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The Lamentable Tragedy of Titus Andronicus.

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Saturninus

Noble Patricians, Patrons, Defend the justice of me, And Countrey-men, and Pleade my Succession. I was the first borne Sonne, that That wore the Imperiall Diadem. Then let my Fathers Honours live, Nor wrong mine Age with this.

Bassianus. Romaines, Friends, Favourers of my Right :

If euer *Bassianus*, *Casars* Sonne, Were gracious in the eyes of Rome, Keepe then this passage to the Court, And suffer not Dishonour to approach The Imperiall Seate to Vertue : come To Justice, Continence, and Nobility, But let Desert in pure Election stand, And Romanes, fight for Freedom.

Enter Marcus Andronicus aloft with the Crowne.

Princes, that strive by Factions, and by Factions Ambitiously for Rule and Empery : Know, that the people of Rome for whom I have A speciall Party, have by Common voyce In Election for the Romane Emperie, Chosen *Andronicus*, Sur-named *Pious*, For many good and great deserts to Rome. A Nobler man, a braver Warriour, Lives not this day within the City Wallles.



Rome, be as iust and gracious vnto me, As I am confident and kinde to thee.

French Barbarism

Dossier: Glasgow 1990

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MARCH/APRIL 1990

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Cue International

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

**Theatre Opera Dance Film Television
Clubs Concerts**

MARCH/APRIL 1990 NUMBER 64

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■ On the cover:

Three of France's most exciting designers — set designer Louis Bercut, LD Gerard Poli and costume designer Laurence Forbin — teamed up to create a perfect decor for the Théâtre de l'Athénée's production of *Titus Andronicus*, directed by Daniel Mesguich last fall.

● En couverture:

Trois des créateurs d'images scéniques parmi les plus intéressants de France — le scénographe Louis Bercut, l'éclairagiste Gérard Poli et la costumière Laurence Forbin — collaborent à la création d'un décor parfait pour la production de *Titus Andronicus* du Théâtre de l'Athénée, mise en scène par Daniel Mesguich l'automne dernier.

▼ Auf dem Titelbild:
Drei der aufregendsten Designers Frankreichs — Bühnenbildner Louis Bercut, Lighting Designer Gerard Poli und Kostumentwerfer Laurence Forbin — taten sich zusammen, um im letzten Herbst die perfekte Ausstattung für die Inszenierung von *Titus Andronicus* am Théâtre de l'Athénée zu kreieren, unter der Regie von Daniel Mesguich.

COVER PHOTO:
MARC AND BRIGITTE ENGUERAND

● Dans ce numéro:

En célébration de Glasgow — Capitale Culturelle de l'Europe 1990 — une visite au nouveau Glasgow International Concert Hall, un rendez-vous avec le scénographe et metteur en scène innovateur Philip Prowse du Citizens' Theatre, et un regard sur la scénographie du Scottish Opera et du Scottish Ballet. Egalement, un voyage en Italie pour rendre visite à l'entreprise d'éclairages Coemar et une leçon sur l'éclairage à l'italienne de Nicola Ticozzi et Franco Bertini.

▼ In dieser Ausgabe:
Cue International feiert Glasgow — die Kulturkapitale Europas im Jahre 1990 — mit einer Führung durch die neue Glasgow International Concert Hall, einem Besuch erfinderischen Regisseur/Designer Philip Prowse am Citizens' Theatre und einem Blick auf das Design für die Scottish Opera and Ballet. Ebenfalls eine Reise nach Italien zum Besuch bei Coemar Lighting und eine Unterrichtsstunde über italienisches Lighting von Nicola Ticozzi und Franco Bertini.

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HATS OFF TO GLASGOW

A special city dossier needs a unique bird's eye view of the city in question. To create this issue's tribute to Glasgow — the 1990 Cultural Capital of Europe — we turned to Glaswegian writers who are on-the-scene, watching first-hand as their city becomes the focus of the world's attention.

Art critic for *The London Guardian*, Cordelia Oliver looks at the theatre through the eye of a painter with a special interest in design. Currently working on a history of the Citizens' Theatre, she has known director/designer Philip Prowse and watched his career since he joined the Citizens in 1969. She spoke with him about the challenges and rewards he finds in working at Scotland's most important repertory theatre company.

Productions at both the Scottish Opera and Scottish Ballet take on a special twist since most of their sets are built for extensive touring. Dance critic for *The Scotsman*, Christopher Reece-Bowen, who also works for such festivals as Mayfest and New Beginnings, takes a look at the work of designers ranging from Ezio Frigerio to David Fielding, and the creative solutions they have brought to stage design.

A new concert hall is always reason for civic pride, and Glaswegians will certainly have reason to be proud when the Glasgow International Concert Hall opens next October. A graduate of the Glasgow School of Art and former planning officer for the Glasgow City Centre, Crawford Fulton has a strong interest in design. He takes us on a behind-the-scenes tour of this world-class facility.

Cue's associate editor, Andrew P. Shearer, introduces our special Glasgow section which was designed by our own Glaswegian-in-residence, art director Michael B. Burchill, who is pleased to see his birthplace in the news. Special thanks go to Sam Warnock and the Glasgow Festival's office for their help in the preparation of our dossier.

The "must-see" of last fall's theatre season in Paris was the Daniel Mesguich production of *Titus Andronicus*. Marilyn August, cultural correspondent for the Associated Press Paris Bureau, introduces us to the work of three of the most talented designers working in France today — the sets of Louis Bercut, the costumes of Laurence Forbin, and the lighting of Gérard Poli — who collaborated on this production.

Cue's London-based correspondent, Adriana Capadose, was captivated by the make-up for Michael Caine in the recent television special *Jekyll and Hyde*. She visited the studios of Image Animations where makeup artist Little John was at work on the special process used for this production.

Two other stories focus on Italian lighting in time for *Cue's* visit to the trade show in Rimini in April. Our Rimini-based correspondent, Michele LoScotto, takes a historical look at the development of Coemar Lighting, while London-based lighting designer and consultant Bob Anderson offers a technical evaluation of Coemar's newest products. *Cue* also reprints excerpts from presentations made at last November's Lighting Dimensions International by leaders of the Italian lighting community. Nicola Ticozzi, president of APIAD, discusses trends in disco technology, while Franco Bertini, of Studio Due, looks at the origins of disco lighting effects.

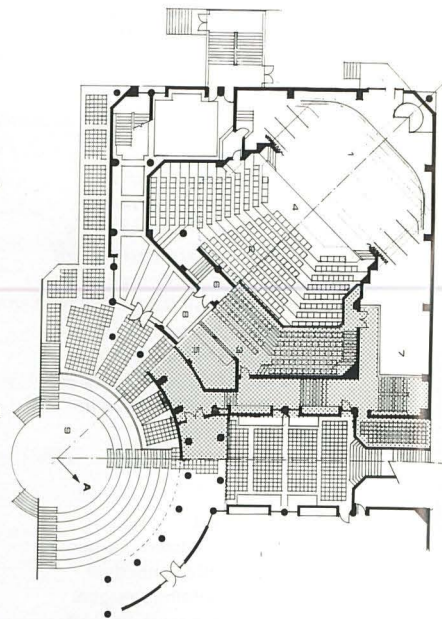
We hope you'll plan a trip to Glasgow in 1990 to take part in the celebration. We're going ourselves for the Arts Without Frontiers conference in March, then on to SIB/MAGIS in Rimini. Looking forward to seeing you during our travels!

Ellen Samper

TURKEY / ARCHITECTURE

ROBERT COLLEGE OF ISTANBUL

This past February saw the opening of the new performing arts center at Robert College in Istanbul (right). The 18,000 square foot space was designed by Yildirim Saglikova of Istanbul, aided by theatre consultant Charles Cosler and acoustical consultants, Klepper Marshall King, Ltd. The space includes a 500-seat auditorium, to be used for dance, music, and drama, with a flexible proscenium/thrust form, variable acoustics, and a system of catwalks. A system of tracks makes it possible to store almost all the masking drapery and cyclorama on stage right, freeing up stage left for additional scenery assembly space near the shop. The stage lighting system consists of 170 20-amp circuits distributed throughout the theatre, controlled via an ETC Impression board. The sound system, which consists of a Soundcraft mixing console, Shure microphones, and Soundolier and JBL speakers, is designed for sound effects and amplification. The variable acoustics are achieved by adjusting motor driven velour draperies behind acoustically transparent screens which line the rear orchestra and balcony walls.



ANDREW P. SHEARER

USA / DESIGN

A SUN-DRENCHED SOVIET

While most of us were fighting the flu last winter, designer Danila Korogodsky was battling a sunburn. He and his father, the former artistic director of the Theatre for Young Spectators in Leningrad, were in Honolulu designing and directing, respectively, *The Little Humpbacked Horse* for the Honolulu Theatre for Youth. The show is based on a centuries-old Russian folk tale. This sense of Russian history provided Korogodsky the inspiration for his costumes and his set. Inspired by the 18th-century Russian art of *lubok*, a style of folk printing, Korogodsky's painted set had a strong Russian feel, augmented by folk music he brought from home.



A DOUBLE DEBUT AT BAM

When Mozart's early and rarely performed opera, *La Finta Giardiniera*, opens for three performances - March 15, 17 and 19 - at the Majestic Theatre of the Brooklyn Academy of Music, both The Royal Theatre of La Monnaie from Brussels, under the direction of Gerard Mortier, and director/designer Karl-Ernst Herrmann will make their American debut with the production.

Founded in 1700, La Monnaie presents not only the classics, but also boldly commissions new works by contemporary composers, and has a special penchant for stage design, with all sets, costumes and props created at the opera house. Herrmann, who is credited as director/designer for such La Monnaie productions as *Don Giovanni*, *La*

Traviata, and *Orfeo ed Euridice*, designs both sets and costumes. He is also known for his work as a designer for director Peter Stein at the Berliner Schaubühne. In his twenty-year collaboration with this renowned director, Herrmann has designed the sets for productions ranging from *The Three Sisters* to *Peer Gynt*.

A small-scale opera, *La Finta Giardiniera*, requires scaling down of the Majestic stage with use of a false proscenium and a full cyc surrounding the stage area. A false stage will be built approximately 5 feet above the actual stage floor in order to create a faux orchestra pit in front of the elevation.

In a brief storm scene, the trees covering the stage all bend on cue as a full black sur-

round falls to create midnight. The trees bend to a 30° thanks to motorised hydraulic controls. The sets for *La Finta Giardiniera* have been shipped in five containers from Brussels to New York for the premiere.

The lighting designed by Robert Brasseur has some special requirements that BAM's production manager Paul King had to solve. One of these was the request for 80 to 100 units of dimmable fluorescents to provide good day-light color.

The opera was written by Mozart just days before his 19th birthday, and prefigures many of his later great works. Sylvain Cambreling will conduct.

ELLEN LAMPERT



O. HERRMANN

■ The March 1990 production of *La Finta Giardiniera* at the Brooklyn Academy of Music marks the American debut of director/designer Karl-Ernst Herrmann.

USA / SPECIAL EFFECTS

VIVA LAS VEGAS

When the chairman of the Golden Nugget hotel-casino chain was looking for designers to create the effects for his new \$630 million (UK £395 million) complex in the heart of Las Vegas, he found his inspiration overseas. British

designers David Hersey, John Napier, and Andrew Bridge combined talents to create the look of The Mirage — an extraordinary alternative to Las Vegas' infamous pulsating neon.

Outside the main entrance

to this 3,049-room hotel is a five-story waterfall and active simulated volcano designed by Hersey. An eruption is simulated every 15 minutes. A computer controls the three-minute cycle, synchronizing lighting, geysers, and pyrotechnics as smoke and flames shoot up 100 feet above the water.

The geyser, steam, and flame effects are all regulated by a control system by Aisco International of California. Production Arts Lighting of New York provided the bulk of the lighting controls. "We supplied around 900 LMI L86 dimmers, driven by an ETC Expressions console that was specifically modified by us to run all the lighting, gas, steam, and hydraulic effects," explains Steve Terry, vice-president of Production Arts. The Aisco system sends four output signals to the lighting console,

signalling readiness to begin. The ETC console then sends back a signal ordering the Aisco controller to begin running the effects in conjunction with the dimming and lighting system.

The jewel in this resort's crown is the 1,500-seat Theatre Mirage, designed by Peterson/Vine Associates and home to illusionists Siegfried & Roy. Siegfried & Roy will appear in the show room three weeks a month in a production designed by John Napier and lit by Andrew Bridge.

Beyond this dazzle lies still more dazzle. The hotel houses 17 rare royal white tigers. To keep these cats amused, engineering consultants J. Harlan Glenn & Associates of California devised a system of waterscapes for the habitat, cued and controlled by an ETC Visions lighting console.

BILL INTEMANN

■ Burning gas at the rate of 400 million BTUs an hour and pumping water at the rate of 120,000 gallons per minute, this simulated waterfall and volcanic eruption (designed by David Hersey, with flame effects by Aisco International and water effects by Harlan Glenn Associates) cycles through a startling display of lights, geysers, and pyrotechnics — all synchronized by a single ETC Expressions lighting console.



BOOKSHELF

British Theatre Design — The Modern Age

Edited by John Goodwin. Foreword by Sir Peter Hall. Weisdendfeld and Nicholson, London 1989.

It has taken nearly three years to compile this volume, the first-ever exhaustive overview of British theatre design. And *British Theatre Design* turns out to be a thorough and unique reference work looking at the work of almost all those set designers whose work is seen in professional theatres around the British Isles. John Goodwin has compiled an excellent collection of essays to accompany what is essentially Britain's stage design portfolio.

Enormous care has been taken in the layout and quality of the book's presentation, but its main strength lies in the excellent colour and black and white photographs which show settings rather than close-ups of the action.

One hundred and thirty designers are included in the book which is broken into eight sections, beginning with essays by commentators such as Sir Roy Strong and Trevor Nunn, each of which refers to many of the productions illustrated later in that section. Sir Roy Strong sets the scene with a short discussion of the post-War years of British theatre design, with critic Michael Ratcliffe continuing on plays. Here, amongst other great productions of the 80s, we are treated to Alison Chitty's stunning design for *Martine* at the National Theatre, John Napier's clever setting for *Nicholas Nickleby* and Bill Dudley's colourful designs for *Futurists* and *Bartholomew Fair* at the National. Perhaps the most beautiful picture in the book is Anthony Ward's own photograph of his design for *The Tempest* at The Swan Theatre, Worcester which

shows the quality of choice and presentation that can be achieved in a volume prepared with care.

John Higgins, opera critic, provides the essay for the next section, which looks at the lavish designs that have been enjoyed by British opera. Tim O'Brien, who contributes the final essay of the book, and Tazeena Firth provide solid designs which are representative of the scale and detail of scenography for British opera productions with designs for *Turandot*, *A Midsummer Night's Dream* and the celebrated *Peter Grimes* at the Royal Opera House, but Maria Björnson's enormous contribution to theatre design shines forth in pictures of *From the House of the Dead* — stunningly lit by Chris Ellis — and *The Valkyrie*. Stephanos Lazaridis' work is also very impressive in this section.

Trevor Nunn, the father of "the designer musical," rigorously defends the importance of design in the British Musical Theatre. Here John Napier has cornered much of the market, with *Cats*, *Les Misérables*, *Time* and *Starlight Express* providing colourful spreads along with fascinating costume sketches.

Design for Dance shows a lot more work by British lighting designers, although only secondary credits are included here with much more emphasis on backcloths and costumes. John B. Read's lighting is

always refreshing and stimulating to observe, but Peter Mumford's work is also well depicted here. Interestingly the chapter on dance moves away from many of the conventional theatre spaces that are represented in the preceding chapters, but designer Pamela Howard's essay deals specifically with 'found spaces.'

John Goodwin's enormous achievement in producing an accurate cross-section of theatre design in the 80s is astonishing and the book provides an excellent reference book for designers and non-designers alike. Whilst the essays may be said to provide a frame for the pictures, it is in the latter that the book's value lies since the quality and substance of the material is far in excess of previous surveys of the subject.

DAVID I. TAYLOR

British Theatre Design — The Modern Age, edited by John Goodwin, is a lavishly illustrated collection of the work of 130 British designers, illuminated by informative commentary. (below, the design of Paul Brown for the 1987 tour of *Falstaff*. "[Director] Graham Vick wanted a *Falstaff* of Benny Hill proportions," he says in his commentary. "Costumes proclaimed the vanities and vulgarities of the bourgeoisie.")



CREATIVE COLOUR MASTER CLASS

In the London area the opportunity to attend a post-graduate level "topping up" course is rare, so this attempt by the east London Half Moon Theatre last December to offer a seminar on the use of colour in theatre lighting must be given a warm welcome.

The two-day course was advertised as "Colour in Theatre Lighting: Towards a More Creative Approach." The stated aim was to encourage a more creative and original use of colour in lighting by lighting designer/technicians in small and mid-scale venues.

There were five lecturers, all active lighting designers — Chris Corner, organiser of the event, doing the obligatory scientific revision; Francis Reid representing the orthodox view; David Lawrence, who makes his own lights (and his own rules); Dee Kine with a woman's view, intuition, plus experience on a shoestring; and David I. Taylor, one of the new wave rationalist designers trained in the USA.

Criticism of the course content must be limited to a few personal views. First was this really a master class? The publicity was evasive, what I read said a seminar/master class, and it would indeed be difficult to run a full-blooded master class if this presumes an audience already fully trained and experienced and seeking only those elusive virtuoso refinements for their technique. But even if the audience/students could only be presumed to be semi-experienced (and the lack of any recognised scale of training and competence and the first come-first served method of selection makes any other presumption naive) the course material must avoid the trap of including the trivial, otherwise there will be no time for the fascinating details. Only Chris Corner had to face this problem squarely, both as

course director and as the lecturer on colour physics. His solution nearly succeeded in that, although he did spend time on the spectrum and basic color mixing, he also had time to pay reasonable attention to the less familiar concepts of black body radiators and colour temperatures. But he missed however, all the phenomena of adaptation, critical in understanding how the eye sees colour. The others, talking about lighting as an art, assumed common ground from the start and spent little or no time teaching their grandmothers, so if not the master class, certainly not school for beginners.

Second, and I think serious, is a place for demonstration in the teaching of teaching. With honorable exceptions, the lecturers relied on speech and slides to put across their points. I think they could have done better.

Francis Reid just talked. Competent, informative, always entertaining and to the point. But surely some slides of other illustrations would have guaranteed even more impact on an audience whose qualifications must include good visual memory.

David Lawrence provided the best and most spectacular demonstrations. His approach to lighting has benefited from his study of television and film techniques and he has discovered that he can often use their special lighting equipment to good effect. His slides illustrated their impact. He talked a lot about the Munich Kammerspiele theatre and its innovative lighting director, Max Keller, who lights his stage exclusively with 6000K 2.5kw and 4kw HMI TV discharge lamps and the like. Lawrence also uses these when funds permit, but finds that fluorescent tubes, mercury, and sodium street lights and home-made low

voltage miniature lamps suit his needs. All these supposedly anti-theatrical lamps were demonstrated to great effect.

Dee Kine, apparently accustomed to working with companies on a budget, specialises in creative use of colour filters going beyond the usual shades of warm and cold off-white. Her special contribution to the course was a demonstration of the suitability of different colour pairs when used to cross white or dark skin tones.

David I. Taylor completed the two-day course with fine photographs of his own lighting in small studio theatres. David gave students a general insight into his lighting method and the extensive analysis he judges necessary. Using, and admitting preference for cool near-white white lights (Lee 201 full CT blue filter got the most plugs from all speakers and seems to have entirely supplanted the old Strand 17 and the like for cool cross lighting) his opinions on colour were all about subtleties quite beyond the ordinary imagination. Again, how one wished for the chance to see the effect demonstrated.

