

From the editor

The spirit of any magazine is its network of writers, contributors, reporters, and editors. And, as you might imagine, in setting out to structure an international network phones, faxes, express mail, and courier service all are pressed into urgent service.

As editor of the new Cue International, I have been coordinating the information flow and the development of story ideas from my headquarters in Avignon. Frequent trips to Paris, London, and New York keep me hopping. A network of performing arts professionals headquartered around the world are developing and writing features from Berlin, Sydney, Auckland, Hong Kong, Amsterdam, New York, and throughout the British Isles.

Writers that you know from the earlier days of Cue will continue to grace our pages and be joined by a host of other professional colleagues.

In addition to our offices in Avignon, and the space that we have kindly been allowed to call our own at the new Rosco headquarters in Sydenham, the nerve center of the operations for these first issues of Cue International has been in New York where we have the combined staff talents and support of the crew at Theatre Crafts and Lighting Dimensions to call on. Editorial coordinator Andrew Shearer has kept the copy, type, and photographs flowing. Design director Betty Binns and her team worked out a design that would elegantly incorporate the three language needs—not an easy task. Associate publisher Jacqueline Tien was busy convincing international corporations that the new Cue has a real story to tell. Production manager Dale Serena dealt with printers while circulation director Harvey Swaine and his assistant Jane Lusaka undertook the huge job of transferring the names of current subscribers to new fulfilment systems and setting up for future subscription development ahead in 1989.

These next several months will see us and Cue International at the upcoming flurry of trade shows, gathering information, meeting and talking with you.

I look forward to getting a chance to talk with you all.

Ellen Lempert



WHITE LIGHT

57 FILMER ROAD LONDON SW6 7JF
TELEX: 295811 WYT LYT FAX: 01-371 0806
TELEPHONE: 01-731 3291

THEATRE LIGHTING HIRE AND SALES

NORTHERN BRANCH
SAW HILL FARM TRIANGLE NR. HALIFAX
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