

TABS

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The Strand Electric and Engineering Co. Ltd.*

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Front Cover

We make no apology for the alteration in the front cover. From the first issue we have used the same design and intend to go on doing so. When however among the illustrations to the second part of Mr. Wiik's Norwegian article we found the one you see with the Patt. 23 and 137 unloaded in the snow it seemed so appropriate to our Christmas number that we were tempted and fell.

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EDITORIAL

Spring Lecture Programme

The demonstrations in the Head Office Demonstration Theatre, 29, King Street, Covent Garden, W.C.2, begin at 6.30 p.m. and admission is free but by ticket available on application to Head Office.

Tuesday, January 12th

"Planning and Lighting the Stage"

Recorded Lecture No. 2 with P. Corry in attendance to answer questions.

Tuesday, February 9th

"Lighting the Scene"

The original production staged and demonstrated in the flesh.

Thursday, February 25th

"Optical Effects"

Grand display by the Technical and Hire Departments.

Tuesday, March 8th

"Colour Music"

Demonstrated on the Light Console by Frederick Bentham.

Wednesday, March 9th

"Lighting the Play from the Producer's Point of View"
by P. Corry.

Thursday, April 28th

"Colour Music"

Demonstrated on the Light Console by Frederick Bentham.

Thursday, May 12th

"Lighting the Scene"

Recorded Lecture No. 1 amplified by demonstration of colour and lighting on the stage by Frederick Bentham.

There are to be two versions of "Lighting the Scene". The recorded one with sixty colour slides, but amplified with some practical colour demonstrations in May, and the actual demonstration from which the slides were made will be staged in February. This latter is longer and therefore does not include the colour demonstrations.

Recorded Lecture No. 2, also with sixty slides, is presented in February with Mr. Corry in attendance to answer questions. This is a good opportunity for those considering booking this lecture for local showing to view the goods and get some hints on likely questions to answer.

On March 9th Mr. Corry who is, in addition to his other activities, a producer and actor, will deal with a specific production of his at the Garrick, Stockport, recently. Setting staging and lighting will all receive attention and one can be certain that "cut-down scenery" will be featured.

Special Lecture and Demonstrations

From time to time we give special lectures by arrangement to parties of students, etc., provided the numbers exceed twenty-four. This is a pleasant duty and has in the course of the years brought back some old friends, teachers in charge of the various courses, again and again. Of course such lectures given during the daytime have inevitably to be conducted on a shoestring as regards staff. We cannot keep a fully staffed theatre available simply because once or twice a week a special demonstration may occur. Inevitably, the demonstrations tend to come together, as for instance when the summer schools are in session, etc. The principle adopted has been to automate, to use the modern term, the lecture so that it can be given by one or two people. In fact it was the use of a recorded tape instead of a live lecturer in attendance that led to the recorded lectures referred to below.

We received, however, a jar recently when a particular audience took the trouble to write a letter of criticism. This was not criticism in the higher sense, but rather of complaint, and beat us to it by a small head, for we too were going to write to the particular audience and complain of their lack of attention. We bring this up at this particular juncture because there is a tendency for some people to take this service completely for granted. The number of people promised and number of people actually attending differ very widely; then again instead of students really interested in the subject, the audience sometimes degenerates into a mere collection of school-girls and/or schoolboys on some end-of-term spree or other.

A lecture and demonstration requires time, and the arrival of the audience late with half an hour in which to consume their sandwiches and the lecture simultaneously is not going to do justice to something which is intended to last—at a minimum—one hour, with an opportunity to wander around the theatre afterwards for at least half an hour. To summarize we do give special lectures, but the party should consist of two dozen or more enthusiasts with some knowledge of the subject and of practical stage working who are prepared to spend a minimum of one and a half hours with us. For those who cannot form a party, there are the general lectures in the programme given above. For those who can make up a party but cannot easily do the journey to town, there are the recorded lectures described below.

Recorded Lectures No. 1 and No. 2

The Recorded Lecture No. 2 which received its première on October 20th last, has been completely re-recorded to reduce the time taken from 80 minutes to just under the hour. It has also been possible to provide better acoustics by recording it in an office instead of in our resonant demonstration theatre.

Either lecture No. 1 "Lighting the Scene" or lecture No. 2 "Planning and Lighting the Stage" may be booked *subject always to a registration fee of one guinea* which should be made out to the Actors' Orphanage. Copies of these lectures are available in Australia and Canada where suitable Charities will also benefit.

Darlington to Toronto

TABS readers may have noticed some indecision regarding the Darlington address in our last issue.

This covered the fact that Mr. Philip Rose had taken up temporary residence in Toronto. We are happy to report that he has decided to settle there and his wife and family will have joined him there by the time this issue of TABS is published.

We therefore announce the appointment of Mr. Rose as Technical Manager of our new Toronto Branch. This leaves a gap in Darlington where for the present at any rate, Mr. Corry and his team in Manchester will take over.

Mr. Rose had wide experience of production in the West End and with ENSA during the Second World War. After demobilization, he returned to the Strand Electric Head Office under Mr. Applebee in the then Theatre Lighting Department. During this time he became well known as a lecturer on lighting and whilst there and at Darlington, where he subsequently took charge, Mr. Rose was brought into close touch with the problems of amateur staging. The combination of Leslie Yeo and Philip Rose is therefore uniquely placed to cater for professional and amateur alike.



Recent Developments in Stage Lighting

Special afternoon demonstration for the professional theatre at 2.30 p.m. on Monday, February 15th.

School Stage Production and Lighting

Special afternoon demonstration for school masters and teachers at 2.30 p.m. on Thursday, April 21st.

Tea will be provided at both demonstrations and admission is free but by ticket only.

