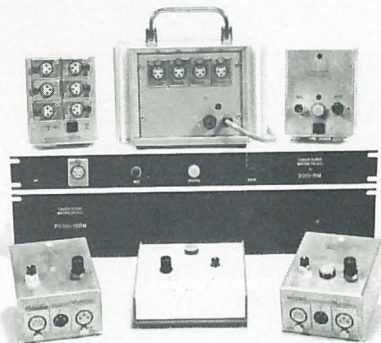
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■ FROM THE EDITOR ▼ REDAKTIONELL
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Exploring the old and the new

Two hundred years after the storming of the Bastille, another Bastille is ready to take Paris by storm. The new Opera house at the Place de la Bastille will open symbolically on 13 July 1989 at the height of the festivities marking the Bicentennial of the French Revolution. Marilyn August, cultural writer for the Associated Press Paris Bureau, who has been watching this project unfold since it began in 1981, takes *Cue International* on a behind-the-scenes look at this controversial new French monument. What better way for us to join in the Bicentennial celebration.

From the most modern theatre architecture to the oldest, Theatre Projects consultant Iain Mackintosh explores the recently discovered foundations of the Rose Theatre, neighbor to Shakespeare's Globe in the Elizabethan theatre district. This archaeological treasure is another example where theatre architecture can stir up quite a bit of political dust.

This issue also includes a director on design interview with Antoine Vitez, the new head of the Comédie Française, and a brief look at the work of designer Yannis Kokkos, who has collaborated steadily with Vitez over the past twenty years. Paris-based American journalist Ruth Goldberg talked with Vitez about his design philosophy in general, and more specifically about his concept for *La Celestine*, which he has directed for the 1989 Avignon Festival.

Moving to London with Michael Romain, theatre critic for *The Daily Telegraph*, for a candid look at the work of designer Ralph Koltai. This conversation with Koltai came on the eve of his retirement from the design business; a shift in career for Koltai which comes right on the completion of his most expensive, expansive sets yet, those for the West End musical, *Metropolis*.

London-based journalist and French/English translator, Adriana Capadose questioned double Academy Award-winning costumer James Acheson, about his designs for both *The Last Emperor* and *Dangerous Liaisons*, as well as other films he has designed including Terry Gilliam's *Brazil*.

Our July/August cover features the further cinematic adventures of *Batman*, in a new film by Tim Burton. The production designs by Anton Furst are seen from the perspective of British cinema specialist Adam Piranai, who was on the set during the filming of *Batman* at Pinewood Studios in the outskirts of London.

This is the fourth issue of the new *Cue*, and in these past few months, as *Cue International* has been taking shape, publisher Pat MacKay or I have been to Paris, Rimini, Amsterdam, London, and Copenhagen to share the magazine with professionals around the world. This issue includes reports on the happenings at SIEL and SIB/MAGIS, while plans for September's PLASA show in London are revealed.

So wherever you are working this summer, we hope you'll keep in touch, for it's from you that we get new ideas about the people, places, and products that shape design and technology today.

Ellen Sarpent

11858

On the cover: Production designer Anton Furst, director of photography Roger Pratt, costume designer Bob Ringwood, and special effects supervisors Derek Meddings and John Evans, all combined talents at Pinewood Studios to create the new Tim Burton film, *Batman*.

En couverture: Le décorateur Anton Furst, le directeur de la photographie Roger Pratt, le costumier Bob Ringwood et les créateurs des effets spéciaux Derek Meddings et John Evans ont travaillé ensemble à Pinewood Studios sur *Batman*, le nouveau film de Tim Burton.

Titelbild: Produktionsdesigner Anton Furst, director of photography Roger Pratt, Kostümbildner Bob Ringwood und die Direktoren für special effects Derek Meddings und John Evans, brachten alle ihre Erfahrungen bei der Herstellung des neuen Tim Burton Film *Batman* ein.

Dans ce numéro: Derrière la toile de *Batman*, le nouveau film de Tim Burton; Une visite à l'Opéra de la Bastille en célébration du Bicentenaire de la Révolution Française; le décorateur britannique Ralph Koltai; Antoine Vitez et son décorateur Yannis Kokkos parlent de leurs décors.

In dieser Ausgabe: Ein Blick hinter die Kulissen des neuen Films von Tim Burton *Batman*; ein Tribut an die Zweihundertjahrfeier in Frankreich mit einer Tour durch die neue Opera Bastille; ein Besuch beim britischen theatre designer Ralph Koltai; ein Gespräch über Design mit dem Regisseur Antoine Vitez und seinem langjährigen Mitarbeiter, dem Designer Yannis Kokkos.



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THE MOST ADVANCED SPECIAL EFFECTS SMOKE MACHINE IN THE WORLD

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For many years people wishing to create an effect of low lying fog clinging to the floor are only too familiar with the problems of doing so. Invariably it entails a long journey to the chemical company for supply of dry ice, carrying special storage containers and by the time you have returned 25% of the dry ice has evaporated; also by the time you are ready to use it, you probably just have enough for the show and that is after you have spent an hour or so boiling 100 gallons of water!

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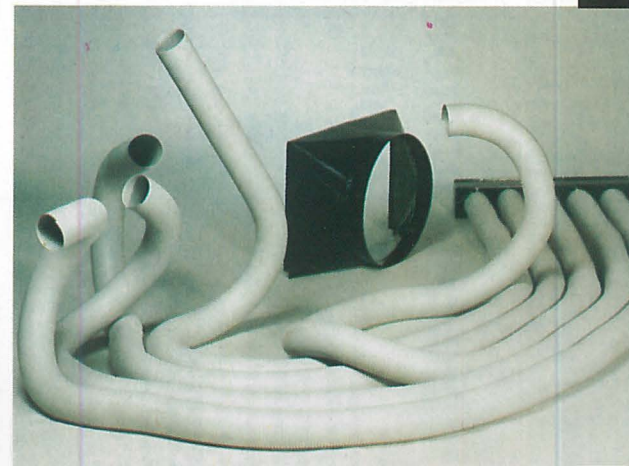
HEAVY FOG fluid is completely dry and will not leave any residue. HEAVY FOG can also produce fog and smoke continuously without stopping to recharge. To enable HEAVY FOG to produce both effects simply fill one fluid tank with standard ZR FOG LIQUID and the other with HEAVY FOG FLUID. HEAVY FOG costs less than half the cost of dry ice CO2 to run.

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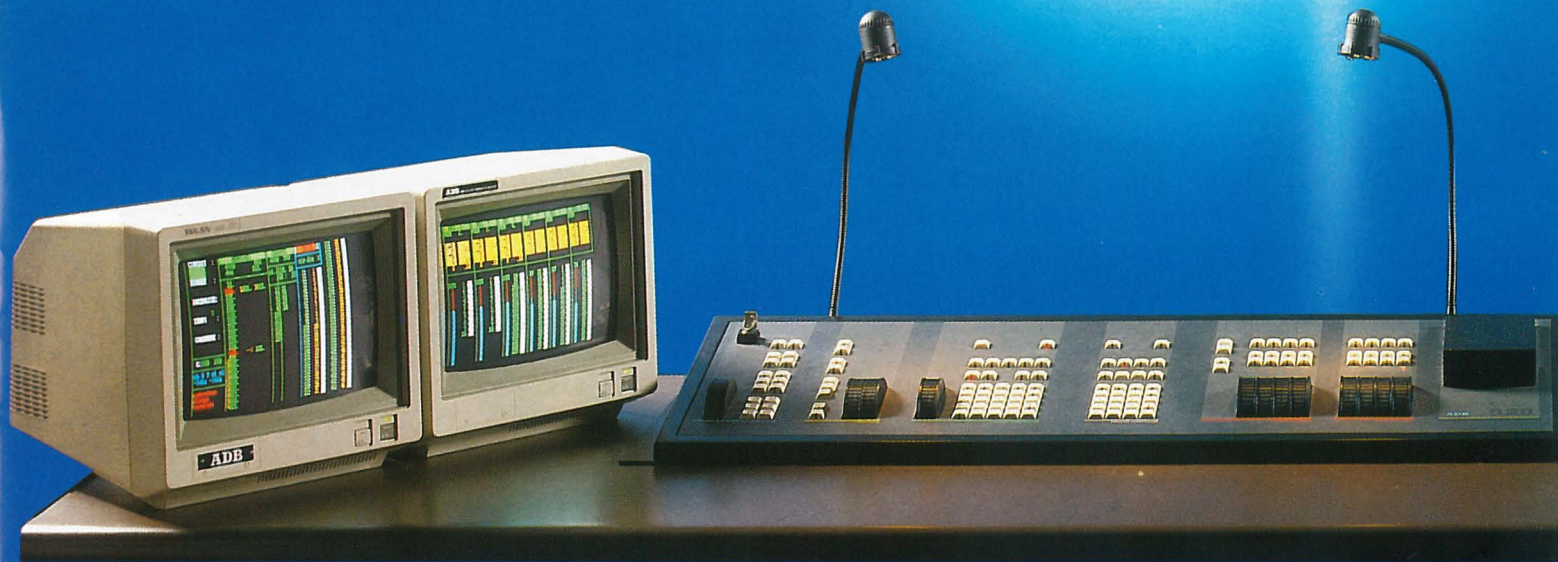


The controller has a comprehensive range of controls which include variable smoke/fog output, joy stick control, horizontal and vertical scans for the creation of special fog effects, and six pre-set special effects: Wave, Sea, Cloud, Waterfall, Volcano, Curtain. To vary the height of fog simply adjust the fog/smoke output level control and move the joy stick forward or back ward depending on the desired height of fog. All effects can be achieved manually or automatically.

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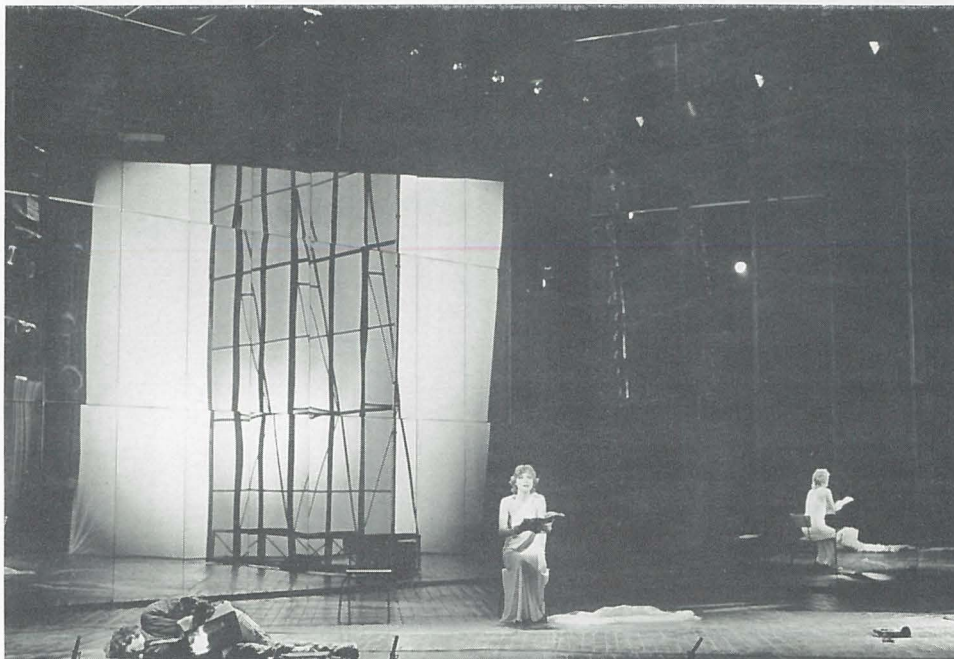
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UK/PRODUCTION

KOMISCHE OPER MAKES BRITISH DEBUT

East Berlin's legendary opera company, the Komische Oper, is making their first visit ever to Britain from 31 July through 12 August at the Royal Opera House. The repertory includes *Orpheus and Eurydice*, with costumes by Eleonore Kleiber and set by Hans Schavernoch, who created a contemporary inner-city setting using film extracts and a stage revolve with mirrors (1). Also in the repertory are *Bluebeard*, designed by Wilfried Werz, and *The Bartered Bride*, with sets by Reinhart Zimmerman, costumes by Eleonore Kleiber, and lighting by Willibald Kammer.



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1

INTERNATIONAL BRIEFS

INSTALLATIONS

Raper & Wayman has supplied the Queen Elizabeth II Conference Center in Westminster with a £13,000 Sennheiser radio mike system, including six EM2003 diversity receivers, six SKM4031 hand-held transmitter mikes, and two SK2012 belt-back transmitters. . . Forty LightWizzes, the movable yoke from *The Great American Market*, have been sold to NHK television in Tokyo for general studio use. . . Close to seventy Camelont AB Rainbow Scrollers are in use at the Shaftesbury Theatre for *M. Butterfly*, more than have ever before been used in a West End theatre. . . Timeline audio control and synchronization products is the equipment of choice in the

BBC's new film sound dubbing facilities in Cardiff and Southampton. The BBC order included three Lynx Keyboard Control Units, 13 Lynx Video Systems Interface Modules, and two Lynx Film Modules. . . Digital Audio Research has supplied an eight-channel Soundstation II digital audio recording/editing system to the UK's Autograph theatre sound production company. . . Celco has supplied Belgium television station, BRT, with a Celco 60 Major lighting control board and Series 2 Dimming System. In addition, the April European tour of Frank Sinatra, Sammy Davis, Jr., and Liza Minnelli was lit with the help of the Celco Gold lighting control board.

FRANCE/AWARDS

FOUR MOLIERES FOR HAMLET

The designers of Patrice Chéreau's production of *Hamlet* were honoured at the 3rd annual presentation of the Molières, the French theatre awards, as Richard Peduzzi was named Best Set Designer and Jacques Schmidt took top honours for Best Costumer. Gérard Desarthe won the Best Actor award for his performance in the title role of *Ham-*

let, for which Chéreau was named Best Director. The production premiered at the 1988 Avignon Theatre Festival and later moved to the Théâtre des Amandiers in Nanterre. The awards were presented in a ceremony on 7 May 1989 at the Châtelet Theatre in Paris, and broadcast by satellite to 26 countries around the world.



JAPAN/TRADE SHOW

WORLD LIGHT SHOW POSTPONED

World Light Show 89, the international exhibition and symposium on light and lighting systems, originally scheduled for 13 through 15 July 1989, has been postponed until July 1990. Project manager, Bettina Kurre, claims that "the majority of the interested exhibitors asked us to run the event in 1990. The need for more time to prepare marketing activities before participating in the exhibition makes the postponement absolutely imperative."

Co-sponsored by Mesago Japan Corporation and Mesago Europe, the show is intended to open up the Japanese lighting market to European and American lighting manufacturers and distributors. World Light Show will be the first show in Japan organised solely for the lighting business.

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UK/PRODUCTION

A POOLSIDE CARMEN

Designer Stefanos Lazaridis with lighting designer David Hersey recently created a larger-than-life production of *Carmen*, presented by Classical Productions, Ltd. From 5 - 11 June, Lazaridis created a moving stage-in-the-round in the pool at London's Earls Court (model, 1). The stage includes state-of-the-art hydraulics and revolves which transport the cast, numbering 500, from the intimate setting of the Taverna to the mountain-top smuggler's scene. The set measures over 60 meters end to end and 30 meters side to side. The total weight of the set is in excess of 100 tonnes in action. Lazaridis imported 240 costumes from Spain for authenticity and Hersey used over 1,000 overhead lighting units. The show will be presented in Tokyo at the Yoyogi Stadium from 27 October until 2 November, 1989. It will then be transferred to the Tennis Centre, Melbourne and the Entertainments Centre in Sydney from 3 to 26 April, 1990.

DATES

JULY

ASID National Conference and International Exposition,

Moscone Center, San Francisco. 19 - 22 July. Contact: ASID 1430 Broadway, New York, NY 10018, 212 /944-9220.

International Auditorium and Arena Managers Annual Conference and Trade Show,

Reno/Sparks Convention Center, Reno, Nevada. 29 July - 1 Aug. Contact: Lisa Moskowitz, IAAM, 325 Central Ave., Suite 225, White Plains, NY 10606, USA. 914 /683-1000.

AUGUST

Illuminating Engineering Society of North America Annual Conference,

Buena Vista Palace, Orlando, FL. 6 - 10 Aug. Contact: IESNA, 345 E. 47 St., New York, NY 10017, USA. 212 /705-7925.

SEPTEMBER

Worldstore 89,

Georgia World Congress Center, Atlanta, GA. Contact: National Exposition Company, Inc., 15 West 39th Street, New York, NY, 10018, USA. 212 /391-9111. Fax: 212 /819-0755.

OCTOBER

Design New York,

New York, NY. 11 - 14 October. Contact: Resources Council Inc., 200 Lexington Avenue, New York, NY 10016, USA. 212 /532-2726.

SMPTE, L. A. Convention Center,

21 - 25 October. Contact: Anne Cocchia, SMPTE, 595 W. Hartsdale Ave., White Plains, New York, 10607, USA. 914 /761-1100. Fax 914 /761-3115.

Light Sources—Characteristics and Applications,

Howard Johnson's Hotel, Cambridge, Massachusetts. 23 - 24 October. Contact: TLA-Lighting Consultants, Inc., 72 Loring Avenue, Salem, MA, USA 01970. 508 /745-6870.

NOVEMBER

Lighting Dimensions International,

Nashville Convention Center, Nashville, Tennessee. 17 - 19 November. Contact: Paula Harris, Lighting Dimensions International, 135 Fifth Avenue/5th Floor, New York, NY 10010 USA. 212 /677-5997. Fax 212 /677-3857.

DON'T DOZE THE ROSE

The fight to save the 1587 Rose Theatre rages on the Thames

BY IAIN MACKINTOSH

At 6 am on an unusually warm May morning, 15 May, a crowd of 3,000 linked arms to prevent three huge trucks pouring sand over the recently excavated Rose Theatre. The Rose had been built by Philip Henslowe in 1587, enlarged in 1592 and closed in 1602. It was the first of the Bankside playhouses. All of Marlowe's plays were performed here for the first time and the young Shakespeare probably acted on its stage himself as well as having his early plays, including *Coriolanus* and the *Henry VI* trilogy, staged there.

In 1989 the company was led by Dame Peggy Ashcroft and Judi Dench. In the crowd, many of whom had been there all night, there were a few scholars but the majority were plain Londoners, not only theatregoers but also others who felt that a crime against civilisation was about to be committed.

The developers meant business. On Saturday, the protective cover spanning the excavation site — 15.3 meters x 12.16 meters (50 feet x 40 feet) — had been taken down. A 10-week extension to the statutory allowance for excavation, which had been negotiated on 3 March (the archaeologists had asked for 17 weeks) was at an end. On the north end of the site, between the Rose and the Thames, the augur pile drivers had been at work for weeks preparing the foundations for the north end of Southbridge House, a 10-storey speculative office development which was to replace a recently demolished smaller office block for the 1950s, the cut-off piles of which can clearly be

seen on the plan and in the photographs.