Overall then, an interesting, informative and infuriating two days. Infuriating to me because there could have been real demonstration of the subject and there was not. Interesting that while earning a living by interpreting the written word into a visual happening, the theatre technician when teaching is not noticeably better at visual presentation than anyone else. If, as I hope, there is a demand for more Master Classes, please will the organisers remember that the eye is so much more powerful than the ear when attempting to understand visual design and strive to finance the project accordingly.

BOB ANDERSON

CUESHEET

MARCH

ABTT/Glasgow, Scottish Exhibition and Convention Centre, Glasgow, Scotland. 14 - 16 March. Contact: Ethel Langspreth, ABTT, 4 Great Pulteney Street, London W1R 3DF. 1/434-3901.

Arts Without Frontiers, Scottish Exhibition and Convention Centre, Glasgow, Scotland. 14- 16 March. Contact: Conference Profile Ltd., 3/4 St. Andrew's Hill, London EC4V 5BY. 1/236-4938. Fax: 01/236-1889.

Musikmesse Frankfurt International, Frankfurt Fairgrounds, Frankfurt, West Germany. 21 - 26 March. Contact: Messe Frankfurt Ltd., PO Box 970126, 6000 Frankfurt 97, West Germany. 69/75750. Fax: 69/75756433.

APRIL

SIB/MAGIS 90, Rimini Trade Fair Centre, Rimini, Italy. 1 - 4 April. Contact: Rimini Trade Fair Corporation, P.O. Box 33, 47037 Rimini, Italy. 541/782000. Fax: 541/774313.

USITT Conference and Stage Expo, Milwaukee, Wisconsin, USA. 11 - 14 April. Contact: David Diamond, USITT, 10 W. 19th Street, #5A, New York, NY 10011. Tel: 212/924-9088. Fax: 212/924-9343.

MAY

ShowTech Berlin, International Trade Fair and Congress, The Berlin Trade Fair Complex and ICC International Congress Center, 8 - 10, May. Contact: AMK Berlin, Messedamm 22, D-1000 Berlin 19, Tel: 030/3038-0. Fax: 030/3038-2325.

Hong Kong Luminex 90, Hong Kong Convention & Exhibition Centre, 23 - 26 May. Contact: Benjamin Ng, Hong Kong Exhibition Services Ltd., Suite 2101 Cindic Tower, 128 Gloucester Road, Wanchai, Hong Kong. Tel: 5 8933336. Fax: 5 8345026

GLASGOW HOSTS A YEAR-LONG CELEBRATION AS CULTURAL CAPITAL OF EUROPE

Glasgow 1990

BY ANDREW P. SHEARER

At the stroke of midnight on 31 December 1989, the eyes of the world turned to Glasgow. With a Hogmanay celebration complete with fireworks and a laser light spectacular organised by six of Europe's leading fireworks companies, Glasgow ushered in a year-long celebration as Cultural Capital of Europe 1990 — an honor that puts it in the prestigious company of past honorees Athens, Florence, Amsterdam, Berlin, and Paris.

In hosting almost 2,000 cultural and entertainment events the city will be putting its best foot forward for a year-long arts festival. The scope of events is staggering — from the Scottish debut of Luciano Pavarotti, to the first performance in Britain of the Bolshoi Opera, to *The Words and the Stones*, an exhibition highlighting Glasgow's history to be held in massive Victorian arches underneath the city's railway station. The costs are just as impressive — the price tag for Glasgow 1990 is reportedly £40 million (US \$68 million).

Cue International travels to the newly rejuvenated city of Glasgow for a behind-the-scenes look at some of the celebration's



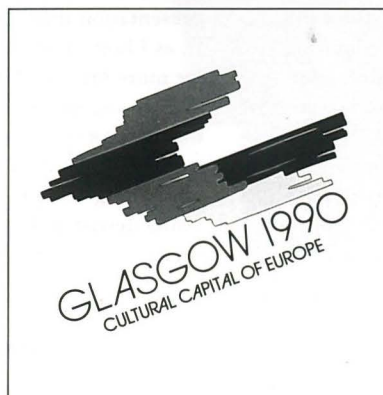
THE SCOTTISH OPERA PRODUCTION OF THE TROJANS/PHOTO: CATHERINE ASHMORE

highlights: the October 1990 opening of the £27 million (US \$46 million), 2,500-seat Glasgow International Concert Hall; a look at the stages of the Scottish Opera and the Scottish Ballet; plus a conversation with Philip Prowse, designer and co-director for Glasgow's acclaimed repertory company, the Citizens' Theatre.

After years saddled with a reputation as being dark and industrial, Glasgow has recently emerged as a newer, handsomer city. It is home to the Scottish Opera, the Scottish Ballet, the Scottish National Opera, and the BBC Scottish Symphony Orchestra. It is also the home of the Royal Scottish Academy of Music and Drama and the Glasgow School of Art and boasts over 20 museums and

galleries. It's selection as Cultural Capital of Europe 1990 is the symbol of a new, dynamic city. Planners are hoping that 1990 will see the beginning of Glasgow as an international centre for the arts — attracting the most talented performers, directors, and designers.

So, as you'll see in the succeeding pages, there's a lot "Glasgowing" on in 1990!



Guess Which Major Event Uses Strong Spotlights?



Over 50 Strong Gladiators (above and right) were used at the spectacular Toronto Sky-Dome Grand Opening.



- A. Rolling Stones '89 Tour**
- B. The Toronto Sky-Dome Opening**
- C. The French Bicentennial Celebration – Paris**

If you picked "A", you're right. If you picked "B", you're also right. If you picked "C" . . . right again. The fact is, producers and lighting directors responsible for important events, regardless of how large or how small, pick the light universally known as the standard of the industry.

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DIRECTOR/DESIGNER PHILIP PROWSE HAS TURNED THE CITIZENS INTO A WORLD-CLASS REPERTORY

An Ingenious Citizen

BY CORDELIA OLIVER

Since 1970 when he became co-director of the Citizens' Theatre, Philip Prowse has been creating innovative design for their home — a 641-seat proscenium playhouse built in 1878. He has overcome the problems posed by the theatre's steeply raked stage and the 19th-century stage machinery still intact below. More of a challenge is the theatre's limiting budget which often obliges Prowse to revise the same set for different productions, such as repainting his black set for *The Vortex*, and using it white for *'Tis Pity She's a Whore* (left).

Depuis qu'il a été nommé Directeur Associé du Citizens' Theatre en 1970, Philip Prowse a créé des décors innovateurs pour son théâtre — un espace à proscenium de 641 places construit en 1878. Il a surmonté les problèmes que posent la scène en pente raide et la machinerie du XIX^{ème} encore intacte. Un plus grand défi est le budget modeste qui souvent force Prowse à revoir le même décor pour plusieurs spectacles, comme par exemple, le décor noir de la pièce The Vortex, qui a été repeint en blanc pour 'Tis Pity She's a Whore (à gauche).

Philip Prowse hat seit 1970, dem Jahr in dem er Co-Regisseur am Citizens' Theatre wurde, originelle Designs für sein Zuhause — ein Schauspielhaus mit 641 Sitzen aus dem Jahre 1878 — geschaffen. Er überwand die Probleme, die steile Bühne und die sich darunter befindende, intakte Bühnenapparatur aus dem 19. Jahrhundert stellen. Eine noch grössere Herausforderung sind die beschränkten Finanzen des Theaters, die Prowse oft zwingen, dasselbe Bühnenbild für eine andere Vorstellung zu revidieren, wie zum Beispiel sein schwarzes Bühnenbild für *The Vortex* und es weiss für *'Tis Pity She's a Whore* (links) zu gebrauchen.

JOHN VERRE BROWN

Philip Prowse came to Glasgow's Citizens' Theatre in the autumn of 1969 as chief designer in a team headed by the new artistic director, Giles Havergal. Even then, his ability to create theatrical illusion of a very special kind soon began to attract attention even beyond Scotland. He would set a given play in such a way that, unless you were unable to respond to visual stimuli, it would have the effect of intensifying — indeed, at times, even adding a pertinent comment on — the meaning of the work in question. Prowse is, above all, a visually creative artist, using metaphoric means to express his own response. It wasn't really surprising that, before long, he began to direct and design his own productions.

The Citizens' Theatre is a traditional playhouse with a late 19th-century auditorium in which the proscenium arch is flanked by ornate boxes embellished with statuary — not, you might suppose, the best possible matrix to contain the work of a theatre company given to unconventional productions. But, characteristically, Philip Prowse has managed to overcome, and indeed to make use of on occasion, the problems posed by a proscenium stage with (until very recently) no counterweight flying system and a steep rake. The stage also dips on either side, making the use of trucks difficult if not entirely impossible. It is a stage, moreover, which cannot be permanently altered since the original 19th-century machinery — traps, the tilting mechanism for shipboard scenes, and so on — still exists down below.

Ingenuity, then, is of the essence. What Prowse does, in his own words, is "try to

bend the space to suit the demands of the play." Sometimes a temporary thrust will be pushed out into the stalls, or a new acting floor will be constructed well above the original stage level to allow for entrances from and exits to the lower level. That happened to good effect a few years ago in his staging of *Mary Stuart* by Schiller, when Queen Elizabeth's strident voice was heard, as from a great echoing hall, some moments before the hieratic figure in its golden gown slowly appeared into the sombre room where most of the action took place.

There have been occasions when the proscenium arch itself has been emphasized, even outlined in electric light bulbs as in the Christmas pantomime seasons when

the crimson velvet curtain is also briefly restored. Or again, matt black paint applied to the whole of the proscenium, boxes and all, will have the effect of opening up the whole stage, especially when a forestage is added. There was also a period, in 1982, when for the three "revolutionary" plays of Jean Genet, *The Balcony*, *The Blacks*, and *The Screens*, Prowse not only emphasised the presence of the proscenium boxes with scarlet, black, and gold paintwork, but also lent ambiguity to the scene by having them



replicated, threefold, on the stage itself. Then, covered with streakings of grey pigments and anti-Semitic graffiti, the same set structure, under very different lighting, created a potent ambience for the subsequent production of *The Merchant of Venice*, set at the time of the Hitler war.

"Space is simply space," says Philip Prowse, "to be used in any way you like. If you think of it conventionally you tend to do conventional things with it. I just see it as solid space which can have holes knocked into it — and it doesn't matter where you put the holes so long as you can see the actors." There have certainly been



2

occasions when Prowse's sets have stretched right out of sight in all directions, creating unease through a sinister atmosphere. For his own adaptation of three Jacobean tragedies by Ford and Webster (he called it *Painter's Palace of Pleasure* after the anthology) he visualised immensely high brick walls like a windowless Romanesque castello. Buchner's *Woyzeck* was set, for another director, Robert David MacDonald, in an inimical space suggesting a morgue or an asylum, the whole space unsettlingly clad in shiny black tiles stretching out *ad infinitum*. And a striking visual parallel was found for the undertones of subversion and decay in Balzac's *Vautrin* by, as it were, cradling the ebony and gold Second Empire grandeur within a grim scene of demolition — this at a time when the Gorbals district of Glasgow was being demolished and the theatre itself was surrounded by heaps of rubble and the sound of the Victorian tenements crashing to the ground.

Like all regional theatre companies in Britain in these economically stringent times, the Citizens' management is forced to work with a budget that is both narrow and rigid, though disbelief is sometimes expressed by London critics seeing a Prowse blockbuster and being told that it cost less than £10,000 (US \$15,900) to set and dress. But Prowse is the first to admit that working, as he has done for nearly 20 years, with the same experienced and ingenious production manager, Ian Ribbens, and a highly creative lighting designer, Gerry Jenkinson, makes all the difference between failure and success in bringing his concepts to fruition.

"On any handy bit of paper," Ribbens will tell you, "Philip will draw an idea of what he has it in mind to do — a sort of ground plan giving his ideas in general. And we will see straight away whether there are going to be any problems. Often enough it is only a matter of matching Philip's concepts with what is possible within the budget. The first result of this costing-out almost always amounts to far more than the money available. Philip then gets down to devising a way of getting the same effect but using cheaper materials or doing it in a different way. But I have to say that, almost invariably, we are somehow able to do things exactly as he conceived it."

The production of *Mary Stuart* already

mentioned, where the action, with one exception, is set indoors, either in the chamber at Fotheringhay Castle where Queen Mary spent the last days before her execution, or at Westminster where Queen Elizabeth and her courtier/civil servants conferred, is a case in point. The third act, which contains an apocryphal meeting between the rival queens, takes place in the rocky ground outside the castle. Prowse clad the scene very simply with black drapes on three sides, and shrouded the stage itself, and the variety of boxes which stood for furnishings, with the same black material. The men wore timeless drab clothing and only the two central female figures were in recognisable period dress, Mary Stuart in black velvet (with scarlet stockings) and Elizabeth Tudor in stiff golden panniers.

Act III followed Act II without an interval. As Mary entered, walking slowly round the stage as though relishing her

"Young designers seem to feel that they must have the latest mechanical things, but I still enjoy doing things with wood and paint."

first taste of the open air and relative freedom, the black drapes fell to the ground as she passed. Prowse would have liked to use voluminous lightweight silk which would have floated down in absolute silence, but the cost proved prohibitive. "As it was we had to do it with acres of black cotton material already in the store, and with a mechanism that cost next to nothing — simply rows of screw-eyes and wires that were pulled out when the time came. And that," says Ian Ribbens, "tended to be noisy in rehearsal, so Philip covered it with music — the faint sound of bagpipes." They also sent a highland mist swirling in to disguise the visible meeting of the heavy cotton with the ground.

Some Citizens' stagings — usually those Prowse productions with which the season now traditionally opens when, as somebody said, "It's good to send the boat out, dressed all over" — do cost a lot more than others. *A Woman of No Importance*, the play by Oscar Wilde which is comparatively seldom seen, set in a beautiful,



■ Prowse often uses the Citizens' Theatre's proscenium arch as a set piece. For three productions by Jean Genet, (*2, The Blacks*) Prowse recreated the arch threefold on stage and used scarlet, black, and gold paint. Later, streaked with grey paint and covered with anti-Semitic graffiti, the same set structure was used for *The Merchant of Venice* (1).

● *Prowse se sert souvent de l'arche de proscenium du Citizens' Theatre comme un élément de décor. Pour trois productions de Jean Genet, (2, The Blacks), Prowse a recréé l'arche trois fois sur scène et s'est servi de peintures rouge vif, noir et dorée. Plus tard, couvert de tâches grises et de graffiti anti-sémitiques, le même décor a servi pour The Merchant of Venice (1).*

▼ Prowse benutzt oft den Bogen des Prosceniums des Citizens' Theatre als ein Teil des Bühnenbildes. Für drei Stücke von Jean Genet (*2, The Blacks*) wiederholte Prowse den Bogen drei Mal auf der Bühne und nahm dazu scharlachrote, schwarze und goldene Farbe. Später wurde die gleiche Bühnenbildstruktur für *The Merchant of Venice* (1) benutzt, diesmal grau gestrichen und mit antisemitischen Graffiti bedeckt.



CLIVE BARDA

THE ENO PRODUCTION OF *THE PEARL FISHERS*.

A SELECTED PHILIP PROWSE DESIGNOLOGY

Citizens' Theatre:*

1972: *The Relapse*; 1973: *Early Morning, Troilus and Cressida*; 1974: *Camino Real*; 1975: *The Duchess of Malfi*; 1976: *The Changeling*; 1977: *Semi-Monde*; 1978: *Painter's Palace of Pleasure, The Threepenny Opera, The Seagull*; 1979: *Chinchilla, The Country Wife, The Maid's Tragedy*; 1980: *A Waste of Time, Don Juan*; 1981: *The Massacre of Paris*; 1982: *The Roman Actor, Philosophy in the Boudoir, The Blacks*; 1983: *Sirocco, Webster, Rosenkavalier, Oroonoko*; 1984: *A Woman of No Importance, French Knickers*; 1985: *Mary Stuart, Heart-break House*; 1986: *The Spanish Bawd, An Ideal Husband*; 1987: *Anna Karenina*; 1988: *The Vortex, 'Tis Pity She's a Whore, Lady Windermere's Fan*;

Welsh National Opera:

*Tamburlaine**

The Lyric Theatre, Shaftesbury Avenue:

*Summit Conference**

Greenwich Theatre:

*The White Devil, The Seagull, The Orphan**

The National Theatre:

*The Duchess of Malfi**

The Old Vic, Aldwych:

*Phedra**

Opera North:

*Aida**, *The Threepenny Opera**, *Orpheo Ed Euridice**, *Daphne**

English National Opera:

*The Pearl Fishers**

Sadler's Wells Royal Ballet:

Swan Lake, Sleeping Beauty, Gloriana

Royal Ballet:

Diversions, Laurientia, Paquita, La Bayadere

Zurich Opera House:

Swan Lake

The Scottish Ballet:

The Nutcracker, The Scarlet Pastoral, Cheri

Dutch National Opera:

The Sleeping Beauty

The Royal Opera at Covent Garden:

Orpheo Ed Euridice, Ariadne Auf Naxos

Munich Opera House:

Swan Lake

Scottish Opera:

The Magic Flute

Festival Ballet:

The Wooden Prince

English National Opera:

Don Giovanni

* also directed

rather grand, sunlit, autumnal garden, focussed on a great golden rotunda, dappled with sunlight. But, as so often at Citizens, this same expensive feature reappeared, altered beyond recognition, in *French Knickers*, a satirical musical based on *La Vie Parisienne* and set in the Gare du Nord. Finally, smashed beyond redemption and piled up with sandbags, it served as background for another director's staging of *Blithe Spirit*, set in the Second World War.

So it is possible to plan a season of perhaps three productions using the same basic set. Most recently, for *The Vortex*, by Noël Coward, and John Ford's *'Tis Pity She's a Whore*, Prowse made use of the same huge open space, painted black and filled with mirrors and lilies for the former. Painted white, with different, sparse but effective furnishings and props, the same space became the interior of a great baroque church for Ford's play in which Prowse's notable ability to make his characters appear and disappear as though by magic speeded up the action and kept the thing moving.

I suggested to Prowse that there must surely be times when he yearned for

What Prowse does is "try to bend the space to suit the demands of the play."

unlimited funds to work with. The answer was an admittedly qualified negative. He has of course worked elsewhere than at Citizens — in opera; at the Old Vic (where he staged *Phedra* with Glenda Jackson in the title role); and in London's West End, with far more generous funding than the Glasgow playhouse can provide. But he certainly doesn't seem to envy the designers of shows like *Starlight Express* or *The Phantom of the Opera* (incidentally, Maria Björnson, designer of that smash hit, was a Citizens' trainee under Philip Prowse in her early days).

"Young designers seem to feel that they must have all the latest mechanical things to work with, but I still enjoy doing things with wood and paint. Of course, it might be nice to have a flat stage instead of always having to build it up. But with all the old machinery down there, I don't suppose we'd ever be allowed to dispose of that — quite rightly, I have to say."

THE NEW GLASGOW INTERNATIONAL CONCERT HALL ATTRACTS WORLD ATTENTION

International Acclaim

BY CRAWFORD DAVID FULTON

The most exciting challenge of a multi-purpose building in a prime city-centre site that ever has been built in the United Kingdom." That's how Cameron McNichol views the new £27 million (US \$46 million) Glasgow International Concert Hall. Mr. McNichol,

formerly general manager of London's Royal Albert Hall, is the man charged with the task of filling the 2,500-seat auditorium, 500-seat conference hall, and 500-seat exhibi-

tion hall on 365 days of the year.

The enthusiasm of the Hall's new director is matched by the entire design and construction team, who have their eyes firmly fixed on their target completion date of 1 September 1990, officially opening on 8 October 1990 with a performance by the Scottish National Orchestra.

The history of this project dates back to the tragic destruction of the city's St. Andrew's Hall in 1962. This fine classical building was consumed in a voracious fire which left only the caryatid-featured façade as a reminder of paradise lost.

