

- FROM THE EDITOR
- LE MOT DE LA REDACTRICE
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Expect the unexpected

Sometimes when familiar themes are dealt with in a new way, the results are unexpected. Such is the case with the new mega-musical, *Miss Saigon*, a high-tech update of *Madame Butterfly*. *Cue International's* London-based correspondent Michael Romain talked with set designer John Napier, while Theatre Projects consultant David I. Taylor investigates the lighting innovations David Hersey brought to *Miss Saigon*.

Also unexpected is Maguy Marin's treatment of the French Revolution in an evening-length work lit by French lighting designer Pierre Colomer, who shares his design techniques and the technical problems encountered in taking such a large production on a worldwide tour.

Lighting consultant Bob Anderson takes a step-by-step look at the development of Strand Lighting's PALS, in a conversation with the system's slightly mad-cap inventor Charlie Paton, who has moved on to inventing some unexpected projection techniques.

In a more traditional vein, Professor Jarka Burian, author of the only English-language book on Czechoslovakian designer Josef Svoboda, examines the work of two members of the younger generation in Czechoslovakia -- Jan Dusek and Jaroslav Malina.

Highlights of last spring's season by David Fingleton, a regular *Cue* contributor, include design-worthy productions in both London and New York, as well as at the 1989 Glyndebourne Opera Festival.

Costume sketches by Christian Lacroix's *Carmen* close this month's issue and open a new finale to each issue — Design Sketchbook — showcasing past, present or future productions.

Both David I. Taylor and I bring you news from the 1989 PLASA show which proved to be an international gathering of the industry as well as a glimpse at the next generation of lighting and sound controls, lasers and fibre-optics — the unexpected technology of the future.

Ellen Sumpster

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