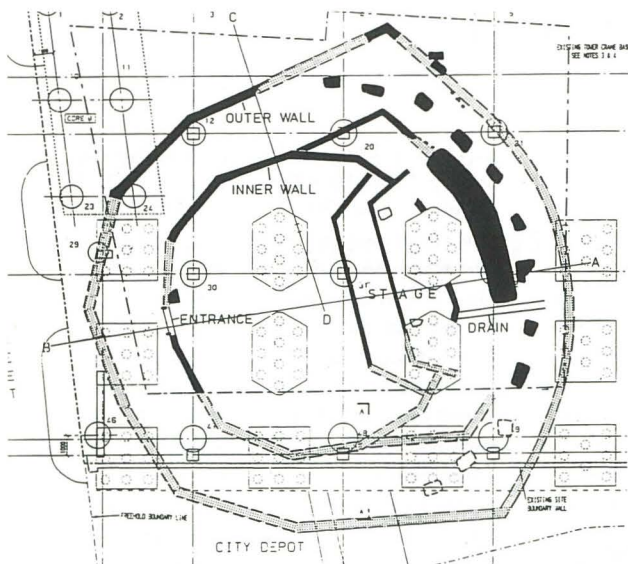
Actors, architects, and archaeologists had been encouraging crowds all night on the loudspeakers. A key player then and now was Simon Hughes, the Liberal-Democratic Member of Parliament for Southwark, where lies the Rose. Their vigil had started a week earlier. We were told to keep off the public highway as that would be an offence, and instead to stand on developer's land on the narrow strip which surrounded the excavation some 3.6 meters (12 feet) below. Here a court order would be needed to eject us — we were to resist threats until the court sat. Professor Martin Biddle told the crowd that the procedures endorsed by English Heritage, the Government authority for historic buildings and archaeology in England, would destroy the fragile Rose. Back-filling, first with sand, then with gravel, then with hardcore before allowing the tracked piledrivers to roll over the site with the aim of peppering it with five feet diameter piles, might be just acceptable with stone Roman foundations on solid earth but would simply crush Tudor brick, timber, and flint set in mud.

The police had to let the first lorry through, but a girl managed to persuade the truck driver to sign the petition to the Houses of Parliament. Dame Peggy Ashcroft, now 82 and a Shakespearian actress of 60 years standing, agreed to talk to the developers' Chief Executive on the telephone. With ever-patient actor James Fox on one side and member of Parliament Simon Hughes on the other, she

gently denied any revolutionary motive and entreated the developer to call off the lorries, at least for a few hours of talk. It was then agreed that two archaeologists and two building contractors would provide a token presence on the site if the demonstrators returned to the public highway. The lorries left. Round One to People Power.

Before noon the speaker of the House of Commons agreed to a private notice question. This is a technical device which would allow the House to debate the Rose immediately on the start of business at 3pm that afternoon. The developers had been locked in meetings with English Heritage and the Department of the Environment (their masters) for four hours hammering out some sort of stay of execution. Finally, in answer to Simon Hughes' question, Nicholas Ridley, the senior Government minister, had to announce that he had conceded £1 million (US \$1.7 million) to pay for the delays on the building contract and the reinstatement of the roof for a 30-day period while options were explored and a decision made. Round Two to People Power.

On site the crowd swelled. A dozen television crews came from all over the world. The British press gave unparalleled coverage. *The Daily Telegraph* cleared the full width of the top of its front page, something usually done for the declaration of war or the death of a monarch, while *The Times* and *The Guardian* gave it five columns, also on the front page. The popular press devoted full



2

1

■ The Rose Theatre, (1, 2) recently unearthed after 400 years, crammed a 2,000 strong audience into a space that today would allow for only 600 people.

● *Les vestiges du Rose Theatre (1, 2) ont été découverts après quatre siècles d'enterrement. A l'époque, on entassait 2,000 personnes dans cette salle qui, aujourd'hui, n'en contiendrait que 600.*

▼ Des kürzliche ausgegrabene Rose Theatre (1, 2) fasste 2,000 Zuschauer, in einem Raum in dem heute nur 600 Zuschauer zugelassen wären.

pages, some in colour. Every BBC bulletin, radio, and TV reported live from the site. The Rose had caught the public imagination. Round Three to People Power.

Why the furore? The sophisticated answer, unspoken by most except a pugnacious Labour Shadow Minister for the Arts, but probably thought by everyone, is that this is a metaphor for Thatcherite Britain. Wrote Marcus Binney, founder of Save Britain's Heritage, the best of the conservation pressure groups, in *The Times*: "If proof is needed that we are living in the age of the ostrich, the Rose Theatre provides it. At any other time the discovery of the stage of an Elizabethan theatre would have been a matter of rejoicing. This is sacred ground. Yet all the Minister will do is to arrange for it to be buried in sand. It is not reasonable to expect the developer to foot the bill. With a discovery of this dimension the buck stops at 10 Downing Street." Strong stuff.

The key word is "dimension". As a late convert to the Rose, having not seen it all until the evening of Friday, 12 May, I must report that the first view of what the archaeologists have discovered after four months of excavation is a revelation. This is because of the near completeness in plan of what remains. (One-third lies unexcavated under an adjoining site which is likely to become available). The ring of inner and outer walls with the line of not one, but two, stages is clear. Place oneself at the side of the theatre at a point as yet unexcavated, as if seated or standing in the third row of the second tier, and you can

reach out and almost touch the actor, the furthest seat being no more than 12 meters (40 feet) from the stage, and this in a theatre which must have held 2,000.

2,000?! The calculation, or rather informed guess, is summarised thus. The Swan held 3,000 said DeWitt in 1596, a figure repeated in respect of the Globe by the Spanish Ambassador in 1621. A complicated but strictly scientific calculation of Wenzel Holler's long view of 1644, by which time the Rose had disappeared, gives an outer diameter of the second Globe of 31 meters (102 feet) and of the Hope of 30.4 meters (100 feet), the contract for which specified that it was to be the same size as the Swan. The Fortune Theatre, apparently the only square theatre of the Elizabethan open air theatres, was 7.2 square meters (80 square feet). The Rose, the only one of these to be found and excavated, is 21.9 meters (72 feet) in diameter. There is an inner yard of 14 meters (46 feet) between faces, 15 meters (49 feet 6 inches) between points. Compare this with inner dimensions of 16.7 meters (55 feet) for the Fortune (known) and 21.3 meters (70 feet) for the Globe (surmised). Thus the Rose was two-thirds the size of the later and larger houses, ergo two-thirds of the capacity: 2,000.

This may be a surprise on the page but it is astounding in reality. We are in a theatre no bigger than the Criterion in London's West End with a facing gallery no further than that of the Cottesloe's. The scale of the polygon is no bigger than the

seven sided in-the-round 700-seat Royal Exchange, Manchester (14.5 meters -- 49 feet -- between inner faces of the galleries). In a space in which it would be difficult to get 600 people under modern regulations, 2,000 were compressed in 1587. No wonder today's actors were amazed. This was a theatre where a raised eyebrow would register and an aside need be no more than a movement of the mouth. This was a theatre where all could be held by a pair of glittering eyes. It's tiny and it was crammed, our Elizabethan forebears standing or sitting shoulder to shoulder. The tiers would be as tightly packed as those in the Inigo Jones Theatre of 1616 which shows "degrees" for raised seating at 45.7 centimeters (18 inches) back to back and probably allowed no more than 30.5 or 35.5 centimeters (12 or 14 inches) width per person. On such a calculation seated areas would be over three times as dense as those for a modern audience. With standing even tighter, plus no gangways, an Elizabethan Olivier theatre would hold 5,000 instead of 1,200, the Royal Opera House Covent Garden 7,000 instead of 2,150.

The Rose projects scale. It also projects style. Peter Hall did the movement a disservice by likening the intention to "Doze the Rose" as akin to turning the Parthenon into a parking garage (inviting comment that the National looks like one anyway). But the Rose is not a shrine, nor a thing of architectural beauty. It was run up by stage carpenters to get the maximum number of people as close to the

actors as possible. The polygon itself is irregular, presumably to fit on a crowded site. That internal measurement of 14.13 meters (46 feet, 6 inches) is a standard medieval and Tudor measure of "a rod" (13.9 meters or 15.5 yards). When the carpenters had finished, the scene painters, plasterers, and decorators took over. The Rose was probably like the Swan which was described by DeWitt in 1596 thus: "There are in London four theatres of noteworthy beauty — the finest of these are situated to the southward beyond the Thames named from the signs they display the Rose and the Swan (DeWitt was writing three years before the first Globe was built). Of all the theatres, however, the largest and most distinguished is that whereof the sign is the Swan — since it has space for 3,000 persons and is built of concrete of flintstones which greatly abound in Britain and supported by wooden columns painted in such excellent imitation of marble that it might deceive the most prying."

Ordinary people as much as actors have identified with the Rose. It is alive. Leslie Garner in the *Daily Telegraph* of Wednesday, 17 May, wrote: "Buildings are more powerful than props in communicating the spirit of dramatic art which is why the Theatre Museum in Covent Garden is such a curiously dead place. Theatre exists in voice and movement, in the communication of ideas and emotions between performer and audience. This focussing of power can be felt in certain auditoria as though the intensity of human emotions is still trapped between stage and seating. You can feel it in the Greek theatres like Epidaurus, which have an almost tangible spirit of place."

So much for the intrinsic magic of the "wooden O" in which we are invited to let our imaginary forces work. But there are also the new discoveries about the shape and form of the Elizabethan theatre. For example, the central yard is sloped — why not, so as to allow the people at the back to see over the people in front? — but none of the hundreds of reconstructions have ever shown such a steeply raked yard. The stage tapers to the front just like the *Roxana* title page of 1632 (compressed to fit a title page obviously) and the hitherto discredited Globe reconstruction by Cranford Adam of 1942. (Every other scholar has followed the De Witt drawing and the four square Fortune contract to propose a square stage, which is so much less easy to handle as directors and designers know full well). The Rose also shows clear evidence that Henslowe's alterations of 1592 were directed chiefly to getting in

more people. The stage was pushed back over 1.8 meters (6 feet) to make it even less of a thrust and more of an end stage — eat your heart out Stratford, Ontario.

A hundred yards up the road Sam Wanamaker has started building the third Globe as accurate a copy of the second Globe as a few regulations and much research, that must now be re-written, will allow. Alongside the third Globe will be the Inigo Jones Theatre based on the drawings in Worcester College, Oxford, which I in *Tabs* (1973) and Professor John



The *Roxana* Title Page, 1632

Orrell in *Shakespeare Survey* (1977) identified as being the Cockpit in Drury Lane in 1616, suggesting also that this theatre was capable of being used as a scenic end stage. A hundred yards to the east of the Rose is a now empty site where stood the first and second Globes themselves. Excavation on a similarly tense timescale started there in June with an even chance that, if they have been spared by 18th and 19th-century basement builders, at least half of the foundations of the second Globe will be revealed. How much will depend on its exact position with regard to the Southwark Bridge Road. If the Globe is found and its owners relent, if Sam Wanamaker raises the rest of the money for his reconstruction and museum, if the developers at the Rose modify their office building sufficiently to allow a realistic museum below, the Bankside will live again thronged with people anxious to examine the clearly intelligible skeletons of the Rose and the Globe plus the conjectural reconstructions of the Globe and the Cockpit, all touchstones for theatregoers and theatre makers alike.

If, if, if. This article is being written on 7 June. There have been four major developments. First, an independent study was commissioned on a strategy for Rose and offices to co-exist. On Monday, 15 May, it seemed to me that if the office design was to be amended by the developer's design team it was important to distinguish between what their clients judged affordable and what technology judged feasible. As a Trustee of the Theatres Trust (set up by Act of Parliament "to provide the better protection of theatres for the benefit of the nation" but given no money to do so), I was able to persuade Ove Arup & Partners to study the engineering problem, the architectural section of Theatre Projects Consultants the planning consequences on the offices, Paul Gillieron the vibration concern over piling and Professor John Orrell the Shakespearean aspects -- all 'pro-bono'. Their report said it was possible to transfer the loads of the offices to the perimeter of the site with .9 x 27.4 meter long (3 x 90 feet) open girders running north/south from grid line five to Park Street. These girders would be 4.25 meters (14 feet) deep and would allow viewing walkways and service ducts to pass through them. On top of the girders would be the ceiling to the chamber, 11 meters (36 feet) above the excavation.

Car parking could be re-located and, if the planning authority gave permission for an extra floor, there would be a gain of 7.25% in lettable net area. A draft was shown to developers on 24 May and the report adopted by the Trust on 31 May.

Second, the developers produced their proposals on 2 June -- that the 2.4 meter (8 feet) diameter piles would pass within 45.7 centimeters (18 inches) of the Rose and up to 4.9 meters (16 feet) within the perimeter.

Third, the Rose Campaign launched their appeal on the same day. With an august list of supporters, they aim for purchase of the site and scheduling as a national monument.

Fourth, it was realised that the developers must lodge a fresh planning application. The authority, the London Borough of Southwark, after hearing evidence from all parties, will decide on 3 July whether the developer can proceed with his amended plans. Hopefully they will have been further improved by then.

Perhaps the last words can be left to Shakespeare and the question posed in *Henry IV Part 2*, Act I Scene 3: *What do we then but draw anew the model In fewer offices or, at least, desist To build at all?*

represented product category. Manufacturers from both sides of the Atlantic are offering steadier images, improved colour, and, generally speaking, greater adaptability for club use.

Switzerland-based ACR had a lot of show-goers buzzing with talk about its laser demo shows and its new products. The firm introduced the Clublaser, a compact multi-colour laser system; the Lasergraph 10, an updated laser graphics computer; the DAG, a digital read only laser show player.

The laser show player was developed out of the existing ACR Automated Recording System, an accessory enabling the perfectly synchronized recording and playback of entire light/laser and sound shows. Now club owners can save the time and money involved in creating their own laser shows by buying ACR's pre-recorded laser shows on video cassette. The club owner can just pop in a cassette, which controls lasers, fog, screen, sound—the entire show. ACR has 40 show tapes so far, and more are in the making.

After two years in development, Laser-

Laser manufacturers are offering steadier images, improved colour, and greater adaptability for club use.

media showed ColorRay². It's cogent light creates sharp, high-resolution beams that move with laser-like speed and change colour in an instant. Because cogent light is created by state-of-the-art fiberoptic technology instead of lasers, audiences can safely be scanned. The ColorRay² controller includes 40 pre-programmed looks and can be easily programmed for custom sequences. In a rotating plane, colours are scanned at such a high speed that they can be blended to create unusual colour combinations.

The use of microprocessors in lighting controllers is more widespread. I noticed that Fly's new Topfly line uses DMX protocol. And Light Processor had a well thought-out booth that allowed the show-goer to try her/his hand directly on the boards.

Rosco and Le Maitre both had a strong presence at the show. Rosco debuted the

4500 fogger, which has three heat exchanges-in-one. With remote and variable output, the 4500 delivers very dry, cool fog.

Equipment aside, SIB/MAGIS held several seminars, including "Lighting and Electronic Photography in Entertainment," "New Light Sources in Entertainment," and "Discotheques of the 90's."

Jerry Gilbert of *Disco & Club* magazine moderated this last panel. As far as Gianni Fabbri and other Italian club owners are concerned, the end is at hand for high-tech discos. Fabbri, owner of Pardisco and Pascia, sees the future in more luxurious surroundings, with technology used in the subtlest of ways. This trend toward quieter, living-room style clubs (sparked by Nell's in New York City) already has spread across the US. The question remains: if that's the trend in Europe, too, what's to happen to the plethora of flash and whiz-bang lighting equipment manufacturers?

SIB/MAGIS 1990 will be held 1 - 5 April at the Rimini Trade Fair Center.

SIEL 89 a disco hit

BY ELLEN LAMPERT

The seventh annual edition of SIEL — the Salon International de l'Equipement des Lieux de Loisir et de Spectacle — was held under cold rainy skies in Paris (9 - 12 April 1989) but the weather didn't seem to dampen the spirit of the more than 18,000 visitors who attended this year's salon. Paired with the fourth annual Salon du Théâtre, this event featured 250 exhibitors, 90% of which were French, thereby minimizing the international impact that such a salon might have. However, many of the French exhibitors were the local distributors for foreign products, so the equipment line-up was actually more international than the exhibitor roster, and included a wide-range of sound

and lighting equipment for both disco and theatrical markets.

Among the firsts at SIEL 89 worth noting were the introduction of Vari*Lites, which made their first appearance at SIEL; the first hands-on look at AVAB's new Expert lighting board; a new speaker system from Bose; and a new Rosco fog machine.

The Vari*Lites display, under a red, white, and blue replica of the Arch de Triumph, attracted a great deal of attention. Although the system generated much excitement, many of the lighting designers and technical directors felt that automated lights are still too expensive to be considered for their purposes. It is clear, however, that moving lights are the next wave in French lighting, especially in the rock and roll and disco venues.

One of the booths which was extremely busy throughout the show was the combined Robert Juliat/AVAB booth. In an attractive bi-level installation with AVAB director's chairs at the lighting controls, AVAB introduced its new Expert lighting board. Clas Malm, who came from Sweden to represent AVAB, feels that SIEL offers a good opportunity to meet the network of Juliat agents who represent AVAB products in France. "They know everybody," he said. SIEL also offered him a chance to meet AVAB's French customers. According to Malm, the Expert is the first in a revolutionary new generation of boards incorporating MIDI controls. In France, the AVAB boards are sold as part of a package with Robert Juliat lights.

Of the British lighting companies represented, Lee Colortran introduced its new range of Windsor luminaires, with their inventor Joe Thornley explaining their modular concept. Keith Dale of Celco reported that SIEL 89 was extremely successful for the company. "This was the first time we had our own stand at SIEL," says Dale, "and we actually took orders, which is unusual. These shows are usually just good for public relations."

Strand Lighting was not represented at SIEL 89, but their competitors were unwilling to speculate as to why.

In the disco lighting area, the most popular displays were those of Coemar, from Italy, and Sapro, from France. The news in disco lighting is laser light systems which feature 100, 250, and 400 watt projectors with different options ranging

from mirrors to colour changers. These move in electronic sync to the music. The Coemar systems also offer gobo effect for additional versatility.

Dimaphot, France's largest television lighting company, had a small booth at SIEL, with several DeSisti lights on display, but their emphasis here was on their line of Rosco gels (the most popular seller in France), and a line of shimmering fabrics designed for nightclub walls. Their booth was often in a cloud of fog, provided by the new 4500 Rosco fog machine

Keith Dale of Celco reported that SIEL 89 was extremely successful for the company

which emits a perfumed mixture of oil and water with a very strong force. For Dimaphot, SIEL is an important place to take down names and addresses of potential customers, but they admit that not many real orders are placed during the show.

D. Studios, Dimaphot's subsidiary company that specialises in television studio installations, was setting up for SATIS (The European Salon for Television and Film Technicians) which took place in another building at the same exhibition center right on the heels of SIEL. Here, D. Studios took center stage with its simulation of a complete television studio with the latest state-of-the-art equipment.

Some of the visitors to SIEL, especially those who work in the theatre, seemed disappointed in the large percentage of the show given over to disco equipment, and related paraphernalia apparently aimed at club owners and decorators. Others wished for a larger international audience. Thierry Dupont, of Digilight, a French importer of sound and light equipment, felt that SIEL may be the least important of the European shows as most of the attendees are French. "There are not enough foreigners," Dupont commented, "maybe everybody goes to London or to Rimini, but this show is very French." Dupont also commented on the lack of new products on display this year.

The strictly theatrical section is smaller than the equipment section, with only about thirty exhibitors listed, mostly in the

areas of costumes and make-up. Several theatre designers who attended were disappointed by the lack of scenic fabrics exhibited. The most complete display of fabrics was that of Sud Textiles, a Paris-based company, which sells a variety of flame-proof stage fabrics.

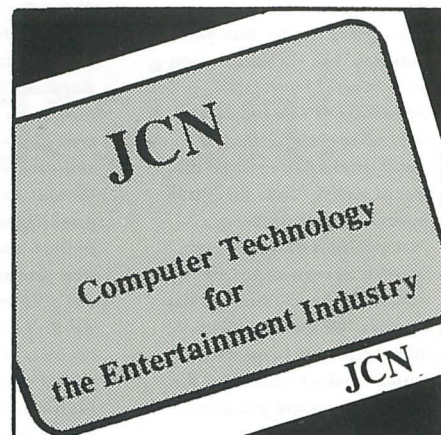
Of the costume houses represented, one of the most attractive booths was that of Styl, France's oldest costume house. A rental house with a collection of over 22,000 period costumes and 12,000 accessories. Styl also builds costumes to order.