Since this date, the City Council has attempted to finance a replacement. However the high cost necessitated partnership with the private sector. It was determined that the Concert Hall should form part of a new shopping development

in a prime central location. However, joint developers came and went, and it was the designation of the city as Cultural Capital of Europe 1990 in 1987 that provided the necessary spur to get the project on site. March 1988 saw the first pile being driven. The waiting was over.

The waiting was over too for the man whose vision the new building is, architect Sir Leslie Martin, who also designed London's Royal Festival Hall. It was he who produced the first designs for the new hall in the 60s and carried on tenaciously through the changing fortunes of the project in the two subsequent decades.

Dr. Michael Barron of Cambridge University, who provided the acoustic support to the project from its first days, joined Sir Leslie to provide the core of the design team for the project.

The buff coloured Yorkshire sandstone exterior (the largest stone-clad public building to be built in the United Kingdom in the last 20 years) houses a "lozenge-shaped auditorium," in the words of McNichol, with 1,130 stall seats and 1,030 seats at balcony level, increased by 160 choir seats behind the stage when they are not in use.

■ The Glasgow International Concert Hall (drawing below), scheduled to open 8 October with a performance by the Scottish National Orchestra, will house a 2,500-seat auditorium, a 500-seat conference hall, and a 500-seat reception/exhibition hall. It has been designed by Sir Leslie Martin, who also designed London's Royal Festival Hall.

● *Le Glasgow International Concert Hall (plan ci-dessous), qui doit s'ouvrir avec une représentation du Scottish National Opera, comprendra un auditorium de 2.500 places, une salle de conférences de 500 places et une salle d'expositions/réceptions de capacité identique. Il a été réalisé par l'architecte Sir Leslie Martin, qui est également à l'origine du Royal Festival Hall à Londres.*

▼ Die Glasgow International Concert Hall (Zeichnung unten), deren Eröffnung auf den 8. Oktober mit einer Vorstellung des Scottish National Orchestra geplant ist, wird einen Konzertsaal mit 2.500 Sitzen, einen Konferenzsaal mit 500 Sitzen und eine Empfangs- und Ausstellungshalle mit 500 Sitzen haben. Sie wurde von Sir Leslie Martin entworfen, der auch Londons Royal Festival Hall entwarf.



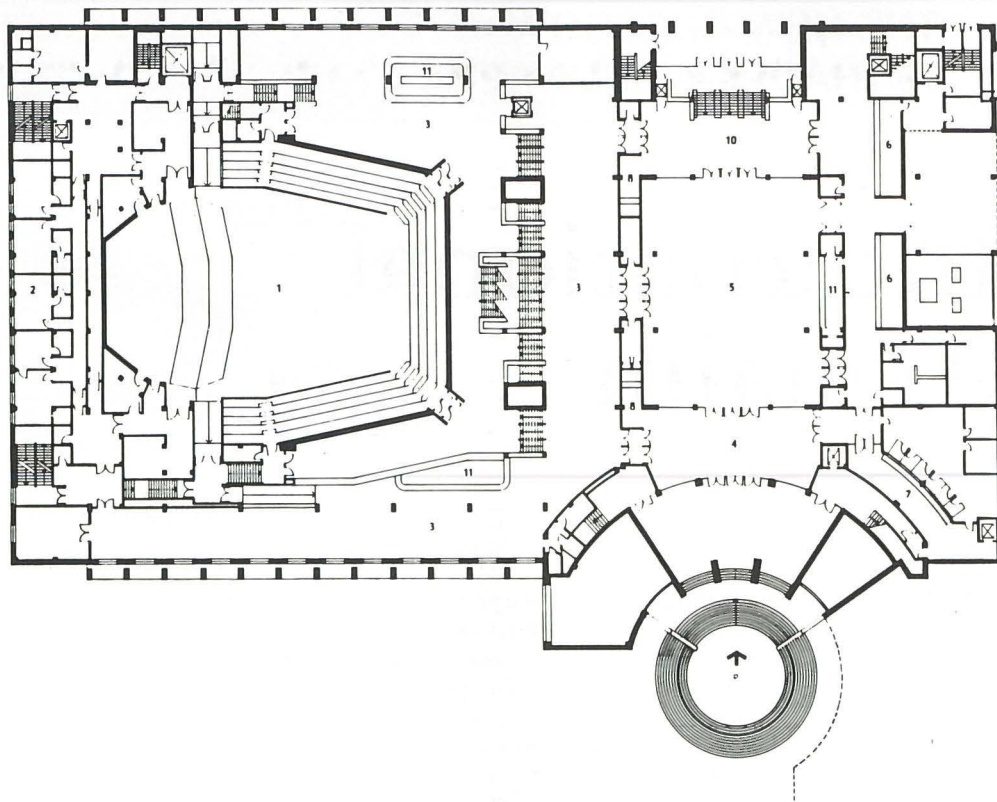
The "lozenge-shaped auditorium" of the hall (right) contains a 290 square meter stage. There are two large elevators at the front of the platform, which can be lowered to form an orchestra pit, or raised to form an extension of the stage. Sixteen meters above this there is a lighting grid from which four lighting bridges are suspended.

L'auditorium à forme de "losange" de la salle (à droite) comprend une scène de 290 mètres carrés. Deux grands ascenseurs se trouvent à l'avant de la plate-forme, qui s'abaisse comme fosse d'orchestre, ou se relève afin de prolonger la scène. A seize mètres au-dessus, se trouve le gril d'éclairage auquel quatre poutres de lumières peuvent être suspendues.

Der rautenförmige Konzertsaal der Hall (rechts) umfasst eine Bühne von 290 Quadratmetern. Zwei grosse Aufzüge beim vorderen Teil der Bühne können gesenkt werden, sodass ein Orchestergraben entsteht, oder sie können erhöht werden, um einen Teil der Bühne zu bilden. Sechzehn Meter darüber befindet sich ein Scheinwerfergerüst, an dem vier Beleuchtungsrampen

The stage is 290 square meters. Nine mixed screw jack and scissor elevators allow for the stage to be stepped for orchestral concerts or for a flat floor, giving the performance area tremendous versatility. There are two large elevators at the front of the platform, which can be lowered to form an orchestra pit, raised to form an extension of the stage, or levelled with the stalls. Sixteen meters above this there is a conventional theatre-type grid from which four lighting bridges are suspended. The grid will also be used for hanging drapes and sound systems. Executive architects Robert Matthew Johnson-Marshall also envisage a cinema screen being suspended from the grid. The initial stage machinery installation comprises, in addition to the stage elevators mentioned, four 1000kg capacity electric bar hoists, and eight 500kg capacity moveable point hoists. There is also a wrap-around cyclorama track.

"Galleries within the roof trusses and along the sides of the auditorium provide additional lighting positions. Sound and lighting control together with cinema



projection is managed from a specially equipped suite at the rear of the auditorium," note the executive architects. The distance from the stage to the rear of the hall is 37 meters.

The first fifteen rows of stall seating are on wagons which can be removed by an air skate system, leaving a flat floor arena for sporting events and other uses.

Sandy Brown Associates are, in conjunction with Dr. Barron, acoustic consultants for the project. The partner in charge is Alex Burd. He points out that the building's central location is a mixed blessing. "The concert hall sits directly over an underground train line. Vibration measurements demonstrated that the sound of passing trains could be audible in quiet passages of music and the decision was taken to isolate the auditorium by introducing a break in the structure at first floor level and seating the building on 450 rubber pads."

A cavity wall of dense blockwork bounds the auditorium and further acoustic isolation is achieved by the surrounding foyer and ancillary areas, thus reducing extraneous noise penetration to acceptable levels. Very low velocity air supply in the auditorium at roof truss level and air extraction from beneath the seating creates minimal intrusion.

Alex Burd aims to provide "the best practicable acoustics for musical perform-

ance, particularly orchestral works." Every attempt has been made to mirror the acoustical qualities of the former St. Andrew's Hall.

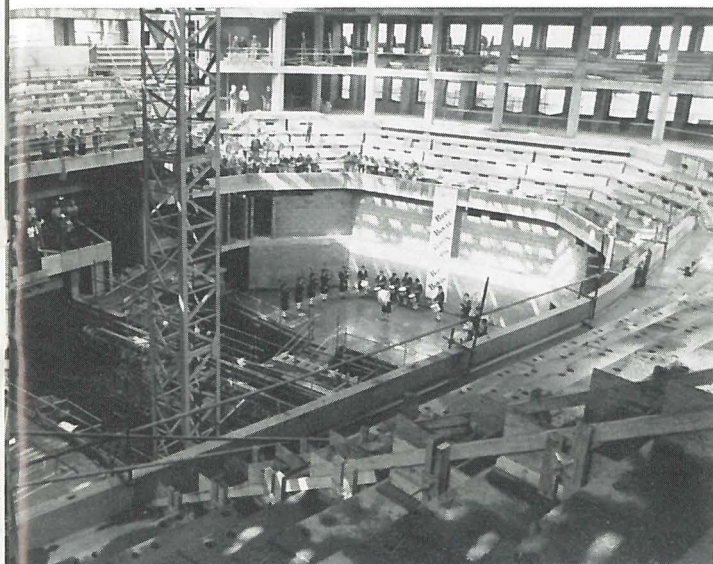
"The seating configuration is similar in concept — stalls plus balcony on three sides — but so much greater in scale that the side walls alone can no longer supply the short-term sound reflections which are essential to the achievement of the desired acoustic characteristics. Most of the surfaces of the auditorium will be clad in

The decision was taken to isolate the auditorium by seating the building on 450 rubber pads.

wood panels which have been selected to enhance the acoustic quality of the space, absorbing sound where necessary or reflecting it to improve audibility."

Special sound reflectors have been introduced into the auditorium at the technical gallery level. These produce diffuse reflections, avoiding false localisation effects. Alex Burd sees the functions of these as serving to "distribute the reflections in a manner analogous to the ornamentation noted in a classical space."

The acoustic design of the auditorium was tested on a 1:50 model, and not only were the reflectors positioned according to



these tests, but also the volume of the auditorium itself was calculated to give a sufficiently long reverberation time, the volume of the hall being 28,750m³ or 11.5m³ per seat. For a classical repertoire such a warm reverberant sound is essential. However, such a reverberant sound is not suitable for the other non-musical purposes to which the auditorium will be put, hence, a high quality sound system has been designed with a loud-speaker cluster located above the stage to enhance the intelligibility of vocals.

The auditorium will have a visual splendour to match its aural opulence — European ash veneer panelling on the balconies, roof trusses, and some on the wall space. Royal blue carpets and seats, and richly coloured plaster areas form a startling contrast to the pale plaster and pastel marble foyer and reception areas.

Professional faith in the space's standing as a major concert hall has been demonstrated by a string of world-class orchestras scheduled to perform during its first year — the Berlin Philharmonic on 9, 10 October, the Bolshoi Orchestra on 12 October, the London Philharmonic on 30 October, the Israel Philharmonic on 21 November, and the Orchestre de Paris in December. In addition, pop, jazz, and rock 'n' roll acts like Eric Clapton, Shirley Bassey, and Tom Jones are pencilled in to complete its first year.

Project:

Glasgow International Concert Hall

Client:

Glasgow Cultural Enterprises Limited

Location:

Buchanan Street/Sauchiehall Street/West Nile Street/Killermont Street, Glasgow

Date of Commencement:

March 1988

Projected Opening Date:

8 October 1990

Cost:

£27 million (\$46 million)

Design architect:

Sir Leslie Martin

Executive architect, consulting, civil, structural, service engineers:

Robert Matthew Johnson Marshall & Partners
10 Bells Brae
Edinburgh, EH4 6JL

Acoustic consultant:

Sandy Brown Associates/Dr. M. Barron
16 West Terrace
South Queensferry
West Lothian EH30 9LL

Theatre Consultant:

Carr and Angier
Churchill House
1 Dorchester Street
Bath BA1 1SY

Stage Machinery:

Telestage Associates (UK) Ltd.
Western Way
Bury St. Edmunds
Suffolk, IP33 3SP

Sound & communications:

Northern Light
79 Loanbank Quadrant
Glasgow, G5 3HZ

Stage Lighting:

Eurolight Ltd.
Unit 8
Maple Industrial Estate
Maple Way, Feltham
Middlesex, TW13 7AW

Stage:

Size: 290 m²
Platform width: 13 - 22m
Maximum platform depth: 13.2m
Platform to overhead grid: 15.6m
Platform to rear of balcony: 37m

Lighting:

Stage lighting control:
Eurolight's Ovation, complete with back-up, and rigger's control
Luminaires: CCT 2kw Silhouette 10; CCT 1kw Silhouette 15-32; CCT 2kw Starlette fresnels
Eurolight/Green ginger wallrack dimmers: 134 x 10 amp; 106 x 20 amp; 12 x 40 amp
32 No. 10 amp relay operated non-dim circuits, which may be operated from a portable control panel with the same choice of operating positions as the lighting control
Four fixed lighting bridges suspended over platform
Three lighting bridges over auditorium
Lighting positions available on technical galleries which run full length of auditorium at high level
Follow spot positions at rear of balcony at either side

Sound:

32-8-2 Allen & Keath Saber series mixer can be used in stalls or control room at the rear of the balcony
JBL central loudspeaker cluster over platform, with subsidiary clusters to cover balcony

From Glasgow to Oxford

BY CHRISTOPHER REECE-BOWEN

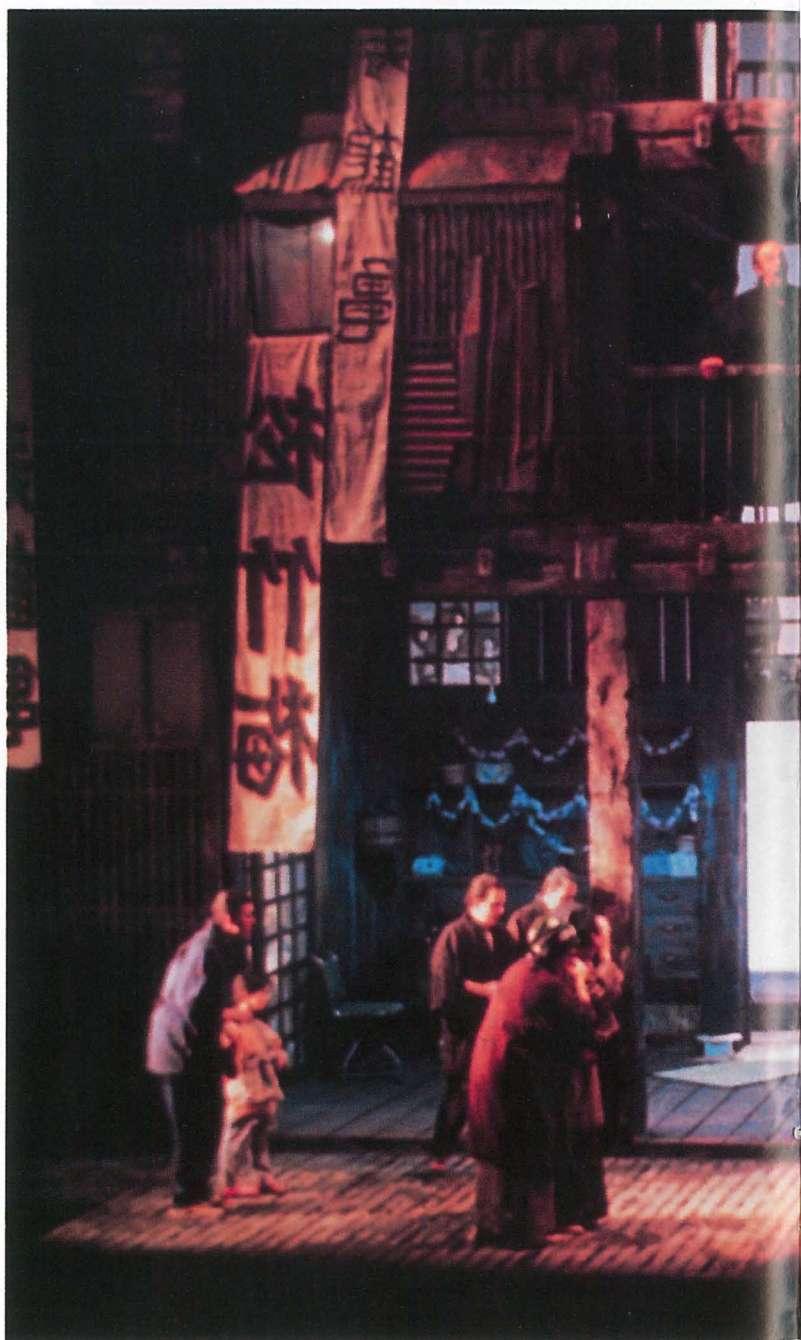
Design for opera and ballet in Glasgow is not, at heart, design for one theatre alone. The city's Theatre Royal may well be "the most enchanting opera house in the Kingdom," as one enthralled critic described the interior after the 1975 reopening, but for the stage designer it is simply nothing more than a set of measurements — width, height, depth, and the rest. To that extent, designing for Scotland's national opera and ballet

companies, for whom the Theatre Royal is the principal Glasgow venue, is essentially independent of the atmosphere and qualities of the theatre itself.

Precisely because so much of the work of the Scottish Opera and the Scottish Ballet has to be seen in theatres throughout Scotland and England, designs

for their productions need to be easily transportable and able to fit onto stages from Inverness to Oxford. But the aspect of portability has not hampered designers in their quest for visually striking images. In a city which boasts the most stylish repertory in Britain in the Citizens' Theatre, audiences are generally responsive to innovative design. Even in the traditionally conservative field of opera, the *enfants terribles* who have broken their production teeth in Glasgow cause less of a fuss here than they do in London. The David Alden/David Fielding "punk" *Rigoletto* stirred up a healthy correspondence in *The Glasgow Herald*. The same team's *Ballo in Maschera* for the English National Opera, while hardly less inflammatory, caused fistfights in the foyer.

Scottish Opera's standard of visual presentation is extremely high for what is essentially a touring company. Based in Glasgow since its inception in 1962 and performing short spring and autumn seasons in the city's King's



1



DONALD COOPER



ERIC THORBURN

■ In the 1987 production of *Madama Butterfly* (1), Italian designer Ezio Frigerio created a single, three-storey tenement set. For *Street Scene*, David Fielding designed a realistic New York brownstone accented with bursts of neon and a giant ice cream cone (2). As is the case with most of the Opera's productions, these sets were designed at the city's King's Theatre and subsequently toured the UK extensively.

● *Dans la production de Madama Butterfly en 1987 (1), le scénographe italien, Ezio Frigerio a créé une bâtisse de trois étages. Pour Street Scene, David Fielding a créé un décor de "brownstone" new yorkais surmonté d'étincelles de néon et d'un immense cornet à glace (2). Comme dans la plupart des spectacles du Scottish Opera, ces décors étaient créés pour le King's Theatre avant de tourner à travers le Royaume-Uni.*

▼ Für die Inszenierung von *Madama Butterfly* (1) im Jahre 1987 entwarf der italienische Designer Ezio Frigerio ein dreistöckiges Wohnhaus als einziges Bühnenbild. Für *Street Scene* designte David Fielding ein realistisches New Yorker Backsteinhaus, das mit knalligen Neonlichtern und einer riesigen Eistüte (2) akzentuiert war. Wie das für die meisten Produktionen der Oper gilt, wurden diese Bühnenbilder im King's Theatre der Stadt entworfen und hergestellt und bereisten ganz Grossbritannien.

■ SET DESIGN ● SCENOGRAPHIE ▼ BUHNBENBILD

**THE SCOTTISH OPERA AND BALLET
CREATE STAGES FOR HOME AND ABROAD**



1

Theatre, the company moved to a permanent performance base in the Theatre Royal in 1975. Used as a television studio since the mid-1950s, the theatre was purchased by Scottish Opera and restored to its former Victorian splendour by Arup Associates. Subscription booking (the first in the UK) was introduced, and Scottish Opera's Glasgow seasons were extended to six months.

