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six permanent staff members are joined by freelancers as required.

One recent production which broke from the "Made in Britain" trend was Nuria Espert's staging of *La Traviata* — at £180,000 (US \$306,000) the most expensive production Scottish Opera has yet mounted. Espert's designer, the Italian Ezio Frigerio, insisted that the production be built in his native country, but with the bulk of costs being met by the co-producers in Madrid, who could complain? *La Traviata* is the second Espert/Frigerio production to enter the repertoire of Scottish Opera. In 1987 the distinguished actress and director made her operatic debut with a production of *Madama Butterfly* for the Scottish company. The coup paid off and her rather bleak, post-war staging, with Frigerio's single, three-storey tenement set dominant throughout, proved to be a triumph. The production has since been borrowed by The Royal Opera House, Covent Garden where it was nominated for an Olivier Award — as a Royal Opera House production! National pride may have been a little dented, but then Scottish Opera's production of *Candide* won the Olivier in the Best Musical category.

By comparison, The Scottish Ballet has been going through a lean patch over the past few years. The death of the company's

founder and artistic director, Peter Darrell, and a crippling deficit nearly shut down operations altogether. Financially, the company is now on a stronger footing even if the artistic direction is, as yet, unclear. Their most interesting production by far has been the development of the company's own Studio Theatre and the way design has been adapted for the space.

Situated in the west end of the city, The Scottish Ballet's headquarters is a handsome four-storey red sandstone building built in 1908 by the Territorial Army who relinquished tenancy in 1975. Converted by The Scottish Ballet, it wasn't until 1982 that the fire-damaged drill-hall and gymnasium to the rear of the main building were included in the scheme. With scenery in storage all over Scotland, it made good economic sense to have everything under one roof and the ballet company undertook the project in two phases. Phase I, which cost £180,000 (US \$306,000) involved re-roofing the vast drill-hall to provide storage space for scenery and costumes. Phase II involved internal work to the former gymnasium, installing a sprung wooden floor, wall barres and mirrors to convert it into a large dance studio with adequate space to rehearse the company's largest productions and retractable seating for around 200. This cost a further £50,000 (US

\$85,000). The completion of Phase II, which came into being in Autumn 1987, provides Scotland's only custom-built dance performance space as well as the necessary facilities required by a performing theatre including an exhibition area.

One of the first productions to be staged in the new space was a re-working of Darrell's last full-evening work, *Carmen*. Stripped of the padding required to make the piece palatable on the large stage, Darrell's tight new staging made better use of Terry Bartlett's bullring set — a double height semi-circle of balconies and arches. Another production which got the cut-down treatment was *Cheri*, Darrell's one-act version of the Colette novel. Philip Prowse's original set featured a high back wall of louvred shutters with other scenic elements trucked for swift scene changes. Reduced for a studio theatre — and touring to the small venues in The Scottish Ballet's schedule — Prowse retained an adapted back wall of shutters and added a gauze canopy to partly mask and diffuse the lighting. The effect is intimate and stylish, allowing the narrative to flow uninterrupted.

The studio theatre is also used for visiting companies and, as an experimental base for choreographers within The Scottish Ballet's own ranks, it will prove to be a valuable asset.

■ In the Autumn of 1987 the Scottish Ballet completed renovations on Scotland's only custom-built dance performance space. Among the first productions in the new space was *Carmen*, (1) with a two-leveled bullring designed by Terry Bartlett, and *Cheri*, (2) with a gauzed canopy by Philip Prowse.

● *A l'automne 1987, le Scottish Ballet a terminé la rénovation du seul espace construit sur mesure pour la danse en Ecosse. Parmi les premiers spectacles dans cet espace, il a y eu Carmen (1) avec un décor d'arène créé par Terry Bartlett, et Cheri (2) avec un dôme en voile de Philip Prowse.*

▼ Im Herbst 1987 vollendete das Scottish Ballet die Renovation des einzigen schottischen, nach Mass gebauten Tanztheaterraumes. Eine der ersten Aufführungen im neuen Raum war *Carmen* (1) mit einer zweistöckigen Stierkampfarena, designt von Terry Bartlett, und *Cheri* (2) mit einer Gazeverkleidung von Philip Prowse.