The organisers of SIEL should be complimented on the sound levels, which did not seem at all excessive. However, many visitors from out of town found the organisation of the visits to the Théâtre de la Coline, the new Bastille Opera House, and the Theatre of Bobigny, disappointing. Since SIEL does not offer any workshops or seminars as part of their event, these visits are an important drawing card to the show.

SIEL seemed most successful in terms of its appeal to the French disco market. In fact, 35% of the attendees in 1989 work in disco-related fields, and another 10% were disc jockeys, confirming the importance of this salon for the disco and club trade. In

SIEL is an important place to take down names and addresses of potential customers

contrast, only 10.5% of the attendees work directly in the theatre. Of the 18,189 guests who attended SIEL 89, 6% came from outside of France, representing 38 different countries. Although there were slightly fewer attendees this year than in 88, the organisers of SIEL feel a higher percentage of these were professionals, and of these, 73% were technicians. "This year we had more and more professionals," according to a SIEL spokesperson, "and we were able to better control their credentials through a pre-registration process. Our exhibitors seemed pleased with the success of the show, and we are already planning for next year."



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■ Production designer Anton Furst designed the film *Batman* starring Michael Keaton as Batman (1) and Jack Nicholson as The Joker (2). Les décors ne reconstituent pas seulement une période, mais ils sont un mélange d'époques différentes. "Un tel pot-pourri, une telle juxtaposition dadaesque des styles ont créé un style nouveau," dit-il. Il a aussi créé le Batmobile. "We took elements of all the heaviest images we could think of—aircrafts, the Stingray car—and put them all together."

● Anton Furst a créé les décors pour le film *Batman*, où Michael Keaton tient le rôle de Batman (1) et Jack Nicholson le rôle du Joker (2). Les décors ne reconstituent pas seulement une période, mais ils sont un mélange d'époques différentes. "Un tel pot-pourri, une telle juxtaposition dadaesque des styles ont créé un style nouveau," dit-il. Il a aussi créé le Batmobile, pour lequel, "nous avons utilisé les éléments les plus lourds possible—les avions, le "Stingray" voiture—et nous les avons tous combinés".

▼ Produktionsdesigner Anton Furst orientierte sich für das Design des Films *Batman*, in den Hauptrollen Michael Keaton als Batman (1) und Jack Nicholson als The Joker (2), an keiner bestimmten zeitlichen Epoche, sondern mischte verschiedene Stile. "Dieses wilde Potpourri und dadaeske Nebeneinanderstellen von Stilen, wird im Ende ein eigener Stil," bemerkte er. Er schuf auch das Batmobile. "Von den schwersten Bildern die uns einfielen, wie Flugzeuge oder die Stingray car, nahmen wir Elemente und bauten sie zusammen."

Holy Bat-design!

BY ADAM PIRANI

Batman is here — as a movie. The heroic character, originated in a comic book in 1939 by artist Bob Kane, is the latest superhuman to receive a new degree of realism through modern cinematic special effects techniques.

Design is a major factor in the new *Batman* movie. Director Tim Burton's previous features, the off-beat *Beetlejuice* and *Pee-Wee's Big Adventure*, have been notable for their visual stylishness. In each, the 30-year-old Burton created an entire cinematic world unique to the film. In *Beetlejuice*, it is a surrealistic afterlife limbo which co-exists alongside a middle-class home; in *Pee-Wee's Big Adventure*, the childish, larger-and-more-absurd-than-life world of its central character.

The box-office success of those films enabled Burton to go ahead with *Batman*. Batman's world is Gotham City — home to the masked crimefighter and his alter-ego Bruce Wayne, an eccentric scientist whose decision to fight crime came when, at nine years old, he watched his parents brutally murdered in front of his eyes by gangsters.

To Burton, Batman is an archetypal character, like Sherlock Holmes or Beauty and the Beast. So the movie's design team has not attempted to slavishly recreate the Batman portrayed in the comic books, nor refer to the 1960's TV series, which is almost universally regarded as a monument to camp.

Filmed at Pinewood Studios in England over a period of four months in late 1988, early 89, *Batman* has a primarily British crew (though Burton is American) -- director of photography Roger Pratt, costume designer Bob Greenwood, and special effects supervisors Derek Meddings and John Evans.

The production designer is Anton Furst. At 44, Furst has not come the traditional movie industry route of working his way up through the ranks of the art department. In fact, after training in environmental design and in film and television at London's Royal College of Art, Furst became involved with a pioneering holography exhibition. The success of that project resulted in Furst becoming supervisor of a company supplying specialist holography and laser special effects to various movie productions.

Then, in 1984, Furst was invited by director Neil Jordan to design the fantasy nightmare movie, *Company of Wolves*. Since then, he has worked again with Jordan on the supernatural comedy, *High Spirits*, and for two years with Stanley Kubrick on *Full Metal Jacket*, creating the battleground of Hue, Vietnam, out of London's disused docklands.



HERB RITTS

2

ANTON FURST GIVES US A TOUR OF BATMAN'S GOTHAM CITY

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1



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1



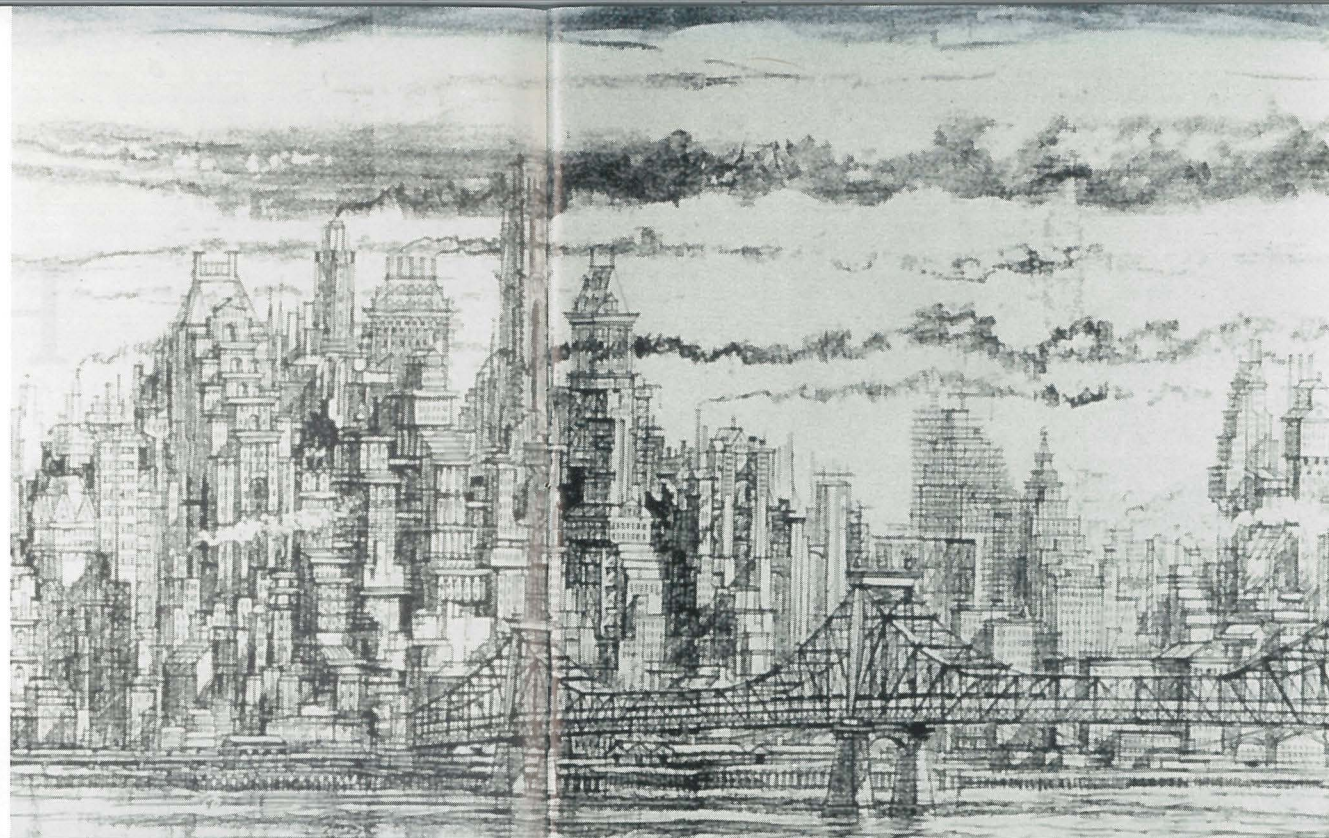
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2

Furst's discussions with Burton about *Batman* laid the foundations for the cinematic Gotham City. "It's the 50th anniversary of *Batman* in 1989," the production designer notes, "so, the first thing was, which one was ours? Because *Batman* has gone through so many different styles, are we going to seriously look at any one of those particular styles?"

"We were very interested in the look of *Batman* as Bob Kane originally did it — the graphic, strong comic strip look. And there was another *Batman* that came out in a 1987 graphic novel called *The Killing Joke*, which was based on the Joker character. And since the script we're using has the Joker as a major character, it was, also, a major influence.

"Then we realised that *Batman's* a knight of the dark and we knew that a lot of the film was going to be done in the nighttime — we shot 80% of the film at



© 1989 DC COMICS

3

night, as a matter of fact. This suggested a very broad graphic stroke. So we didn't go into nitty gritty detail and ornament — it was just massive forms and huge shapes and massive balustrades.

"And then we thought, 'What style are we going for in terms of period?' and the answer was to try and see what would happen if we went for no period in particular — whether that would actually formulate its own style.

"Take a city like New York. Gotham City is definitely based in many ways on the worst aspects of New York — the fact that it's very ugly in many ways.

"It's amazing in New York, how you can stand on Madison Avenue, or on one of the 'smarter' streets, and look towards the Hudson River and see power stations. So we thought that it would be fascinating to actually bring that right into our town, so that the buildings themselves were anomalies of different kinds of structures. You'd actually have office building structures locked onto power station structures locked onto apartment buildings. You end up with this great potpourri design.

"Also in New York you have zoning. Well, imagine going back 200 years in New York and there's been no planning commission!

"We ended up with this rather interesting idea of these sort of canyons with cantilevered forward structures and with bridges over and compressing the city even more, condensing it and stretching it higher, and a hodgepodge of different designs in each building.

"We even took things like prison architecture and stretched it into skyscrapers. We created buildings in the style of skyscraper architect, Louis Sullivan, and ziggurat structures, which are Babylonian-style pyramids, pushed back and then cantilevered out. And fascist-style buildings. And we put them all together. And brutalism, absolute brutalism.

"And then we thought, we'll put in modern architecture, just to confuse the issue. But if we put in modern architecture, we'll go for sheer brutalism, like Russian constructivist buildings.

"So we've got an incredible anomaly of different styles. In the end, you start developing your own style — that sheer potpourri, or that almost Dadaesque juxtaposition of styles — ending up with its own style — hopefully!"

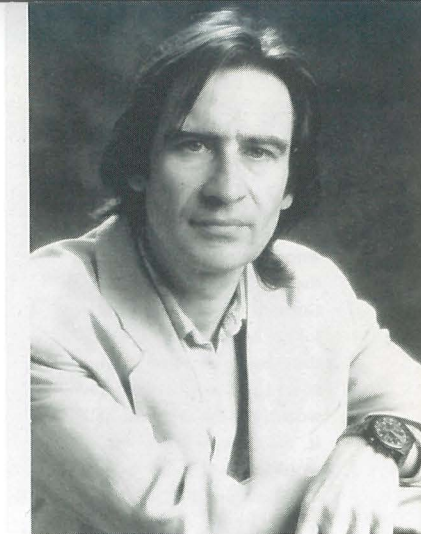
Having made his conceptual choices, Furst had to realise the designs in concrete forms. "Obviously, the biggest problem we had was that the format of the whole film was set in a city which doesn't exist," Furst says. "So we had to break down how we were actually going to go about that, bearing in mind we did not want to do it on location because we wouldn't get in that specific theatrical style — plus which, we've got a lot of special effects and complicated stunt work. So we knew we were going to end up building an awful lot of it. You could never take over the major part of a city for that long anyway."

The production's central set is the quarter-mile long exterior of Gotham's main street, which includes Gotham Square and the frontages of many of the

story's major buildings. "We wanted to build it on the 007 Stage," Furst says, referring to Pinewood's 4,350 square meter stage — one of the largest in Europe — which was used for the James Bond and Superman movies. "It ended up three times the size of the 007 stage. It became one of the biggest sets, I'm told, since *Cleopatra* and certainly the biggest outdoor set in the history of Pinewood."

The principal backlot set of Gotham Square will be enhanced in many shots with optical special effects. On the lot, the buildings seem only half-finished — they are cut off above their third storey, and scaffolding is visible against the sky behind. "We're building only the first 60 feet up on the lot," Furst explains, "and we're talking about 700 feet tall buildings, so largely it's model work.

"Knowing whether something should be a model or a traveling matte or whether it should be actually built is something you do with the storyboard artist — you break it down shot by shot — camera angles and everything else — until you actually develop what you know you're going to have to build and how high it needs to be. Because if you build 60 feet or 30 feet higher, and you can't get back that far, you've wasted a fortune because you're not going to be able to shoot it. You must orchestrate these things with the script and discuss it with the director so that you work out what they want and what you can give them. It's a lot of backwards and forwards."



4

Furst (4) created a "brutal" Gotham City (interiors, 1, 2, sketch 3). "We really wanted to express the evil quality of it. The first line of the script that Tim [Burton, the director] was involved with read, 'Hell has erupted through the pavements and just kept on growing.' We tried to imagine that."

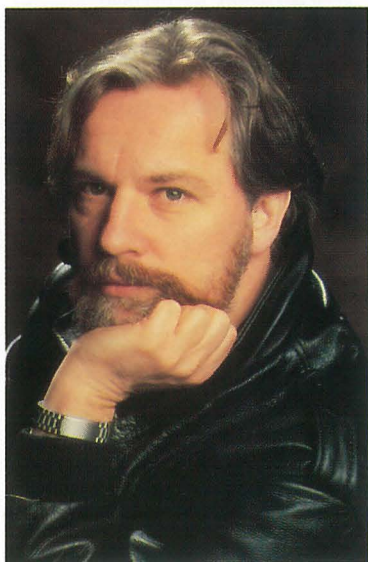
Furst (4) a donné à la ville Gotham City un aspect très agressif (les intérieurs 1, 2, croquis 3). "Nous voulions exprimer l'esprit malin et malfaisant de la ville. La première ligne du script avec laquelle le réalisateur Tim [Burton] a été confronté, était: L'enfer a fait éclater les trottoirs et il continue d'évoluer. Nous avons essayé d'imaginer ça".

Furst (4) schuf eine "brutale" Gotham City (Innensichten, 1, 2, Zeichnung 3). "Wir wollten ihre teuflische Qualität zum Ausdruck bringen. Die erste Zeile des scripts, die Tim [Burton, der Regisseur] las, war: 'Die Hölle ist durch das Pflaster gebrochen und wächst und wächst.' Wir versuchten uns das vorzustellen."

Costume designer Bob Ringwood (1) created clothes for the whole spectrum of life in Gotham City (sketches 3, the Joker; 2, 5 Batman; 4, 6) from the perspective that the movie is set in "a sort of retro-40s" world. "The way I rationalised it," he says, "is it's how 1989 would look if somebody in 1945 imagined it."

Le costumier Bob Ringwood (1) a créé les costumes pour toute la gamme des personnages de Gotham City (croquis 3, Le Joker; 2, 5, Batman) avec l'idée que tous évolueront dans les années 40 "retro". "La façon dont je le conçois" dit Ringwood, "c'est comme si quelqu'un en 1945 imaginait la vie de 1989".

Die Kostüme, die Kostümbildner Bob Ringwood (1) für die Einwohner von Gotham City entwarf (Zeichnungen 3, the Joker; 2, 5 Batman; 4, 6), basieren auf der Zeitvorgabe des Films, der in einer Art "zurück in die vierziger Jahre" Welt spielt. "Ich habe mir vorgestellt," sagt er, "wie sich jemand von 1945 das Jahr 1989 vorgestellt haben mag."



1

DRESSING BATMAN



© 1989 DC COMICS

2

BY ADAM PIRANI

As well as creating clothes for the whole spectrum of life in Gotham City, costume designer Bob Ringwood had one primary task — making an appropriate costume for the new screen Batman.

A graduate of the Theatre Design course at London's Central School of Art and Design, Ringwood spent 14 years designing sets and costumes for plays, operas, and ballets worldwide before becoming involved in filmmaking.

His first film was *The Corn is Green* directed by George Cukor, and since then Ringwood has designed costumes for the Arthurian Round Table saga *Excalibur*; the science-fiction epic *Dune* (7,000 costumes — more than 4,000 of which were made in Mexico, Los Angeles, London, Rome, and Spain); *Santa Claus*; *Prick Up Your Ears*, the biopic of the 60s playwright, Joe Orton; and Steven Spielberg's *Empire of the Sun* (10,000 costumes). Additionally, he was production designer of Peter Greenaway's cryptic English country house and garden movie, *The Draughtman's Contract*.

Ringwood has designed the bulk of costumes in *Batman* from the perspective that the movie is set in "a sort of retro world. The way I rationalised it," he says,

"is it's how 1989 would have looked if somebody in 1945 imagined it."

But his central task has been to design a costume for actor Michael Keaton to wear as Batman. Armed with a library of 400 comics from all periods of the character's fifty-year history, Ringwood set about creating "the definitive Batman" for the movies.

"Tim [Burton, the director] didn't want to find a great hunk with a dimpled chin who couldn't act. He wanted to go with Michael who he'd worked with before in *Beetlejuice*," Ringwood says, "and Michael isn't what you'd imagine casting for that part. But then Tim wanted to play it in a stranger way, a more intellectual way — that at night, in the man's fantasy life, he was this big creature, and in the daytime he was this ordinary guy.

"So when he became the Batman at night, we had to give him a costume that would turn him into the shapes of the cartoon, even if we didn't make him bigger, in scale. You can't suddenly make him six foot four, that would be silly, but you could give him the outlines. So you had to give him the chiselled features and the musculature and everything.

"We did several prototypes. It's like a prosthetic costume — it's putting a whole



3

body on somebody. The finished item is much like a sculpted wet suit, a diving wet suit with a sculpture on the outside, rather than just flat.

"In fact, the deepest place is only about an inch and a half. He's not wearing a vast body suit at all — it was just streamlining *his* body to make it the right outlines."

Cast in foam rubber from molds, the costume is made in pieces — the body, the cloak, the head, the shoes and the gloves. "The body is all one thing with the zip right up the back," Ringwood says. "It's based on a leotard and then the rubber bits are glued on.

"It's extremely flexible because it's made of very soft foam rubber which is then glazed with some silicone. And of course we sculpted it so that where the bends in the body come is where the thinnest parts of the rubber are, so they crease easily, folding in the muscles' shapes — we didn't want it to buckle across the muscle.

"The cloak is made of rubberised wool. The great problem was getting a cloak material that would look animal-like but still drape nicely. Rubber doesn't drape at all well — it's rather flimsy and a bit like jelly, so we had to bond it onto very heavy weight wool which sculpted beautifully.

"The head was the very difficult part. We started with a cast of Michael's head and then built on it and sculpted it as a sort of prosthetic. The major problem was to make sure that we didn't cover him up so much that he could have no expression. Getting the face shape to be sexy was difficult, because if you don't get the angles of the nose and the cheek bones just right it just doesn't look good."