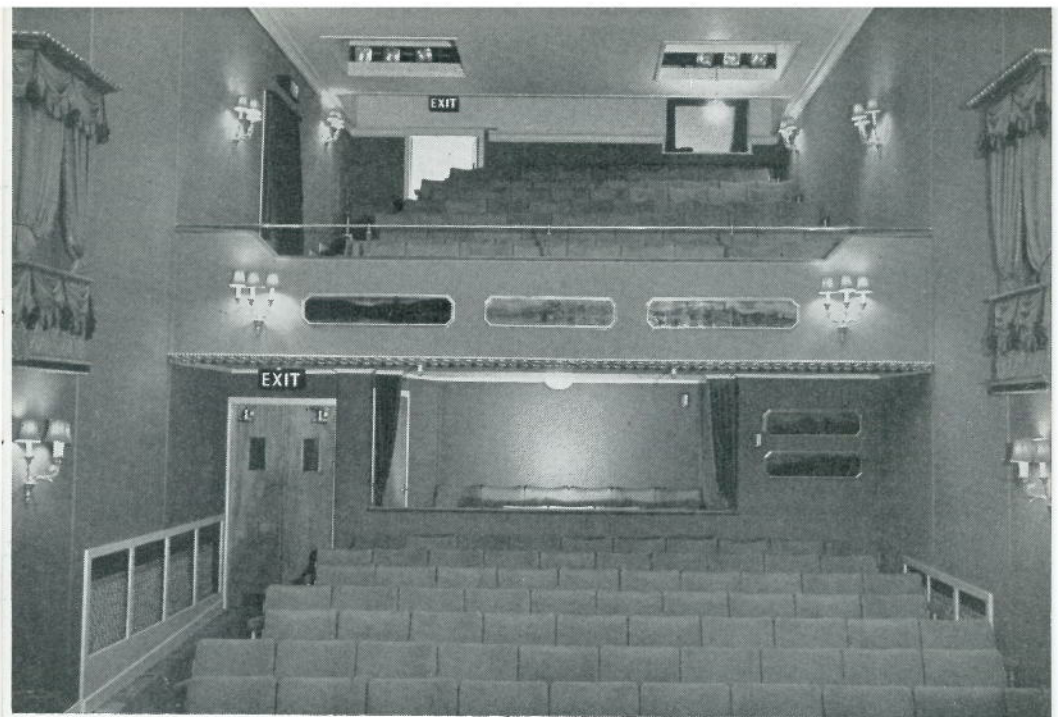
AFTER PUDDLE DOCK—ROSEHILL

by P. Corry

Shaw suggested that the theatre is a church in which one laughs. Rosehill could surely be described as a temple in which one gasps ... with surprise and admiration. It is a quite exquisite temple, dedicated to the arts. The dedication ceremony was solemnised on September 4th, 1959: the high-priestess was Dame Peggy Ashcroft; the devotees were those fortunate members of the Rosehill Arts Society and their guests, who had managed to obtain tickets for the occasion.

Rosehill is the home of one Miki Sekers, whose Cumbrian silks adorn the female of the species in many lands. Without his drive and enthusiasm the theatre would not have been created. His home, impressive in size and furnishing, is in spacious grounds, a couple of miles outside Whitehaven, from which one may arrive, rather confusingly, from either of two opposite directions after traversing a maze of country lanes. The theatre adjoins the old stables and coach-houses, some of which are now commandeered for theatre workshop and stores. A timber frontage to the brick-built theatre blends gracefully with lightly wooded surroundings, and effectively bridges the gaps of architectural time. The interior has a delicate opulence, designed throughout, with a Georgian inspiration, by Oliver Messel. In foyer and bar, cushioned carpets and walls lined with silken

Proscenium—Rosehill

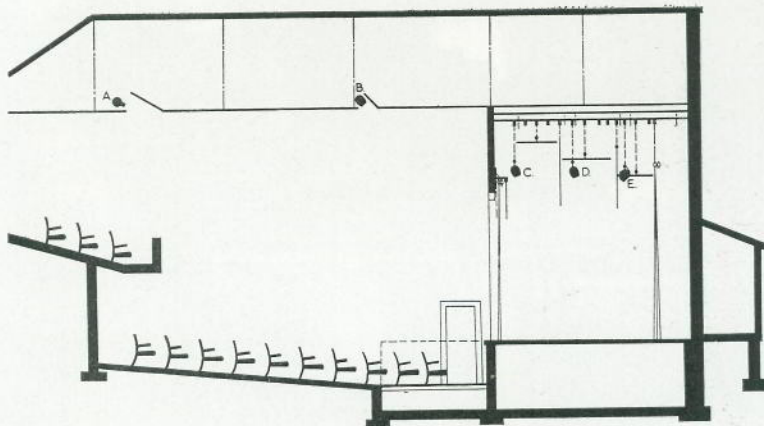


Auditorium—Rosehill

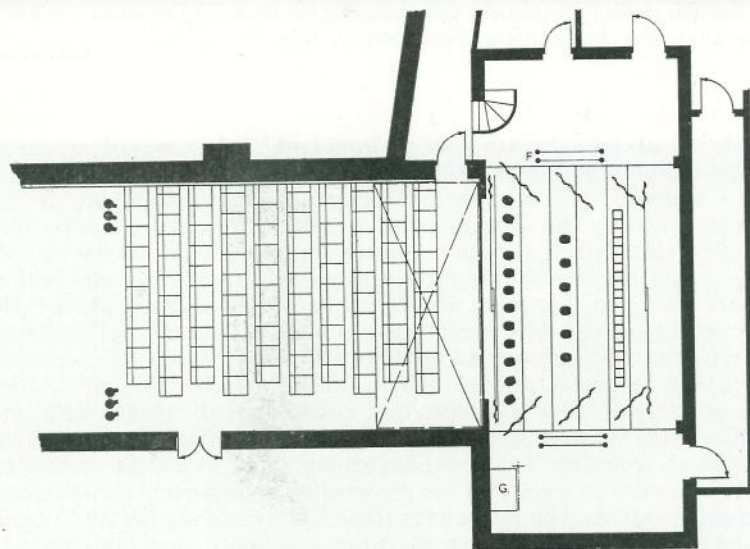
fabrics, at once create the environment and sense of occasion that demand the compliment of gorgeous gowns and dinner jackets.

Entering the auditorium, the Georgian purist would, no doubt, be shocked by the absence of deep apron, proscenium doors, side boxes, raked stage and such authentic characteristics of the period. Georgian inspiration has been expressed in terms that are neither pure Georgian, Victorian nor Edwardian; they are pure Messel. He concedes the side-box idea by two miniature, impractical and very decorative projections endowed with fictitious depth by concealed lighting. A pretty conceit. The auditorium walls are, of course, covered with silk, appropriately rose-coloured. Underneath the silk is the block-board lining demanded by exacting experts in musical acoustics. The neo-Elizabethan *avant garde* purist will be very shocked to learn that the proscenium is unashamedly dominant and decorative. The house tabs (rose silk again) are heavily fringed and can be festooned. The proscenium is actually small but relatively large; the auditorium, which includes a balcony, has a maximum capacity of only 230.

It is long in proportion to the width, but there is no loss of intimacy. As the front row is as near to the stage as may be, there are critical vertical sight-lines that can pose some awkward masking problems. The height above stage has been determined by the height



- A. 6 - PATT 23N MIRROR SPOT
- B. 4 - PATT 123 FRESNEL SPOT
- C. 12 - PATT 123 FRESNEL SPOT
- D. 6 - PATT 123 FRESNEL SPOT
- E. 'S' TYPE BATTEN
- F. 2 WAY STAGE DIPS
- G. JS/W 32 STAGE SWITCHBOARD



Stage Lighting Plan—Rosehill



Foyer—Rosehill

of the auditorium and some restriction of expenditure; a full-flying grid would have been an extravagance and there is a reasonable compromise. As the stage extends beyond the side walls of the auditorium there is good wing space.

Apart from a magazine batten to light the back-wall cyclorama, the stage lighting equipment consists exclusively of spot lanterns, of which ten are in front of house positions. In total there are twenty-eight spots, of which six are Baby Mirror Spots with narrow angle lenses: the remainder are Fresnel Spots. Very reluctantly, remote control of the stage lighting had to be sacrificed. There is a much-coveted control room at the rear of the balcony, used on the opening night as the radio commentator's studio, and likely to be so used on future occasions. A 32-way interlocking stage board, imposed by economic necessity, is on-stage. This is not without advantages as the available staff is limited.

Apart from stage limitations, the small capacity and the theatre's remoteness must necessarily restrict the financial risks that may be taken. Rosehill will, in fact, serve as a concert hall more often than as a theatre but, as may be judged from the first season's programme, it is an exceptionally high standard of entertainment that is offered. This is a unique and courageous adventure in the presentation of music and drama by a partnership of professional art, industry and commerce. Its example could have a compelling influence on future



Main Entrance—Rosehill

theatrical development in the provinces. The basic thinking is right. Too often it is assumed in metropolitan offices that provincial standards must be low because they are provincial. Many theatrical ventures have failed because they could not survive discriminating appreciation. This venture makes no such mistake. It has been



Entrance to Bar—Rosehill

suggested that it flatters its potential audiences by over-estimating their æsthetic values, or possibly their capacity and willingness to pay the costs involved. We shall see. There is sufficient initial enthusiasm to justify considerable optimism. The inaugural performances were enthusiastically acclaimed.

