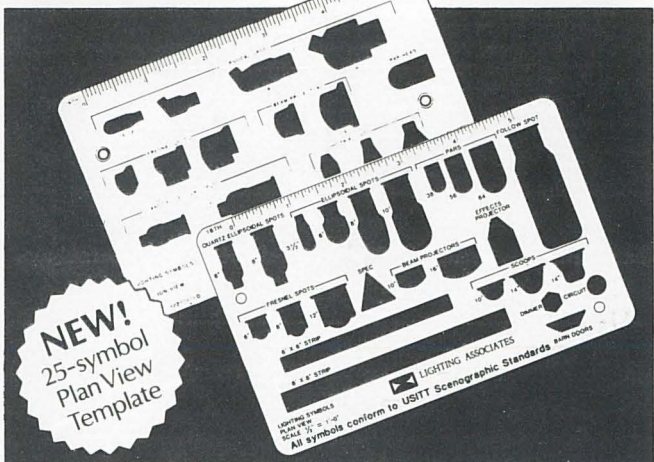


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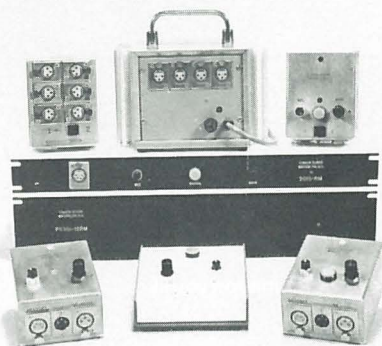
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## Exploring the old and the new

Two hundred years after the storming of the Bastille, another Bastille is ready to take Paris by storm. The new Opera house at the Place de la Bastille will open symbolically on 13 July 1989 at the height of the festivities marking the Bicentennial of the French Revolution. Marilyn August, cultural writer for the Associated Press Paris Bureau, who has been watching this project unfold since it began in 1981, takes *Cue International* on a behind-the-scenes look at this controversial new French monument. What better way for us to join in the Bicentennial celebration.

From the most modern theatre architecture to the oldest, Theatre Projects consultant Iain Mackintosh explores the recently discovered foundations of the Rose Theatre, neighbor to Shakespeare's Globe in the Elizabethan theatre district. This archaeological treasure is another example where theatre architecture can stir up quite a bit of political dust.

This issue also includes a director on design interview with Antoine Vitez, the new head of the Comédie Française, and a brief look at the work of designer Yannis Kokkos, who has collaborated steadily with Vitez over the past twenty years. Paris-based American journalist Ruth Goldberg talked with Vitez about his design philosophy in general, and more specifically about his concept for *La Celestine*, which he has directed for the 1989 Avignon Festival.

Moving to London with Michael Romain, theatre critic for *The Daily Telegraph*, for a candid look at the work of designer Ralph Koltai. This conversation with Koltai came on the eve of his retirement from the design business; a shift in career for Koltai which comes right on the completion of his most expensive, expansive sets yet, those for the West End musical, *Metropolis*.

London-based journalist and French/English translator, Adriana Capadose questioned double Academy Award-winning costumer James Acheson, about his designs for both *The Last Emperor* and *Dangerous Liaisons*, as well as other films he has designed including Terry Gilliam's *Brazil*.

Our July/August cover features the further cinematic adventures of *Batman*, in a new film by Tim Burton. The production designs by Anton Furst are seen from the perspective of British cinema specialist Adam Piranai, who was on the set during the filming of *Batman* at Pinewood Studios in the outskirts of London.

This is the fourth issue of the new *Cue*, and in these past few months, as *Cue International* has been taking shape, publisher Pat MacKay or I have been to Paris, Rimini, Amsterdam, London, and Copenhagen to share the magazine with professionals around the world. This issue includes reports on the happenings at SIEL and SIB/MAGIS, while plans for September's PLASA show in London are revealed.

So wherever you are working this summer, we hope you'll keep in touch, for it's from you that we get new ideas about the people, places, and products that shape design and technology today.

Ellen Sarpent