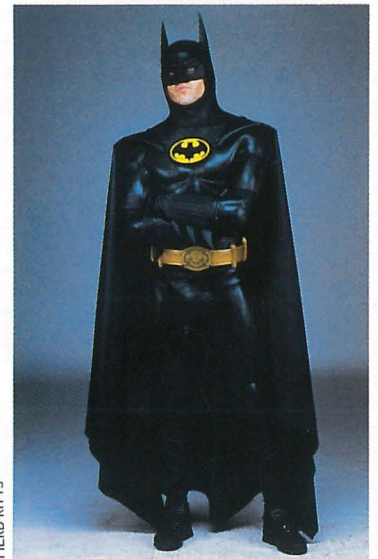
The demands of large-scale filmmaking — stunts, doubles, second units — meant that there were multiple versions of the Batman costume. Another consideration — "The problem with casting a costume is that it has to have seams on it," Ringwood notes. "So you've got casts of the head with seams down the ears, and then casts of the head with seams down the back, and casts of the head with seams at the front."

Wearing the finished costume, Ringwood says, "it gets quite hot — but it's not as hot as you'd think. I noticed that Michael didn't take it off to go to lunch, so it can't be that uncomfortable. I think he quite liked wearing it. He said he hated wearing it, but in my experience anyone who goes to the canteen wearing their costume doesn't dislike it that much!"



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4



HERB RITTS

5



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6

Directors on design:

Antoine Vitez

BY RUTH E. GOLDBERG

Currently the administrator of the Comédie Française, Antoine Vitez (1) spent 1981-88 as head of the National Theatre of Chaillot, where he worked extensively with designer Yannis Kokkos. *Anacaona* (2) was the last play Vitez directed at Chaillot. Kokkos says his design was based on a primitive Haitian painting—"like trees of a forest seen from above."

L'administrateur actuel de la Comédie Française, Antoine Vitez (1) était le directeur du Théâtre National de Chaillot de 1981 à 1988 où il a beaucoup travaillé avec le décorateur Yannis Kokkos. Pour la pièce Anacaona, leur dernière collaboration au Chaillot, Kokkos a créé un décor basé sur la peinture primitive de Haïti—"comme les arbres d'une forêt vus d'un avion," dit Kokkos.

▼ Antoine Vitez (1), der zur Zeit Administrator der Comédie Française ist, war von 1981 bis 1988 Leiter des Nationaltheaters in Chaillot, wo er intensiv mit dem Designer Yannis Kokkos zusammenarbeitete. Seine letzte Inszenierung in Chaillot war *Anacaona* (2). Kokkos sagt, das sein Bühnenbild auf einem naiven Gemälde aus Haïti beruhte, "welches die Bäume eines Waldes aus der Vogelperspektive zeigt."



GEORGE MERANI

Since being named administrator of the Comédie Française last July, Antoine Vitez, 59, has slowly and steadily injected new life into the stagnant if stately airs of France's historic theatre. With roots that reach back through Napoleon to Louis XIV and Molière, the theatre has long been known as the bastion of classic repertoire. While respecting this historic legacy, Vitez proposes to modernize the theatre's image with new plays and provocative stagings as the means to larger, broader-based audiences and a vital place in contemporary theatre.

"I've had a clear view since my beginning here," explains Vitez in his plush, antique-filled office. "It involves keeping tradition alive. Tradition is necessary because tradition is memory. But conservation, well, I would like to be traditional without being conservative." His additions of plays by Beckett and Sartre to the company's repertoire illustrate how he manages to enliven theatrical waters without rocking the boat.

For example, when the Odéon, presently the second house of the Comédie Française, reopens after the August 89 holidays, it will present Vitez' production of the Spanish classic, *La Celestine*, after its premiere at the Avignon Festival in July. It is being designed by Vitez' long-time collaborator, Yannis Kokkos.

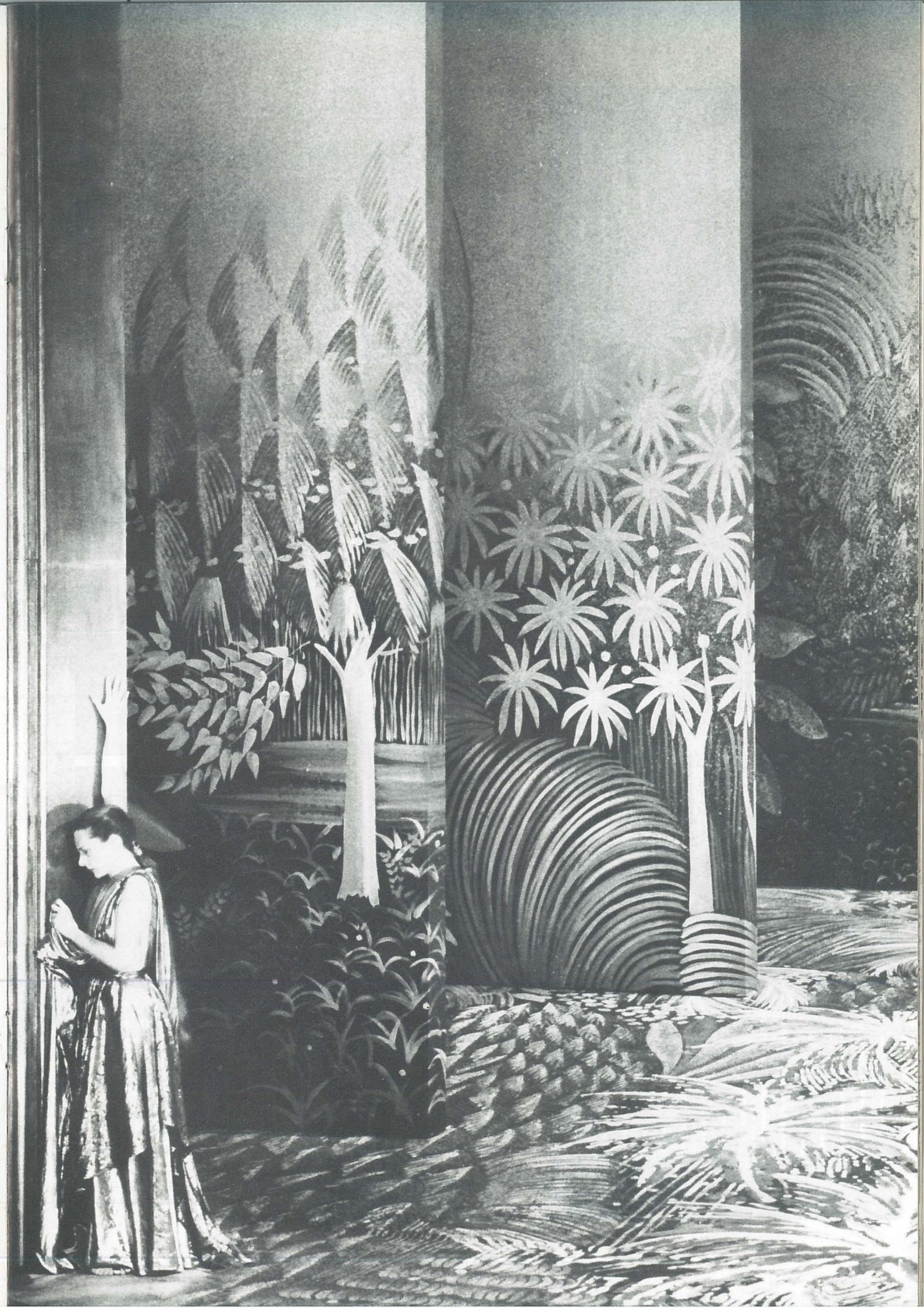
"*La Celestine* represents an immense stairway that ascends from Hell to Heaven," says Vitez about the production design. He explains that this stairway to Heaven is essentially the whole of the decor, meant to be both functional and

symbolic. "The idea is to redo *La Celestine* with a bit of the taste of the Middle Ages — a spectacle where there is something of Heaven and Hell, God and the devil, good and evil. But it is represented in a physical manner. The characters mount and descend the stairs constantly," he elaborates. The characters' dress is a mix of contemporary and ancient, to create a sense of relevance.

Open-air performances generally necessitate special requirements of set and direction. At Avignon, the huge scale of the stage and its 27 meter stone wall backdrop magnifies the need for compensating production measures. For Vitez and Kokkos what's called for is clear. Vitez explains, "Working in an open-air space like Avignon, I direct the performance in a fashion in which performers' voices carry throughout the amphitheatre. Actors must play against the grandeur and immensity of the place, as well as the sound of the mistral -- a strong, dry wind that blows through the South of France. Players' faces must be held toward the audience — nobody can speak with his back toward the audience. You must construct an image as you would do for a painting where everyone looks outward. Naturally, the decor must be entirely conceived as to avoid any obstacle to the sound."

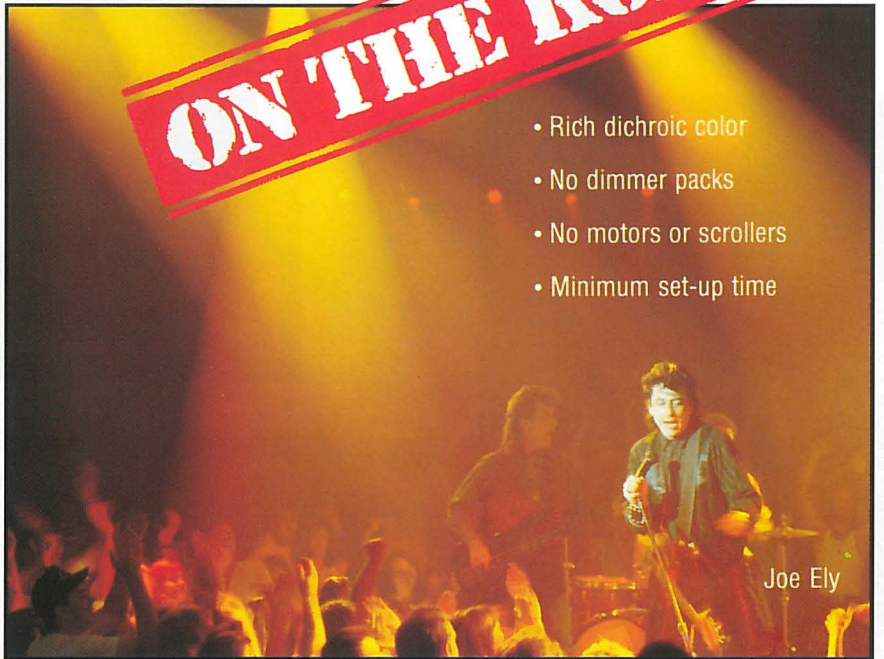
As Vitez admits, his spectacles owe much to the talents of his scenographer Kokkos. He discusses when and how his collaborator's input enters the scene. "I always have an idea, a starting point. More and more now I ask Kokkos for his idea. We work almost by combating together — it's a battle of ideas." During these early

continued on page 26



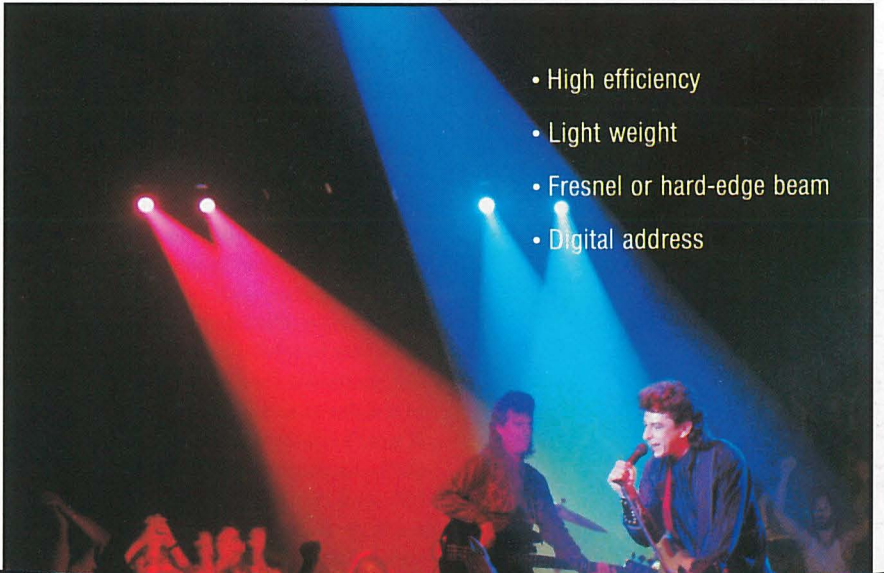
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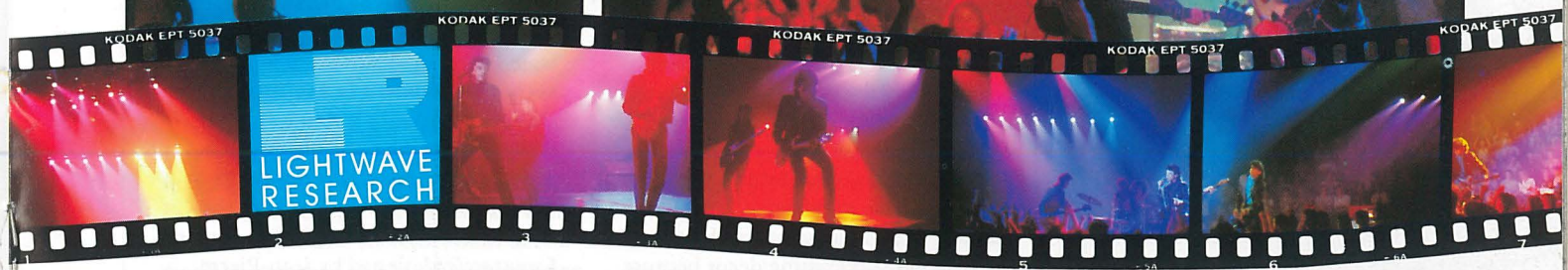
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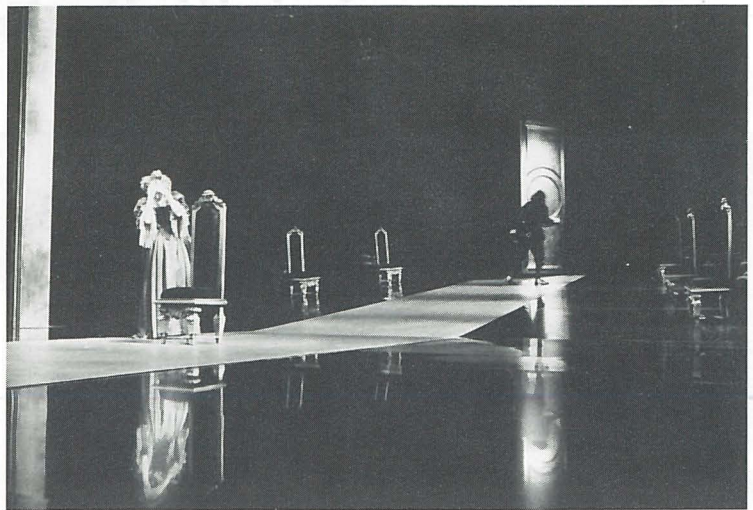
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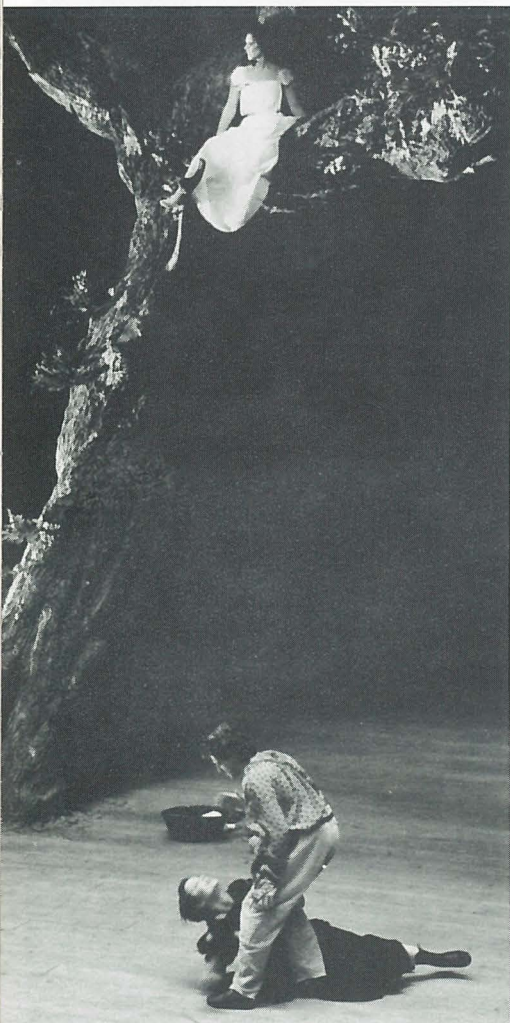
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ERIC DIDYM



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1

ERIC DIDYM

stages of a production, Vitez needs to be able to visualize the space in which he will work in order to ground emerging ideas in reality. "I find that you can't have theatre if you don't have a theatrical space. That's important because often actors believe the work of an actor is an art in itself, tied only to the sensibility of the actor. But that's not so. His work is totally related to the space in which it will take place. So it's indispensable that the actors are conscious of the decor and space in which they are." If not, Vitez complains, they act always in the same manner. "I often work in bifrontal or trifrontal spaces, rather than a traditional front and interior setting, and naturally the actor's work is completely different. I can't create or direct if I don't have an idea of the decor, of the room."

This being the case, an idea of the decor, but not the actual set, is created as soon as Vitez approaches a new project. "When I am directing, I don't need the real set on stage to rehearse. It suffices to have a drawing. In fact, that's better than working with an existing decor because then it can easily be modified by the performance of the actors as it develops. The final result will be somewhere between the work of the actors and the idea of the decor. Then the decor will be really used by the actors."

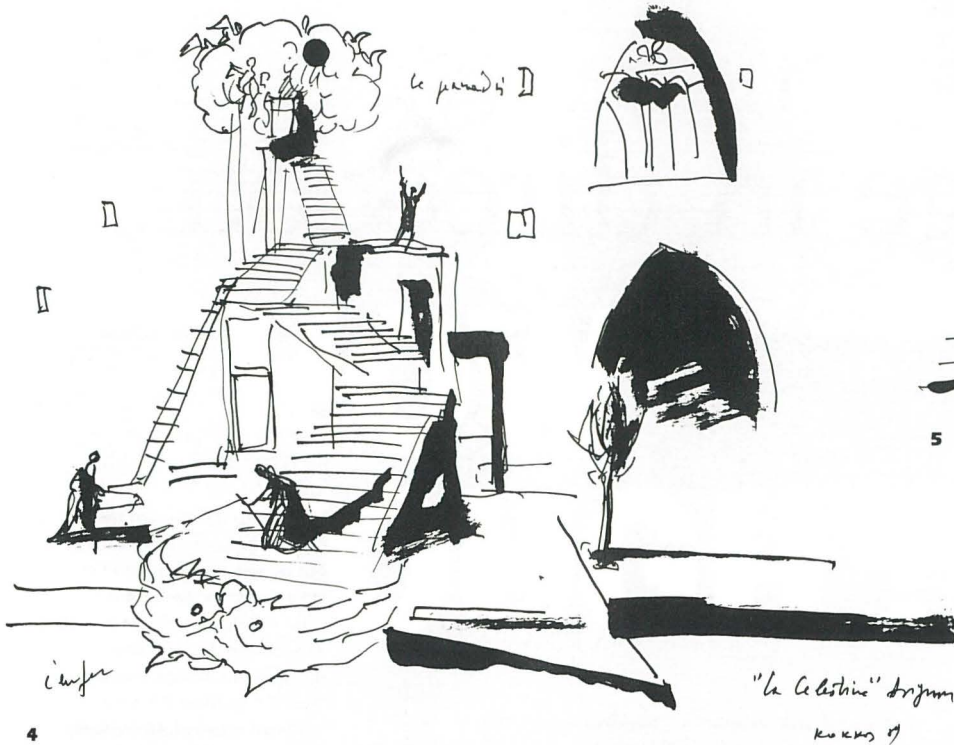
As much as decor is important to Vitez, lighting and costumes are not. These come in the latter stages and bear less in-

fluence on the development.