To many of us, the preparations were physically and emotionally exhausting. The opening of a brand new theatre could never be a form of relaxation for those directly involved. To open one over which the voluble and dynamic Miki is the presiding slave-driver is a chastening experience. To one of us, occupying the stage-manager's corner as the genius of Emlyn Williams brought Dylan Thomas to life in a display of theatrical virtuosity, the experience was also one of sheer delight.

Although it may be granted that mortals cannot command success, there are, at Rosehill, those whose courage and devotion deserve it.

PROLOGUE

Spoken by Dame Peggy Ashcroft at the Opening of the Theatre at Rosehill

What birthday gift, what christening cup of rhyme,
Can fitly celebrate this happy time?
Someone has built a theatre in a town
While everyone was pulling theatres down!
Until tonight, against a hundred gone
Three newly built, three only, stood alone.
The last was London's Mermaid. Now, one more!
Rosehill has brought the total up to four.

Whitehaven had an old-world music-hall,
The Royal Standard, once a boon to all.
There lusty sailors, truant from the sea,
Enjoyed their pennyworth of repartee,
Greeted the villain with contemptuous cries
And hissed him on his horrid enterprise.
Now, where a Georgian stable used to stand,
The lights go up again in Cumberland.
We wished the Standard raised, and it was done,
Raised in more senses, let me say, than one,
For how august and elegant the vessel
Which holds at once so much Mozart and Messel!
Framed by an emblem of our heritage,
This old proscenium arch, a new-born age,
Will speak to all who, living round about,
Went tedious journeys for their evening out,
Sitting for hours in charabanc or train
With jolted bones and business on the brain.
The sustenance they sought so far before
Gushes a fountain at their very door.

Well may the stranger pause to think—What makes
Parnassus overlook the English Lakes?
Patronage has enrolled another name,
Art, Silk, and Sekers, share a triple fame.
Once more the wild Wordsworthian hills are blest.
Cumbria gains what's lost to Budapest.
Miner and chemist, heavy engineer,
Nuclear physicist, all are patrons here.
The warring states of Art and Science seem
At last allied as in Utopian dream;
Man's intellect and his divining soul,
No more at odds, compose a perfect whole,
One half a willing servant of the other
At mutual need, like sister aiding brother.
Were such a truce to spread, our little stage
Would set the pattern for a golden age,
Knowledge and Wisdom jointly rule our days,
No longer pulling their opposing ways,
Peter at last be reconciled with Paul
And Helicon at peace with Calder Hall.

Here by the slow tides and their whispering beach
The Muses will commune with all and each,
The mind oppressed with transitory things
Find remedy and fly on Fancy's wings,
The trumpets of immortal drama sound
And majesties of music echo round.
Come then, Apollo, our purpose to fulfil
Enter your new house. Welcome to Rosehill!
Only four words remain, and they the best.
When they are said, let Music sing the rest.

RING UP THE CURTAIN.

The following names appear on the Rosehill programme for the first season.

London Mozart Players	John Geilgud
Emlyn Williams	Claudio Arrau
Elisabeth Soderstrom and Kerstin Meyer	Clifford Curzon
Gerard Souzay with Dalton Baldwin	Jacques Fevrier
Andor Foldes	Sena Jurinac
Yehudi and Hepzibah Menuhin	Joyce Grenfell
Annie Fischer	Leppard Orchestra
Geza Anda	Bernard Miles

NAME IN LIGHTS

by Alan Melville

To the playwright, by far the most exciting reward of his calling—apart from the actual money, in which few playwrights are interested—is the thrill of seeing his name up in lights. Admittedly, it is a thrill which happens to comparatively few playwrights, it being a golden rule among theatrical managements to keep the identity of the dramatist—unless it happens to be Agatha Christie—as dark a secret as possible. It is not perhaps generally known that in all contracts between managements and authors there is a rather sneaky little clause tucked away at the foot of page 18 stipulating that in no circumstances shall the author's name appear on any bills, programmes, or other printed matter in a size of type larger than that used for the announcement that the theatre is disinfected twice daily with Jeyes' Fluid. Occasionally, however, the miracle happens and the name of the poor sap responsible for the piece goes up outside the theatre . . . not perhaps in very large letters, but nevertheless hoisted up one at a time by little men on precariously swinging platforms . . . assembled neatly in a straight line and even, after much debate and reference to instructions, correctly spelt . . . and finally—glory of glories—*lit*. No doubt by arrangement with the Strand Electric and Engineering Co. Ltd., whom Allah preserve in this great and philanthropic task.

If you look around while the author's name is being thus assembled and attached to the theatre façade, you will see a rather down-at-heel, shabby figure furtively slouching up and down on the pavement opposite. This is the author, trying to give the impression that he doesn't care and that this is something which happens to him all the time. Different authors have different methods, of course. Rattigan has a cunning trick of pretending to be looking in the shop windows on the other side of the street; in actual fact, he is staring hawk-eyed at the reflection of the theatre's frontage in the window and is ready to pounce if the little men on the platforms make the slightest mistake. (Few of us have forgotten when they left out the "p" in "presents" at the Palace Theatre some years ago, and Mr. Tom Arnold was made to resent *King's Rhapsody*.) Noël Coward drives up and down past the theatre in a taxi, biting his fingernails to the quick worrying about those two little dots. Shelagh Delaney gets up on the swinging platforms herself and hands the men the letters of her own name. And so on.

Whoever they are, the authors are back at the first dusk for that magic moment when the lights are switched on and their names blaze forth in full neonic splendour. The same thing happens, I understand, on a slightly larger scale at Blackpool; but for the playwright the switching on of the lights outside a theatre is the most moving moment of his life. Many of the more sentimental, tender-

hearted dramatists—Wolf Mankowitz, Brendan Behan, all that lot—break down and weep unashamedly; even the more blasé, like Somerset Maugham and those two characters whose names begin with L and who write that thing at Drury Lane—you know, I forget just for the moment—even they are deeply stirred emotionally. If you catch them getting into odd contortionist attitudes while gazing up at their names in lights, there is a very simple explanation for this. They are trying to take a photograph of the wonderful and blessed sight without any of their friends noticing.

The first time I had a chance of having my own name up in lights outside a London theatre was somewhat disappointing, for the very good reason that there were no lights. At least, being wartime, not outside the theatre. That was at the Ambassadors Theatre, where nowadays all the little men on the swinging platforms have to do is to go up once a year and change the “7th” to “8th”—or whatever Fabulous Year Mrs. Christie has reached. The *last* time I had my name up in lights was a few months ago, at the height of that glorious summer which was such a boon and a blessing to show business. I had a comedy (that was the technical description: precious little tinkling laughter was heard in the vicinity of the box-office) at the Strand Theatre, and the leading lady was that delectable and adorable young actress, Miss Geraldine McEwan. Now Geraldine McEwan is a lengthy and expensive name to put up in lights—fifteen letters, no less—and the theatre management (foreseeing, I think, what was going to happen to the play) decided to put my name up instead. There it was, in absolutely enormous letters:

ALAN MELVILLE'S CHANGE OF TUNE

I stood so long on the opposite pavement staring up at it that in the end two policemen came up and asked some acutely embarrassing questions. It was only through the good offices of the Strand front-of-house manager (the play had not yet opened, and we were still speaking) that I was released. There was some slight trouble with the wiring of the sign as well as with the construction of the play, and the run of the piece was so short that one day there was one little man up on a swinging platform trying to make the apostrophe light up, while at the other end of the sign another little man was actually taking down the M. This, so they tell me, is show business.