From the earliest days, Scottish Opera had commissioned stage designers on an ad hoc basis and the system continued with the expansion into the Theatre Royal. However, several lasting collaborations were set up at that time, instigated by the young director of productions, now DOP at the ENO, David Pountney. It was Pountney who introduced Maria Björnson and Sue Blane to opera design. Both had worked at the Citizens' Theatre and their fresh, often vivid, approach to design fitted well with the general mood of optimism felt in artistic circles at the time. With Björnson, Pountney embarked upon a joint Scottish Opera/Welsh National Opera cycle of works by Leos Janacek. In their production of *Jenufa*, *Katya Kabanova*, *The Makropoulos Case*, *The Cunning Little Vixen* and *From the House of the Dead*, Björnson and Pountney created a brilliant series of reference points to the great Czech composer's work. Björnson's

remarkable talent has not gone unnoticed by the commercial theatre and among her many credits are the London production of Stephen Sondheim's *Follies* and designs for *The Phantom of the Opera*.

Another designer introduced to large-scale opera in the 70s was David Fielding, whose set for a Pountney *Seraglio* — the crumbling exterior of a fading Ottoman empire — swung open to reveal a gloriously extravagant red and gold harem interior. Fielding has since collaborated with the young American director David Alden on productions of Verdi (the notorious *Rigoletto*), Berg (*Wozzeck*) and Weill (*The Rise and Fall of the City of Mahagonny*) for Scottish Opera. And it is with Weill and Pountney that he returned to the company in 1989 for Britain's first fully professional staging of *Street Scene*.

In a co-production with the English National Opera, Fielding had to come up with a design which would fit comfortably into all of the Scottish Opera's major touring venues as well as the greater expanse of the London Coliseum stage. The result, an apparently realistic New York brownstone, contained the action onto the stoop and sidewalk in front of the building. At certain moments the production spreads its wings with bursts of neon lighting and a giant ice-cream cone for one of the numbers. But it is towards the end

of Act I that Pountney and Fielding play their ace card when, in the middle of "moon-faced, starry-eyed," the entire building sweeps back through 90 degrees to reveal a highly-polished dance floor and a huge, illuminated Manhattan skyline.

Effects like this don't come cheap, but Scottish Opera's production costs — around £70,000 (US \$119,000), £140,000 (US \$238,000) for a full-length work — are

Portability has not hampered designers in their quest for visually striking images

low by European standards. The trend towards co-production is one way to keep costs down and in recent years the company has embarked on joint ventures with opera companies in Brussels, Geneva, and Madrid. With an average of five new productions every year, the 50-strong technical/wardrobe team are kept busy maintaining the repertoire. Although the construction work, especially metalwork, is done in England by companies like Bert Richman, Delstar, and Flint Scenery, all of the painting is done in Scottish Opera's own workshops in Springburn, an area to the north of the city. Within two workshops giving an area of 11,000 square feet,



2

six permanent staff members are joined by freelancers as required.

One recent production which broke from the "Made in Britain" trend was Nuria Espert's staging of *La Traviata* — at £180,000 (US \$306,000) the most expensive production Scottish Opera has yet mounted. Espert's designer, the Italian Ezio Frigerio, insisted that the production be built in his native country, but with the bulk of costs being met by the co-producers in Madrid, who could complain? *La Traviata* is the second Espert/Frigerio production to enter the repertoire of Scottish Opera. In 1987 the distinguished actress and director made her operatic debut with a production of *Madama Butterfly* for the Scottish company. The coup paid off and her rather bleak, post-war staging, with Frigerio's single, three-storey tenement set dominant throughout, proved to be a triumph. The production has since been borrowed by The Royal Opera House, Covent Garden where it was nominated for an Olivier Award — as a Royal Opera House production! National pride may have been a little dented, but then Scottish Opera's production of *Candide* won the Olivier in the Best Musical category.

By comparison, The Scottish Ballet has been going through a lean patch over the past few years. The death of the company's

founder and artistic director, Peter Darrell, and a crippling deficit nearly shut down operations altogether. Financially, the company is now on a stronger footing even if the artistic direction is, as yet, unclear. Their most interesting production by far has been the development of the company's own Studio Theatre and the way design has been adapted for the space.

Situated in the west end of the city, The Scottish Ballet's headquarters is a handsome four-storey red sandstone building built in 1908 by the Territorial Army who relinquished tenancy in 1975. Converted by The Scottish Ballet, it wasn't until 1982 that the fire-damaged drill-hall and gymnasium to the rear of the main building were included in the scheme. With scenery in storage all over Scotland, it made good economic sense to have everything under one roof and the ballet company undertook the project in two phases. Phase I, which cost £180,000 (US \$306,000) involved re-roofing the vast drill-hall to provide storage space for scenery and costumes. Phase II involved internal work to the former gymnasium, installing a sprung wooden floor, wall barres and mirrors to convert it into a large dance studio with adequate space to rehearse the company's largest productions and retractable seating for around 200. This cost a further £50,000 (US

\$85,000). The completion of Phase II, which came into being in Autumn 1987, provides Scotland's only custom-built dance performance space as well as the necessary facilities required by a performing theatre including an exhibition area.

One of the first productions to be staged in the new space was a re-working of Darrell's last full-evening work, *Carmen*. Stripped of the padding required to make the piece palatable on the large stage, Darrell's tight new staging made better use of Terry Bartlett's bullring set — a double height semi-circle of balconies and arches. Another production which got the cut-down treatment was *Cheri*, Darrell's one-act version of the Colette novel. Philip Prowse's original set featured a high back wall of louvred shutters with other scenic elements trucked for swift scene changes. Reduced for a studio theatre — and touring to the small venues in The Scottish Ballet's schedule — Prowse retained an adapted back wall of shutters and added a gauze canopy to partly mask and diffuse the lighting. The effect is intimate and stylish, allowing the narrative to flow uninterrupted.

The studio theatre is also used for visiting companies and, as an experimental base for choreographers within The Scottish Ballet's own ranks, it will prove to be a valuable asset.

■ In the Autumn of 1987 the Scottish Ballet completed renovations on Scotland's only custom-built dance performance space. Among the first productions in the new space was *Carmen*, (1) with a two-leveled bullring designed by Terry Bartlett, and *Cheri*, (2) with a gauzed canopy by Philip Prowse.

● *A l'automne 1987, le Scottish Ballet a terminé la rénovation du seul espace construit sur mesure pour la danse en Ecosse. Parmi les premiers spectacles dans cet espace, il a y eu Carmen (1) avec un décor d'arène créé par Terry Bartlett, et Cheri (2) avec un dôme en voile de Philip Prowse.*

▼ Im Herbst 1987 vollendete das Scottish Ballet die Renovation des einzigen schottischen, nach Mass gebauten Tanztheaterraumes. Eine der ersten Aufführungen im neuen Raum war *Carmen* (1) mit einer zweistöckigen Stierkampfarena, designt von Terry Bartlett, und *Cheri* (2) mit einer Gazeverkleidung von Philip Prowse.

A MONSTROUS TRANSFORMATION AT IMAGE ANIMATIONS

A not-so-gory story

BY ADRIANA CAPADOSE

British special effects company, Image Animations, can be given the credit for turning Michael Caine into Mr. Hyde (1) for the recent London Weekend Television Special, *Jekyll and Hyde*. The makeup artists were challenged with the task of creating a Mr. Hyde that was more psychologically terrifying than classically frightening. The image they came up with was a huge baby-like creature, ravished by drugs.

Image Animations, l'entreprise anglaise d'effets spéciaux, est à l'origine de la transformation de Michael Caine en Mr. Hyde (1) pour la production récente de Jekyll and Hyde, diffusée sur London Weekend Television. Le défi aux créateurs des maquillages fut la réalisation d'un Mr. Hyde qui était plus horrible psychologiquement que terrifiant de manière classique. L'image qu'ils ont trouvée était celle d'une créature semblable à un immense bébé, ravagé par les drogues.

Der britischen Firma für Theatereffekte, Image Animations, kann zugeschrieben werden, Michael Caine in Mr. Hyde (1) verwandelt zu haben für *Jekyll and Hyde*, die neue Wochenend-Spezialsendung in London. Die Herausforderung für die Maskenbildner bestand darin, einen eher psychologisch erschreckenden als klassisch angsteinjagenden Mr. Hyde zu schaffen. Die von ihnen kreierte Figur war ein riesiges, babyartiges, durch Drogen geschändetes Geschöpf.

“Gore’s not in vogue at the moment,” claims Little John, makeup artist with Image Animations who did the prosthetics for *Jekyll and Hyde*, a London Weekend Television Special featuring actor Michael Caine which ran this past January.

Little John explains that there is currently less demand for imaginatively gory makeup effects. Creating the Mr. Hyde look was, indeed, more of an exercise in psychological terror than blood and guts. Little John admits a fascination for the intimate workings of the human body, and says that the tools of his trade include extraordinary morbid forensic pathology books.

Image Animations has been creating prosthetics for four years and has worked on films like *Highblander* and *Hellraiser I and II*. They were approached by director/screenwriter David Wickes and production designer William Alexander who invited them to pitch for the job.

Wickes had a clear idea of how he wanted Hyde to look. He was determined that it should not be the classic black and white movie monster with hairy jowls, razor-sharp fangs and gnarled fingers. He has a fascinated horror of the human foetus, and he wanted to generate the same sort of reaction in his audience with Hyde’s appearance — “a huge baby-like creature, primitive and primordial. I

find the foetal image terrifying. Babies are endearing because they are very small. But, my goodness, if they were big.”

The finished look also had to emphasise the effects that drugs can have on the body. The skin is distended and discoloured, the nose reddened, the eyes baggy. The creature has crooked jowls, gnarled ears and a puffy face and scalp.

Geoff Portass, designer and co-founder of Image Animations, and Little John presented their ideas to Wickes, and the team was galvanised into action. The company has only four full-time members, but a resource of 15 - 20 freelance artists. The team worked six or seven days a week designing and creating prosthetics for

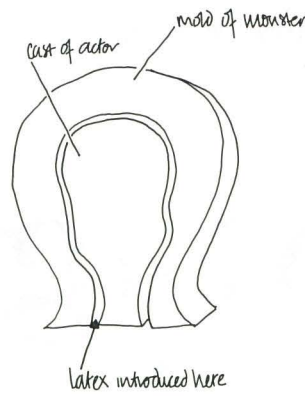


ERIK HEINILA©1989 CAPITAL CITIES/ABC, INC.

1



2



3



Hyde and for the child he fathers, and making dummies and models.

To create the Hyde mask so that it fit Michael Caine, they worked a life-size cast which was brought over from the States to their workshop in Pinewood Studios. There was not time to sculpt a separate model for Caine's double, so the double wore Caine's masks. Many copies of the seven-piece mask had to be made because it was not reusable.

The separate pieces of the mask are made by trapping the latex mixture between a cast of the actor's face and a mould of the creature, so that it sets on one side to fit perfectly to the actor's features and on the other to look like the monster. The latex is flexible and, in this instance, never thicker than 1cm so it moves very satisfactorily with the actor's face. The seven pieces are noticeably thinner round the edges so that the seams can be made to blend together imperceptibly. Holes are left for the eyes, ears, and nostrils, and the scalp of the mask is punctured with wispy hair.

Applying the mask was a lengthy process. Caine's hair was first covered with a bald cap and the seven pieces (the cranium; two pieces round the back of the neck; the forehead, nose and top lip; the ears, cheeks, jowls, bottom lip and neck; and two separate eye-bag pieces) were then applied with alcohol-based medical adhesive. Disguising the joins with makeup is the most time-consuming procedure. At first, it took the team four hours, but Caine put pressure on them, and by the end of the shooting, they had trimmed this to a remarkable 2+ hours.

The Image Animations workshop hums with activity — there is a feeling of concentration and commitment. Little

John says he often works 100 hours a week. He admits that co-partners Bob Keen and Portass probably accepted the job on *Jekyll and Hyde* knowing that they would actually lose money on it — this prestigious job was a big break for them. There is considerable competition from other prosthetics and makeup companies in London — “the Jim Henson group, Chris Tucker, Nick Dudman, who designed the Joker makeup in *Batman*,” — Little John lists them ruefully, “and then there's the big boys from the States.”

He is confident that Image Animations outdoes the competition in terms of “raw talent.” They recruit many of their freelance artists direct from colleges or by word-of-mouth, and train them themselves. “Many of the people here are 18 or 19,” says Little John. “I'm quite old compared to them — I'm 28!” Little John himself was taken on thanks to a friend of a friend. He had trained as a graphic artist and had extensive model-making experience from the Imperial War Museum and the Beaulieu Motor Museum. Like many others, he trained on the job. The first time he ever worked on prosthetics, a five-piece mask for *Hellraiser*, there wasn't time to have a practice run — his work went straight onto camera.

Image Animations specialises in prosthetics — the glass cabinets outside their workshop are a real rogues' gallery — and Little John's specialty is model-making. They are currently working on an animated TV series for which they have designed and created a host of likeable and not-so-likeable little aliens. As the company develops, they hope to have the time and the resources to do research and development work, innovating new techniques in prosthetics.

Makeup artist, Little John, (2) came up with a seven-piece mask made by trapping a latex mixture between a cast of the actor's face and a mould of the creature (3) so it fit perfectly on the actor and, on the other side, looked like a monster.

Little John, le créateur des maquillages, (2) a réalisé un masque en sept parties en utilisant un mélange de latex placé entre un masque du visage du comédien et un moule de la créature (3) de manière à ce que le masque colle parfaitement au comédien, et de l'autre côté, fait figure de monstre.

Der Maskenbildner Little John (2) erfand eine aus sieben Teilen bestehende Maske. Eine Latexmischung ist zwischen einem Abguss des Gesichts des Schauspielers und einer Form des Geschöpfes festgehalten (3), sodass die Maske dem Schauspieler perfekt passt und auf der anderen Seite wie ein Monster aussieht.

BERCUT, POLI, AND FORBIN CREATE
SHAKESPEARE'S TITUS ANDRONICUS

Staging Barbarism

BY MARILYN AUGUST

Hatred, vengeance, murder, and betrayal may be the traditional components of classical theatre. Add rape, mutilation, and cannibalism and you have *Titus*

Andronicus, the most violent play William Shakespeare ever penned. Last fall French director Daniel Mesguich attacked *Titus* with a vengeance of his own, and came up with one of the most spectacular productions of the 1989 Paris theatre season.

Staging barbarism was no simple matter. "*Titus* represents a permanent challenge to the art of *mise en scène*," Mesguich says. "The key is focusing on the process by which abomination is produced."

Mesguich called on Louis Bercut, one of the French drama world's most talented scenographers, to create a setting for his "creation of horror." The 40-year-old architect — who came to the theatre via his passion for dance — has already left his mark on the Comédie Française with acclaimed productions of *Le Bourgeois Gentilhomme* and *Britannicus* just to name a couple. For *Titus*, he redesigned the walls, floors, and ceilings of the tiny stage of the Théâtre de l'Athénée (8 meters deep, 9 meters wide, 7 meters high) in order to recreate Shakespeare's nest of infamy and a world informed by anxiety and fear. The result was nothing less than amazing — an original decor which underscored the omni-

presence of evil in a civilization on the edge of destruction.

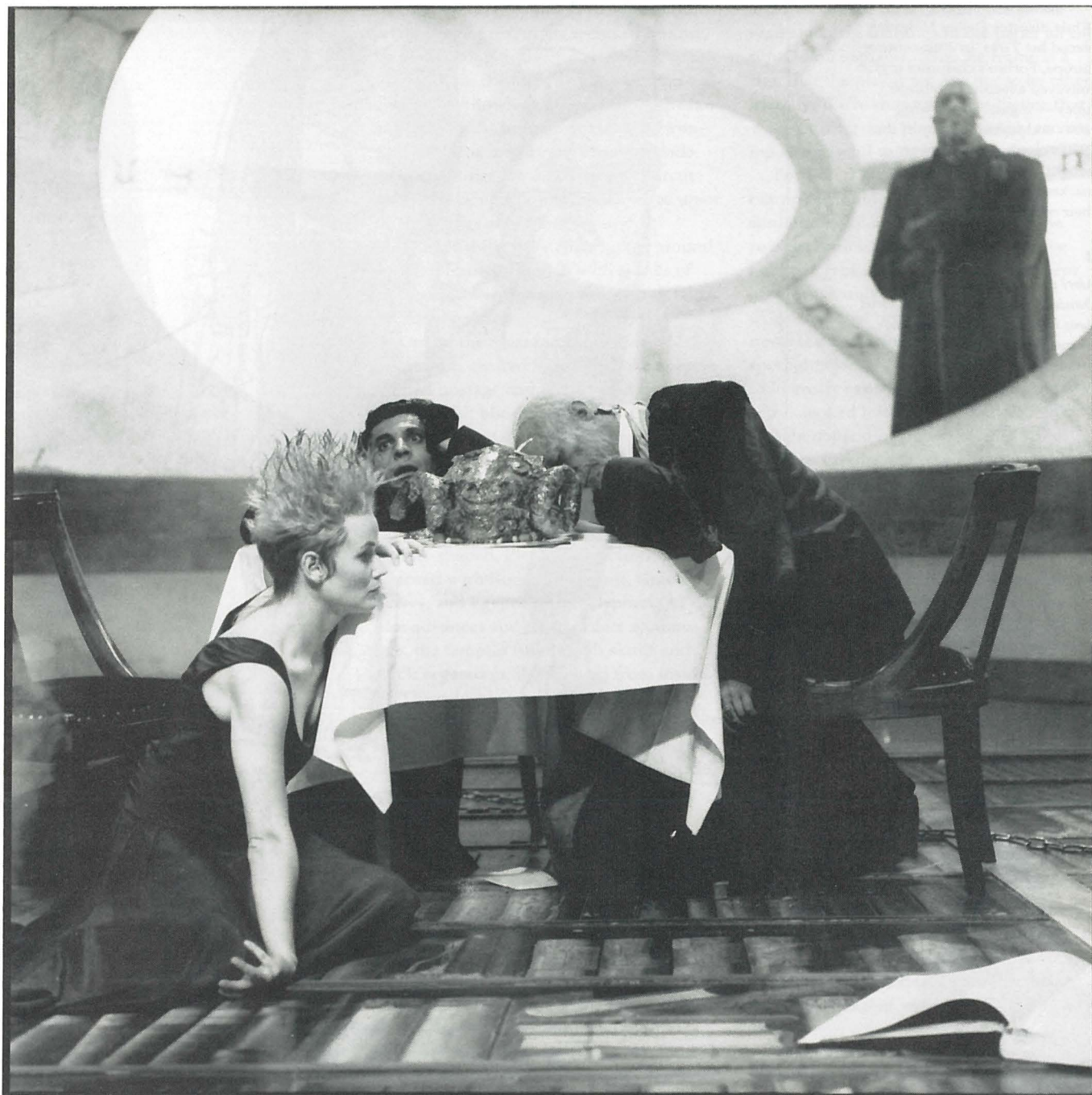
With a budget of 500,000 francs (UK £47,000; US \$80,000), Bercut imagined the set as a giant spider web seen through a wide angle lens. Under his direction, Bernard Aujogue of the

Lyons-based Espace et Compagnie rebuilt the stage floor using a 20 degree angle slope, and inclined the ceiling another 25 degrees. The side and back walls were incurved too, reinforcing the feeling of confinement and suffocation.

"When the curtain goes up, there's a moment of vertigo, and that's precisely the effect I wanted," he explains. "There's a feeling of general depth, of being sucked in and totally surrounded. Because the stage is tilted upwards, some of the action takes place on the same level as the first balcony, which enhances the effect." Wooden rungs were built into the floor at different heights to prevent the cast from slipping.