That Vitez has been able to bring new blood into the Comédie Française is not surprising, given the smooth, evolutionary ascent of his own career. The man described as "provocative, purist, popular, and elitist" by a leading news journal made his debut as director at age 36. By 1972, he was co-director of the National Theatre of Chaillot.

Two years later, Vitez founded the Theatre of Ivry. Among the works he directed during his nine years there were four Molière plays in the same decor, with which his high reputation was soundly established. Prior to the Comédie Française, Vitez returned to the head of Theatre of Chaillot, where he produced everything from Hugo to Shakespeare to a historic version of Claudel's *Le Soulier de Satin*.

In keeping with his innovative scheduling at the Comédie Française, Vitez recently announced that the company's Salle Richelieu will reopen after the August holidays with Alfred de Musset's *Lorenzaccio*; designed by Jean-Pierre Vergier, followed by *As You Like It*, Beaumarchais' *The Guilty Mother*, to be designed by Jean-Paul Chambas, Sartre's *No Exit*, a Molière double-bill of *The Forced Marriage* and *A Doctor In Spite of Himself*, both designed by Claude Lemaire, and Brecht's *Galileo*, directed by Vitez and designed by Kokkos.



DESIGNER ON DESIGN: YANNIS KOKKOS

BY ELLEN LAMPERT

The decor for *La Celestine* is an extremely tall staircase, measuring 14 meters high," says Yannis Kokkos, the Greek-born designer who has created both the sets and costumes for the Comédie Française production, directed by Antoine Vitez and set to premiere at the 1989 Avignon Theatre Festival.

The director/designer collaboration of Vitez/Kokkos began in 1969, and has continued over the past twenty years with very few interruptions. "Our working together is almost intuitive now," comments Kokkos, in describing his relationship with Vitez, and lighting designer Patrice Trottier, with whom they often work. "After very little conversation, each of us expresses himself," Kokkos continues. "This is very rare.

"This decor is very vertical," says Kokkos, talking about his staircase design for *La Celestine*, "and like a drawing by Escher, of a staircase with no order, with broken steps." The staircase, built of real wood and worked to have the colour of an antique, will dominate the stage. Constructed by Dubuis studio near Paris, the stairs have been treated to resist both the sun and the wind to which they will be exposed in Avignon's Provençal setting. "The staircase joins Heaven and Hell," explains Kokkos, "with sculpture at the top to represent Paradise, while that at the

bottom represents the realm of the devil."

According to Kokkos, his decor is inspired by the art of the Middle Ages, with costumes which are a mixture of the Middle Ages and contemporary styles. "Even a little punk," laughs Kokkos, "but not too aggressive. The costumes create a liaison between the Middle Ages and the decadence of today."

Having worked with Vitez throughout his seven-year tenure at the Chaillot, Kokkos will now design many of the productions at the Comédie Française. "There are certain things I cannot do at the Comédie Française," comments Kokkos in regard to their change of venue. "Here there is a repertory schedule, with a different show on stage every night. This changes my basic conceptions for the decor. They also have had a repertoire of plays which limits a certain modernity. We hope to bring in more contemporary concepts."

After the performances at the Avignon Festival, 12 - 22 July, the Comédie Française will move *La Celestine* to the Odéon in Paris in the fall. "I resist redesigning a decor once it is finished," says Kokkos, "so the staircase for *La Celestine* will just have to be reduced to fit into this indoor space."

Among the Vitez/Kokkos collaborations at Chaillot were *L'Echange*, with a latex tree seemingly growing out of the stage (1); Sophocles' *Elektra*, set in 1950s Greece (2); and *Le Misanthrope* (3). They open the 1989 Avignon Festival in July with *La Celestine* (Kokkos' drawings, 4, 5) wherein, according to Vitez, "the characters will mount and descend the stairs constantly...ascending from Hell to Heaven."

Parmi les créations de Vitez/Kokkos au Chaillot, on peut citer *L'Echange*, pour laquelle un arbre de latex semblait naître du bois de la scène (1); *Elektra* de Sophocle, située dans la Grèce des années 50 (2) et *Le Misanthrope* (3). Vitez a réalisé la mise en scène et Kokkos le décor pour *La Celestine*, qui ouvrira le Festival d'Avignon en juillet 89 (*Croquis* de Kokkos 4, 5). Selon Vitez, "les personnages montent et descendent les escaliers continuellement en tirillés entre l'enfer et le paradis."

Vitez und Kokkos arbeiteten unter anderem an folgenden Produktionen zusammen: *L'Echange*, wo ein Latexbaum scheinbar aus dem Boden wuchs (1); *Elektra* von Sophokles, dass im Griechenland von 1950 spielte (2); und *Le Misanthrope* (3). Ihre Inszenierung von *La Celestine* (Kokkos Zeichnungen 4, 5) wird das Avignon Festival 1989 eröffnen. In dieser Inszenierung, werden laut Vitez, "die Schauspieler ununterbrochen auf den Stufen nach oben oder nach unten steigen... von Himmel in die Hölle absteigend."

A change in direction

RALPH KOLTAI DESIGNS METROPOLIS
AND BEGINS A NEW CAREER

BY MICHAEL ROMAIN

Forty years and over 200 productions later, British designer Ralph Koltai has decided to redirect his career. "I've reached a point where I ask, 'What's next?'," commented Koltai when I spoke to him at his home in Kentish Town, somewhat chaotic as a consequence of his impending move to France. "I've designed for small theatres, big theatres, and explored all the possibilities — open stage, proscenium

arch, and studio spaces." So after a lifetime of honours, Koltai is trying his hand at directing. "It makes so much sense. You can't design effectively without understanding directing. Designing is a conceptual art — what works on stage, blocking, balance — it's all directing. I'm not the type of designer who can just put pencil on paper, create a design, then push it at the director and say, 'Now do something with it!' I understand what I've

■
With over 200 productions to his credit, designer Ralph Koltai has decided to try his hand at directing. "I'm not the type of designer who can just put pencil on paper and create a design. I understand what I've designed and how it would work best on stage." His most recent design venture is the £2.5 million (US \$4.2 million) musical, *Metropolis* (1). "Most of my work is symbolic, using metaphors and modern art. *Metropolis* is much more accessible."

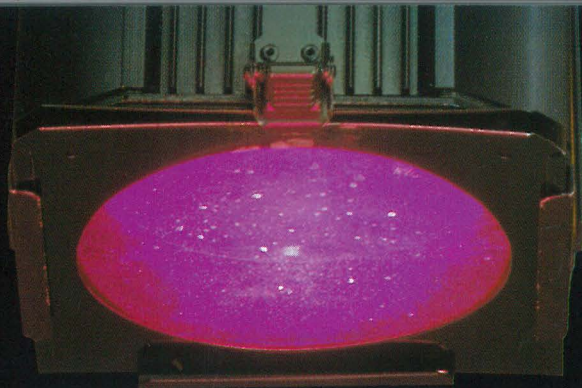
●
Après la réalisation des décors pour plus de 200 spectacles, le décorateur Ralph Koltai veut se lancer comme metteur en scène au théâtre. "Je ne suis pas le type de décorateur qui peut simplement griffonner un dessin. Moi, je comprends ce que je crée et comment cela fonctionne de la meilleure façon sur scène". Son dernier décor, pour la pièce musicale Metropolis (1), a coûté 2.5 million de livres (US \$4.2 million). "La plupart de mon travail est symbolique, j'utilise des métaphores et des images de l'art moderne. Metropolis est beaucoup plus accessible".

▼
Nach über 200 Produktionen als Designer hat Ralph Koltai entschieden, sich als Regisseur zu versuchen. "Ich bin nicht der Designertyp, der mit einem Bleistift auf dem Papier ein Design entwirft. Ich verstehe, was ich entwerfe und wie es am besten auf der Bühnen wirkt." Kürzlich entwarf er das Design für das 2,5 Millionen englische Pfund (US \$4,2 Millionen) teure Musical *Metropolis* (1). "Fast alle meine Arbeiten sind symbolisch, unter Benutzung von Metaphern und moderner Kunst. *Metropolis* allerdings ist leichter zugänglich."

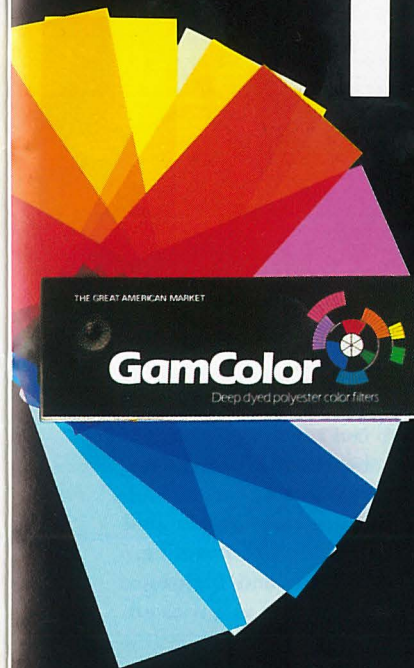


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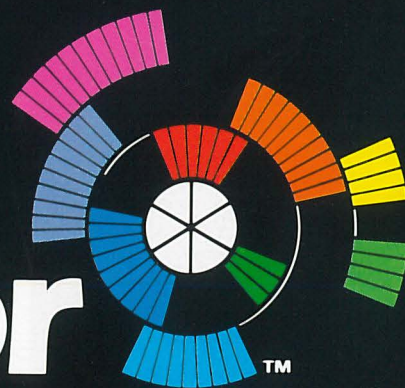
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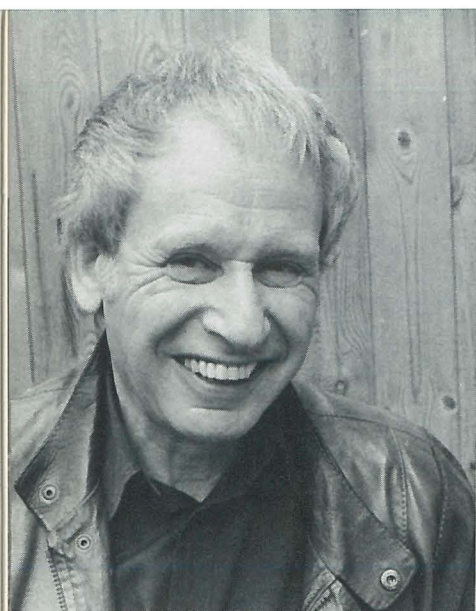
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1 RALPH KOLTAI SELECTED DESIGNOLOGY

THEATRE

- 1962: *The Caucasian Chalk Circle*, RSC
- 1967: *As You Like It*, National Theatre, Old Vic. Designer of the Year
- 1969: *Back to Methuselah*, National Theatre, Old Vic
- 1972: *Hullabaloo*, Criterion Theatre
- 1976: *Billy*, Theatre an der Wien, Vienna
- 1978: *Brand*, National Theatre. SWET Award
- 1978: *Happy Days*, Hong Kong Festival
- 1981: *The Love-Girl and the Innocent*, RSC. Plays and Players Award. Designer of the Year
- 1982: *Much Ado About Nothing*, *Moliere*, RSC
- 1983: *Cyrano de Bergerac*, RSC. SWET Award
- 1983: *Pack of Lies*, Lyric Theatre
- 1985: *Pack of Lies*, Broadway's Royale Theatre
- 1985: *Troilus and Cressida*, RSC
- 1987: *Othello*, Prague Quadriennale. Silver Medal
- 1988: *Carrie*, RSC, and Broadway's Virginia Theatre
- 1989: *Metropolis*, Piccadilly Theatre

DANCE

- 1954: *Junior Clerk*, Ballet Comique
- 1962: *Conflicts*, Ballet Rambert
- 1963: *The Travellers*, Ballet Rambert
- 1966: *Diversities*, Ballet Rambert

OPERA

- 1950: *Angelique*, Le Pauvre Matelot, London Opera Club
- 1955: *Tannhauser*, Royal Opera House
- 1965: *Boris Godunov*, Scottish Opera
- 1967: *The Rake's Progress*, Scottish Opera
- 1968: *Raymonda*, De Norske Opera
- 1971: *Gotterdammerung*, ENO
- 1973: *Siegfried*, ENO
- 1973: *Tannhaeuser*, Sydney Opera House
- 1974: *Ring cycle*, touring version, ENO
- 1978: *The Seven Deadly Sins*, ENO
- 1982: *Don Giovanni*, Welsh National Opera
- 1984: *The Rise and Fall of City Mahagonny*, Aalborg, Denmark
- 1986: *The Italian Girl in Algiers*, Geneva
- 1987: *The Flying Dutchman* (director & designer) Hong Kong Arts Festival
- 1988: *Pacific Overtures*, ENO



2

designed and how it would work best on stage.”

Koltai had his chance to direct in January of 87, when he made his directorial debut at the Hong Kong Arts Festival, where he directed and designed *The Flying Dutchman*. “I enjoyed doing *Dutchman* enormously. And I’m very pleased to report I’ll be returning to Hong Kong, designing and directing *La Traviata* for their Arts Festival in February of 90.”

But it’s his stage designs that Koltai is known for. And his latest venture, the mega-musical *Metropolis*, provided Koltai with one of his most creative challenges.

With a budget of £2.5 million (US \$4.25 million), there is no denying that *Metropolis* is a big musical. So big, in fact, that the Piccadilly Theatre in the heart of the West End had to be completely stripped down and renovated to accommodate it.

But, despite its considerable teething problems, *Metropolis* eventually managed to open on schedule at the Piccadilly on 8 March 1989. And the man who has made the most spectacular contribution to *Metropolis* — and who also, in the light of the reviews, has emerged with the most credit — is the show’s designer, Ralph Koltai.

“Right from the start, it was clear that *Metropolis* had to be a highly visual production,” he said. “It’s the nature of the piece — it has to make a strong visual statement, and it’s my job to deal with images. When I was first approached about the project about two years ago, I thought that it would be a tremendously

exciting experience, not to mention a potential moneyspinner.”

Did he feel at all in the shadow of the Fritz Lang film? “Not at all — you should never feel in the shadow of anything, otherwise you would not be able to create anything original. You simply have to find your own way of interpreting something. Fritz Lang created a movie and I tried to find a way of paying homage to it without slavishly recreating it.

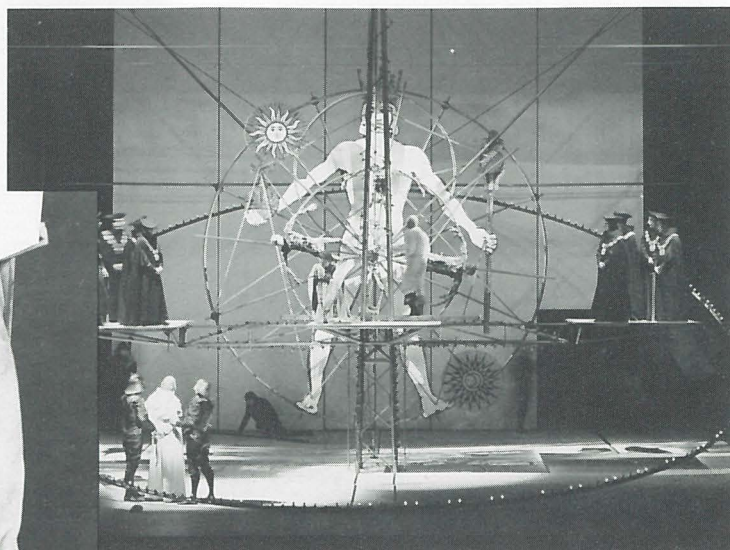
“You have to approach the design of any piece with your own ideas — that’s your job. But you’re always influenced by something, and I found Ridley Scott’s film *Blade Runner* quite an influence on the atmosphere I envisaged for *Metropolis*. But then, of course, Ridley Scott was heavily influenced by Lang’s *Metropolis*, and there are big chunks of that in *Blade Runner*. There are no big chunks of *Blade Runner* in our *Metropolis*, though. You digest an influence, but you don’t copy it.”

Critical reaction to the show was mixed, divided between dislike of the book (by playwright Dusty Hughes) and score, and unanimous praise for Koltai’s designs. “The music and lyrics have come in for a lot of criticism, but my sets have been appreciated in an extraordinary way, which is naturally very gratifying.”

Koltai’s breath-taking designs range from the massive machine room — all pipes, wheels, levers, and walkways — to the glittering glass module that houses the Master of *Metropolis*, and director Jerome Savary exploits their full potential to



3



4

achieve striking fluidity of movement on all levels of the set.

"I was brought into the project a year before Jerome, and I had designed 75% of the sets before he arrived, so the designs in this case actually dictated the direction to some degree. The starting point was the machine room, which became the central concept, with everything planned around it, and Jerome's staging makes very striking use of this."

The set looks amazingly complex on stage, but it came together very quickly. "We had a frighteningly short space of time to get it all fitted into the theatre. In fact, I never believed that it could be done in time. But due to the commitment of a series of high-powered engineers, particularly our production engineer, Mike Barnett, we got it all done."

The fact that the set runs so smoothly can be attributed to some unique technology. "The machine room basically consists of two huge towers, which operate on air cushions like a hovercraft. This is the first time, to my knowledge, that such a device has been used on stage. We decided that it was the only possible way to move those towers because they weigh about eight tonnes each, and if you put them on wheels they would churn up the stage floor in no time at all. So they rest on a series of air cushions which are filled with compressed air to lift the towers off the ground. You could lift a hundred tonnes up if you wanted to, as there is no limit — it just depends on how much air pressure

you put in. The towers are only lifted off the ground by a sixteenth of an inch, a minimal amount, but the moment they are off the floor they become frictionless and can be pushed by one person.

"The townscape of the Upper World — the domain of the Elitists — is based on Manhattan. The green lawn, the central set piece for the Elitists, is in four sections, positioned vertically against the back wall, and articulates forward like a snake.

When the Metropolis townscape at the back opens up, the lawn slides down the wall and comes out onto the stage. The front section is motor-driven, and is actually on the floor behind the townscape — it pulls the rest along with it down channels on the back wall, and reverses the same way. Technically, this lawn is the most complicated part of the show to handle, and demands great expertise on the part of its operator, as it tends to make a noise if it moves too fast.

"The glass module is also quite complex, because it doesn't come straight down from the flies. It starts off upstage and finishes 10.8 metres downstage from its original position, rather than simply descending in a straight line. That is also motor-driven, and hydraulically operated. The laboratory platform is much more straightforward. It works on the standard flying principle, suspended from four points in the flies on electronic winches, and the steps at the front are lowered electronically once it has landed onstage.