I am a staunch believer in TV. I have to be; it keeps the wolf, if not actually from the door, at any rate from coming in and having cubs all over the place. But there is one thing in which TV will never even begin to compete with the live theatre . . . the magic of a Name Up In Lights.

DIE-CASTINGS AND PRESSINGS IN THE THEATRE

It may be wondered what these have to do with stage lighting and TABS readers in particular. The answer is that these and other modern manufacturing techniques are effecting a revolution in stage lighting—they are reducing the number of types of lantern required to light a stage. This comes about in two ways. Firstly the initial tooling is very costly and can only be applied to quantity production which means the designer puts more than usual thought into the lantern and makes it as versatile as possible. Secondly the precision finish and consistent production—each lantern exactly matching the other—makes it possible to achieve things quite impossible at reasonable cost with a hand made lantern. The only way the older production methods allow prices to be kept down is by skimping the quality.

The first Strand items to be fully tooled up were the Batten and Footlight. There followed the use of die-castings for the Patt. 23 Baby Mirror Spot—an enormous step forward.

After this came a sister lantern, namely the 250/500 watt Patt. 123 Baby Fresnel Spot, and now we break new ground once more with the Patt. 243, a 1,000/2,000 watt Fresnel Spot.

In this size pressings form a better proposition than die-castings though these are still used for hinges, colour runners and other parts. When designing these new lanterns we have as a result of experience with earlier Patt. 23's, found it better to design all our own components. Thus we make our own medium and large pre-focus lampholders and now we have our own bipost holder interchangeable with the prefocus when a 2,000-watt lamp is required.

For most stage work, due to the very efficient new Fresnel lens, the 1,000-watt lamp is sufficient but following the practice of designing for the largest application the Patt. 243 can be supplied in a 2 kW. television version.

Thus the Patt. 243 makes its debut as 1 kW. Theatre Spot in Harold Fielding's production of “Aladdin” at the Coliseum this Christmas and as a 2 kW. Television Spot chosen by the B.B.C. for their new TV Centre White City Studios. Incidentally, they have also chosen the Patt. 123 as the Baby Fresnel to be used there. Together these two Fresnels are the backbone of TV lighting.

Television due to the fact that each day brings a production with different lighting from its predecessor and successor requires very easy adjustment and setting of lanterns. The above Fresnel Spots at the B.B.C. TV Centre will therefore each be fitted with the Strand Polestar attachment as an integral part. This enables



The New Strand Patt. 243 Fresnel Spot

a pole to be attached to provide pan, tilt and focus from the floor without the need to lower the spotlight or to use steps for access. It remains to be seen whether this attachment will be adopted outside television—there are some theatres with frequent change of production which would benefit from the saving of time.

DO EVEN THE GREEKS HAVE A WORD FOR IT?

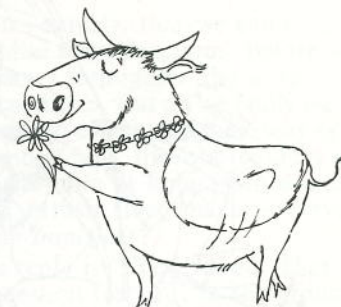
by Richard Southern

When *An International Vocabulary of Technical Theatre Terms** was first proposed by the British Centre of the International Theatre Institute, we knew it would be a long job. How right we were! We envisaged a vast amount of correspondence with other countries and so forth, but one thing that, I believe, none of us then expected was the immense difficulty in deciding (in certain instances) just which particular term in one language did exactly correspond with a term in another language.

At first we were helped by a piece of great good luck; the Strand Electric Co. had already compiled privately a sizeable vocabulary, in four languages, of words relating to stage lighting. This, with immense kindness, they handed over to us to serve as a basis for development and for the addition of non-lighting theatre terms and—ultimately—four further languages. It was of great use to us.

The book is now on sale with its 600 terms, and readers in America, England, France, Holland, Germany, Italy, Spain and Sweden will be able to judge for themselves. Much of it is quite plain-sailing, but now and then a problem has cropped up that it seems would baffle the wisest.

I remember sitting, for instance, in a café in Paris with a Spanish stage manager and a Spanish head electrician, one of whom spoke a little French and the other nothing but Spanish. I had a list of thirty or so outstanding words for which we had no Spanish equivalents. By means of diagrams, good humour and a great interest in the job, we filled in all the blanks but two. One was the term for “flies”; we decided eventually on *peine* (which experts—if we could but find them!—may question). But the other term broke us down, and you may be surprised to hear that it was nothing more difficult than our “stage director”.



“... no Spanish equivalent”

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Now, the words for the names of what I may call departments of production are immensely difficult to fix—names such as Producer, Stage Manager, Stage Director, A.S.M. and so forth. Sometimes we find the English words have no foreign equivalents; sometimes we meet foreign words in this class for which there is no English corresponding term at all. Let me give you examples:

In Spanish we were quite unable to find any distinction between a stage director and a stage manager. We have had to give *director de escena* for both.

In French the word that seems best to approximate to “stage director” is *régisieur*, while a “stage manager” is a *régisieur-général*. (Many English people we have met believed that *régisieur* equalled the English “producer”—but the proper equivalent for this in French is *metteur en scène*.)

In German, also, that term *Regisseur* (oddly enough the same French word!) approximates best to “stage director”, but the ordinary stage manager’s job, there, is that of an *Inspizient*.

Sweden uses the German word for stage manager, *inspicient*, but calls a stage director a *sceninspektör*—while in Holland the stage director is called an *assistent-regisseur* (the word *regisseur* there being equivalent to English “producer”), and the stage manager



“... they perform identical duties”

bears that very pleasant name—a *toneelmeester*!

And we could go on. But already we are in deep waters because, as you will not need to have pointed out, we have had to say, “equivalent to English producer” since of course in America a

producer is a director and a director is a producer. The Americans it seems, by the way, use the words “stage manager” as we do, but they call their stage director a “production stage manager”.

In this connection it was interesting to me to observe that Mr. Tom DeGaetani from America asked, at the last meeting of the International Association of Theatre Technicians in Paris (summer 1959) that recognition be given to a new term—“technical director”—this being, he said, an exact equivalent in the U.S.A. to the German *Technischer Leiter*. I, as Chairman of that particular session, was pretty embarrassed by this because from my memory of work on the *Vocabulary*, I had the idea that a *Technischer Leiter* was not quite the same as this “technical director”. What was I to say? Happily Professor Walther Unruh was present from Germany and he rose to say that in his opinion the office of the *Technischer Leiter* did not correspond to what was then defined for a “technical director”....

For my part I find all this very intriguing. It is with some regret that I foresee how, with the growth of international communication, we may be asked to standardise all our theatre terms. I can find it in my heart to feel this is a pity; I rather like these individual changes.



“... a light thrower”

Moreover, quite apart from the sentimental attitude there is, of course, a more serious consideration—namely, that we can’t standardise stage terms until we standardise stage functions. Before we can call all the staff by equivalent names throughout the world, we must ensure that they perform identical duties. But do we really want a stage manager in Italy to act and serve in exactly the same way as a stage manager in England? Remember how the one country is eminent in opera, and the other much more at home with drama. ... Or do we wish to insist that a British stage manager serves exactly the same function as a German *Inspizient*?

