

CUE

Technical Theatre Review

12

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Our cover picture this time is an intriguing photographic study by Reg Wilson. In it he successfully captures the idea of a departing market watched by the Opera House from what appears a new and solitary eminence. Anthony McCall reports on the Opera House extensions now nearing completion.

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Editorial Board

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Francis Reid
Jeremy Twynam
Mark Boardman (Art)

Editorial,
Advertising and Subscription Office:
Twynam Publishing Ltd.,
Kitemore, Faringdon, Oxfordshire SN7 8HR.
Telephone 0367 21141

Missing our Cues?

It seems a pity to allow the Royal Wedding to disappear in a fizzle of fireworks and a breaking of souvenir mugs.

Apart from something that Clive James appears to have done for his friends, and what may be dramatised later from the writing of the well-known Sylvie Krin, very few efforts were made in the theatrical world to commemorate the recent nuptials. Not even as far as we are aware, a gala performance of 'Comus'. You'd have thought some mute, inglorious Milton could have made himself a bob or two out of all the parallels and classical cross-references that could have thrown up. With HRH symbolised as Charles Wain, of course (the seven bright stars of The Plough), and his bride as the 'fair moon' (or Diana of the Evasions, as the reporters could have dubbed her).

At least, to honour the occasion, we could have expected, we think, the launching of some new theatrical companies. 'The Prince's Players', for instance. That rings the appropriate bell for something to happen down on revitalised Bankside. Or what about some new appointments made in a Wedding Honours List? Was this not the time to create anew the lost offices of Master of the Revels (Lord Grade), or Master of the Queen's Musak (Harry Rabinovitz), or Prince's Prologue (Anthony Holden), or Grand Dame of Pantomime (Barbara Cartland)?

The trouble with the theatre today, which was certainly not true in the first Elizabethan age, is that it has become too timid to be topical. Either every production costs too much for anything to run for less than a decade or everything you want to see happens once only at a private performance for charity.

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