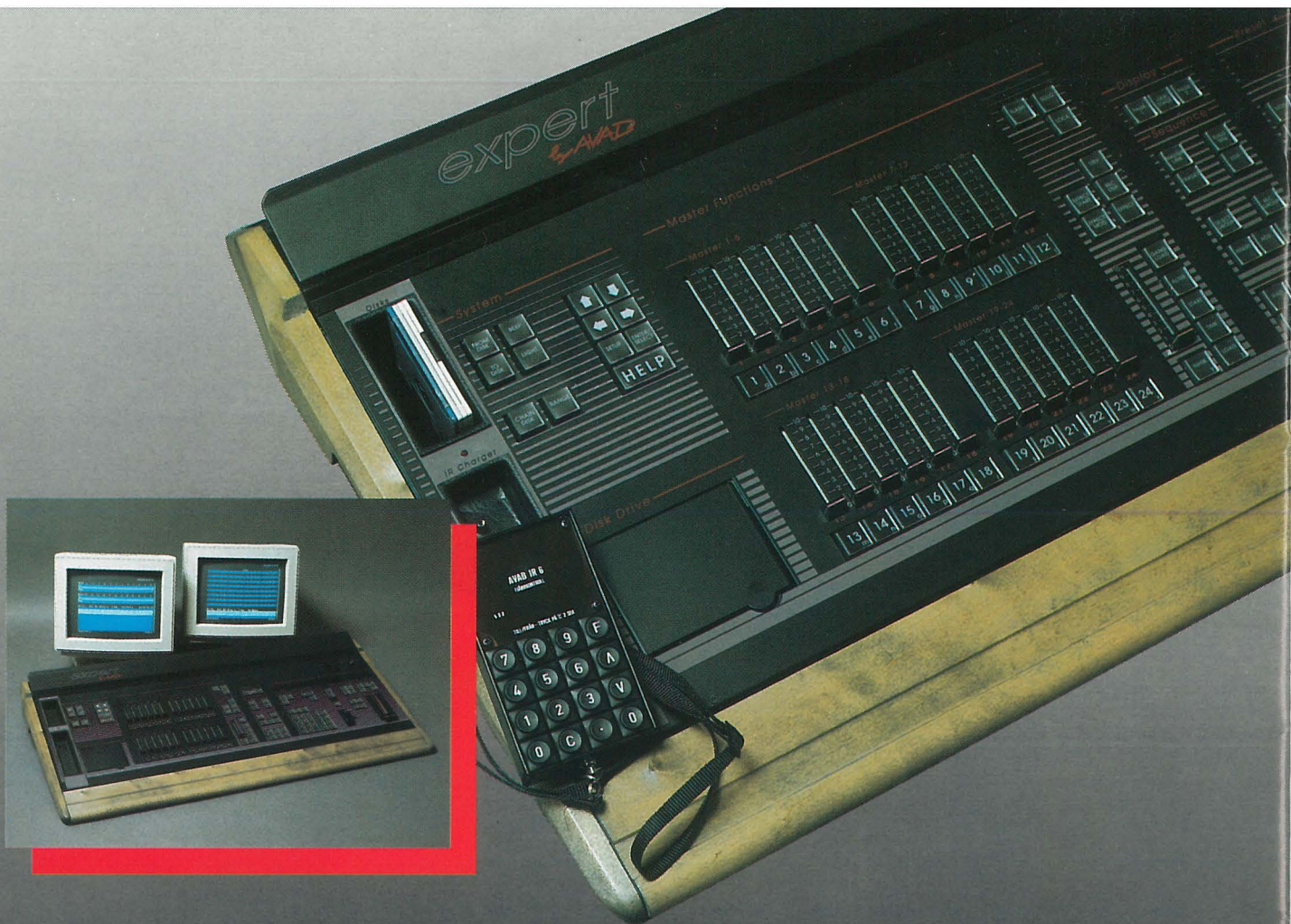
"The whole cast was actually rather

continued on page 33

Koltai (1) designed his first show in 1950. The recipient of two London Drama Critics Awards, two SWET Awards, and a CBE, his work spans theatre (2, National Theatre, *As You Like It*, 1969; 3, RSC, model, *Troilus and Cressida*, 1985) to opera (4, Royal Opera, *Taverner*, 1972; 5, ENO, *Das Rheingold*, 1972 [page 33]), to dance.

Gagnant de deux prix décernés par les "London Drama Critics" et de nombreux autres prix britanniques, Koltai a créé son premier décor en 1950. Il partage sa carrière entre le théâtre (2, Théâtre National, *As You Like It*, 1969; Maquette de Royal Shakespeare Company, *Troilus and Cressida*, 1985), l'opéra (4, Royal Opera, *Taverner*, 1972; 5, ENO, *Das Rheingold*, 1972 [page 33]) et la danse.

Koltai entwarf sein erstes Bühnenbild im Jahre 1950. Er wurde mit zwei London Drama Critics Award, zwei SWET Awards und einem CBE ausgezeichnet. Seine Arbeit umfasst Theatre (2, National Theatre, *As You Like It*, 1969; 3, RSC, model, *Troilus and Cressida*, 1955), Oper (4, Royal Opera, *Taverner*, 1972; 5, ENO, *Das Rheingold*, 1972 [page 33]) und alleit.



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5

scared of the set at first, but then they worked on it for a long time and became very involved with it. Soon they adopted it as their home, and gradually, after about three weeks, it became part of them."

Metropolis has given Koltai his highest ever budget for a show, and he relishes the challenge of working on such a large scale. A sense of epic proportion has frequently informed his designs, usually dominated by one striking image — the white mountain in *Brand* at the National, the huge sections of female anatomy in Ken Russell's *Die Soldaten* at Lyon, a crumbling mansion for *Troilus and Cressida* at the RSC, and the lyrical trees for Terry Hands' *Much Ado About Nothing* and *Cyrano de Bergerac*.

Ralph Koltai was born in Berlin to a Hungarian father and a German-Jewish mother, and sent to England shortly before the outbreak of World War II. Joining the army, he later served with the British Intelligence at the Nuremberg Trials, and subsequently on War Crime Interrogation, before returning to London to study stage design at the Central School of Art and Design.

"The first time I was excited in a theatre was when Roland Petit and the Ballet de Champs-Élysées came over to the Prince's Theatre (since renamed the Shaftesbury), with designs by some wonderful French painters. Suddenly, I thought, 'Theatre can be really exciting!'

"Then there was Tyrone Guthrie's great production of *Tamburlaine The Great* with Wolfitt at the Old Vic in 1956, with

brilliant designs by Leslie Hurry; and the visit of Brecht's Berliner Ensemble, led by Helene Weigel, to the Palace Theatre with *The Caucasian Chalk Circle*, *Mother Courage* and *Trumpets and Drums* — that was an amazing experience."

In 1962, Koltai designed *The Caucasian Chalk Circle* for the Royal Shakespeare Company, beginning a long relationship with the company which has since taken in nearly thirty productions, ranging from Shakespeare to Beckett and Pinter, quickly establishing himself as an RSC Associate Designer. For the National Theatre, his work has included *The Wild Duck*, *Man and Superman* and *Richard III*.

For the Royal Opera he has designed *Taverner* and *The Icebreak*; while at the English National Opera he has worked on *Carmen*, *Anna Karenina*, *Pacific Overtures*, and a magnificent *Ring* cycle.

By now, Koltai has designed opera, drama, and dance throughout Europe, in the United States, and in Australia. He won the London Drama Critic's Award for Designer of the Year first in 1967 for *Little Murders* and *As You Like It*, and then again in 1981 for *The Love-Girl and the Innocent*. At the Prague Quadriennale International Exhibition of Scenography in 1975 he was co-winner of the Individual Gold Medal and later co-winner of the Golden Troika National Award in 1979 and the Individual Silver Medal in 1987. He has also won two Designer of the Year Awards from the Society of West End Theatres, for *Brand* in 1978 and *Cyrano de Bergerac* in 1984. He was awarded the

CBE in 1983, and elected to the Royal Society of Arts the following year.

"Looking back on my career so far, I would put *Brand* quite high on my list of favourites, along with the all-male *As You Like It* and the *Back to Methuselah* that I did at the Old Vic in the late 60s, the RSC production of *The Representative* and *The Mabagonny* at Sadler's Wells that I did with the help of Lotte Lenya -- that was a real labour of love.

"Most of my work is symbolic, using metaphors and modern art, and hence quite sophisticated. *Metropolis*, though, is actually rather different. It's much more accessible, as the audience doesn't have any problems understanding what it is looking at."

Koltai has been a major influence on post-war theatre design. Between 1955 and 1972 he taught at the Central School, and 70% of British theatre designers aged between 28 and 45 are ex-students of his, like John Gunther, Maria Björnson, David Fielding, John Napier, and Sue Blane.

And while directing might be in Koltai's future, he's the first to admit that he's far from giving up designing. "People have been wondering about that. Directing and designing are not exclusive of one another. In Hong Kong I'll be doing both. Sure, I'd like to concentrate on directing right now, but, more than anything else, I'm looking for a new challenge."

Opéra Bastille

BY MARILYN AUGUST

French President François Mitterrand's ambitious plan to build a "modern and popular opera" to make culture affordable for the masses has been plagued by controversy from the beginning. When the 2.6 billion French franc (UK £247 million, US \$460 million) project was unveiled in 1981, it unleashed passions recalling the patriotic fever of revolutionaries who stormed the forbidding prison on the site 200 years ago.

Unfortunately, Parisians are still ready to storm the Bastille. Many are disappointed with the design of Canadian architect Carlos Ott — a hulking glass and steel structure which looks more like an ocean liner waiting in dry dock than the high-tech wonder which is undoubtedly is.

The Opéra Bastille's biggest headache, however, has been a personnel problem. Daniel Barenboim, the Israeli concert pianist and conductor hired by a different government two years ago as artistic director, was fired in January 1989 reportedly because of a million-dollar price tag and highbrow ideas about opera. So much for the official version of Barenboim's dismissal, which was executed by Pierre Berge, the financial genius behind the Yves Saint Laurent fashion empire and the man appointed by Mitterrand to supervise the management of the project during its final months. The inside story is that this was basically a clash of artistic egos between Barenboim and Berge.

This backstage ballyhoo is being felt on stage. The once-ambitious opening soiree on 14 July celebrating the Bicentennial of the French Revolution, to be performed before visiting heads of state and assorted VIPs, has been scaled down to a concert consisting of selections from French opera classics staged by American avant-garde director Robert Wilson. What's more, the production of Mozart's *Don Giovanni*, originally scheduled to debut in January 1990 as the Opéra Bastille's first bona fide opera production, was severely compromised by the departure of its director, Patrice Chéreau, who sympathized with Barenboim.

Despite the political cacophony, the technical potential offered by the gleaming new house is a harmonious blend of sophistication, good taste and common sense. As former Paris Opera director Rolf Liebermann put it, "it's a stage director's dream come true."

The Opéra Bastille is everything the ornate Palais Garnier is not, and never could be. The 100-year-old landmark, famous for its baroque design and Chagall-decorated ceiling, has been hopelessly inadequate for decades, with problems ranging from virtually no backstage and a scant 1,600 seats.

The Opéra Bastille serves up twelve stages. The main stage, with its iron fire curtain positioned in front of the orchestra pit instead of behind it, is flagged by five stages (compared to the Metropolitan Opera's three), a rehearsal stage behind the main stage and identical to it, plus five more stages on a different level. All are fitted with electroni-

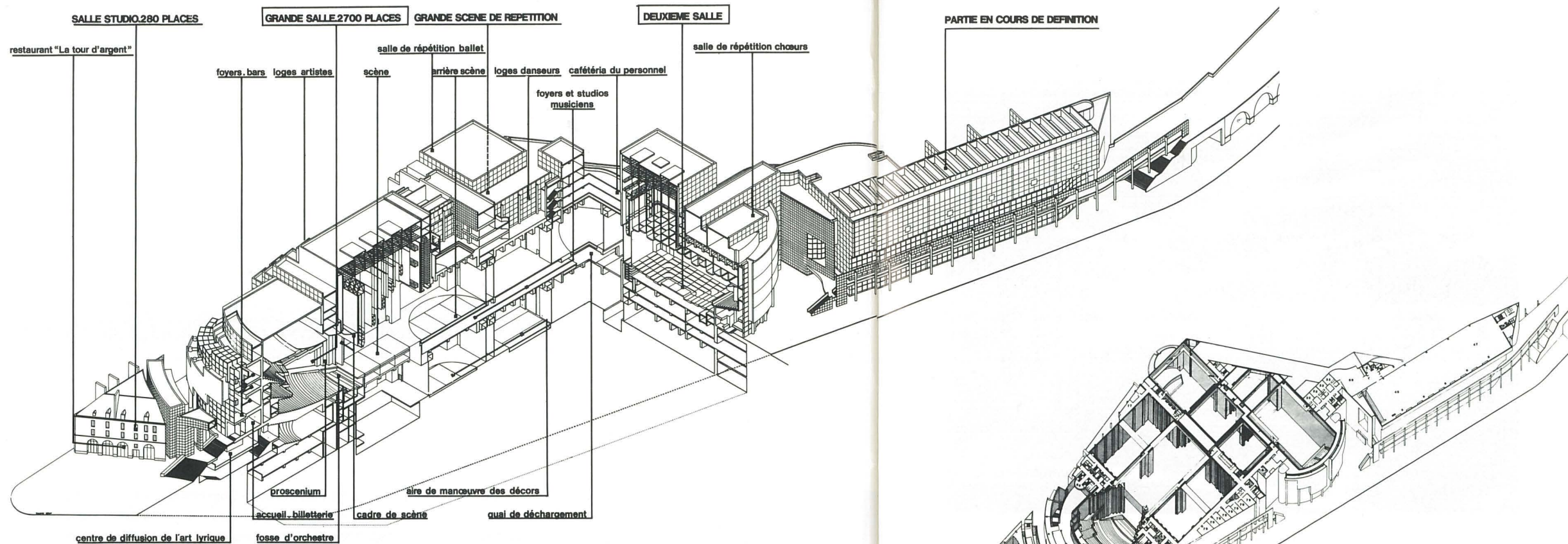
■ Almost five years in construction, costing 2.6 billion French francs (UK £247 million, US \$460 million), the Opéra Bastille, designed by Canadian architect Carlos Ott, officially opens on 14 July 1989, celebrating the Bicentennial of the French Revolution, with a concert consisting of French opera classics staged by Robert Wilson.

● *Après cinq ans de construction et un coût de 2,6 milliards de francs (UK £247 million, US \$460 million) l'Opéra de la Bastille, conçu par l'architecte Canadien Carlos Ott, ouvrira ses portes le 14 juillet 1989 en célébration du Bicentenaire de la Révolution Française. Le programme sera constitué d'oeuvres d'opéra lyrique français mises en scène par Robert Wilson.*

▼ *Nach fünf Jahren Bauzeit und Kosten von 2,6 Milliarden Francs (UK £247 Millionen, US \$460 Millionen), wird die Opéra Bastille, die von dem kanadischen Architekten Carlos Ott entworfen wurde, offiziell am 14. Juli 1989 zu Ehren des 200. Jahrestages der Französischen Revolution, mit einer Aufführung, von Klassikern der französischen Oper unter der Regie von Robert Wilson, eröffnet werden.*

PARIS UNVEILS ITS LATEST TECHNOLOGICAL WONDER





1

With its 2,700 seats, the main auditorium of the Opéra Bastille (sketches 1, 2) is currently the largest auditorium ever built in France for the performing arts. Other spaces in the house include a 500-seat amphitheatre located in the basement under the main auditorium, and the Tour d'Argent studio, seating 280.

Avec 2.700 fauteuils, la grande salle de l'Opéra de la Bastille (croquis 1, 2) est la plus grande salle de théâtre construite en France. D'autres salles dans le bâtiment comprennent un amphithéâtre de 500 places au-dessous de la grande salle, et l'atelier "Tour d'Argent" avec 280 places.

Mit 2700 Sitzen ist der grosse Zuschauerraum der Opera Bastille (Zeichnungen 1, 2) derzeit der grösste Zuschauerraum, der je in Frankreich für die darstellenden Künste gebaut wurde. Andere Theater in der Oper sind ein Amphitheater mit 500 Sitzen, dass sich im Untergeschoss unter der Hauptbühne befindet, sowie die Studiobühne "Tour d'Argent" mit 280 Sitzen

cally controlled and motorized wagons so that sets for an entire opera can be brought from rehearsal stages to the main stage within ten minutes.

The main stage — 400 square meters of space and 20 meters high — is equipped with nine elevators, 72 traps, and a moveable orchestra pit that can be opened or closed in two to three minutes.

"With this stage, we can make our own topography. The proscenium is flexible so we can reduce or increase the space separating the audience and the stage, depending on the production," project coordinator and scenic director Michael Dittmann explained in an interview.

A bridge looming high over the main and backstages allows stage hands to load the ceiling with carpets, curtains and other decor without monopolizing the stage. The ceiling is also designed for storage, thus saving up to two hours a day each time productions are alternated.

Dittmann says the Opéra Bastille is not sophisticated, just practical. "Sophistication means complicated, and this building isn't complicated. It's very simple. It's a place where you have a lot of space. You have ten spaces around the main stage, and one rehearsal stage. You have nine elevators on main stage, four for the

orchestra pit, one turntable and a rigging.

"Here we don't have the daily problems of where to put our decor in between performances. At the Metropolitan you have to work at night. Here you won't, because you have enough space and can get organized very fast. These things are absolutely normal. I think the word sophisticated is wrong. The main idea is to cut out the stupid daily work of constructing, de-constructing, and reconstructing," he said.

The building also features some 6,000 square meters of workshop space with direct connection to the main stage — a welcome change from the Palais Garnier where scenery had to be built elsewhere, dismantled to fit through the building's doors, and then rebuilt on stage.

Costumes will be made and stored in 1,200 square meters on the second level adjacent to the performers' dressing rooms. And with three rehearsal rooms for the orchestras, two more for the ballet, two for the chorus, sixteen studios for singers and twelve studios for musicians, there will be no excuse for a poor performance.

Safety has been another major concern. Thirty specially designed, acoustic-treated rolling fire curtains have been installed.

2

Five alone stand between the main stage and the rehearsal stage. "They are so effective, a rehearsal and a performance can take place at the same time," Dittmann said.

The hall seats 2,700 people — 1,400 downstairs and 650 in two sweeping balconies reminiscent of a Japanese pagoda. There are small balconies in the side walls "for human decorations," which is what Dittmann calls the audience seated within these side balconies. These balconies also serve to bring down the reflection of sound. Despite a glass ceiling and a cold colour scheme in white, black, and gray, the whole feeling is pleasant and intimate. No wonder — spectators in the back row are only 45 meters from the stage!

Dittmann says the hall's computer-analyzed acoustics are excellent. A polystyrene joint under the building absorbs vibrations from the three metro lines that cross under the Place de la Bastille. If that turns out to be inadequate, the subway cars themselves will be fitted with special rubber tires. Even the hall's chairs have been designed with acoustics in mind — there are small holes which allow the sound to pass through when they are empty. Small air vents under each seat

KEY DATES IN CONSTRUCTION OF OPERA BASTILLE

- **9 March 1982**
Decision made to build a new opera house at Place de la Bastille
- **27 July 1982**
Advertising of the international architectural competition
- **17 November 1983**
Canadian architect, Carlos Ott, is selected as the winner of the international competition
- **November 1984**
Start of demolition of La Bastille Railway Station located on site
- **February 1985**
Start of foundations of new opera house
- **15 December 1985**
Start of the concrete structure in the main auditorium area
- **March 1986**
The concrete structure reaches the street level in the main auditorium area; start of the concrete structure in the stage area
- **November 1986**
Start of the concrete floor of the main auditorium pit and in the full-sized rehearsal hall
- **February 1987**
Completion of the pit-lobby and scenery floors at the stage level
- **April 1987**
Completion of the first balcony lobby floor; start of construction of the first balcony concrete structure in the main auditorium
- **May 1987**
Completion of the second balcony lobby floor and the full-sized rehearsal hall floor
- **June 1987**
Completion of the second balcony structure in the main auditorium
- **August 1987**
Start of the facade work
- **September 1987**
Start of the finishes at the amphitheatre level
- **November 1987**
Completion of the concrete structure of the main auditorium and of the concrete floor of the modular auditorium
- **1988**
Start of stage and scenery area, equipments, and completion of finishes
- **January 1989**
Targeted completion of the main auditorium finishes
- **April - May 1989**
Targeted completion of project
- **13 July 1989**
Targeted opening of the new Opera Bastille as part of the ceremonies of the French Revolution Bicentennial Celebration.