Renewing a favourite Mesguich theme, Bercut made the entire set look like a library, with the side walls, ceiling, and floors decorated with rows and rows of books painted *trompe l'oeil*. But there were real books too, ones which the actors pulled out of the floors and walls only to be mangled or consumed by fire. A mushroom-based lycopodium flash powder was dusted on the pages which caught fire and burned when ignited with a small flame. Other special effects were





MARC AND BRIGITTE ENGUERAND

■ Louis Bercut imagined a giant spider web seen through a wide angle lens as his set for *Titus Andronicus* (above). Lighting designer Gerard Poli was challenged with using the limited equipment in the Théâtre de l'Athénée. He used everything the theatre had to offer, including lighting its 19th-century gilded proscenium arch. Costume designer Laurence Forbin perceived the title character of Shakespeare's play (left) as an Abraham, "the father of us all."

● *Louis Bercut a imaginé une grande toile d'araignée vue à travers un objectif à grand angle pour son décor de Titus Andronicus (ci-dessus). L'éclairagiste Gérard Poli fait face au défi d'utiliser l'équipement limité du Théâtre de l'Athénée. Il a utilisé tout ce que le théâtre a pu lui offrir, tout en éclairant l'arche dorée du proscenium. La costumière Laurence Forbin a imaginé le personnage principal de la pièce de Shakespeare (à gauche) comme Abraham, le "père à nous tous."*

▼ Louis Bercut stellte sich ein riesiges, durch eine Weitwinkellinse gesehenes Spinnennetz vor für sein Bühnenbild für *Titus Andronicus* (oben). Lighting Designer Gerard Poli wurde durch die beschränkte Ausstattung des Théâtre de l'Athénée herausgefordert. Er benutzte alles, was das Theater zu bieten hatte, auch den vergoldeten Bogen des Prosceniums aus dem 19. Jahrhundert. Kostümbildner Laurence Forbin sah die Titelfigur des Shakespearestückes (links) als ein Abraham, "unser aller Vater."



the brainchild of Alpha, a theatre magician who does not reveal his secret technique, Bercut says.

Books, in the Mesguich vernacular, symbolize knowledge, civilization, the law and ultimately, humanity itself. No wonder then, this is a library-turned-upside-down. "Things are topsy turvy," Bercut says. "We don't know whether we're up or down, things are turned around."

The set walls were constructed around wooden frames, filled in with panels of plywood, covered with a thin cotton fabric and then painted.

One of the most interesting visual effects was created by a dome-like volume located upstage and illuminated from behind with blue light. Reinforcing the audience's sensation of being deep inside the belly of a human beast, it nonetheless provided a sort of window to the outside and a glimpse of the future.

The stage was also flanked by two temple-shaped, Plexiglas moratoriums adorned with Roman numerals, Greek letters, and Egyptian hieroglyphics. As the plot advances and the murders accumulate, the temples fill up with skulls and thick vegetation, illuminated from inside.

The cold-blooded savagery of *Titus Andronicus* was enhanced by Gerard Poli's lighting effects. On what he described as a shoestring budget, the 38-year-old optical engineer had to make do with what was already in the theatre — including equipment dating from the 1960s — and improvise. "This is a case of technology determining art," Poli notes. The lighting-booth was equipped with an AVAB 202 board and a digital amplifier. For atmosphere and back lighting, he used four 2kw and two 1000w projectors and, using filters, he created a pinkish, amber light.

The cupola was illuminated by fluorescent lights (amber: Lee 134; blue: Lee 132, 161). The stage was also equipped with 42 small light sources, where Poli used PAR 36 with a Rosco 114 filter. Another consideration was the floor — varnished to a matte finish so as not to reflect too much light.

Poli did not hesitate to use everything the small theatre had to offer, including a magnificent, 19th-century gilded frame which borders the entire stage and which was illuminated as the curtain rises.

"Lighting the frame is a way of situating Shakespeare as a playwright, as universal. We all know that rape, sadism

and murder are facts of daily life — we read about those things in the paper all the time," Poli explains. "But the frame is a sign that the play is art. It's not to be taken literally. We're showing the audience that we're putting on a play, not simply recreating some awful thing that happened."

For Poli, *Titus* is universal because it has no beginning or end. There is no sunlight, no moonlight to delineate the passage of time. Conventional narrative has been replaced by Mesguich's concept of internal, universal time.

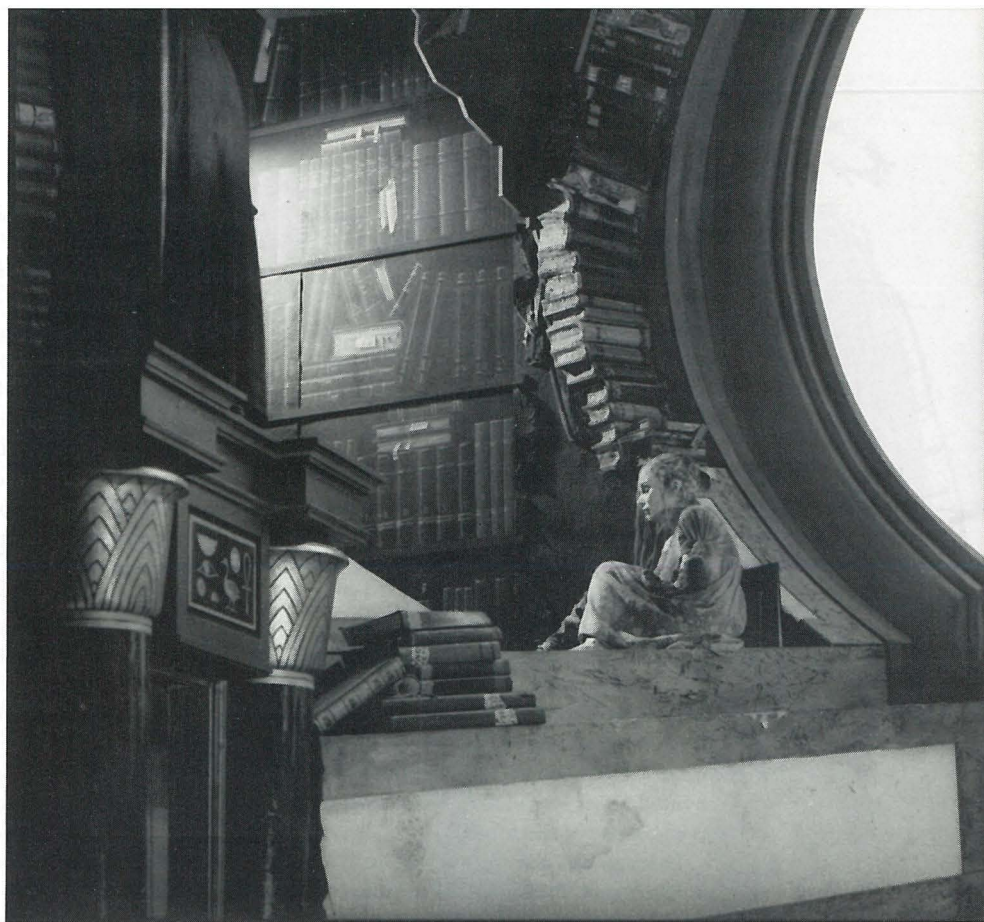
At the same time, Poli had to help make the characters believable. The spotlights located on the floor were used to intensify expressionist effects as the actors looked towards different sources of light depending on where they were. "This technique helped some members of the cast project a maximum of anxiety and fear," he says.

Costume designer Laurence Forbin had the especially difficult job of putting Shakespeare's deliberate and premeditated savagery into the text of 20th-century Europe. Tamora, for example, takes off her toga and is swept from Roman times to the 1930s. The dress — a plum-coloured crepe de soie — is transformed into the form-fitting ensemble of a scheming femme fatale once the toga is removed. Even her hair style combines past and present. Cropped short and standing straight up on her skull like a crown (designed by wig and make-up artist Kuno), the result is an exotic blend of 1980s punk and Roman majesty.

Forbin, a 32-year-old artist who also designs sets, worked on a reduced budget of 35,000 francs (UK £3,500; US \$6,000), scouring the Paris flea markets for men's clothes that would evoke pre-war 1930s.

"Tamora's sons, who rape Lavinia, and then cut off her hands and gouge out her tongue, are dressed alike, in suits worn by upper-middle class dandies before the war," she says. "They are supposed to typify a certain kind of sadistic young man who later turns into a brutal SS soldier or a Gestapo agent. The play is not about the barbarism that resides in all of us, but rather the violence and cruelty that is the fruit of serious reflection," says Forbin.

"Titus may be a Roman emperor, but he is also Abraham, the father of us all," she says. "And he is ultimately the old Jewish man who goes to his death in the



MARC AND BRIGITTE ENGUERANU

■ The floor of Bercut's set was tilted upwards with a 20° angle slope, while the ceiling was inclined another 25°. The walls were curved inward also, giving more of a feeling of confinement. The set looked like a library, decorated with painted and real books on walls, ceilings, and floors (above).

● *Le parterre du décor de Bercut était sur une pente à 20 degrés, alors que le plafond était incliné de 25 degrés dans l'autre sens. Les murs étaient bombés vers l'intérieur, donnant ainsi un plus grand effet de resserrement. Le décor ressemblait à une bibliothèque décorée avec de vrais et faux livres, peints sur les murs, plafonds et sols (ci-dessus).*

▼ Der Boden von Bercuts Bühnenbild war um 20 Grad aufwärts geneigt, währenddem auch die Decke sich um 25 Grad senkte. Die Wände waren nach innen gebeugt, was noch mehr ein Gefühl der Beengung erzeugte. Das Bühnenbild sah aus wie eine Bibliothek, mit echten und aufgemalten Büchern versehen auf Wänden, Decken und Böden (oben).

Nazi gas chambers wearing his prayer shawl." Mesguich, who is Jewish, wanted Titus to wear phylacteries, the strips of leather worn by religious Jewish men during their morning prayer, and asked Forbin to purchase them. "I went into a shop in the Jewish quarter and when I told the shopkeeper it was for a dramatic play, he refused to sell them to me," she recalls.

Titus' sons wear long, flowing robes and turbans reminiscent of the desert — another reference to biblical times. Other characters wear tattered clothes to show that they have "come a long way, from the past," according to Forbin.

Forbin's biggest challenge came in costuming Lavinia, Titus' youngest child who is raped and mutilated to punish her

father. (Her torturers are later killed and served up to their mother for supper.) Forbin chose dresses that accentuated Lavinia's youth and innocence. "Rape is all the more terrible and terrifying when it involves a child," Forbin says. She picked a long, blue dress in heavy cotton with a cinched waist and full skirt touching the floor. After the crime, Lavinia reappears in a white wedding-like dress in cotton satinette, the stumps of her amputated arms dangling from oversized shoulders and torso. Actress Catherine Rougelin's arms, hidden under the dress, were crossed against her body at the waist, while the stumps were sewn onto the dress's extra-wide upper sections.

Few costumes were made especially for *Titus*, and some actors wore their own

street clothes on stage. Even Lavinia's white dress was a hand-me-down from a 1988 production.

Hair and makeup by the German-born Kuno were particularly striking. Lavinia's hair after the rape — actually a wig — has been shorn, and there are long wisps hanging from her scalp. With visions of concentration camp survivors fresh in contemporary imaginations, the reference was unmistakable. And like many survivors who returned from the camps with death in their eyes, Lavinia's thick, bluish-white makeup and dark circles make her look more dead than alive. In all, a stunning rendition of Shakespeare's bloodiest tragedy — a triumph for three of France's most exciting young theatrical talents.

SCHAVERNOCH AND HAAS TURN THE MET OPERA INTO A FROZEN SEASCAPE

Frozen Doom

BY GLENN LONEY

Set designer Hans Schavernoach and costume designer Lore Haas have combined talents to create a new production of *Der Fliegende Holländer* for the 89-90 season of New York's Metropolitan Opera, directed by August Everding, with lighting by Gil Wechsler. Schavernoach and Haas made their Metropolitan debut with last season's glittering post-modernist vision of *Bluebeard/Erwartung*. This time, they've rethought Richard Wagner's evocation of the eternally doomed seaman in a stunning combination of the starkest naturalism and razor-sharp expressionism. It is visually so strong it demands equally powerful singers to inhabit it. Fortunately, Everding has made the most of the settings, achieving almost choreographed movement, yet with deeply human portrayals, and the needed power is there.

Initially, Daland's ship is icebound in the Arctic, with two immense faces of glacial ice looming over it. Gusts of wintry fog blow through, with Wechsler shooting brilliant white light across the stage, for a horizontal thrust of light and moisture-laden air.

The major visual astonishment of Schavernoach's set is the Dutchman's huge vessel which slides silently on in the first scene, under cover of a gale, silhouetted between Daland's deck and the icebergs. Towering high into the flies, its deck unseen by those below, it dwarfs Daland's icebound ship. The simplicity and flatness of the Dutchman's ghost ship contrasts dramatically with the naturalist detail found elsewhere — the deck of Daland's ship encrusted with ice; its railings and riggings fouled with it. Throughout, Haas' costumes for the sailors and Norwegian villagers are understated period garb of the late 1800s — very serviceable, very Scandinavian.

Traditionally, the second scene takes place in a spinning-room in Daland's house. In this Met version, the room looks like a sail factory, with five huge multipaned windows dominating its back wall. They are smudged with frost, and the chamber feels cold as well, with strong white lights making the mounds of sailcloth resemble ice floes. Instead of

spinning wheels, industrial sewing machines have been provided, and making sails heightens the obsession with the life of land and sea.

The huge black mass of the Dutchman's doomed craft makes itself known, sliding slowly on from stage left, blotting out the light in each window. When the women depart the scene, they cover their sewing machines with sailcloth, so that when the black-garbed Dutchman appears and tries to win Senta, their confrontation seems like a courtship among miniature icebergs. Subtle lighting changes throughout the scene are expressionist, rather than naturalistic. They are keyed to emotions revealed through the music; not by the normal passing of a winter day.

In the final scene, the contrast between naturalism and expressionism is particularly vivid. On the right, broad stone stairs lead up to a quay, with the masts and rigging of sailing ships in sight. The dock area extending across the stage is littered with old pieces of junk and lumber. Kerosene heaters warm the frigid space as village children assemble with jack-o-lanterns and colorful folk masks. This scene suggests the coldest Halloween ever in Norway — the night when all the souls of the damned awake.

When the villagers call out to the seemingly deserted ship, its sleek side becomes hideously, expressionistically, transparent, revealing writhing corpses inside, and doomed mariners suspended on metal ships' ladders. The Dutchman begs a yielding Senta to come with him and break the curse with her unselfish love. But held back by her father and a local suitor, the ship departs without her, and she sacrifices herself into the sea, overcome with desire to be united with the mysterious mariner.

When the Dutchman's ship arrives and departs, from high above it beams brilliantly cold white spots on the real world below, as if it were an alien craft from above. This is only one of the provocative images Schavernoach and Everding use to enhance the mystery of this old fable, making it almost a New Age parable.

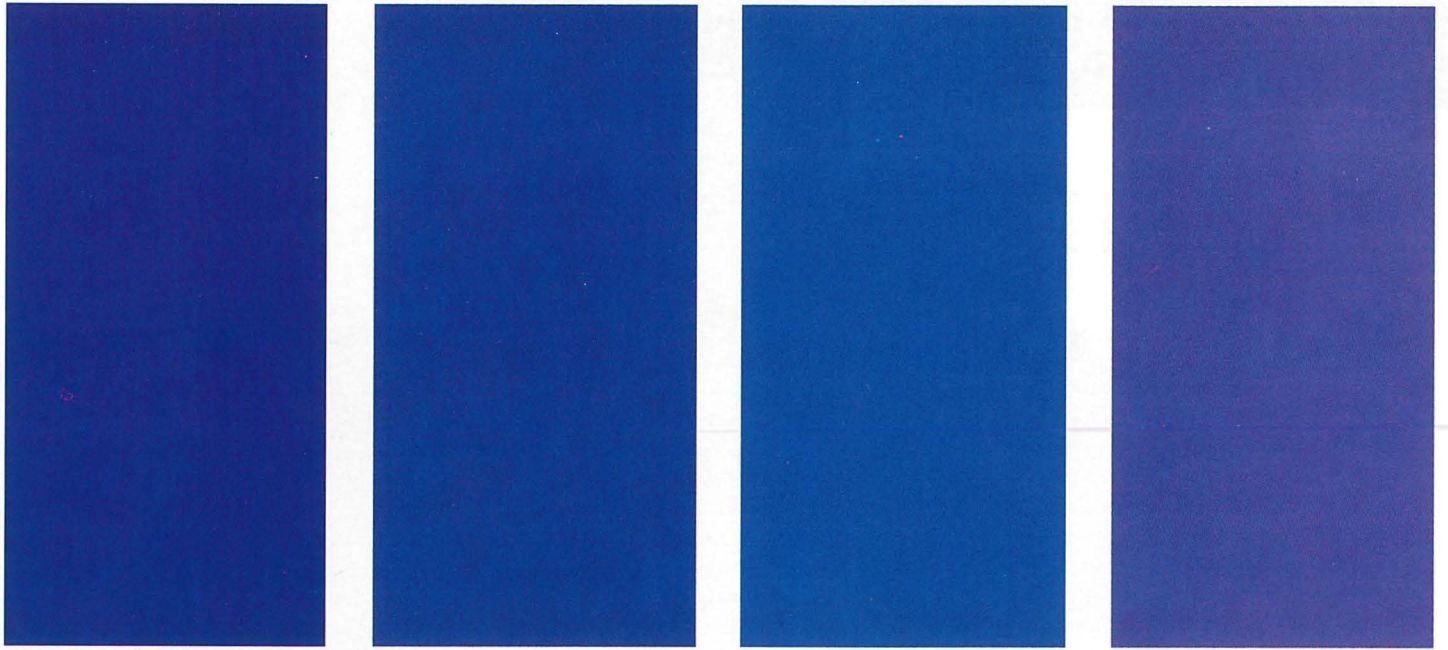


BEATRIZ SCHILLER

■ The basic image in the current production of *Der Fliegende Holländer* at the Metropolitan Opera in New York is the gigantic black prow of the haunted ship, designed by Hans Schavernoach, with lighting for the opera by Gil Wechsler and costumes by Lore Haas. In Act I huge icebergs loom over the ghostly schooner, dwarfing Daland's immobilized ship.

● *L'image essentielle dans Der Fliegende Holländer actuel à l'Opéra Metropolitan de New York est la proue noir gigantesque du bateau fantôme, un décor créé par Hans Schavernoach, avec l'éclairage de Gil Wechsler et costumes de Lore Haas. Dans le premier acte, des icebergs immenses dominent le navire hanté, ce qui réduit ce bateau immobilisé en miniature.*

▼ Das Grundbild der jetzigen Produktion des *Fliegenden Holländers* an der Metropolitan Opera in New York ist der gigantische, schwarze Bug des verwunschenen Schisses, designt von Han Schavernoach, Light Design von Gil Wechsler, und Kostume von Lore Haas. In ersten Akt ragen riesige Eisberge drohend über das Geisterschiff verkleinern Dalands Schiff.



The Lavender Gel Mob

Meet the mob that's moved into theatres, opera houses, television and nightclubs everywhere: the nine lavenders from the Supergel colour filter line up.

The lighter members of this mob, Supergel 52, Light Lavender and Supergel 54, Special Lavender, are so flattering to skin tones that they are widely used as lighting washes or as area lighting colours on performers. The cooler Supergel 53, Pale Lavender, is specified by lighting designers to maintain the appearance of "white" light when a fixture is dimmed.