Suppose for a moment that the reply is “Yes, we do. That is progress”. All right. But here is a question for you: In the ground plans of the Vienna Opera House, one room at the back of the stage is marked for the use of the *Abend Regisseur*! Now whatever is he? An *evening stage director*! We have nothing of the sort. But in the German-speaking theatre it is occasionally the custom to turn a play over after rehearsal into the care of a special stage official. We in England also transfer the authority, nominally, from producer to S.M. on the opening night. But the Germans transfer from producer *not* to the stage manager (or his equivalent), but to a special further functionary—this *abend Regisseur*, or “evening stage director”—the *Inspizient*, or stage manager, being retained.

ENGLISH	FRANÇAIS	DEUTSCH	ITALIANO	ESPAÑOL	NEDERLANDS	SVERIG
157. Cut cloth <i>Cut-out drop</i>	Principale <i>f</i>	Bogen <i>m</i>	Arcata centrale <i>f</i>	Rompimiento <i>m</i>	Toog <i>m</i>	Båge
158. Cut-out	Accessoire décor <i>m</i>	Versatzstück <i>n</i>	Impianto relativo <i>m</i>	Accesorio de decoración <i>m</i>	Zetstuk <i>n</i>	Sättsytycke <i>n</i>
159. Cyclorama	Cyclorama <i>m</i>	Rundhorizont <i>m</i>	Ciclorama <i>m</i>	Ciclorama <i>m</i>	Rondhorizon	Rundhorisont
160. Cyclorama lantern - Cyclorama light	Lanterne d'horizon <i>f</i>	Horizont-Laternen <i>f</i>	Parabola del panorama <i>f</i>	Linterna de ciclorama <i>f</i>	Schijnwerper <i>m</i>	Horisontstrålkastare
161. Cyclorama lighting	Éclairage d'horizon <i>m</i>	Horizontbeleuchtung <i>f</i>	Illuminazione dell'orizzonte	Illuminación del ciclorama <i>f</i>	Horizonbelighting <i>m</i>	Horisontbatteri <i>n</i>
162. Cyclorama track	Patience pour cyclorama <i>f</i>	Laufbahn des Horizontes <i>f</i>	Pista del orizzonte <i>f</i>	Riel del panorama <i>m</i>	Horizonrail <i>m</i>	Horisontgejd
163. Dayman - Stage-hand (full time)	Homme en service de jour <i>m</i>	Tagesarbeiter <i>m</i>	Operaio del turno di giorno <i>m</i>	Operario eventual <i>m</i>	Dagwerker <i>m</i>	Scenarbetare i dagskift
164. dead (elec)	coupé	ausgeschaltet	senza corrente	sin corriente	stroomloos	strömlös
165. dead, to (to make level) <i>trim, to</i>	couper	einregulieren	fissare	corregir	belasten	hänga rätt
166. Decor	Décor	Ausstattung <i>f</i>	Scena <i>f</i>	Decorados <i>m pl</i>	Décor <i>n</i>	Dekoration
167. Designer (scenic)	Décorateur <i>m</i>	Bühnenbildner <i>m</i>	Decoratore <i>m</i>	Escenógrafo <i>m</i>	Décorontwerper <i>m</i>	Dekorator
168. Diaphragm Iris	Diaphragme à iris <i>m</i>	Irisblende <i>f</i>	Diaframma a iris <i>m</i>	Diafragma <i>m</i>	Irisdiaphragma <i>n</i>	Irisbländare
169. Diapositive Slide	Diapositif <i>m</i>	Diapositiv <i>n</i>	Diapositiva <i>f</i>	Diapositiva <i>f</i>	Diapositief <i>n</i>	Bild
170. Diffused light	Lumière diffusée <i>f</i>	Streulicht <i>n</i>	Luce diffusa <i>f</i>	Luz difusa <i>f</i>	Diffuus licht <i>n</i>	Mjukt ljus
171. Diffusing screen	Écran diffusant <i>m</i>	Streuscheibe <i>f</i>	Diffusore <i>n</i>	Filtro difusor <i>m</i>	Matschijf <i>m</i>	Spridsken <i>n</i>
172. dim, to	grader	verdunkeln	diminuire	graduar	regelen	sänka
173. Dimmer	Gradateur <i>m</i>	Verdunkler <i>m</i>	Oscuratore graduale <i>m</i>	Graduador <i>m</i>	Regelaar <i>m</i>	equ : Motstånd

Now let us turn for a moment to an example of a different sort of problem. In Germany a spotlight is a *Scheinwerfer*. We are happy with this term; it means a "light-thrower". So far so good. But the normal word used for a floodlight may also be, quite legitimately, this same *Scheinwerfer*. True, the term *Flutlicht* is available, but that does not alter the fact that a spotlight and a floodlight are both *Scheinwerfer* in German. In England we take much care to make the firmest distinction. You can't think of an acceptable technical term which includes both of them, unless you go to something quite general like "stage lantern" (which is confusable with "haystack light"). So what it amounts to is that we have not in English any real currently-used equivalent for *Scheinwerfer*. Conversely, you cannot find in Germany any simple term for a spot—you have to use a combination like *Linsen-Scheinwerfer* (light-thrower with lens).

And so it goes on. You may well imagine we see a deal of international work ahead before any technical theatre vocabulary can have any claims to perfection. How near can we get. Let us know if you have any ideas!

A typical page of references from the International vocabulary is reproduced on the opposite page.

* * *

THE FLYING DUTCHMAN AT THE WELLS

TABS readers may be interested to know the production described in TABS, Vol. 17, No. 1, last April will be repeated Saturday evening, January 19th, and Friday evening, January 29th. It will then be taken to Brussels, but doubtless further repeats will be given later on.

* * *

BINDERS FOR TABS

Some years ago we laid in a stock of binders, which has long since been exhausted. We propose to make them available again. They will be in green stiff cloth covered boards, somewhat more substantial than the last issue, and have a patent wire binding which enables the copies to be slipped in and secured. The lettering of the covers is in gold.

CORRESPONDENCE

The Editor

DEAR SIR,

"The Mermaid from a Little Used Aspect"

Mr. Bentham, in your September issue, tells us that he intends his article to be provocative. Right! I can't agree with any of his reasons for the lack of interest in theatre-building but must refute one of them. But only because he appears to *blame* "(b) the amateur movement".

My own dramatic society, Altrincham Garrick Society, is unique in that it was the first ever to build its own theatre, which it did over twenty-five years ago with money collected by its own members and without grants of any kind. It has maintained this full-size, fully-equipped theatre ever since.

In recent years several professional companies have established themselves within easy reach; each was born in an atmosphere of goodwill and amateurs from many societies visited them early in the hope that these new theatres would provide new, better or different fare. They expected a standard somewhere between that of the West End companies and that of the better amateur companies. With one exception choice of play, presentation and quality of acting all fell *far* below the expected standard. Because of that, the buildings the professional companies occupied are no longer theatres.

Mr. Bentham says the amateur movement must be related to a professional theatre to set a standard. The amateur movement knows this only too well. When it sees good professional work it is overjoyed—a little envious perhaps of the artistry and technical brilliance, but nevertheless inspired. When it sees unimaginative, inadequate and even shoddy work in the theatre, naturally it goes back to seek relief in its own endeavours.