SPECIFICATIONS

● PROJECT

Opera Bastille

● ADDRESS

Place de la Bastille 75012
Paris

● CLIENT

Établissement public de
l'Opera Bastille

● ARCHITECTS

C. Ott, assisted by R. Saubot
and F. Julien

● ENGINEERS

Setec, Sodetec, EMH Biste,
Trouvin, Serete, Fechoz,
Muller, CSTB Grenoble

● BEGINNING OF CONSTRUCTION

October 1984

● OPENING

July 1989

● COST

2.6 billion French francs (UK
£247 million, US \$460
million)

● SEATING CAPACITY

Main auditorium—2,700;
Amphitheatre—500, Tour
d'Argent studio—280.

● DIMENSIONS

● Facade

width—110m; height—
50m; length—350m

● Floor Area

150,000 square meters

● Stage Area

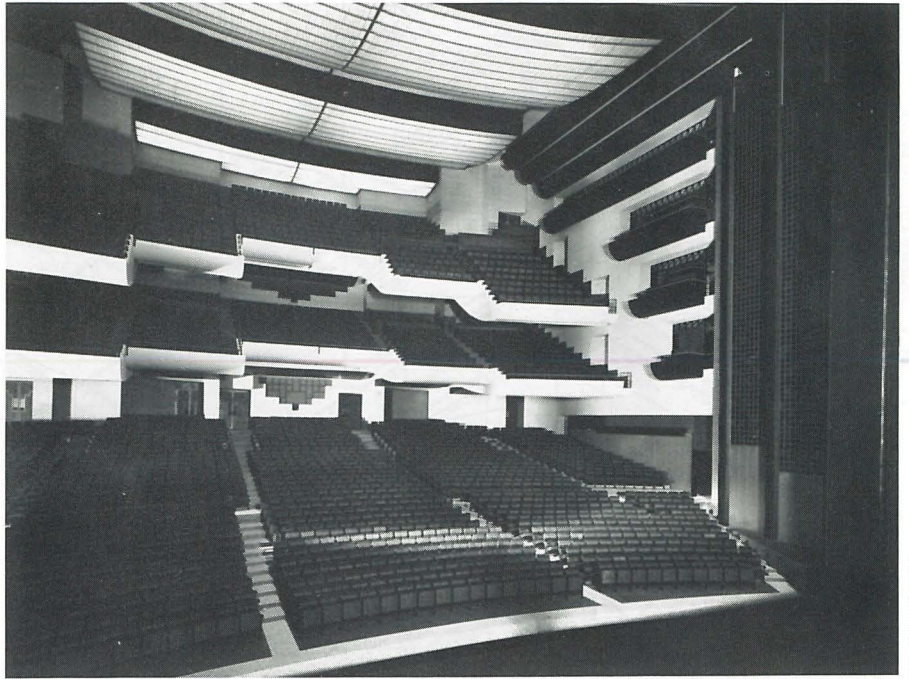
width—12 - 19.5m; variable
height—8 - 20m; depth—
23m, 50m (stage and
backstage)

● Orchestra Pit

width—19.5m; depth—
9.75m

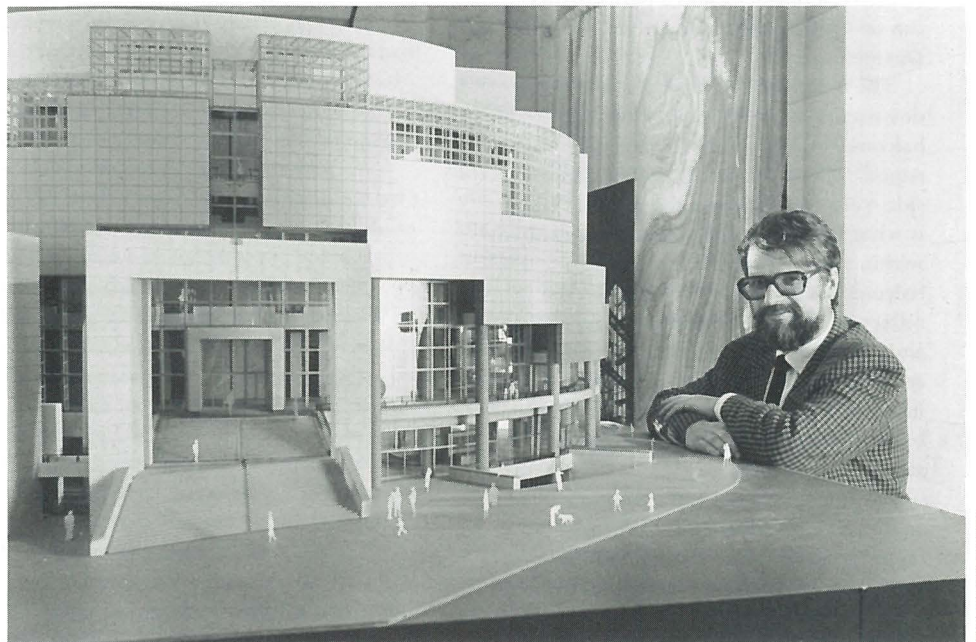
● TV AND VIDEO EQUIPMENT

3 TV cameras for each audi-
torium; 300 built-in electric
plugs; 4 control unit booths;
1 mobile filming studio; 1
connection unit for out side
productions; 4 sound control
unit booths; a 35 and
70mm/mm movie control
unit booth



JEAN BAUGEAUD

1



DONNELLY MARKS

2

POLAND/PRODUCTION

THE RING CYCLE PREMIERES IN WARSAW

"The Days of Teatr Wielki" was a 16-day performing arts festival in the 156-year-old Teatr Wielki in Warsaw. The festival, which ran from 3 to 19 March 1989, consisted of almost two dozen dance, theatre, and opera productions, among them *La Traviata* with sets by Wieslaw Olko and costumes by Irena Bieganska, *Swan Lake* with sets by Liliana Jankowska and *The Mannequins*, designed by Janusz Wisniewski with costumes by Irena Bieganska (1). The highlight of the festival was the Polish premiere of Wagner's complete *Ring* cycle (2, *Gotterdammerung*) with stage design by Gunther Schneider-Siemssen and costumes by Andrzej Majewski. The *Ring* series will return to the Teatr Wielki in January 1990.



1



2

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UK/EDUCATION

SUMMER DESIGN COURSES

The Theatre Department of the Wimbledon School of Art in London is holding a series of one week summer courses and workshops on theatre design between 10 July and 4 August. Courses offered include: mask making, model making, scene painting workshops, an introduction to theatre lighting, construction of classical ballet tutus, and textiles. The fees for the individual courses range from £135 to £350. For further details contact the Summer School Office, Wimbledon School of Art, Merton Hall Road, Wimbledon, SW19 3QA, 01/540 0231.

Also, the British Richard Wilson Arts Centre, located in the Welsh lake highlands, offers various arts programs to graduate MFA students and young professionals. During the summer of 89, the Centre is offering to a selected group of 20 students a special two-week master

class in theatre design.

John Bury is chairman of the 11 - 26 August master class program which covers individual projects, analysis of design, model making, a brief history of British theatre, discussions,

and seminars. Each student will have a specific project to design — a classic or a modern play, an opera, or a ballet.

The £1,100 cost includes complete board and lodging, local transportation, and at least

two field trips. For more information, contact: Adriana Gas-tambide, Richard Wilson Arts Centre Summer Courses, 15-C Vine Rd., London SW13 0NE, UK, 01/876-9838.

INTERNATIONAL BRIEFS

MOVERS & SHAKERS

The Lamp Division of Optical Radiation Corporation (ORC) has appointed Navix Corporation of Tokyo as their exclusive representative for theatre xenon lamps to the Japanese cinema market. Navix is also the exclusive representative of ISCO-OPTIC of West Germany for their ISCO lenses. . . Celco Limited of London has appointed Thomas Reimann as export

and sales coordinator. Reimann will be responsible for the organisation and control of all export and shipping functions, as well as providing back-up support for the sales and marketing sides of the company. Celco sees Reimann, who has international export experience, and speaks English, French, and German, as an important step in its preparation for European expansion

in light of the changes and greater competition that 1992 will bring. . . Raper & Wayman, suppliers of pro-audio, recording and sound reinforcement equipment, have moved their offices to a much larger space, due to company growth. Their new address is Unit 3, Crusader Industrial Estate, 167 Hermitage Road, Haingey, London N4.

DRESSING FOR SUCCESS

James Acheson costumes The Last Emperor and Dangerous Liaisons

BY ADRIANA CAPADOSE

After bringing home the 1989 Oscar for his work on Stephen Frear's *Dangerous Liaisons* and the 1988 award for Bernardo Bertolucci's *The Last Emperor*, for which he also won an award from the British Academy, costume designer James Acheson admits that he still knows remarkably little about costumes. Indeed, he originally set out to be a set designer. He studied at the art college in Walthamstow, London, and then the Wimbledon School of Art before changing his plans and applying for a place on a BBC Television costume design course.

It was not until 1978 that he first worked on a film. He was recommended to director Terry Gilliam by colleagues at the BBC who had originally been offered the job by Gilliam themselves. The film in question was *Time Bandits*.

Eleven years later and eighteen years after he began his design career, James Acheson reflected on his most critically-acclaimed works from his home in London.

The Last Emperor and *Dangerous Liaisons* are a far cry from designing suits of armour for Gilliam's dream sequences in *Time Bandits* and from a background

of films which include Gilliam's *Brazil*, *Flash Gordon*, *Monty Python's Meaning of Life*, *Water* and Russell Mulcahy's *Higlander*.

Acheson is the first one to wonder why Bertolucci ever thought of him for *The Last Emperor* — "How did I get the job? I think everyone else had turned it down. Word on the street was that he'd never get the film made. Bertolucci's first words to me were, 'I'm looking for a costume designer because my last one died.' My reaction was to ask if he'd died of natural causes or overwork! Bertolucci had seen half of *Brazil*, and I was fascinated by how much he'd noticed."

Acheson is very aware that good costume design should go unnoticed. In films set in the present day, if the clothes work, they are unobtrusive, no one leaves the cinema musing over the costumes and they do not win awards. "A lot of one's best work is just there. Costumes should support the film, not smother it. I just happen to have done a couple of rather obvious costume pieces."

Preparing *The Last Emperor* "was a bit like asking a Chinese designer to do the life of Queen Victoria. We had a period of

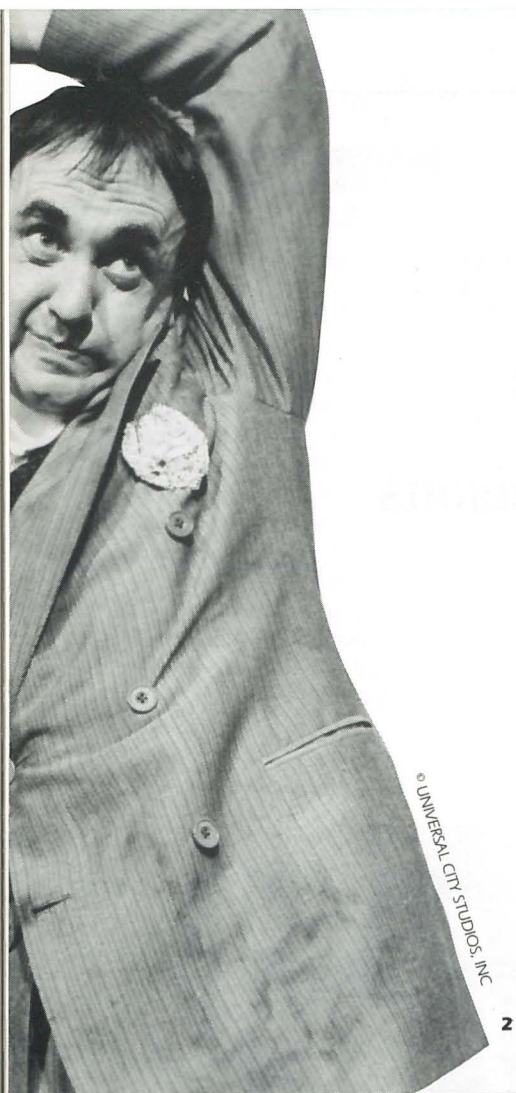


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extensive research, going to museums in the UK and France, looking at catalogues from Canada, going to the shoe museum in Northampton. After six months we had already made a huge collection of costumes and we knew down to the last hat button what they should look like. You can't do the designing until you've done the research." While Acheson generally prefers to do his own research, during *The Last Emperor*, he had the privilege of working with a professional researcher. It was also during this film that Acheson started working with his current assistant, Frank Gardner.

With 10,000 outfits to build for *The Last Emperor*, Acheson had to come up with some ingenious ways of stretching his £3 million (US \$5 million) budget.

He admits that the fabrics used in the film ran the gamut from pure silks to cheap rayons. "There were these huge scenes with 2,000 extras. We certainly couldn't clad all these extras in silk, so we created a process of photographic silkscreening which looked like authentic



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6

embroidery. We found a dragon robe, took it apart and photographed it in detail. From the photographs we made silkscreen plates. This process allowed us to create an imprint that wasn't just flat, but had a kind of textural quality." Acheson then printed on rather inexpensive fabrics, like rayon, to achieve the desired affect. "We also did a lot of work on silk — a lot of embroidering on silk."

The work spanned from the end of March through August 1986 when the shooting began. Acheson designed and organized the making or procuring of every costume. Of the 10,000 outfits, 9,000 were made in five different countries. He had 250 people working worldwide. "It was a wonderful job, and almost the most scary. Producer Jeremy Thomas has a way of seeing every problem as an opportunity."

The budget for the costumes of *Dangerous Liaisons* was considerably lower — £240,000 (US \$400,000). Acheson was responsible for designing and making some 90 to 100 outfits and collecting an additional 200 for extras. His particular difficulty with this project was the very short preparation period — he had only three weeks in which to research the costumes in museums and paintings. He measured up existing costumes to get the proportions, and to study the methods of corseting for the bodices and paniering for the skirts. "We looked at every painting and every book on the 18th century we could get our hands on. We spent a lot of time at the Museum of London, examining actual examples of 18th-century clothing."

Acheson used small cutting houses or individuals to build the costumes. "Each major character had his own cutter. I don't like to use a costume house to build my costumes. I like to have a more intimate relationship with my cutter, and often I find I can do that by using independent houses, small studios, or individuals."

The style of the costumes actually dates to some twenty years before the period in which Laclos' epistolary novel was set. "We didn't want the costumes to be too elaborate," says Acheson. "We wanted a harder, simpler silhouette. The time-appropriate look would have been something along the lines of the film *Barry Lyndon*, with huge hair and elaborate clothes. We needed to concentrate on the characters in the film, not their clothes. Actually, we were kind of amazed when it won all those design awards."

The corset was in many ways extremely useful to Acheson and his team, especially in coping with the specific problems posed by Glenn Close, whose figure changed enormously during the six-week shooting period because she had so recently given birth. "Once we had the silhouette, it stayed the same. We got her waist down to 61.2 centimetres...it just got easier for her to wear as she lost weight." Her breasts posed a slightly different problem by becoming smaller during the six-week period, but once the proportions had been established by the corset, the 'deficit' could be made up for with padding!

After his Oscar for *Dangerous Liaisons*, Acheson was off to Africa where he began the process once again — researching Bertolucci's film, *The Sheltering Sky*. "This film is much more modest in scope, set in 1947. I've been wanting to go back to the non-spectacular."

With such a showcase for his work behind him, and even with two Academy Awards in hand, Acheson's modesty prevails. "I'm only as good as the team I have working with me. Sure I'm the one who picks up the golden statuette, but the people around me are the ones who do all the work. They should be acknowledged."

■ The winner of two consecutive Academy Awards for his costumes for 1988's *The Last Emperor* (3, 6), and for 89's *Dangerous Liaisons* (1, 5), James Acheson concedes that the job of a costume designer is to go unnoticed. "My job is to support the film, not smother it." Others of his films include *Brazil* (2, 4), *Flash Gordon*, *Monty Python's Meaning of Life*, and *Highlander*.

● James Acheson, qui a remporté deux Oscars en 88 et 89 pour les costumes de *The Last Emperor* (3, 6) et *Dangerous Liaisons* (1, 5), avoue: "mon travail est de soutenir le film, et non de l'étouffer." Il a aussi créé les costumes pour *Brazil* (2, 4), *Flash Gordon*, *Monty Python's Meaning of Life*, et *Highlander*.

▼ James Acheson, der zweimal hintereinander den Academy Award, 1988 für *The Last Emperor* (3, 6) und 1989 für *Dangerous Liaisons* (1, 5), erhielt, räumt ein, dass es die Aufgabe des Kostumbildners ist, nicht bemerkt zu werden. "Meine Aufgabe ist es, denn Film zu unterstützen, nicht ihn zu ersticken." Acheson arbeitete unter anderem für *Brazil* (2, 4), *Flash Gordon*, *Monty Python's Meaning of Life*, und *Highlander*.

LIGHT + SOUND 89

PLASA announces seminars for its 12th edition

BY ANDREW P. SHEARER

For the first time in its twelve year history, the Light + Sound Show will be playing host to a series of seminars at the Olympia 2 in London's Kensington section, 10 - 13 September 1989. Produced by the Professional Lighting and Sound Association (PLASA), the show gears itself to the disco, nightclub, theatre, presentation hall, and leisure complex market.

Organiser Tim Chapman believes that the Light + Sound Show seminars are unique in the UK in that they seek to address a wide audience through a single venue. "In most respects, the seminars reflect both the variety of exhibitors and the widening areas of visitor interest at the show," Chapman notes. "It is a long time now since the Light + Sound Show provided a simple forum for DJs and

while one of our sessions will be aimed at this group, we have tailored all of the others to be of interest to theatre technicians, presentation specialists, lighting designers, and live and touring sound engineers."

Among the six different sessions to be held are:

Moving Lights, emceed by Peter Wynne Willson, inventor of the original Pancan system. Also in this session will be John Lethbridge of Cerebrum Lighting.

Projection Systems, with Lethbridge.

Installation and Design, with Mike Snape, technical manager for Alton Towers, and Tony Gottellier, designer of London's Camden Place.

Access to all six sessions is £85, £40 for a whole day including two sessions, and £24 per single seminar (US \$144, \$68, and \$40, respectively).

Organisers are expecting 6,000 attendees this year, a 20% increase over the 5,000 visitors PLASA hosted in 88, and are expecting to occupy 5,300 square meters in the Olympia 2, almost 25% more space than 88.

For more information on the Light + Sound Show 89, contact show organiser David Street, 3D Services, 10 Barley Mow Passage, Chiswick, London W4 4PH. Tel: 01/994-6477.