Last year a gypsy joined the mob, Supergel 56, Gypsy Lavender. This vibrant colour is used in theatrical situations where strong, saturated colours are appropriate. It is based on a dye formulation which was originally developed for "Camelot". This year 356 Middle Lavender is added.

The most widely used of the Lavender Mob continues to be Supergel 57A, Lavender and 58A, Deep Lavender. Both are used often in dance and musical theatre to sculpt the performers, add three-dimensionality to the scenery and separate the performers from the background.

With all Supergel filters, the lavenders are body-coloured plastic to ensure stability and durability. They will hold colour longer than surface-coated filters and are truly 'self-extinguishing'.

The Supergel Swatchbook includes the full range of more than 100 colours. . . dye formulations developed with lighting designers and technicians over 76 years. A process which continues today.





SUPERGEL

Effetti di Luce

COEMAR — FROM SEARCHLIGHTS TO MOVING LIGHTS

BY MICHELE LOSCOTTO

Coemar was the very first firm to manufacture spotlights in aluminum profiles specifically for the disco and club market," boasts Coemar owner/managing director, Bruno Dedoro,

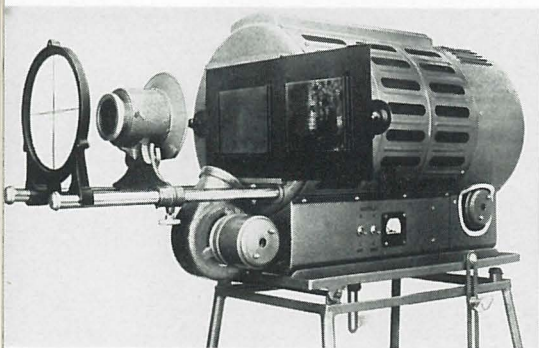
company that remains on the cutting edge of modern lighting technology.

Coemar today is one of the leading manufacturers of club and effects lighting, with an international sales distribution network covering every continent. But it started out in Milan in a far more humble context. "Coemar was founded in 1933 by Simone Marcucci, a brilliant Milanese mechanical engineering and optics expert." The name of the company, in fact, is an abbreviation for Costruzioni Ottiche Elettriche Marcucci (Marcucci Optical and Electrical Manufacturers). Starting off manufacturing lenses and optical reflectors, the company's range of products was expanded during the war to include army and navy signalling lights, as well as studio and stage luminaires.

Development continued along the same basic lines in post-war years, but a series of factors, including Marcucci's ill health and the entry of Japanese manufacturers into the optics market seriously hurt business.

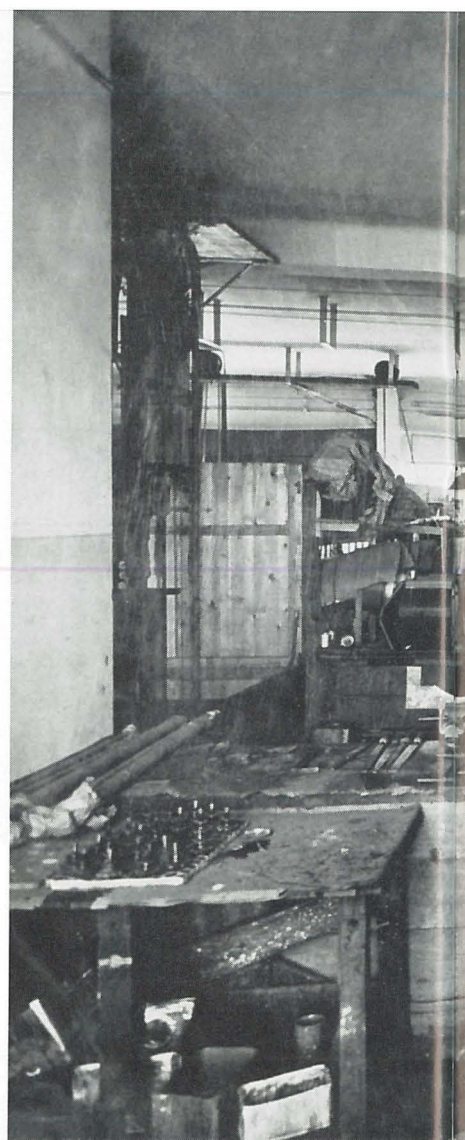
Coemar struggled along in the ensuing decades. The company was already manufacturing lighting for use in dance halls in the early 60s when Dedoro, at that point a young man heading the company's technical department, realized the potential in the dance hall market. "That was the period of the slide projectors and projector-mounted fluid wheels with their psychedelic effects," says Dedoro. "We came up with our first purpose-built disco projector. From that, the Coemar we know today really started."

The company did have its share of growing pains. In 1972, when Coemar moved to its present location in Castelfreddo, the business was in "a bad way — the work force was down to a skeleton crew of seven and our range consisted of a few luminaires and our Explorer and Siluro (Torpedo) projectors." A decision had to be made. So in 1974, on the eve of the international disco boom, Dedoro took over the company and has never looked back since.



1

"and three years later we turned out the first spotlight entirely built from die cast aluminum, a skill in which we excel to this day. Another of our important firsts was the use of discharge lamps in our luminaires." This, the story of the 57-year-old



2



■ Coemar Lighting was founded in 1933 (2, inside the first Coemar factory). While today, headed by Bruno Dedoro, the company has a range of almost 200 products, Coemar started off manufacturing navy signalling lights during the Second World War as well as studio and stage luminaires (1, an early Coemar luminaire).

● *Coemar Lighting a été créé en 1933 (2, à l'intérieur de la première usine Coemar). Alors qu'aujourd'hui, dirigée par Bruno Dedoro, l'entreprise qui offre un éventail de presque deux cents produits, a commencé par produire des éclairages de signalisation pour la marine durant la seconde guerre mondiale ainsi que des luminaires de scène (1, un des premiers luminaires Coemar).*

▼ Coemar Lighting wurde im Jahre 1933 gegründet (2, in der ersten Coemar-Fabrik). Währenddem die Firma hetzt unter der Leitung von Bruno Dedoro eine Auswahl von beinahe 200 Produkten hat, begann Coemar mit der Herstellung sowohl von Marine-signalscheinwerfern im Zweiten Weltkrieg als auch von Studio und Bühnenscheinwerfern (1, ein früher Coemar Scheinwerfer).

Today, an impressive range of almost 200 products is turned out by the 70 plus in-house employees, backed by specialised sub-contracted firms, manufacturing semi-finished components and electronics. "Our company income doubled every year from 1974 to 1980," claims Dedoro, "and the upward trend has continued ever since. Although we now export half our product output, the boost which allows product development comes without doubt from a very healthy domestic market, due to a thriving dance venue sector in Italy, particularly in central and northern areas. Italians spend more in clubs and discos than in any other form of entertainment."

Coemar now has 20 distribution centers in Italy and over 20 distributors worldwide. "Our aim has always been to come up with products which are constantly innovative, a factor which is greatly helped by the Italians' in-born creative flair, aided by today's state-of-the-art technology. Our stuff is high-quality, and somewhat avant-garde. It took some years, but consumers

have finally realized that although the purchase of a Coemar luminaire or light effect could mean higher initial outlay, the quality of our components offers real reliability, a warranty against expensive and sometimes dangerous breakdowns at a later date."

The boost which allows product development comes from a healthy domestic market.

The attention which Coemar pays to quality is particularly noticeable in the lamp sector, in which they have collaborated for years with the leading manufacturers to develop ideal light sources for their luminaires and effects projectors. They have a especially fruitful collaboration with Philips Lighting, who together have created the 500w Fabolux, the 250w Dilux, and the 150w 40v Discolux lamp,

which includes among its features the solution to internal short-circuiting.

Along with its lines of PC, fresnel, profile, and followspots, Coemar has also been at the forefront of effects technology. Their latest addition is the mighty Jupiter scanner, with 700w or 1200w lamps and a 12-colour and 12-gobo cassette wheel giving a choice of 100 patterns.

While Dedoro stresses the importance of the roles his employees and collaborators play, Coemar also succeeds due to Dedoro's hands-on approach to his company. On any day he can be found on the factory production line, personally checking the finished product, in the R & D department, in the test lab, or jetting around the world opening new commercial frontiers. "In spite of an uncertain overall market situation at present, in which several manufacturers are putting Coemar ideas to use, attempting to turn out economic copies of our product, we are and intend to remain the number one at world level."

A TECHNICAL APPRAISAL

BY BOB ANDERSON

Rifle through the Coemar catalogue, and you'll feel like you're studying a textbook on the history of lighting development. From the simplest single-fixed PARcan to the most technically advanced moving light, the company offers the full range of lighting equipment.

Take a conventional filament lamp, or better, a specially developed low voltage halogen lamp, and mount it at the centre of a flat-horn shaped housing with eight precision moulded plastic lenses around



the rim and one lamp can produce eight intense beams. Coemar called this the Spartan. Develop the housing to a full circle and there are 24 beams. Add one, two, or three motors on different axes, colour the beams, and you have the Venus range. When this effect begins to bore, add music-sensitive vibrating mirrors in front of each component beam and an internal colour drum. This is called Pivors. Alternatively, design precision plastic mouldings, fit two sets of 12 lenses in contrarotating sets to give the effect of a planetarium projector, drive in opposite

In the summer of 1989 Coemar launched their current flagship, Jupiter.

directions and rotate the whole assembly about two other axes, and you have an even more spectacular result from an instrument named Colibri.

This game — correction — this highly profitable business, can be developed endlessly. The only criteria being novelty, and the ability to excite a positive response from the disco clientele.

For example, the colour of the light can't be altered and the beam shape itself

is fixed in most of the instruments described so far. This can't be good enough. So, first, take a simple projector, use a halogen incandescent lamp or one of the latest small metal halide HID lamps and fit a rotating disc in the gate with various hole shapes and colour. Call this Pictor. The next step is to split the shape disc and colour disc onto separate drives. Use dichroic filters for maximum purity and stainless steel high-precision gobos. Then, why not add a rotating prism to the front of the projector to sweep the beam around a 60° cone? Do all these, add a computer-based control panel and offer a choice of 16 variations and you have the Coemar Forte system.

Eventually, with the market still shouting "Encore," the full specifica-

tion as already defined by the Vari*Lite had to be attempted, though at a fraction of the price. Coemar first produced Robot in 1986, using a moving mirror to direct the beam, and six-position colour and gobo wheels. In the 1989 version either SN250 or MSR400 lamps are offered. A computer programme stored and replayed movements through a data link and DC servo drives. The design and the price were welcomed, especially for the big purpose-built dance halls that were then becoming fashionable. Competitors soon produced their own versions. Naturally Coemar quickly took another step forward and in the summer of 1989 launched their current flagship, Jupiter, with choice of 700 or 1200w MSR lamps, quickly exchangeable 12 position colour wheels and gobo cassettes, precision stepper motor drives, and dimmer, zoom, iris, and dowsing options.

The latest control computer is the Jupiter 16 — a 16-instrument basic system devised by Coemar in-house, providing full storage of colour, position, etc., for 90 scenes and with

■
The Jupiter (1) is Coemar's latest fixture, with 700w or 1200w lamps and a 12-colour and 12-gobo cassette wheel. Coemar also developed a noiseless, faster, and cheaper version of Jupiter, the Brio (2).

●
Le Jupiter (1) est le dernier projecteur construit par Coemar, qui se sert de lampes de 700w ou 1200w et de deux cassettes rotatives de 12 couleurs et 12 gobos. Coemar a aussi développé le Brio, une version sans bruit, plus rapide et moins onéreuse que le Jupiter (2).

▼
Der Jupiter (1) ist Coemars neuester Scheinwerfer mit 700w oder 1200w Glühlampen und einem 12-Farben und 12-Diakassettenrad. Coemar entwickelte auch eine lärmfreie, schnellere und billigere Version des Jupiter, den Brio (2).

speed for each drive calculated on board the luminaire to ensure that smooth direct movement to each new position is completed in precisely the chosen time. For users wanting more, particularly in assistance in setting up new effects and linking to other sound and light effects systems, Jupiter can work with the well-known Enigma supervisory disco control system. Links to the MIDI systems are another option. The technology is unlimited and, for this market, still at affordable prices.

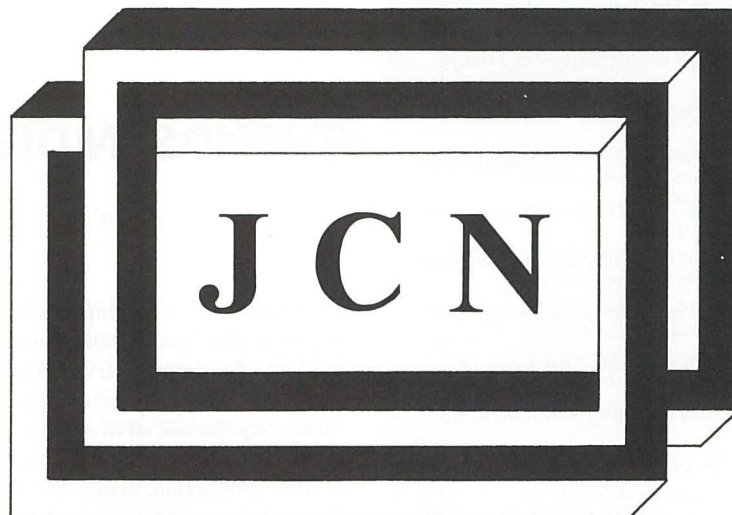
Looking at samples of Coemar's range of products at their UK distributors, W.B. Lighting in Northampton, the quality of the design and manufacture is immediately apparent. The customers, it seems, are not short of cash and are prepared to pay for good reliable engineering. Mike Wood, W.B.'s sales and marketing director, told me that worldwide demand more than justifies use of plastic injection



moulding and expensive die-cast aluminium for most of the metalwork, and many other companies are purpose-made to Coemar's own design. Order quantities within the disco industry are even large enough to justify special lamps such as the 40v 150w Discolux lamp from Philips and 60v 750w 500 hour HX144 tungsten halogen lamp from Thorn. The key to the most successful new optical designs lies in having the right basic lamp. Customers do not, in general, have trained technicians available to repair faulty items and prefer to pay a bit extra to ensure that failures will be rare. Coemar provides excellent drawing of their range showing assembly and part numbers for anyone wanting to do it themselves, and also a two year warranty — three for their new Jupiter system. For the same reason, and to ensure trouble-free sales into the world market, Coemar tries to incorporate the full international package of safety regulations in their electrical and mechanical designs. It is easy to see how important this is, looking at the size and weight of some of the moving items and remembering that it needs some 10,000 volts to strike a discharge lamp.

It is tempting to consider whether any of this technology can be transferred to traditional theatres or television studios. PAR lamps have, of course, been used for many years, both in PARcans and as light curtains. Several big musicals have recently used motorised versions. The new lamps specially developed for disco instruments may also find a place, although the low voltage is a problem. Big musical shows have also made good use of Vari*Lites and Strand's motorised PALS systems. The Coemar Robot and Jupiter could do similar work, though both, designed for the din of pop music shows, are too noisy for general use. To show what can be done, however, a version of Jupiter named Brio is virtually noiseless and, although not as generally versatile, also faster and cheaper. Twenty years ago, television was the rich man of entertainment and the money it spent encouraged the leap into the digital memory lighting system era. For the 1990s, keep your eye on northern Italy. They seem to be leading with the new ideas and it's a good bet that if something of equally widespread benefit results from the money now being spent on the new technology of moving lights, the language in the catalogue will be Italian.

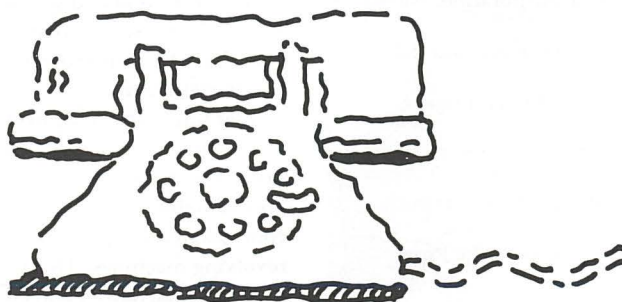
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In a country only one-tenth the size of the United States, Italy boasts over 7,000 dance clubs — 16% of the 35,000 discotheques in Europe. Fifty per cent of these are larger than 7,500 square feet, each accommodating 600 - 700 people. There are more than 600 Italian companies which contribute to the disco industry, employing 10,000 people, with an annual turnover of L2.58 billion (UK £1.25 billion; US \$2 billion). In 1988 alone yearly club returns amounted to L1.29 billion (UK £625 million; US \$1 billion). So when members of APIAD (Association of Italian Discos and Theatre Equipment Manufacturers) took to the podium at the annual Lighting Dimensions International Trade Show held in Nashville, Tennessee last November to talk about club design, people listened. Among the speakers were Dr. Mauro Malfatti, deputy general manager of the Rimini Trade Fair Corporation, Nicola R. Ticozzi, president of APIAD, Silvestro Lolli, club architect, Franco Bertini, owner of Studio Due, a manufacturer of lighting and effects, Marco Bornigia, owner of the Piper disco in Rome, Daniele Canuti, president of FLY, a manufacturer of mixers and lighting effects, and Paolo Sandoni, owner of the Vertigo Club in Bologna. The following are excerpts from that seminar.

Made in Italy

TRENDS IN DISCO TECHNOLOGY

BY NICOLA R. TICOZZI

Everybody knows the importance of Italian production of shoes, clothes and food, but few know that our country successfully exports discotheque and theatre equipment all over the world. APIAD-affiliated companies export 35% of their production, mainly to Germany, England, France, the US, and the Far East. Thanks mainly to lighting engineering, there is something Italian in the most famous discos the world over. All our equipment is appreciated for its originality, design and technical reliability, along with a competitive quality-to-price ratio.

Italian discos can rightfully be considered among the best in the world. A special survey by *Sole 24 Ore*, an Italian daily newspaper, observed that discotheques have a very short life — every four years they are completely renovated. Every year new products and equipment are introduced. This means quite a large investment if we consider that an average expense is from L129 to 387 million (UK £62,580 - 187,740; US \$100,000 - 300,000).

Let me summarize the latest technological trends in Italian discotheque industry. Discos do not stop at dancing any longer. They have become multi-functional houses of entertainment.

Lighting is the most lively sector rich with innovations — light has become the disco world's most important effect. Special lighting effects were created when concentrated lamps were applied to revolving machines. This unit has undergone advanced and complex developments, using special optics and increasing directions of rotation. Nowadays with the help of electronics, the lamp itself moves inside the unit to create colored flashes and light beams. Metal iodide lamps are becoming more and more popular for their greater brightness compared to halogen lamps. Memorized scanner systems for live shows are in great

demand, as well as modular motorized projectors, controlled electronically.

Regulators — Compact disco mixers supplied with leakproof protection enables DJs a wider freedom thanks to their memorized programs. Direction desks have become more and more refined and use computers to increase storage capabilities. Regulators are expected to control motorized projector systems, color changers and special effects.

Sound — Diffusors are becoming more and more compact, while maintaining the highest efficiency, thanks to sophisticated subwoofers. Reproduction quality is preferred to high wattage.

Metal iodide lamps are becoming more and more popular for their greater brightness compared to halogen lamps.

Mixers make use of faders and micro-processors and enable an easy intervention of the programs in process. The latest turntables are reaching the Italian market to compete with the legendary Technics SL0200. We also use special electronic equipment to grant synchronized operation and limiters, with flashing and sound-signaling of sound level in the venue.

Other interests of great interest are lasers, colored optic fibers, smoke and fog machines producing an artificial "shallow" smoke. Dance floor ceilings come to life with the use of special elevators, positioning the light effect units while unveiling theatre rigging.

Teleprojectors with gigantic screens as well as satellite-receiving antennas are quite popular besides special effects generators, transforming video systems to a scenographical tool.