Mr. Bentham's experience must, obviously, have brought him in contact with some amateurs whose hobby is simply a pastime and who do not pretend to offer *ideas* to their audience. There are many of these. But why does he assume they are the amateur movement?

From Altrincham, I can visit a dozen amateur Little Theatres. In Manchester: The Experimental Theatre Club, The Green Room, The Unnamed. In the suburbs and elsewhere: at Withington, Cheadle Hulme, Bolton, Crompton, Wigan, Rochdale, Stockport, Great Hucklow. The amateurs in all these theatres *are* busy on their own productions. But some find time to visit each other's theatres and *all of them* support the professional theatre—in London and Stratford infrequently, but locally more regularly—and they do so *whenever and wherever it offers something good*.

Such amateurs have long regarded their own theatre as a necessity; they have provided it for themselves and are now concerned with using it properly. Bernard Miles is a "pro." but he alone in his profession has had the initiative, enterprise and courage which the amateur movement has had these past twenty-five years.

On one point I agree with Mr. Bentham. The Mermaid Theatre will last just as long as it presents new, exciting "theatrical entertainment" or good plays done well. Bare walls and half the works showing was part of the novelty in most amateur theatres when *they* were new. Mr. Miles may find that this limits his choice of play and style of production in a permanent theatre catering for a "permanent" audience.

The building of a theatre is easy. Amateurs have proved this time and again. Attracting and holding an audience is difficult. Until professionals show they can do this for themselves, no one is likely to provide *more* theatres for them.

Yours sincerely,
GEOFFREY NEILD,

(Hon. General Secretary, Altrincham Garrick Society, Garrick Playhouse, Altrincham.)

Mr. Bentham's article was so provocative that it produced only one letter, published above (Editor)

THE THEATRE GOES NORTH

by Karl Eilert Wiik

(Touring Director Norwegian Travelling Theatre)

Part II. The Norwegian State Travelling Theatre (Riksteatret)

The Norwegian State Travelling Theatre itself is only ten years old, but the history of travelling theatre in Norway goes much further back. Already in the 'seventies and the 'eighties you could find groups of actors who from time to time were visiting some of our small towns along the coast. The conditions under which they worked were indeed hard and difficult. One of our leading directors, who is now eighty-five years old, has many a time told about the days when she "was rowing in an open boat along the rugged coast of Norway". The companies of that time were often dissolved, and the actors had to find their own way of getting along.

The idea of a State travelling theatre developed together with the growth of the resident stages and the increasing amateur theatre activities of youth organisations and other associations in the rural districts. From the beginning of this century and up to the Second World War it was not uncommon for actors from the resident theatres to unite in groups of their own in order to go on tour. The theatres themselves occasionally organised tours, but they could of course only go to places where they hoped to see their expenses covered; and, with a population as scattered as in Norway and with difficult communications, there were not so many places where they could go. In Bergen the Norwegian theatre with its *new-Norwegian* performances was a pioneer in the countryside until Riksteatret was established. This theatre regarded itself partly as a touring theatre, and even today this theatre undertakes much touring activity. But this is now organised by Riksteatret.

It cannot be concealed that especially in the years before the last war some third-rate actors with the most doubtful repertory visited the more heavily populated small communities which they regarded as their own Klondyke. But the *good* tours, *good* pictures, and actors participation in broadcasting, developed a deeper understanding of *quality* performances and, in 1935, a committee was established by the Ministry of Education to work out the principles of a State Travelling Theatre.

At that time Sweden had just started its Riksteatern which after twenty-five years has grown to be a most admirable cultural institution. It has a well developed public organisation and a yearly State grant which goes close to £100,000 plus some support from counties and municipalities. It sends out forty or fifty different tours

every year, which altogether give some 2,000 performances in about 400 places. This year roughly 200 actors are connected with the theatre for shorter or longer periods. Sweden also has its well-developed Public Park Organisation, which in the past seventy years has become a unique institution, which takes care of 1,400 different theatrical arrangements in 250 parks all over the country. They offer drama, light opera, ballet and musicals. But Sweden is (with its 7½ million inhabitants and large and very modern industry) a very prosperous country where they liberally support the theatre. This year their State alone gives approximately £1 million to the theatres, and the total sum of official subsidy is a good deal more than £1.3 million. It sounds incredible, but nevertheless it is true. But the Swedish theatre has a standard which is among the highest all over the world. It is therefore not so surprising that Eugene O'Neill in his will declared that two of his unplayed, but most important dramas, should be given to the Royal Theatre in Stockholm. I shall never forget its production of *A Long Day's Journey into Night*, which had its world première at this famous theatre a few years ago.

I must add here that it is indeed a blessing to belong to a group of countries where the principle of adequate government support to the theatres is generally accepted. This is the case in all Scandinavian countries, and the result can most easily be seen in Sweden where this principle has been accepted for the longest period of time and carried to its logical conclusion.

To return to Norway, the war and the cultural black-out during the occupation put an end to the plans for our State Travelling Theatre, but, the flowering times for the theatre after the war stimulated new and exciting progress.

The first tour which was paid for by the Government was sent out by the *Ministry of Reconstruction* in 1946 in co-operation with the young idealistic *avant garde* theatre, Studioteatret in Oslo. It was a tour for forty-five days to the districts of Norway which had been most seriously damaged by the war in our two arctic counties, Troms and Finnmark. I belonged to the Studioteatret myself. It was started during the war as a kind of illegal academy of acting and it opened as a regular theatre in the autumn of 1945.

It is said that this theatre which was run for five years brought something new and fresh into Norwegian theatrical life. I believe this is true. The actors themselves were the owners of the theatre which was directed through an elected council and an actor-manager. The Studioteatret was the pet of Oslo. Of course we made our mistakes now and then, but nevertheless we got a perfect training on this stage where fifty to sixty modern and classic plays were produced. Shakespeare, Tchekov, O'Neill, Maxwell Andersen, Thornton Wilder, Arthur Miller, Anouilh, Sartre, Synge and Ingmar Bergman were among the names to be found on our posters. It was five



brilliant years which suddenly stopped due to bad economy. Then the actors were spread to the other theatres. I am proud to say that nearly all of the members of the group today are our most outstanding young actors. I am still of the opinion—and I hope I shall be for ever—that it is healthy for a country's theatrical life when you can find a group of talented and perhaps slightly mad young actors willing to break their necks. The secret is, however, that they need some help (from rich persons!) to do it.

The Company's tour up to the North turned out to be a real success. Of course, some wise men told us not to go. There were no hotels, no community centres, or halls, only a few barracks. Roads were broken down and so on. We knew all about this. As a matter of fact we found it even more exciting so. And, therefore, we constructed and built a mobile and covered open-air stage, fully equipped by

ourselves. A military tent became a perfect dressing room and an old German mobile generator set of 10 kilowatts gave us sufficient electricity to supply the home-made switchboard controlling our twenty spots.

Night after night we built our stage in the open air in new places in a part of the country where the total war had burned down completely all that generations had struggled to build. Export cases for fish and planks from the nearest building place proved to be excellently suited for the construction of an amphitheatre. One day we built a theatre for 300 persons, another for 1,000 or more. People came from everywhere and filled the improvised theatre whose only ceiling was the sky itself; purple coloured by the midnight sun. And Thornton Wilder's charming play *Our Town*, which in such a brilliant way with both tears and laughter, tells about the life of men from the cradle to the grave, had a message to bring the thousands of people who were busy building, on the ruins of the war, *their new homes*.

