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CUE

Technical Theatre Review 50

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Cover:
BERNARD HAITINK conducts his first performance as Music Director of The Royal Opera with the Company's new production of Mozart's *Le nozze di Figaro*.

West German director JOHANNES SCHAAF is the producer, with an Austro-German design team: XENIA HAUSNER (scenery), PETER PABST (costumes) and FRANZ PETER DAVID (lighting) – all of the new 'Figaro' production team are working in Great Britain for the first time. Photograph by Zoë Dominic.

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An artistic necessity

September 1979 saw the advent of CUE. The first independent bi-monthly to offer even handed discussion of back-stage affairs. A forum where experts in all branches of theatre could debate relevant and sometimes controversial topics.

This is CUE 50, still in a time of rapidly changing technology in which we still see lots of innovative hardware arriving in the market place. Much of it will provide our theatre administrators with new opportunities in the exercise of their management and production skills.

But what of the technicians and designers who link these technological marvels to the business of a stage production?

In this context it was never more true to say that professionalism does not lie in the tools but in the person using them. This last decade has seen the emergence of that professionalism in equal partnership with the actor. . . for long an artistic necessity.