



than on screen, has perforce to be stylised.

I had no such doubts about the staging of Stephen Sondheim's *Follies*, recently opened at the Shaftesbury Theatre. Mike Ockrent's production, superlatively designed by Maria Bjornson, has all the Broadway bazazz one could desire. Ms Bjornson, having strongly evoked an about-to-be demolished New York theatre by shrouding the stage boxes with scaffolding and heavy polythene sheets, then creates on stage a series of gloriously exuberant Broadway effects, with brilliant use of a revolve which contains a hydraulic lift. In the second act the instant change, before our eyes, from shrouded and decrepit theatre to silver-sheeted 'Loveland', the world of *Follies*, has the touch of genius. How wonderful to see the latest technology, and masses of money, put to such rewarding use.

But for how long will the money be available? The recent Theatre Design Degree Exhibition of the Central School of Art and Design at the Jeanetta Cochrane Theatre was pointedly entitled 'Seventeen Designers in Search of a Job'. It made it abundantly clear that the future of stage design in this country is in wonderfully capable, imaginative and enthusiastic hands, and demonstrated that these young designers, though clearly well taught and aware of current styles, have very positive ideas and styles of their own. Their technical competence in both set-model making and costume design was highly impressive, and some of their major projects were admirably ambitious and inventive. But how much work, I wonder, can such talented young designers as Kevin Knight, Jessica Rufus, Julian McGowan, Mary Montagu, Harriet Spice, and Jane South expect to find, despite their manifest talent, given the government's current miserly policy on the arts?



Theatre Design Degree Exhibition at the Jeanetta Cochrane Theatre
 Costume design for *Joyces Exiles* by Jane South. Set design for *Haydn's Il Mondo Della Luna* by Mary Montagu and *Paradise Lost* by Harriet Spice in association with Yolanda Sonnabend.



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