The following is a provisional exhibitor's list for Light + Sound 89:

<u>Company</u>	<u>Stand Number</u>				
ACT Services	F101	James Thomas Engineering	F134	Northern Lights	G4
Adda Super Cases Ltd	G37 - G38	JEM Smoke Machine Co	F56, 59	OHM Industries Ltd	F87
Anytronics Ltd	F62 - F63	Jivelight Ltd	F130	Optikinetics Ltd	S222 - 227 & S228 - 233
APIAD	G90, 91, 92, 96 - 99	Jocks	F110	Opus Amplification	F118
Audilec Distribution Ltd	S168 & S186	Kelsey Acoustics Ltd	F102	Orange Disco Centre	F71 - 72
Audilec/Ramsa	S167	Labtek International	S193	Oxtron Digital Systems	F104
Avitec Electronics (UK) Ltd	G24	Lamba pl	F144, 162, 163	PA Installations	F117
Avolites Prod. Co. Ltd	F55	Laser Magic	S234	Pancan	F76
Balzars High Vacuum Ltd	F47	Laser Systems Ltd	G23	Par Opti Projects Ltd	G29 - 32
Batmink Ltd	F60 - 61	Laserpoint Ltd	S208, 215	PLASA	G19
Bose (UK) Ltd	G6 - 7	Le Maitre Holdings pl	F130	Pro-Britro Ltd	S207
Cameron Video Systems Ltd	F44	Le Maitre Lighting & Effects	F130	Protek Sound Systems	F160
CCT Theatre Lighting Ltd	F137	Leamington Sight & Sound	F116	Pulsar Light	G33 - 34, G39 - 40
Celco Ltd	F158	Lee Filters Ltd	F139 - 140	Rainbow International Ltd	G2
Celestion International Ltd	F122 - 123	Lee Colortran International	F139 - 140	Regent Carpets	F94 - 94
Cerebrum Lighting Ltd	F57	Light Engineering	F115	Roscolab Ltd	F43
Citronic Ltd	F73 - 75	Light Processor	F46	Satel	S214
Cloud Electronics Ltd	F45	Light Technology	S189	Shuttlesound Ltd	S185, 188
Cue International	F103	Lightfactor (Sales) Ltd	F58	Smithfield Electronics	F124 - 125
DHA Lighting Ltd	F78	Lighting & Sound Int	G20	Starlight Design Ltd	F129
Disco & Club Trade	F108	Lighting Dimensions	F103	Strand Lighting Ltd	F133
Disco Mirror Ltd	F113	Lighting Sound & Light	F161	Studio One Electronics	G18
Discomix Club Ltd	F82	LMC Audio Systems Ltd	F128	Techno Show	F51
Electronic Lighting	F147	London Acoustical	G28	The Sound Department	F119
Eurolight Ltd	F64 - 65	LSD	F130	Theatre Crafts	F103
Fabtronic Lighting	F143	Luton Sound & Lighting	F93	Theatre Sound and Lighting	F79
Fane Acoustics	S164 - 165	Lynx Lighting Ltd	F148 - 149	TOA Electronics Ltd	S187
Farrah's	F109	Lytemode Ltd	F70	Tobysound	F66 - 67
Formula Sound Ltd	F111 - 112	M & M Lighting Ltd	F141 - 142	Trifibre Containers Ltd	F88 - 89
Future Software Systems	G1	Malham Ltd	G21	Tunewell Transformers Ltd	G36
Harman (Audio) UK Ltd	S126 - 127	Marquee Audio Ltd	F156	Turbosound Ltd	G22
Harrison Information Tech	F114	Michael Stevens & Partners	F77	UL Universal Lasers Ltd	F121
HGM Sound	S206	Mico Lighting Ltd	F81	WB Lighting Ltd	G26, 41
Hi-Profile Concepts Ltd	G17	Mode Electronics Ltd	G5	Wembley Loudspeakers Co	F126
Hill Audio Ltd	F150	Multiform Electronics Ltd	F127	Wharfedale Ltd	S195
HW International	F135	Mushroom Lighting	F68	Wilmex Ltd	G27
Icelectrics	F130	Musicraft Ltd	F145 - 146	Zero 88 Lighting Ltd	G25
Infinity International	F100	Mystical Lighting	F48		
Italian Institute	F105 - 107	NJD Ltd	F131 - 132		
		Norman Gray MCSD	F54		

AUSTRALIA/PRODUCTION

AIDA TOURS IN A BIG WAY

With a cast numbering more than 1,250, with over 1,500 costumes and 5,000 props, the International Opera Festival of Canada's *Aida* takes the concept of grandiose opera to an all new high. The innovation of IOF artistic director Giuseppe Raffa, this mammoth open-air production had its premiere before an audience of more than 70,000 at the Olympic Stadium, Montreal, in June of 1988. In December of 88, this colossus traveled down under to Sydney, where it played at the Sydney Football Stadium and in March 89, the show was performed at Melbourne's Carlton Football Ground in Princes Park. It spent mid-April in Vancouver.

The centerpiece of the show is the Sphinx — a 13 meter tall, 4,600 kilogram replica of the actual Sphinx at Giza, Egypt (accurate down to the amputated nose), designed by Tito Varisco and constructed in Canada. The Sphinx stands on

an aluminum frame with a polystyrene exterior. The massive stage measures 80 meters by 50 meters and, besides the Sphinx, supports three pyramids standing 20, 17, and 14 meters high.

Among the mind-boggling numbers involved in putting on this tremendous production are the over 200 behind-the-scenes crew members, the 1,350 light globes, the 1,003,500 watts of power, the 455 litres of water-proof paint for the props, the 12 semi-trailer loads of scaffolding to build the stage, and the 409 litres of face and body make-up, not to mention the pythons, the elephants, the camels, and the horses.

The show next travels to the Tokyo Dome on 9, 11 and 13 July; to Sullivan Field in Boston, 22 and 24 August; the King Dome in Seattle, Washington, 21 and 23 September; and the New Sky Dome in Toronto, 26 and 28 October.

APS



■ The grandiose traveling production of *Aida*, created by Tito Varisco, is staged on a massive stage measuring 80 meters wide by 50 meters deep, supporting the Sphinx, measuring 13 meters, and a cast of over 1,250.

UK/TECHNICAL SUPPORT

PULSAR CREATES PROJECT SUPPORT

Pulsar Light of Cambridge Limited has implemented a new service for its customers. They are currently supplying dealers, designers and buyers with an in-house consultation service. This support service was established to answer questions about equipment purchase, installation, and technical difficulties. The programme is headed by project support manager Andrew Graves.

Graves states that "project support services will be available to assist installers who are considering the installation of new equipment. In the case of sophisticated equipment such as OSKA or Golden Scans, we recommend that we are consulted on potential projects at an early stage so that the equipment can be installed to achieve the best effect."

Pulsar is also planning on

setting up a "hot-line" to assist lighting operators with any programming or operational problems. Graves says, "It has been our experience that minor operational difficulties can assume unjustified proportions if a direct line of communication is not available between the lighting operator and ourselves."

Derrick Saunders, sales and marketing director, states that

Pulsar will be building a demonstration facility at their office in Cambridge. "We would expect appointed dealers to make full use of these facilities for demonstrating the potential of our products to their clients."

For questions on Pulsar products contact them at Henley Road, Cambridge, England. Telephone number 0223-66798. Fax number 0223-460708.

APS

1

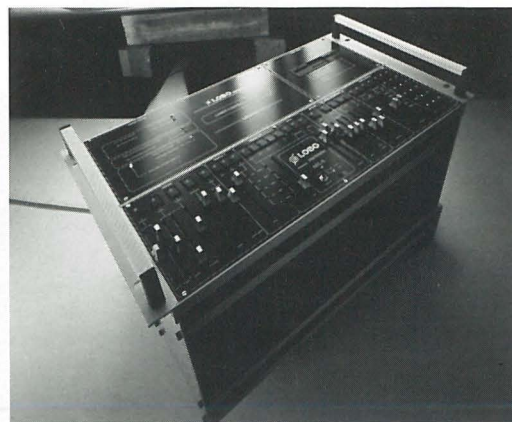
Laser wonder

The Lacon-3 is a new laser control system by Lobo Electronic, based on transputer technology with autoanimation-system and RGB-colour modulation. Transputers allow the Lacon-3 to process 60 million calculations units per second. It has a 32-bit processor, a 4.2 MByte working memory, a resolution of 16 bit, and 256 different possible settings per primary colour, resulting in about 16 million possible colour combinations. LOBO ELECTRONIC, Aelen, West Germany.

3

It's no mystery

Advanced Lighting Systems of Scotland has launched the Enigma lighting controller designed for high-tech nightclubs. The controller combines memory capabilities with hands-on manual functions that allow the console to be flexible for different situations. Some of the more unusual control features include: control for up to 645 Robots or Golden Scans, 4 lasers, motors and hoists, and the ability to write 4-colour moving messages on video monitors or video walls. ADVANCED LIGHTING SYSTEMS LTD., Glasgow, Scotland.



1

2

Bi-continental Range

Strand Lighting Ltd. has developed the Cantata range of 1200w luminaires that includes a fresnel, a plano convex spotlight, and three profile ellipsoidal spotlight—11/26, 18/32, and 26/44. The lens tube are interchangeable and the gate rotates 360 degrees. It comes in two versions, one with an axial filament for the North American market and one with a linear filament for Europe. Accessories include iris, colour frame, gobo holder, and rotatable barndoors. STRAND LIGHTING LTD., Middlesex, UK.

4

Italian stallion

The new Acuto zoom ellipsoidals from Teatro of Italy are 2,000w for long range throws. The series ranges from 9 to 32 degrees. The fixture is constructed from die-cast aluminum and features a drop-in iris and pattern slot, as well as lamp adjustment that requires no tools. TEATRO SRL, Mantova, Italy.



2

WHITE LIGHT

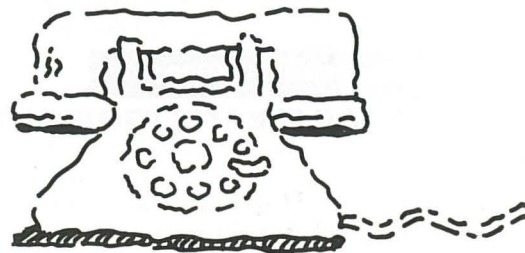
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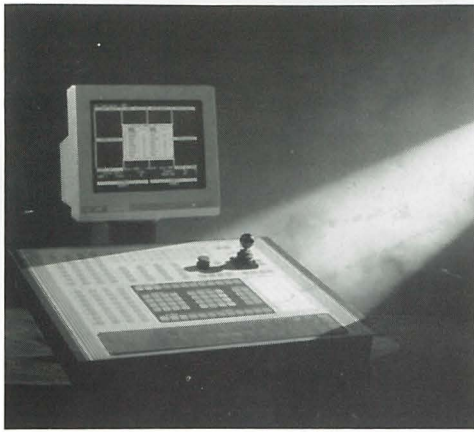
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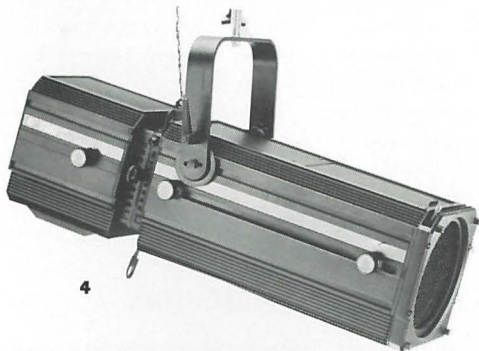
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3



4

5

Unhinged

For those carpenters and TDs who have just about had it with old, standard hinges, check out Gerriets' improved loose pin hinge. Their hinge is really three hinges in one, a loose pin, a secure pin, and a tight pin hinge. The design incorporates a clip that in one direction will secure the pin from easily coming out, and in another direction will make the unit a tight pin hinge. The hinge incorporates a number of design features, including off-set screw holes, center lines for ease of separate assembly, square holes for carriage bolts, and a black, non-reflective, degreased finish. GERRIETS INTERNATIONAL, Allentown, NJ.

6

Diffusion infusion

A new line of GamColor Diffusion material has been announced by the Great American Market. GamColor Diffusion includes selections of GamFrost, GamSpun, GamWhite, and GamSilk in different weights and densities. A total of eight materials are currently in stock. THE GREAT AMERICAN MARKET, Hollywood, California, USA.

7

Diless talk

The Diless Selective "Touch-Tone" Intercom is a full-duplex inter-communication system. Each belt pack is equipped with a telephone-type keypad, which allows you to choose the other stations with which you want to communicate. Station-to-station, station-to-all, all-to-all, or any combination are available. Between 11 channels you can have up to 5 simultaneous calls. DILESS LTD., Helsinki, Finland.

8

Processed light

Program Four is a low-voltage, four-channel lighting control panel from Light Processor that features dimming and crossfade capabilities through eight programmable effect touch keys. A pattern keypad has 8 basic sequences that can be modified for a total of 32 variations. Sequences can be speed controlled and triggered either manually or by audio input. The controller has an enable/blackout button for overall zone control. LIGHT PROCESSOR, Greenford, Middlesex, UK.

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CANADA/BUSINESS

OPTIKINETICS AND AEROMETALS FORM TRILITE STRUCTURAL

Optikinetics Limited England and Aerometals Inc. Canada have announced the formation of Trilite Structural Systems Incorporated in Canada. "This has proven to be an exciting partnership", according to Ken Lindsay, vice-president of marketing for Trilite Structural. Formed to manufacture and distribute trilite, a modular structural system for permanent, semi-permanent, and display applications, throughout North America, Trilite Structural "has been very well received since its formation in the fall of 88," ac-

ording to Lindsay. "Customers are thrilled that trilite is now available so close to home." The president of the new venture is Phil Brunker.

Trilite Structural was born out of the need to more cost effectively serve the North American market. Optikinetics had been supplying North America with trilite but, according to Neil Rice, chairman and export sales director of Optikinetics, "the high cost of transportation across the Atlantic prohibited effective penetration into North America." Aerometals, manu-

facturer of lightweight products out of Ontario for the past forty years, proved to be capable of doing the manufacturing and marketing of trilite. The U.S. entertainment distribution is through Elektralite of Farmingdale, New York.

Optikinetics has been so pleased with the early results of Trilite Structural Systems Inc. that they are planning on forming Trilite ventures with local manufacturers in Australia and the Far East.

APS

■ In the next issue:

A profile of British lighting company, Celco; *M. Butterfly* is relit for the West End; a tour through Warsaw's theatre community; a look at Tokyo's new Globe Theatre.

● *Dans le prochain numéro: Un profil de la société britannique d'éclairage, Celco; le nouvel éclairage pour M. Butterfly dans le West End de Londres; Une visite guidée parmi le monde théâtral de Varsovie; un regard sur le nouveau Globe Théâtre à Tokyo.*

▼ In der nächsten Ausgabe: Ein Profil der englischen Beleuchtungsfirma Celco; die neue Beleuchtung für Broadway *M. Butterfly* am West End; eine Tour durch die Warschauer Theatre und ein Blick auf das neue Globe Theatre in Tokyo.

UK/BUSINESS

THE CANTATA & THE GALAXY GO TO NORTH AMERICA

Strand Lighting has introduced the Cantata family of 1,000 watt, 120 volt variable focus luminaires, and the Galaxy control console into North America.

"The decision to introduce the Cantata in North America was primarily driven by our understanding of market need and an analysis of the Cantata indicating the product fulfills this need," stated vice-president of marketing, Greg Zebrowski.

"The introduction of the Galaxy control console into North America is primarily tied to the decision to offer our new PALS (Precision Automated Luminaire System) product line to the market. The Galaxy console offers full capability in light level control as well as motion control in a single console, making Galaxy an essential component

for installations requiring a truly integrated approach to lighting control."

While it has not been necessary to modify the Galaxy console for the North American market, the Cantata was modified in a variety of ways, ranging from minor adjustments to allow use of North American sized accessories to major changes such as redesign of the lamp housing to accommodate an axially mounted lamp as opposed to the base down configuration standard in the UK.

With a new marketing base in North America, Strand is leaving the door open for a change in manufacturing. "Both Galaxy and Cantata are currently manufactured in the UK. However, depending on a variety of factors, either of these products may also be manufac-

tured at alternate or additional sites in the future."

Strand has high hopes for these products. "Based on the very positive reactions to the Cantata and the Galaxy at both USITT and NAB, Strand Lighting North America anticipates strong sales performances. We do expect, however, the majority of Galaxy sales will be as part of PALS system sales."

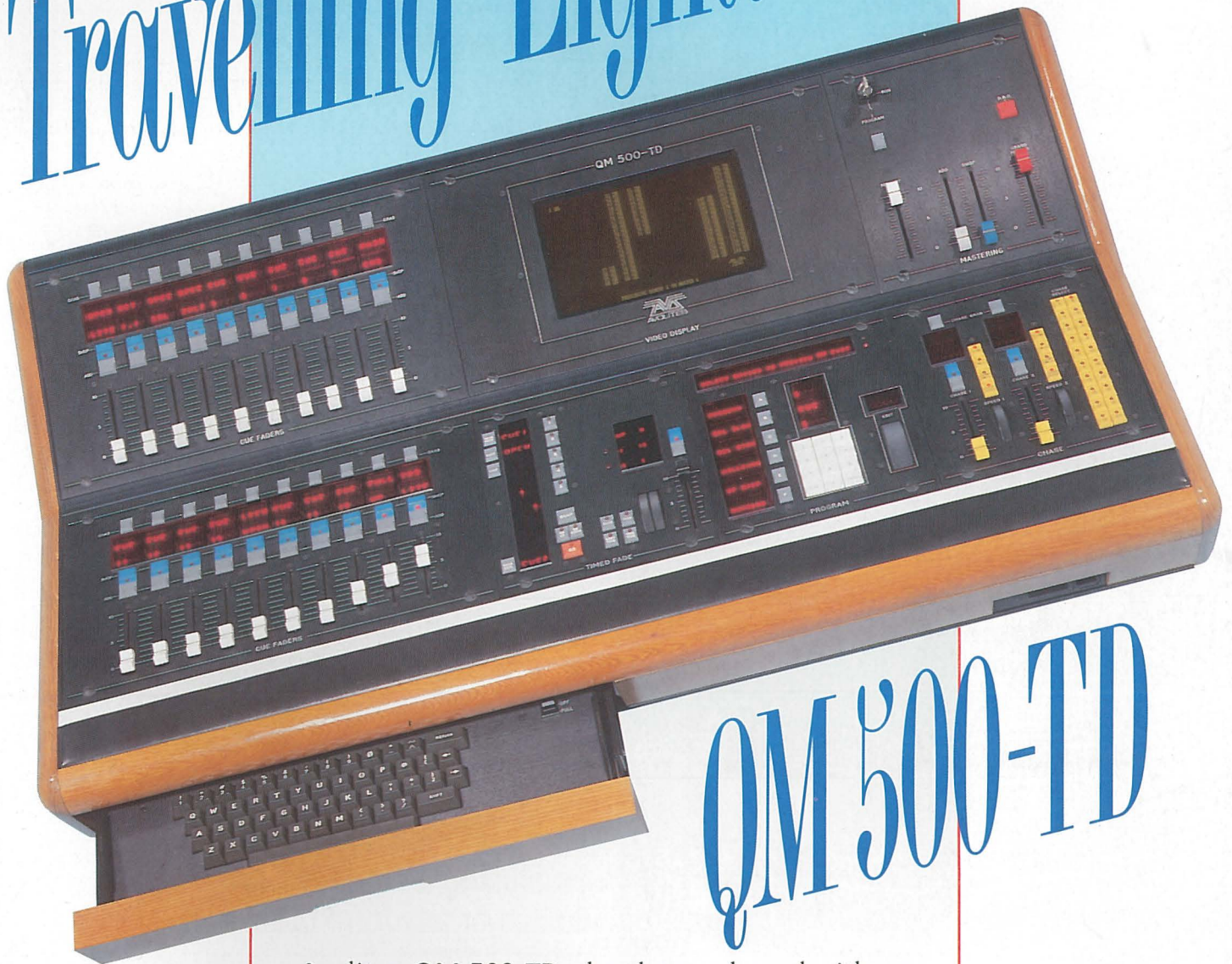
This trans-Atlantic exchange is nothing new for Strand. The Action console, designed and manufactured by Strand UK, has been marketed successfully in North America and, conversely, Light Board M, which is manufactured in North America, has been successfully marketed in several Strand Lighting locations, including Strand UK, Strand Asia, Strand Australia, and Strand Canada.

APS

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