



more important among those going to the theatre more often. In this latter group, the *Daily Mirror* is surprisingly strong (reflecting the young profile of those going to the theatre more often) and *The Times* is surprisingly weak.

The *Sunday Times* and *Observer* are the most frequently read publications among those who go to the theatre but among those who are going to the theatre more often the *Sunday Mirror* and *News of the World* are both of some importance (this again reflecting the younger age group's interest in theatre visits).

The table for 'periodicals' shows those who go at all to the theatre are above average in readership of *Time Out*, *What's On in London*, *Where to go in London* and the *New Standard*. Among those going to the theatre 3+ times a year, or going more often than previously, the *New Standard* is the leading publication, followed by the *Radio Times* and then by *Time Out*.

Booking habits produced few deviations from what could generally be considered the norm. When easy access to the theatres was possible, people preferred to go in person, followed by telephoning their booking, then ticket agencies, writing to the theatre and bottom of the list, arranging an evening through a group organiser but as access became more difficult, telephoning and booking through a ticket agency became the obvious procedure and organising a party outing started to make more sense. It is interesting to note that not everyone was aware of the added charges levied by ticket agencies (usually around 17½%); indeed there was 'some indignation' when this was realised. As for credit card bookings, which provide instant payment and confirmation right up until curtain-up, only 21% of those with Access or Barclaycard used them for this purpose. This could be another area for a publicity drive.

The significant factor in determining how people chose a production was the information they had about it: a gradual process, defined by NOP as an 'accumulation of knowledge'. Word-of-mouth remained top of the list, but other factors were easy 'handles' like playwright, stars, well-known hit songs from shows, and reviews and arts programmes. A jauntier approach to media coverage of productions seemed vital. Perhaps critics can't see the wood for the trees.

* **The West End Theatre Audience**, a report published by The Society of West End Theatre. Price £6.50.

The Museum in Copenhagen's Court Theatre

Francis Reid's theatric tourist trail takes him to Denmark

After visiting Copenhagen's *Teatermuseet* in 1976, I was insensitive enough to suggest that the appropriate site for our long awaited British Theatre Museum would be the Old Vic. This suggestion was offered at a time when the National Theatre was on the move to its new houses and there was some debate as to the future of the Old Vic. Well the grand old lady of Waterloo Road is once again 'future indefinite' and if there are activists in that theatre lobby, they are plotting a quieter coup than before.

I no longer wish to see the Old Vic as a museum. It is not that I think that she would be anything less than absolutely superb: it is just that I am now convinced that she should be restored to her Victorian period as a very necessary fourth stage of the National Theatre who need a late nineteenth century auditorium to create that ambience inescapable from certain production styles.

(The N.T. will also require a fifth stage in due course—a Georgian one. We have the knowledge, we have the carpenters and we have the painters. But have we a fireman with imagination?).

However Copenhagen convinces me (and Gothenburg too—coming in CUE 15) that old theatres make the ideal homes for displaying the fragments of theatre history. I suppose that it all has to do with atmosphere. A theatre archive has its costumes and props. It has its models. But mostly it has paper. And these posters, prints, programmes and photographs all come together much more readily in the atmosphere of an old theatre building. It takes an audience to make a performance and it takes ghosts to make a theatre museum.

The Copenhagen Theatre Museum has its own special ambience—and it has had it since the *Hofteatret* opened in 1767. A very positive smell from the royal stables below. This smell is so locked into the theatre's history that if it ever goes away, they must surely install an air conditioner with a small portion of horse dung on the wrong side of the filter. At least to blow into the foyer if not everywhere. The theatre is located in the Christiansborg Royal Palace: on the first floor above the stables. It had a French architect who provided a theatre with a floor that could be raised to stage level for masquerades. The 1748 auditorium was in white, pearl grey, pink, blue and gold in neoclassical style with Ionic pillars. The French influence placed the King's box and the Queen's box on opposite sides. This was no doubt convenient for Queen Caroline Mathilde's involvement with the King's politically ambitious physician. Indeed the results of an overnight palace revolution in 1772 included the execution of the theatre director!

According to the guide book, parts of the original stage machinery still remain. In the stage floor there were five slots, each for three flats fixed to trolleys, the wheels of which ran on rails that still exist in the cellar. By means of capstans it would have been possible to make three complete changes of scene. These slots are presumably no longer—but, in any case, the forward acting area is now covered with a smooth floor for occasional performances. (The only other concession to our age being a lighting rig of a perch 743 each side and a pair of silhouettes for foh). There was no fly loft but, with the inclusion of the rear stage, 30 metres of depth were available for perspective scenic climaxes. At least 38 men, usually sailors or riggers, were involved.

In 1842 the auditorium was remodelled in Louis Philippe style to make it an appropriate home for the Italian opera companies who for 12 years played a repertoire rich in Rossini, Bellini, Donizetti, and the young Verdi.

TEATERMUSEET



HOFTEATRET

Nr. 53789

Entrance Ticket to the Theatre Museum, based on an original ticket displayed in the museum.

Closure came in 1881 following the catastrophic fire at the Ring Theatre in Vienna—an event which led to the reconstruction of many theatres throughout Europe and to more stringent standards of fire resistance and escape for new construction.

Forty years later the Hofteatret was reopened as a museum of Danish theatre.

Memory suggests that, five years ago, my entrance was still by the original 18th century spiralling staircase. Now there is an additional broad straight wide-treaded stairway built to full escape specifications. However the admission ticket still bears the design of the original Hofteatret ticket of which the original can be seen in a showcase of tickets, passes and entry tokens of all kinds. The tickets are numbered and a