

makeup, and there are doors opening at odd angles."

For *The Tempest* Hudson gave the set a sandy texture, and used blue silk ruffled by the wind to create the illusion of the sea. The sandy hue was echoed in the creamy, tropical colours of the Elizabethan costumes. "Here I used a large blue cyclorama," said Hudson, "with some of the set pieces coming through."

*One Way Pendulum* had the only naturalistic set in the season, and represents the only naturalistic set Hudson has designed. "I wouldn't want to do this all the time," said Hudson whose design signature is a pared-down rather than elaborate style. "I concentrate on the silhouette, rather than the decoration. I go for simple, strong period shapes, without much braid or embroidery." Hudson himself tends to wear monochromatic clothes: "I'm too busy worrying about what everyone else will wear," he claims.

"I always design both the sets and costumes, and in fact I prefer it this way," Hudson said. "I like to design the set and then populate it." His use of the raked set comes from his work in opera where he says that the rake helps with the sight-lines and the acoustics. "The singers feel the rake helps them project, although this may be psychological," Hudson commented. "In the theatre, the actors complain, but they get used to it."

After productions of *King Lear* at the Old Vic, and *Le Misanthrope* in a joint production at Bristol's Old Vic and the National, 1989 will take Hudson back to the opera where he will design *Manon* for Opera North, and *Lucia da Lammermoor* for the Zurich Opera. Not at all tempted to design for film, Hudson remarked, "in film, the designer can't control everything. In the theatre, I can change things at the last minute. Repaint a wall, change a costume. There is the possibility to be perfect."