ORIGINS OF DISCO LIGHTING EFFECTS

BY FRANCO BERTINI

As the first lighting element of performance, there was the psychedelic lamp. It was one simple colored lamp, turned on according to the volume and the tone of the music.

The real discotheque light came from the aeronautical Par 36 lamp, used for the first time by Italian companies to create concentrated rays of light visible through artificial smoke.

It was followed by the famous Spider, or a series of Par 36 lamps mounted on several arms and put into motion. Even if the invention of this effect is of Spanish origin, it is worth noting that an Italian firm (La Coemar Di Castelgoffredo) perfected it and distributed it on an international level.

After the Spider came bands of lights on both an axis of vertical rotation, and a second, horizontal axis arising from a sphere from double rotation. This version was commercialized for the first time by an Italian firm, L'Amplilux di Rimini. Over the years, many variations have arisen, all based upon this model, always with bands of lights in rotation on two or even three axes. Of all of them, the Saturn has enjoyed particular prominence by the firm La Sear of Naples.

One milestone of particular importance was the use of one lamp only and a series of lenses that give the effect of bands of light. The Astrodisco is the leader of this generation of light, also invented by an Italian firm — La Clay Paky of Bergamo.

An important variation of the first model was the lamp of Castel Goffredo with models Krypton and Derby that use moving lamps on the inside of the apparatus, and that use lamps with long filaments for the creation of sheets of colored lights.

Now comes the idea closest to my heart — the production by my firm of the Moon Flower effect. The innovation of this effect

was to utilize one lamp one lens to create many rays of light depending upon how many mirrors are inserted on the spherical reflector cap. In addition, for the first time, 40% of the total light emitted from the lamp has been exploited. Studio Due Light Division of Viterbo produced and commercialized this product.

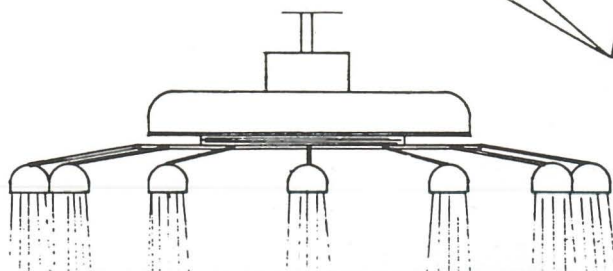
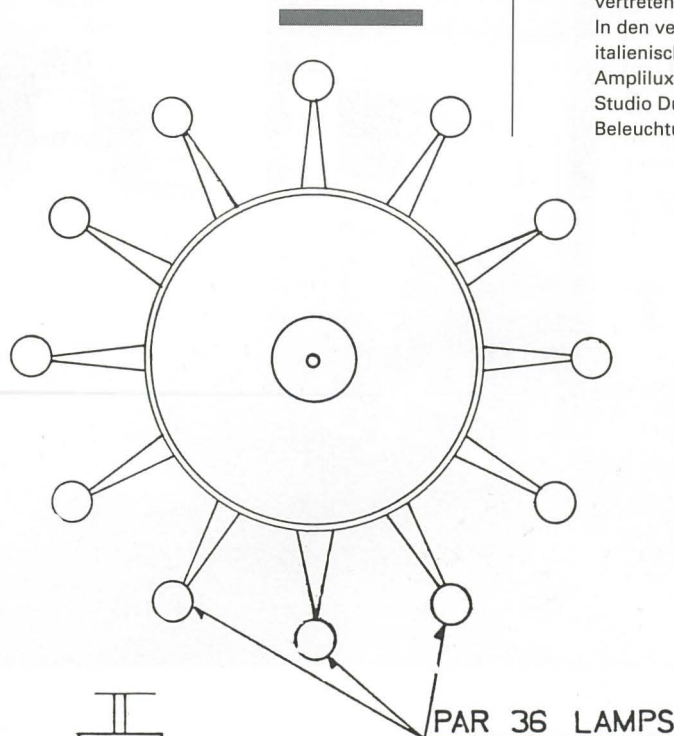
Either paralleling the Moon Flower, or shortly after it, another innovation hit the market — the Scanner Effect. It is characterized by a band of lights that move thanks to a mirror controlled by telemetry from a distance. Credit for this robot is given to an Italian firm, Coemar. It was refined by many firms until we arrive at the sophisticated models of today.

You see that most of these milestones are the fruits of the technology of Italy. It is difficult to predict the next milestone in this sector, but you can bet that 90 of the next 100 will be Italian.

■ The Spider (below), with its series of Par 36 lamps mounted on several arms, was one of the first disco lights, perfected and distributed by Coemar Lighting. Over the years, Italian companies such as Coemar, Amplilux, Sear, Clay Paky, and Studio Due have manufactured products on the cutting edge of lighting technology.

● *Le Spider (ci-dessous), avec sa série de lampes Par 36 montées sur plusieurs bras, fut l'un des premiers effets de discothèque, perfectionné et distribué par Coemar Lighting. Au cours des années, des entreprises italiennes telles que Coemar, Amplilux, Sear, Clay Paky et Studio Due ont fabriqué des produits en pointe de la technologie d'éclairage.*

▼ Die Spinne (unten) mit ihrer Serie von Par 36 Glühlampen, die auf mehrere Arme montiert sind, war eine der ersten Discobeleuchtungen, vervollständigt und vertreten durch Coemar Lighting. In den vergangenen Jahren haben italienische Firmen wie Coemar, Amplilux, Sear, Clay Paky und Studio Due Pionierprodukte der Beleuchtungstechnik hergestellt.



Lighting Studio-style



DP MIKE SOUTHON SHOOTS CHICAGO JOE AND THE SHOWGIRL AT PINewood

BY JOHN CALHOUN

Most of *Chicago Joe and the Showgirl* (left) was shot on Pinewood's D Stage; the studio setting allowed for DP Mike Southon to achieve a feeling of soft, low-level light in the film's numerous night sequences. Southon, who looks for an "emotional temperature" on each project, says he decided *Queen of Hearts* (right) should have the rich look of espresso coffee.

La plus grande partie de *Chicago Joe and the Showgirl* (à gauche) a été tournée sur la scène D de Pinewood; l'arrangement du studio a permis à DP Mike Southon de créer une impression de lumière douce pour les nombreuses séquences de nuit. Southon, qui cherche à réaliser une "température émotionnelle" pour chaque projet, dit qu'il a décidé que *Queen of Hearts* (à droite) devait avoir la couleur riche de l'expresso.

Der grösste Teil der von *Chicago Joe and the Showgirl* (links) wurde auf der Pinewood-D-Bühne aufgenommen; die Studioausstattung erlaubte dem Kameraman Mike Southon, ein Gefühl von weichem, halbdunklen Licht in den vielen Nachtszenen des Films zu erreichen. Southon, der nach einer "Gefühlstemperatur" in jedem Projekt sucht, sagte, er beschloss, dass *Queen of Hearts* (rechts) den reichen Anblick eines Espressos haben sollte.

The British cinematic new wave during the late 50s and 60s was famous for its "kitchen-sink" air of gritty realism. The current British film industry renaissance is marked by an opposite strain — fantasy and dream sequences are commonplace, and the blatantly studio-shot aura of many movies lends a stylized and fantastical quality to even more realistic settings. Several recent examples of this style — last year's *Paperhouse* and *Queen of Hearts*, and *Chicago Joe and the Showgirl*, were shot by director of photography Mike Southon.

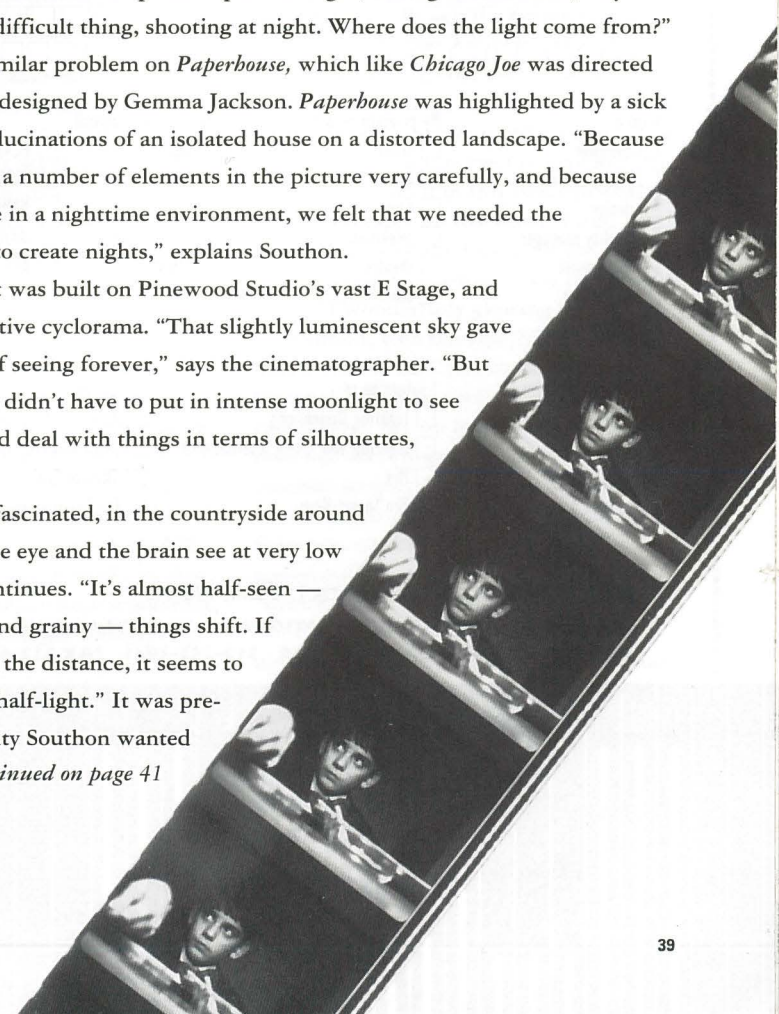
According to the cinematographer, however, this stylization is not so much a conscious choice as one dictated by circumstances. *Chicago Joe and the Showgirl*, for instance, is set in wartime London, when there were nightly blackouts and dimouts. "I would estimate that 75% of the script takes place at night, during the blackout," says Southon. "It's a very difficult thing, shooting at night. Where does the light come from?"

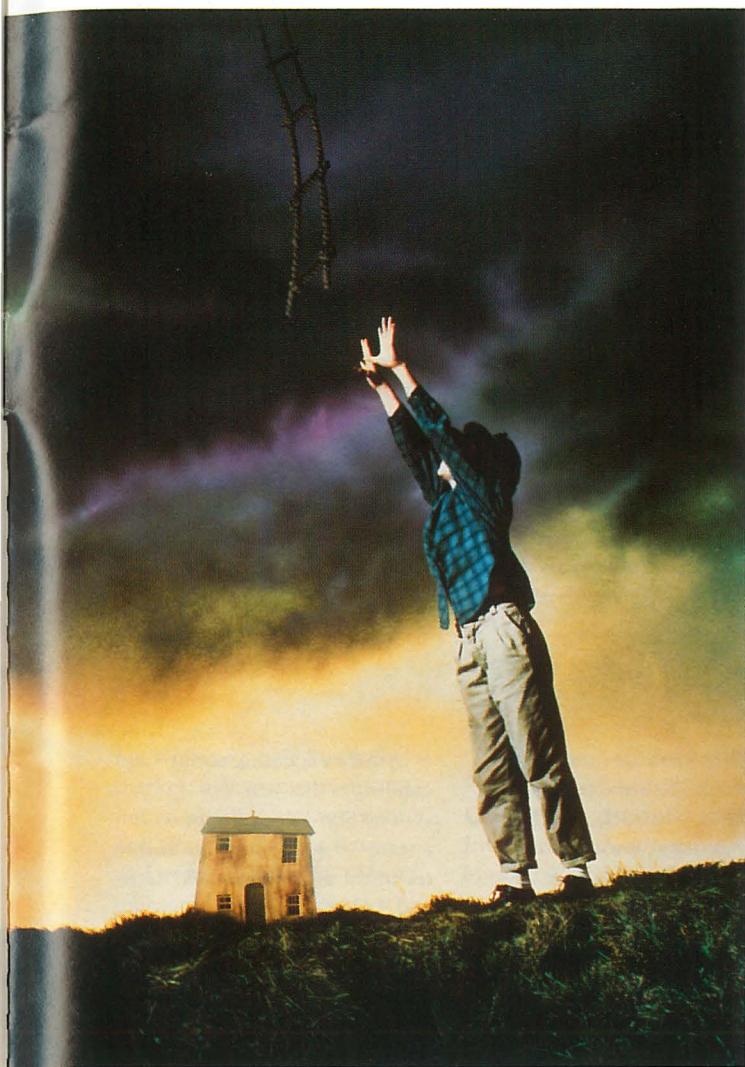
Southon faced a similar problem on *Paperhouse*, which like *Chicago Joe* was directed by Bernard Rose and designed by Gemma Jackson. *Paperhouse* was highlighted by a sick girl's fever-dream hallucinations of an isolated house on a distorted landscape. "Because we wanted to control a number of elements in the picture very carefully, and because much of it takes place in a nighttime environment, we felt that we needed the control of the studio to create nights," explains Southon.

The *Paperhouse* set was built on Pinewood Studio's vast E Stage, and included a 360° reflective cyclorama. "That slightly luminescent sky gave a wonderful quality of seeing forever," says the cinematographer. "But it also meant that one didn't have to put in intense moonlight to see everything—one could deal with things in terms of silhouettes, in terms of shape.

"I've always been fascinated, in the countryside around Britain, by the way the eye and the brain see at very low levels of light," he continues. "It's almost half-seen — it's kind of miasmic and grainy — things shift. If you get a large tree in the distance, it seems to dance because of the half-light." It was precisely this visual quality Southon wanted

continued on page 41





continued from page 39

for *Paperhouse*, and which even with fast stops and other tricks would have been impossible for the camera to capture outdoors.

Southon, Rose, and Jackson brought the techniques they learned making *Paperhouse* to *Chicago Joe and the Showgirl*, which is the true story of a young couple on a violent crime spree in 1943. "With four hard years of war, poverty, and rationing, London was a pretty dismal place to be," Southon says. "Large areas had been burning for days, for years, and the whole place was just filthy and unkempt." Rather than the traditional "sing-song in the shelters" view of the blitz, the

filmmakers wanted to convey a factual sense of lawlessness, rampant promiscuity, and chaos.

"There were effectively no headlights on cars, because they were all cowed," the cinematographer says of the period. "Everybody put up blackout curtains so that bombers couldn't see them from the air. So here we were with a script which has this couple running around London at night, and apparently no light source at all."

Pinewood's D Stage was used for the *Chicago Joe* set, which included a street in West London's Hammersmith district. As on *Paperhouse*, a monochromatic cyc was constructed, contributing to the feel of "a very soft, low-level source". For night sequences, only a few space lights were hung at the top of the set. Southon shot these scenes with Kodak's new 5296 500 ASA film stock. "I found with the 96 that I could light very dimly, with a sepulchral sort of light, and yet still get enough stop to give me some bite into the image."

In addition, he recounts, "the set was continually being wet down while we were shooting," a process that brought out

vertical surfaces by providing "little kicks of light."

In general, Southon favors the detail-enhancing placement of small lights over blanket lighting. Economic considerations do play into this — it costs more money to keep a set ablaze with big rig lights. But he believes a sensitivity towards any set's surfaces and textures is the mark of a good lighting cameraman.

He also believes in the conservative use of such shooting tools as the Steadicam. "It's a very strong medicine to apply to a scene," he says. "You have to understand what it means for a camera to float through the air as opposed to move on rails or a dolly."

Southon did use Steadicam for *Queen of Hearts'* climactic scene, which follows the 12-year-old protagonist's point of view as he walks around in a delirium. "The world has slowly collapsed on that small boy," says the cinematographer. "And suddenly, everything is whirling, building to the point when he's going to faint, and the blood is slowly draining from his head. I think Steadicam has that feeling—it's got no definition to its move, everything loses its solidity."

Queen of Hearts, set in London's self-enclosed Italian Quarter, was mainly filmed at the Pump House Studios in Rotherhithe. Though the period is the 1950s, director Jon Amiel felt that the story, told through the eyes of an adult looking back, called for a timeless, slightly surreal quality. Southon, who looks for "a little seed" in each project to give him direction, found it in this film's pivotal cappuccino/espresso machine. "I told Jon, 'I want the look of the film to be the way that espresso feels when it hits the cup — rich and wonderfully glowing.'"

Southon, who has shot commercials, music videos, BBC documentaries, Channel 4 dramas, and a recent movie called *Spies, Inc.* on location in Sri Lanka, does not want to be limited to one vein of cinematography. But he admits that he is drawn to the world of studio-crafted fantasies, where an ingredient like espresso coffee can more easily provide the "emotional temperature" for his work.

"I suppose if I have one maxim for lighting a movie," he concludes, "it's that it's very important that you don't just think, 'How should it look?' You have to think, 'How would it feel?'"

■ Fantasy sequences for *Paperhouse* (above) were shot on Pinewood's vast E Stage. Production designer Gemma Jackson and DP Southon collaborated to create this fever-dream hallucination of an isolated house on a distorted landscape.

● Les scènes imaginaires de *Paperhouse* (ci-dessus) furent tournées sur l'immense scène D de Pinewood. La décoratrice Gemma Jackson et DP Southon ont collaboré à la création de cette hallucination fiévreuse d'une maison isolée située dans un paysage déformé.

▼ Fantasieszenen für *Paperhouse* (oben) wurden auf Pinewoods grosser E-Bühne aufgenommen. Ausstattungsdesigner Gemma Jackson und Kameramann Southon arbeiteten zusammen, um die fiebertraumartige Halluzination eines isolierten Hauses in einer verzerrten Landschaft zu schaffen.

UK / EDUCATION

LEARNING THE ROPES

For the second year running, John Bury, former head of design at the Royal National Theatre in London, will chair an International Master Workshop in theatre design (sets and costumes) and model making at the Richard Wilson Arts Centre, a multi-purpose residential study complex in North Wales, from the 22nd June through 7th July.

According to coordinator

Ariane Gastambide, this workshop will allow "talented, dedicated young designers the opportunity to be in a concentrated atmosphere, where they can only think and talk shop with experts at the height of their creative talents. There is nothing similar in Europe that we know of."

The workshop is aimed at designers and design students. Two months before the workshop starts, each partici-

pant will be sent a design project. The project is to be prepared to a state of near-completion, with sketch models, costume drawings and plans. The workshop agenda features analyses of design and model making, open discussions, and seminars, culminating in a thorough critique of all completed work.

Apart from Bury, the visiting faculty will consist of designers and educators Ralph

Koltai, Robin Don, Annena Stubbs and Rosemary Vercoe, Tom Markus, Linda Sarver, and Eric Fielding.

The pricetag of £1,150 (US \$1,828) includes room and board, two day-long excursions through North Wales, and transportation to and from the British Rail Station. For more information, contact Ariane Gastambide in London at 01/876-9838.

In addition, on the 16th -

GERMANY / SHOW PREVIEW

SHOWTECH BERLIN 90

The bi-annual ShowTech Berlin International Trade Fair and Congress for Entertainment Technology, Stage Engineering, Equipment, and Management, is scheduled for 8 - 10 May, 1990. To be held at the Berlin Exhibition Grounds at the "Funkturm" (Radio Tower) and the adjoining International Congress Center ICC Berlin, the show is divided into three sections:

The Trade Fair covers stage technology, sound and lighting equipment, special effects, safety equipment, and props. ShowTech Berlin 88 welcomed 2,763 trade visitors, almost a quarter of which came from abroad. There were 114 exhibitors from 12 different countries, a substantial jump from the 95 exhibitors representing 10 different countries during ShowTech 86. Among the 1988 exhibitors were

lighting manufacturers Abstract Electronics, ADB/Siemens, Arri GB, AVAB/Niethammer, DeSisti, Lee Colortran, Pani, SoundLight, and Strand Lighting; lamp manufacturers Osram, Philips, and Tungfram; rigging and lift manufacturers MAN-GHH, Mannesman-Rexroth, and Waagner Biro; and sound system manufacturers Electro-Voice and Sennheiser. AMK Berlin, organizers of this year's

event, are expecting about 120 exhibitors this year.

