

## HATS OFF TO GLASGOW

A special city dossier needs a unique bird's eye view of the city in question. To create this issue's tribute to Glasgow — the 1990 Cultural Capital of Europe — we turned to Glaswegian writers who are on-the-scene, watching first-hand as their city becomes the focus of the world's attention.

Art critic for *The London Guardian*, Cordelia Oliver looks at the theatre through the eye of a painter with a special interest in design. Currently working on a history of the Citizens' Theatre, she has known director/designer Philip Prowse and watched his career since he joined the Citizens in 1969. She spoke with him about the challenges and rewards he finds in working at Scotland's most important repertory theatre company.

Productions at both the Scottish Opera and Scottish Ballet take on a special twist since most of their sets are built for extensive touring. Dance critic for *The Scotsman*, Christopher Reece-Bowen, who also works for such festivals as Mayfest and New Beginnings, takes a look at the work of designers ranging from Ezio Frigerio to David Fielding, and the creative solutions they have brought to stage design.

A new concert hall is always reason for civic pride, and Glaswegians will certainly have reason to be proud when the Glasgow International Concert Hall opens next October. A graduate of the Glasgow School of Art and former planning officer for the Glasgow City Centre, Crawford Fulton has a strong interest in design. He takes us on a behind-the-scenes tour of this world-class facility.

*Cue's* associate editor, Andrew P. Shearer, introduces our special Glasgow section which was designed by our own Glaswegian-in-residence, art director Michael B. Burchill, who is pleased to see his birthplace in the news. Special thanks go to Sam Warnock and the Glasgow Festival's office for their help in the preparation of our dossier.

The "must-see" of last fall's theatre season in Paris was the Daniel Mesguich production of *Titus Andronicus*. Marilyn August, cultural correspondent for the Associated Press Paris Bureau, introduces us to the work of three of the most talented designers working in France today — the sets of Louis Bercut, the costumes of Laurence Forbin, and the lighting of Gérard Poli — who collaborated on this production.

*Cue's* London-based correspondent, Adriana Capadose, was captivated by the make-up for Michael Caine in the recent television special *Jekyll and Hyde*. She visited the studios of Image Animations where makeup artist Little John was at work on the special process used for this production.

Two other stories focus on Italian lighting in time for *Cue's* visit to the trade show in Rimini in April. Our Rimini-based correspondent, Michele LoScotto, takes a historical look at the development of Coemar Lighting, while London-based lighting designer and consultant Bob Anderson offers a technical evaluation of Coemar's newest products. *Cue* also reprints excerpts from presentations made at last November's Lighting Dimensions International by leaders of the Italian lighting community. Nicola Ticozzi, president of APIAD, discusses trends in disco technology, while Franco Bertini, of Studio Due, looks at the origins of disco lighting effects.

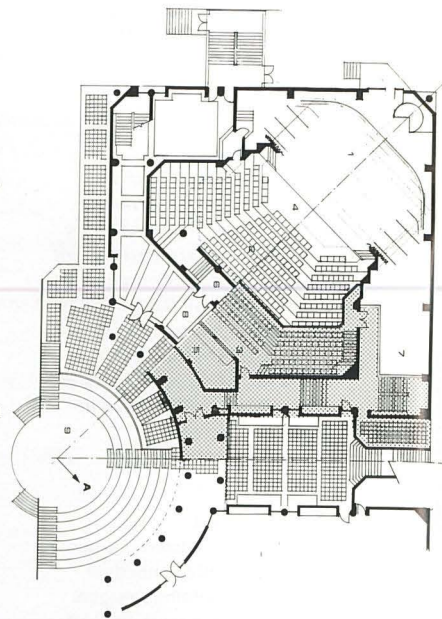
We hope you'll plan a trip to Glasgow in 1990 to take part in the celebration. We're going ourselves for the Arts Without Frontiers conference in March, then on to SIB/MAGIS in Rimini. Looking forward to seeing you during our travels!

*Ellen Sumpert*

## TURKEY / ARCHITECTURE

### ROBERT COLLEGE OF ISTANBUL

This past February saw the opening of the new performing arts center at Robert College in Istanbul (right). The 18,000 square foot space was designed by Yildirim Saglikova of Istanbul, aided by theatre consultant Charles Cosler and acoustical consultants, Klepper Marshall King, Ltd. The space includes a 500-seat auditorium, to be used for dance, music, and drama, with a flexible proscenium/thrust form, variable acoustics, and a system of catwalks. A system of tracks makes it possible to store almost all the masking drapery and cyclorama on stage right, freeing up stage left for additional scenery assembly space near the shop. The stage lighting system consists of 170 20-amp circuits distributed throughout the theatre, controlled via an ETC Impression board. The sound system, which consists of a Soundcraft mixing console, Shure microphones, and Soundolier and JBL speakers, is designed for sound effects and amplification. The variable acoustics are achieved by adjusting motor driven velour draperies behind acoustically transparent screens which line the rear orchestra and balcony walls.



ANDREW P. SHEARER

## USA / DESIGN

### A SUN-DRENCHED SOVIET

While most of us were fighting the flu last winter, designer Danila Korogodsky was battling a sunburn. He and his father, the former artistic director of the Theatre for Young Spectators in Leningrad, were in Honolulu designing and directing, respectively, *The Little Humpbacked Horse* for the Honolulu Theatre for Youth. The show is based on a centuries-old Russian folk tale. This sense of Russian history provided Korogodsky the inspiration for his costumes and his set. Inspired by the 18th-century Russian art of *lubok*, a style of folk printing, Korogodsky's painted set had a strong Russian feel, augmented by folk music he brought from home.