I shall never, never, forget this tour. Every night after the curtain fall our five tons of equipment had to be dismantled and driven on trucks down to our waiting ship—a rented trawler which in the warm summer nights brought us along the fjords to the next destination. We even passed the North Cape on our way. We lived on board—twenty-five actors altogether—and we had a wonderful time. We fished when we felt like it and we even found time for small excursions. What do you think of sailing on a river canoe from Karasjok in Norway to a place with an even stranger name in Finland? There we met Finnish soldiers and traded sugar for brandy on the black market. We also waved to the Russian sentries on their side of the border. Forty-five days, thirty performances, an audience of 15,000 and a voyage of 5,000 miles, living expenses four shillings a day per person; those are the bare figures, but *behind them* is a thrilling adventure and thousands of new friends who now started to get ready to receive the State Travelling Theatre, which now *had* to come. And it came.

Riksteatret was instituted by an Act of Parliament in 1948. At its head is a board of five members appointed by the King in Council. So is the Theatre Director. In other words the Riksteatret is a State institution for which supporting funds are appropriated by the Government. The first year the State gave us £10,000, the next £15,000. The amount has increased every year and the theatre has grown with the grant. This year we have a subsidy of £42,000 approximately, and for the next year the Government has suggested that the Parliament shall give us £46,500. Apart from the government grant we also receive some support from the counties and municipalities we visit. This gives us another £10,000. The total subsidy is therefore approximately £56,000. This amount covers roughly half of our total expenses. The rest is covered through the box office with an average of practically 80% capacity.



Despite our reliance on official funds we are nevertheless a *free theatre*. The director is allowed *complete freedom* in his choice of repertory, but some fundamental principles are set down in the Riksteater Act which are not to be misunderstood: The Riksteatret is to be a theatre nationwide in its appeal, instituted to increase the knowledge of good dramatic art. Yearly 800 theatre performances are given in 200 different places. Most of these performances, some 550 to 600, are the productions of our own companies. In addition to this the other State subsidised theatres are bound to send out a tour every year in return for their Government grant and without any charge to the Riksteatret. But Riksteatret takes care of the organisation of the tours and works them into the main planning of routes. This gives us 145 performances each year. Furthermore we may *with* or *without* taking the money from our own resources arrange tours for groups of actors or send out additional performances from the resident theatres. On the whole eighteen to twenty different tours go out each year under the Riksteater flag. Each of the larger towns and communities have six visits every year—two in the autumn, two in the winter, and two in the spring with as many as sixteen to eighteen performances. Smaller places have one visit in the autumn, one in the winter and one in the spring. And some have only two annual visits.

There is also a yearly exchange of guest performances with the Swedish Riksteatret supported by a special Scandinavian Cultural Foundation.

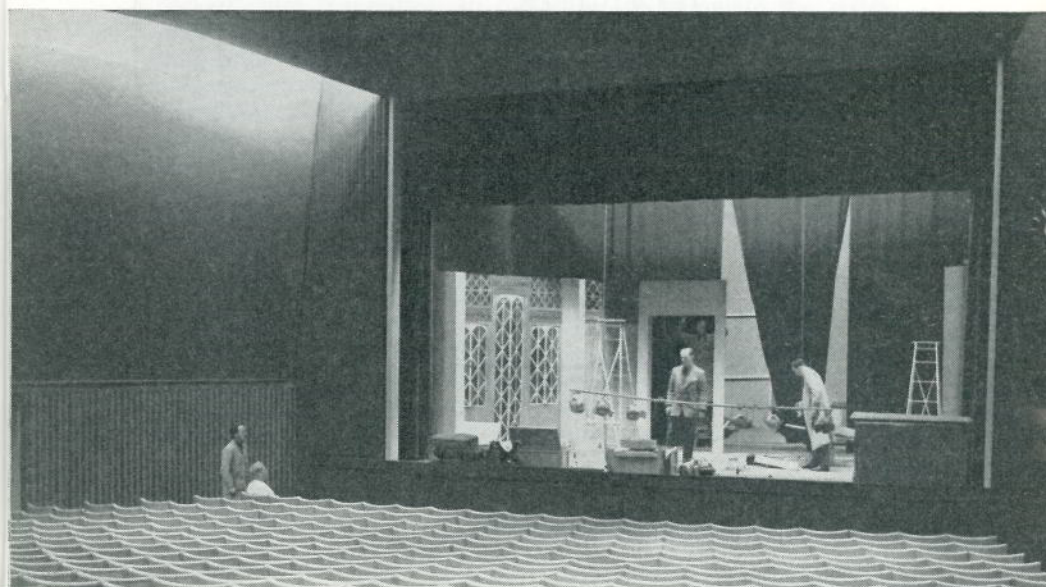
The number of visits naturally depends on the standard of the theatre halls. In the first two or three years we did not give our performances in more than a couple of dozen decent halls. The rest were old and unsuitable for theatre. Alas, we still have to visit some of these halls. But we very soon realised that the growth of Riksteatret would also *depend* on satisfactory stages and dressing rooms in attractive buildings. And this is for the benefit of our public, the actors, and the repertory we want to give. We therefore employed our own architect, who gives help and advice with the building or rebuilding of halls. We worked out certain principles for suitable stages in larger, medium sized and smaller houses. We call those prototypes A, B, and C stages. Through the Health Ministry we had regulations set down to guarantee suitable working conditions for the actors both on the stages and in the dressing rooms. The association for retailers of cinema equipment was approached, and a principal solution was found for the incorporation of wide-screen equipment in combined cinema and theatre stages. This is such a happy solution that it has been received with enthusiasm also outside Norway. The 700 architects of Norway, a number of building engineers, specialists on heating and lighting have received our small handbook, *How to Rig a Stage*, with all dimensions and technical details both for stage and dressing rooms. The book has also been spread in thousands to building committees, house-owners, amateur acting societies, etc., etc. A close co-operation with the *Art Division* and the *Sport and Youth Division* in The Ministry of Education has the consequence that no support is given by the State to community centres or schools until the drawings of stage facilities have been accepted by us. It is not easy today to build a community hall or a school stage without our control of the stages. It may sound rigorous, but it has proved to be a sound way of dealing with the problems. Come one day and see one of these new houses. You will find them all over the country in a steadily increasing number. An attractive hall seating 300 to 400, perhaps 600 to 700. Some of them also have a foyer and a restaurant. In other cases the centres also may house a public bath, swimming pool, a public library and a little number of smaller rooms where the different organisations may have their meetings. The stage is well proportioned, proscenium opening of 24 ft. wide but *flexible*, so it may be 30 ft. or more for the wide screen. All construction is subject to the idea that the stage room is to be *free* and *open* with sufficient room both *on* and *outside* the acting areas. Stage depth 24 ft. (perhaps 30 ft.), stage width overall 45 ft. approximately. Stage height behind the proscenium might be 20 ft. or more.