The ShowTech Congress is a series of administrative and technical discussions held on 8 and 9 May, allowing participants full access to the trade floor on 10 May. The theme for this year's congress is "Art — Technology — Organisation, a necessary symbiosis" and will deal with two main topics — "The organisation of shows and events," specifically work-

POLAND / BUSINESS

THE FACTORY OF THEATRE APPARATUS

For more than thirty years, Zaklad Urzadzen Teatralnych (the Factory of Theatre Apparatus) has produced and supplied technical equipment and machinery to over 600 entertainment establishments throughout Eastern Europe. Employing more than 200 people, the Warsaw-based company has manufactured revolving stages, hydraulic lifts, light bridges, and stage galleries for theatres in Poland, Bulgaria, Romania, Hungary, the GDR, and the Soviet Union.

Upcoming ZUT projects include the renovation of

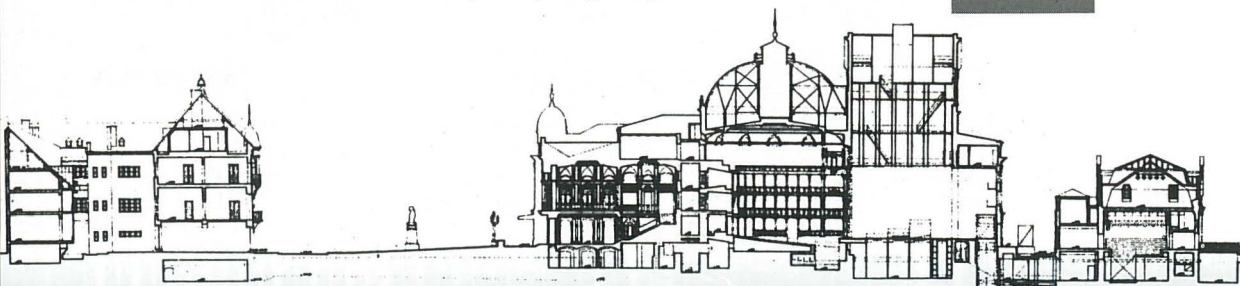
the 100-year-old Theatre Vitezslava Nezvala in Czechoslovakia. ZUT will be providing this 599-seat house with a new cyclorama, 2 lighting bridges, and a new lighting system. Cosmetic improvements include a return of the auditorium and foyer to its original 19th-century design.

To celebrate the centennial of Cracow's Theatre Juliusz Slowacki in 1993, ZUT, in cooperation with Reiche und Vogel, will be modernizing this 728-seat house with 3 new stage platforms for the theatre's 305 square meter stage, 3 lighting bridges, a mo-

torised fly bar system cyclorama, and new stage lighting equipment with memory control desks for 240 circuits and over 350 luminaires.

ZUT will also be supplying the equipment for the new Theatre Interclub in the Russian republic of Estonia — a revolving stage with 3 platforms, 3 lighting bridges, a motorised fly bar system cyclorama, and stage lighting equipment with memory control system for 240 circuits and over 300 luminaires. Information supplied by Andrzej Sosnowski

■ The 728-seat Slowacki Theatre and the adjoining 115-seat Miniatura Theatre in Cracow are being restored for their centennial in 1993 with equipment supplied by Zaklad Urzadzen Teatralnych of Warsaw, which has supplied stage equipment to over 600 Eastern European entertainment houses.



18th March the Royal Opera House will host the third Practical Opera Weekend. The event is open to all amateurs with a keen interest in opera and theatre. Participants will be divided into five groups to work with members of the Opera House staff on performance, set design, costume design, lighting/production management and stage management. The weekend will focus on Bizet's *Carmen*,

culminating in a mini-performance in the Opera Rehearsal Room on the Sunday afternoon. The course fee is £35. For further information and an application, contact the Education Department, Royal Opera House, Covent Garden, London WC2E 9DD. 01-240-1200 x 171/379.

DONALD HUTERA

ing within a single European market, management, consulting, marketing, and promotion, and "Engineering for shows and events," including safety measures from the viewpoint of the common European market after 1992, data processing applications, and public address systems. AMK Berlin expects about 700 Congress participants from throughout Europe and the United States.

The ShowTech Supporting Programme includes the annual general meeting of the International Association of Municipal Sports and Multi-purpose Halls (VSDM) and the German Theatre Technical Society (DTHG).

For more information on ShowTech Berlin 90, contact AMK Berlin, Messedamm 22, D-1000 Berlin 19. Phone: (030) 30380. Fax: 30382325.

UK / OISTAT

SCENOGRAPHIC COMMISSION MEETS IN STRATFORD

A worldwide contingent of OISTAT members will be converging on the Royal Shakespeare Theatre at Stratford-upon-Avon for a scenographic commission organized by the Society of British Theatre Designers from Friday, 18 May to Tuesday, 22 May. Representatives from all of the close to 30 member nations of OISTAT, including the UK, the USA, Japan, the Soviet Union, both East and West Germany, Egypt, and Canada are expected to participate to discuss "Designing for Shakespeare Today," according

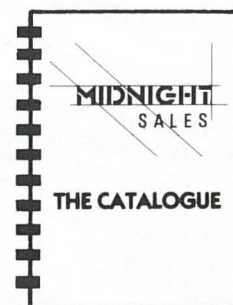
to SBTD spokesperson, John Bury.

The SBTD is opening up one of their seminars to the general public. On Sunday, 20 May, from 2.15 to 5.30, members of the SBTD and OISTAT will speak on modern Shakespearean design. The seminar will be held in the new Swan Theatre. There will be a nominal entrance fee. For more information, contact the Society of British Theatre Designers, 4 Great Pulteney Street, London, W1R 3DF. Tel: 01/434 3901.

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6. GEORGE MICHAEL ✓	47	548,700	\$17,341,073
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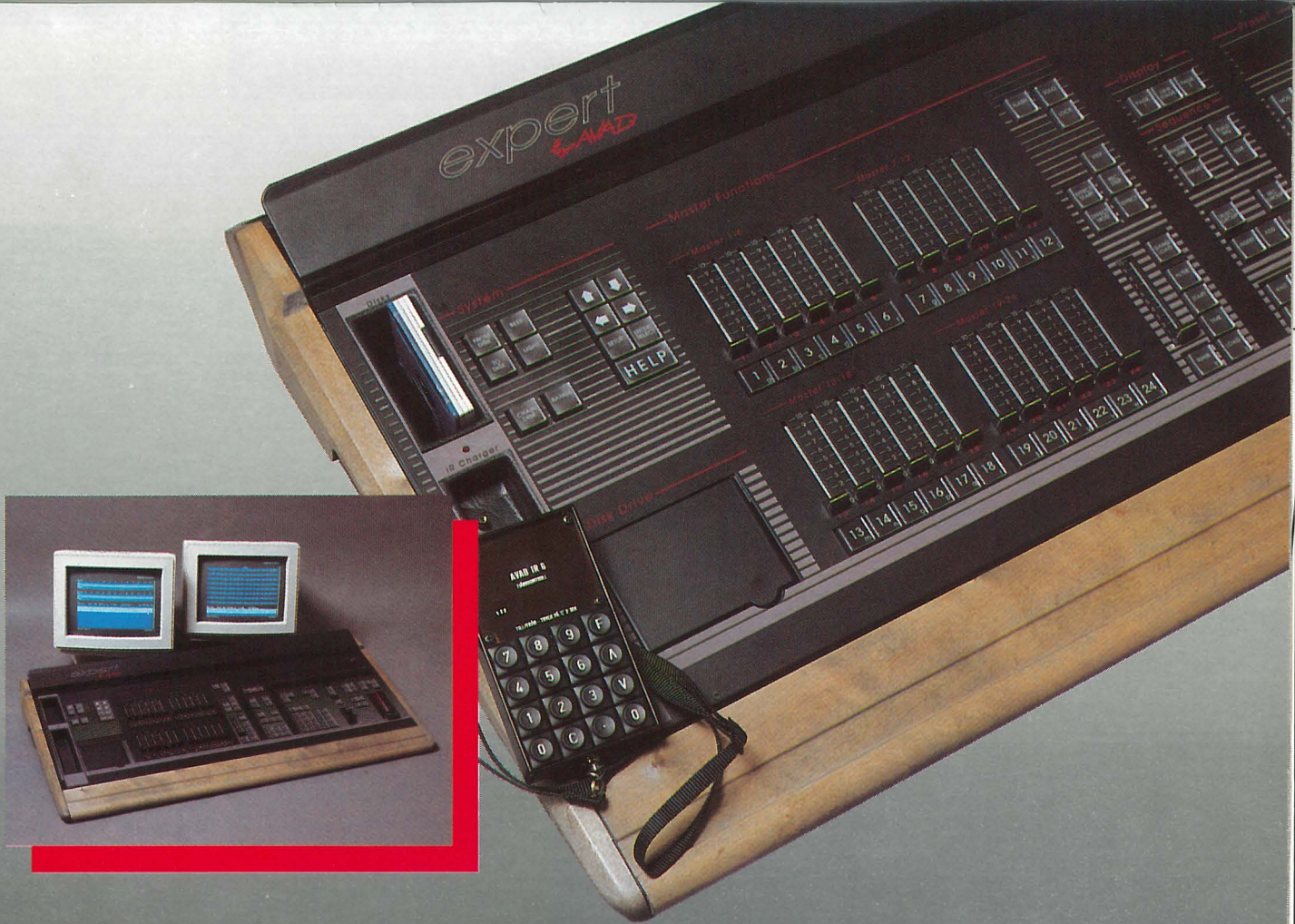
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The GQ series

The new Harrison range of equalisers consists of: GQ152, 2 x 15 band 2/3 octave with L.F. filters; GQ301, 1 x 30 band 1/3 octave with L.F. filters with 2 band parametric notch filter, ideal for P. A. applications where feedback is a problem; GQ302, 2 x 30 band 1/3 octave with L.F. and H.F. filters. The range includes 6dB/12dB cut/boost range control switches to allow comparison of "dry" and equalised program. HARRISON, Unit 3, Button End, Harston, Cambridge, CB2 5NX. 0223/871711.

2

Lighting by instinct

The Instinct lighting console by Jands is able to record and store up to 864 scenes and 36 chases which can be chained, looped or inter-linked. Scenes are accessed in banks via the 24 scene master sliders while the chasers are available on 2 independent sets of controls which include rate, direction, and cue. Once a show has been plotted, the entire memory may be recorded and stored on an "M-Card." JANDS, 578 Princes Highway, St. Peters, NSW 2044 Australia. 2/516-3622.

3

A snappy snapshot

Out Board Electronics Ltd., and Soundcraft have collaborated to develop a modification to the Series 8000 mixer allowing Out Board's SS1 Snapshot automation system to be fitted. The SS1 Snapshot system allows up to 255 fader settings to be stored on internal battery backed CMOS memory or on an external credit card memory. It allows the sound engineer to recall a mix, setting up to 64 faders within 100 milliseconds. OUT BOARD ELECTRONICS, 91 Hillfield Ave., London NB 7DG. 01/341 6472.

4

Flexible effects

Manufactured by XTBA, the FXC Effects Control Interface provides control interfacing between lighting control and 'non-dim' applications. It controls up to 6 channels of interfacing, switches in and out of the control line, giving maximum flexibility. The standard FXC interfaces to existing dimmers or switched systems. The FXC Plus, fitted with six fused 10 amp solid state relays and interface, enables it to be placed in-line with an existing dimmer to control dimmer and effects. Available through M & M LIGHTING, 87 Gloucester Avenue, London NW1 8LB, 1/772-4147.

5

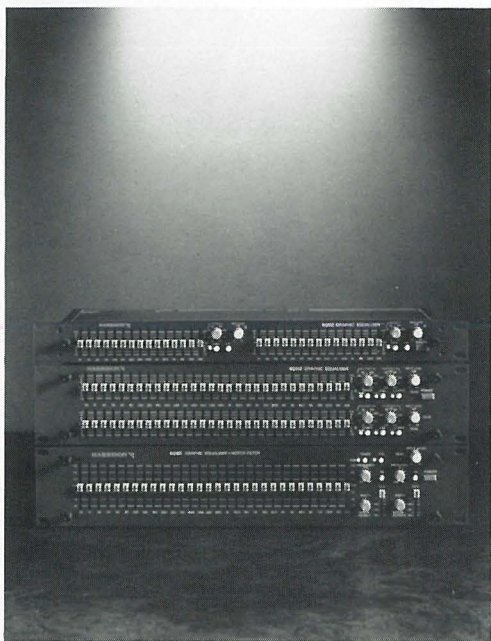
A simple formula

Formula Sound has produced the AMX6 in response to the need for a high quality, simple-to-use mixing unit with voice override facilities. The AMX6 is a 6-channel audio mixing unit, ideal for the unskilled operator having the absolute minimum of front panel controls, i.e., 1 volume control per channel and 1 master volume control. There are two channels of equalisation, one for microphone and one for music. FORMULA SOUND, Stuart Road, Ashton Road, Bredbury, Stockport SK6 2SR, UK. 61/494-5650.

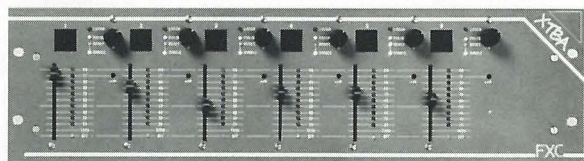
6

No time like real time

DOD Electronics' new 4315 Real-Time Audio Analyzer is a window-type RTA covering the 20Hz to 20kHz audio frequency spectrum. Widening the window is effected through a resolution dB switch by selecting different dB steps for each LED. A five-LED level meter is provided for each of its 31 audio frequency bands. Available through John Hornby Skewes, Salem House, Garforth, Leeds, LS25 1PX, England. 0532/865381.



1



4



10



6



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7

A range of power

Eurolight introduces a new powerpack range — the Powerpack 1 with a single 15 amp socket per channel with local control; and the Powerpack 11 with twin 15 amp sockets per channel. Features — 1 or 3 phase star or delta operation; internal selection for 110 or 240/220v mains input; maximum load per channel is 10 amps, suitable for tungsten or inductive loads. EU-ROLIGHT LTD., Maple Industrial Estate, Maple Way, Feltham, TW13 7AJ, UK. 01/751-6400.

8

Eau de fog

Fog Power, Scented Fog Juice from The Great American Market, is now available in concentrated form in quarts and gallons. The new Fog Power Scented Essence, available in nine "flavors" in 4 oz. bottles, can be added to plain Fog Power or Fog Light (a lighter smoke) by the user, allowing him or her to try different scents without having to buy them in large volume. THE GREAT AMERICAN MARKET, 826 N. Cole Ave., Hollywood, CA 90038. 213/461-0200.

9

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DOD Electronics' new HM 4 Harmony Machine is a harmonizer that can be tuned to instruments or vice-versa, and grants access to complex two and three note harmonies. Sixty-four presets are arranged in musical style, not scale, and by utilising any of the four defined harmony sections, it is possible to create almost any natural sounding harmony. With full MIDI control, preset, key and bypass functions may be accessed by a foot switch or controlling instrument. DOD Europe, Trevor Cash International, 1 John Oliver Building, Wood St., Barnet, Herts EN5 4BS, UK. 01/449-5566. Fax: 01/449-5987.

10

A multi-effects Processor

Digitech's rack mounting DSP-256 is the company's latest digital multi-FX signal processor. Offering full 16-bit resolution, the DSP-256 has 128 programmable memory slots, 128 factory presets and can create four effects simultaneously, including reverse and gated reverbs, chorus, flanging, delay, multi-tap delay, parametric EQ and 9-band graphic equalization, available in 24 different combinations. Available through John Hornby Skewes, Salem House, Garforth, Leeds, LS25 1PX, UK. 0532/865381.

11

A small wash

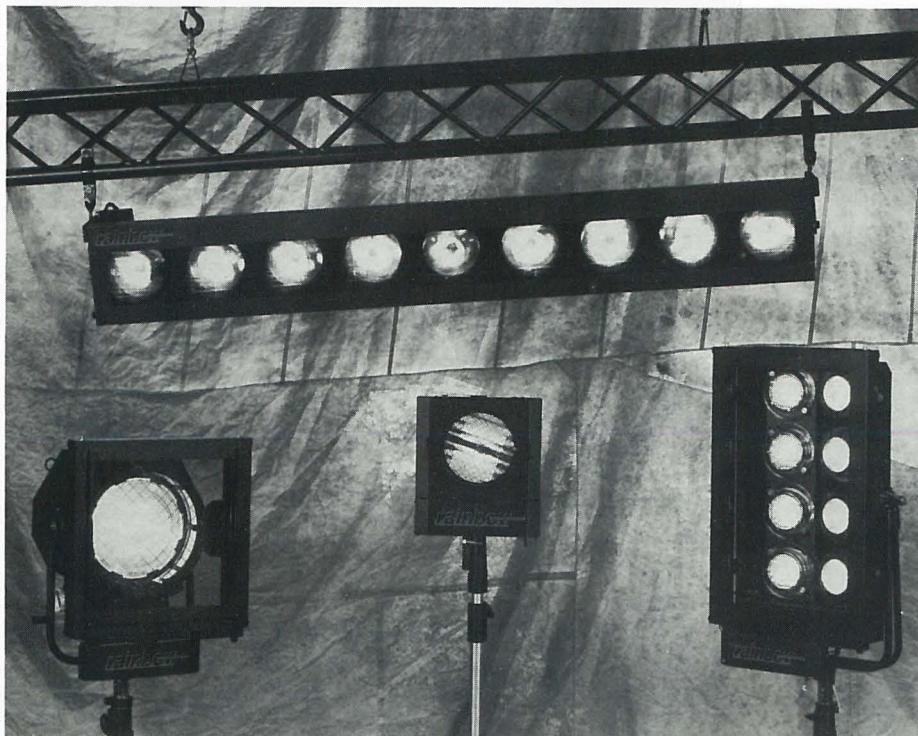
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12

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Roscolab's expanding range of products now includes 3 new Roscolux colors — Middle Lavender, Rose Indigo and Light Hamburg Frost — as well as RoscoGlitter, available in 12 colors. The glitter is packaged in 4 and 16 oz. metal containers with shaker tops for easy application. Each 6-sided 1/64 inch chip is metalized rather than a duller coated silver foil. ROSCOLAB LTD., Blanchard Works, Kangley Bridge Road, Sydenham, London SE26 5AQ. 01/659-2300.

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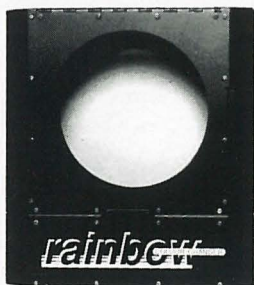
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■ In the next issue:

Clockwork Orange on stage in London; *The Phantom of the Opera* moves into Hamburg's new Flora Theatre; the international moves of lighting designer Neil Peter Jampolis; British design, fall 89.



■ Dans le prochain numéro:

Clockwork Orange sur scène à Londres; *The Phantom of the Opera* bante dorénavant le nouveau Flora Theatre à Hambourg; la dimension internationale de l'éclairagiste Niel Peter Jampolis; le decor britannique, automne 89.



■ In der nächsten Ausgabe:

Clockwork Orange auf der Bühne in London; *The Phantom of the Opera* zieht ins neue Hamburger Flora Theatre; die internationalen Züge des Lighting Designers Neil Peter Jampolis; Britische Produktionen, Herbst 89.

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