

GERRIETS

GREAT BRITAIN LIMITED

"FAMOUS FIVE" BASIC MATERIALS

ALL AT £5.00 PER LINEAR METRE

SCENIC FLAX

This most traditional of British Materials comes in a standard width of 72" (1.82m), bleached white and flameproofed to BS 5867 2b. It shrinks on to flats giving a taught surface once primed and painted. At 310g/sq m, this is a medium weave hard wearing fabric.

COTTON DUCK (16 oz)

Woven 450 grams to the square metre and sold in its "loom-state", this material is excellent for stage cloths as it is weighty enough to withstand kicking out by the most wreckless pair of Doc Martins! We seam up the widths of 72" (1.82m) with either simple seams, double seams or flat seams according to your instructions.

SCENIC COTTON (108")

Scenic Cotton is manufactured bleached or ecru and flameproofed. Ideal for covering ply flattage, rostra tops, as a backing on masking flats or as a low-cost back-drop fabric, this product answers the need for a basic flameproofed cotton at a low price.

We suggest SCENIC COTTON as a cheap alternative to our other cottons but would recommend that you use one of our specialist materials where long life is the prime factor.

LONDON STANDARD: VELVET

Named in recognition of its British manufacture, this 100% cotton pile velvet is dyed to a selection of 20 colours plus black. Colours are available in piece lengths on short order whilst black is held in stock and sold by the metre. Our LONDON STANDARD velvet weighs 350 g/sq m and so is a good weight for lined curtains.

We are specialists in making curtains, call for a quote on this or on our other three qualities of velvet.

SUPER SERGE / 24 oz (490g/lm)

SUPER SERGE is the perfect top covering for masking flats and for legs, borders and curtaining. Flameproofed to BS 3102 Durable, it can be dry cleaned without losing its flameproofing, and as the chemicals used are not water soluble, the proofing will last for the life of the fabric. Our 60" (1.50m) wide wool serge either by the metre, full piece or made up as curtaining to your instructions is a *MUST* at this price.

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"it can't be disputed,
we supply the best!"

- FROM THE EDITOR
- LE MOT DE LA REDACTRICE
- ▼ REDAKTIONELL

MAN AND MACHINE

From the opera houses of Great Britain to the Broadway stage, lighting designer Nick Chelton has lit productions ranging from the operas of Mozart to the one-woman vehicle, *Shirley Valentine*. In discussing Chelton's work, David I. Taylor of Theatre Projects Consultants discovered that Chelton's success may be due as much to his skill in managing people as in controlling light. "Not least he is a designer who manages people as well as lights," says Taylor, who watched Chelton at work during rehearsals for the English National Opera production of *The Magic Flute*. "It is a skill...that allows Chelton to cross over between the high dramatics of British operatic production and the commercial world of London's West End and Broadway."

Crossing over traditional boundaries in French theatre is AVAB, the Swedish manufacturer of lighting control boards, such as the new Expert, which Robert Juliat recently installed at the Comédie Française in Paris. In fact, Juliat has installed AVAB equipment throughout France, from the Avignon Festival to the new Pyramid at the Louvre. San Francisco-based writer Dana Dubbs looks at the history of AVAB and its future business outlook in the changing European marketplace, while lighting consultant Bob Anderson provides a technical evaluation of both the Expert and Viking boards.

Crossing the Pacific Ocean to Hong Kong, associate editor Andrew P. Shearer takes us to the Hong Kong Cultural Centre which opened its doors on 5 November 1989. Looming dramatically on the Kowloon waterfront, this multi-theatre space is designed to bring the best in international performing arts to Hong Kong. The National Theatre's *Hamlet* was among the inaugural productions in the Centre's Grand Theatre, designed specifically to accommodate touring productions.

Meanwhile, backstage at the Palais Garnier, our American-in-Paris Lisa Nesselson visited the workrooms of Danièle Fouache, who for the past eight years has been busily at work in an attempt to identify and catalogue the collection of jewels designed for Paris Opera productions. The job is so vast that Nesselson remarked, "on slow days, when French novelist Gaston Leroux's Phantom of the Opera was roaming the Palais Garnier with no pressing vendetta to attend to, the least he could have done was to give Fouache a headstart."

Other famous Parisian characters, from Danton to Chateaubriand, greet visitors at *La Traversée de Paris*, a five-century history of Paris-in-a-nutshell. Architect Patrice Noviant and a team of set designers, from both the theatre and film, have created a journey through Paris, from the banks of the Seine in the 16th century to a super-realistic 18th-century Palais Royal and a more abstract video-view of the 20th century. Perhaps Noviant's sense of his city's history brought him to celebrate its past in this exhibition at the base of the new white marble Grande Arche at La Défense.

Mark Loeffler and Bill Intemann report on new products introduced at the LDI89 trade show in Nashville, where the newest equipment and innovations were on display. But in the rapidly changing technological landscape we live in, we are constantly faced with the intricate — sometimes intimate, sometimes frustrating — relationship of man and machine.

From the time of Leonardo da Vinci when his advanced ideas outpaced the technology available to realize them, to today's times when technology has surpassed our wildest dreams, and we need at times to tame it, man and machine have constantly challenged each other. As we enter the 1990s, the relationship of man and machine will more than ever shape the way we work, and the manner in which man and machine communicate will determine the solutions to our future challenges.

Ellen Samper