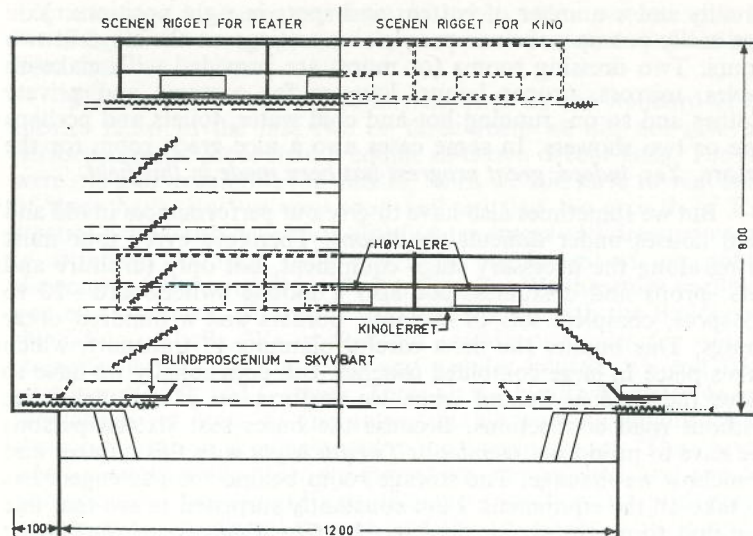
There is also a fully equipped stage rig with borders and legs, a switchboard (junior circuit) with perhaps a dozen dimmers and 30

circuits and a number of battens and spots in right positions. You can easily put up your company's own settings on the stage in two hours. Two dressing rooms (or more) are provided with make-up tables, mirrors, proper lamps, hangers for costume and private clothes and so on, running hot and cold water, toilets and perhaps one or two showers. In some cases also a nice green room for the actors. *Yes, indeed, great progress has been made in this field.*

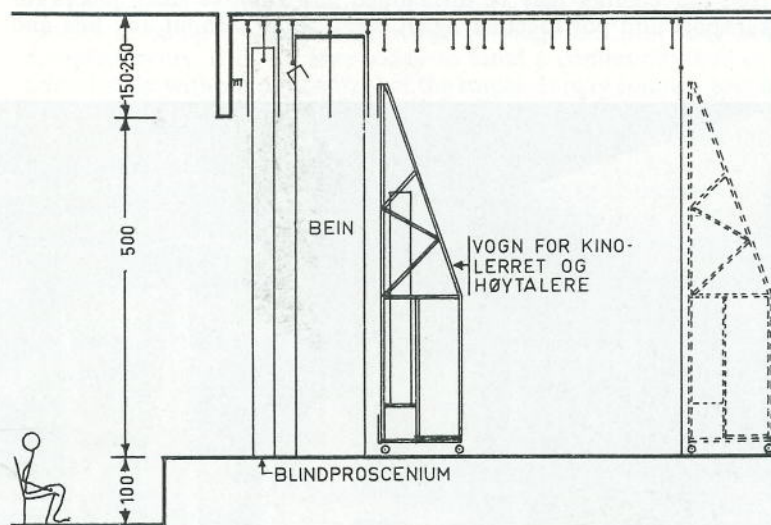
But we sometimes also have to give our performances in old and cold houses under difficult conditions. Therefore every tour must bring along the necessary stage equipment, not only furniture and sets, props and costumes, but also a mobile switchboard—20 to 25 spots, complete sets of curtains, borders and a hundred other things. This implies the most careful planning of transport, which takes place in large combined coaches. But occasionally we have to leave the coaches behind when we perform on islands or places without road connections. Because the buses seat sixteen persons we have to produce a *Hamlet* or *Twelfth Night* with this number and somehow we manage. The storage room behind the passengers has to take all the equipment. I am constantly surprised to see that one can find room for all we need say for *The Teahouse of the August Moon* or *Rosmersholm*.

In theatre halls where the distance between stage and audience is very small, the demands of proper stage furniture is especially great. Take the piano and the whole furniture in *A Doll's House*. In such plays you cannot cheat the audience with stuff that pretends to be genuine—it has to be! Then we have to *build* or *rebuild* the old-fashioned furniture in such a way that a heavily carved sofa from the 'eighties may be dismantled into suitable small pieces for transport and put together again every night without any bits and





Plan and Section from the Riksteatret Handbook.



pieces lacking. Transport is indeed a problem for a theatre like ours with up to five buses covering an annual total of 40,000 miles. It is our ambition to be able to produce plays which provide the same effects on small stages or on large. To accomplish this we engaged the best designers of our country to paint our settings. Quality also in this field is of the greatest value.

Our rehearsing conditions in Oslo, where all our productions are built up, have been rather desperate so far. But next year better conditions are in sight. We shall have a large studio of our own with workshops for carpentry and painting, magazines for props, furniture and costumes, studio for the costumier, modern offices and, last but not least, two proper stages and a small rehearsing hall where we can simultaneously work with three different performances. It is certainly something which our company look forward to! The Government gives us a special grant to have this done.

I repeat—our company—and mean by this our permanent ensemble which is made up from the best actors. They are, like other Norwegian actors, engaged on a twelve-months contract. The ensemble is, however, regularly divided up into two or three touring groups or companies, and supplemented by players on leave from other theatres or by players not employed at the moment. Our actors have 220 touring days a year. The rehearsals start August 1st and the first nights take place in the second week of September. Then touring until end of November. New rehearsals are from about December 1st until January 15th. After that it is touring until end of March. Again new rehearsals, and new first nights on May 1st. The spring tours go on until June 20th, then six weeks holiday before the new season begins. Funnily enough, our actors *never* go on coach tours in their holidays!

In all the places we visit we have our regular representative who has his commission on the total takings. In some places we also have a local theatre committee. In our effort to stimulate the public interest, both the press and the broadcasting offer us their most willing co-operation. The average price of admission is five shillings. This is considerably lower than in the Oslo theatres. Every year we perform for 200,000 people approximately. Of these 10,000 to 15,000 have been brought to the theatre hall free of charge or on a nominal fee, thanks to the counties support. This is a most popular solution. It has served to give us the average of 80% to 90% attendance in the autumn and winter and 70% in the spring. We have no reason to complain of any lack of interest. *Our real problem* is not to sell the seats but the fact that we have too few performances to offer! We might without the slightest difficulties give some 300 to 400 additional performances, and in future the demand will rise even higher. The building of new halls increases and in a not too distant future I suppose some 500 places will be visited. And we will need some 2,000 performances a year to cover this. However, *the money* has to be found and that is another question.

As you know Norway has one of the largest merchant navies in the world and the State Welfare Office for the Merchant Navy regard it as a part of its tasks to keep all our sailors in continuous and close contact with the home country. As a link in this, the Welfare Office and Riksteatret co-operate to arrange six to eight performances for sailors in the large North Sea ports: Rotterdam, Antwerp, London and now and then Newcastle. More ports will eventually be added. Usually cabaret programmes with outstanding actors and musicians are given, but occasionally whole performances are sent out. The last was Ibsen's *A Doll's House*, which in London was given on the stage of RADA. The same performance incidentally also went for a fortnight's tour of Iceland. So far, we have not managed to visit our countrymen, the coalminers of Spitsbergen, but sooner or later we may go there as well, for we must always strive to live up to the title we have received in the press and in the parliament—the theatre of the whole nation—the theatre of the whole people. But if we shall deserve this name we must also do our best to keep the idea of the theatre living in our performances and in ourselves.

I have tried to be practical rather than philosophical in this outlook on the Norwegian theatre, but allow me to finish with a quotation of Maxwell Andersen which to my mind is an excellent summing up of the real idea of the theatre: "The theatre is the most important artistic symbol of the struggle between good and evil in man: the theatre is the temple of democracy."

And this is why we ought to be proud to serve the theatre whether it is in the London West End or North of the Arctic Circle.

