

It seems to me to be more appropriate to an arena stage, where masking would look like clutter and where settings tend to be stylised rather than representational. But, as in theatrical design so in architecture, and today the New Brutalism is flaunted in many modern buildings.

Just to add one other drop of acid so that the introductory passages should not prove too cloying; why is a greater use not made of soft-edged spots, for nothing is more distracting than to see a hard white circle on the chest of an actor as he stalks into the wings?

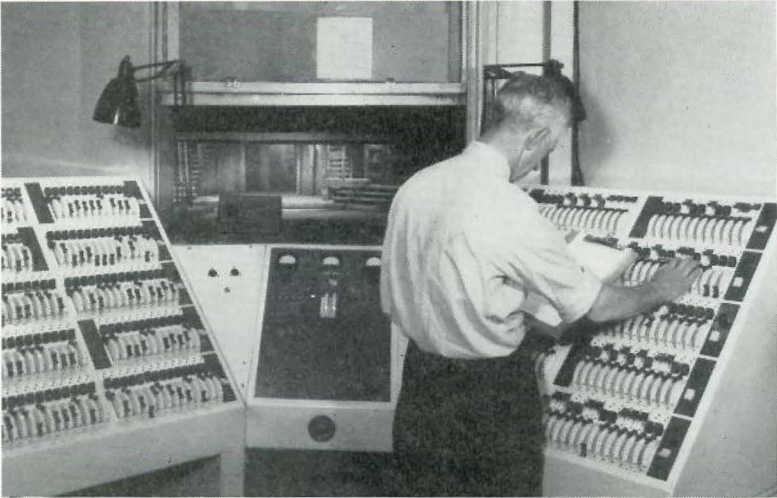


Fig. 8. Bill Bruce at the Strand preset switch-board in the New Theatre, London. (Only one man operates the 134 dimmers on the board.)

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“ Free from his Fetters Grim ”



Further to our article in the last issue of TABS, we are happy to relate that after diligent searching it has been found possible to house the new lighting control console at the back of the stalls in the Savoy Theatre. To find a suitable space has been very difficult, but we are certain the end is well worth the effort.