

Granted that architects sometimes—though not in this case—go completely mad when confronted with a building devoted to entertainment, it is nevertheless very different to know where to send them for advice. This problem exists in other countries, and, for example, the New Sydney Opera House may well be an architectural masterpiece as far as the exterior and dramatic impact is concerned, but the international opera house and theatre requirements for a building of this size and importance, *may* find themselves, *certainly will* in the eyes of this particular writer, severely pinched for space, because of the wonders of the building which confines them.

Where should architects go for advice? Well some of them come to the Strand Electric and in respect of the school and amateur stage, we can claim to have done a very good "our best" for our clients. Publications such as *Stage Planning*, the writings in TABS and the experience of our representatives have strengthened the hands of those who have pioneered a type of stage and equipment which enables good work to be done no matter how limited the funds available. In other forms of entertainment such as television and in certain buildings such as the Festival Hall, it has been possible for our few active and very vocal fighters to play a leading part in the formulation of practical working arrangements. Unfortunately, being associated with lighting, these gentlemen will of necessity come in rather too late to be of any great influence. They can only then act to provide a compromise. Further, this advice to some may be considered tainted, though we do pride ourselves on objective rather than subjective service in this respect.

No, the truth of the matter is that what is lacking is some formulation of the basic requirements for a normal practical working theatre. In America the Greater New York chapter of ANTA has a "Board of Standards and Planning for the Living Theatre". On this board of standards are to be found names representing various walks of the theatre including people well known in stage lighting. The credit for this is probably due to the fact that the Chairman is Jo Mielziner, the designer and the Vice-Chairman is Ed Kook, who is as well known as a theatre enthusiast as he is as the head of a firm supplying stage lighting. This committee has provided a check-list for use when planning a living theatre, also suggestions for minimum lighting equipment in Broadway theatres (where there is normally none).

Surely in any theatre there should be a *minimum* lighting equipment which would enable a show to be put on without the acquisition of any further lighting. Officially, the installation which went into the Royalty Theatre and which is similar to that in most West End theatres provides this facility. Unfortunately, this suits the style of the 1930s when a spot batten and flood battens could be considered as adequate if not very exciting minimum lighting, but today something to give localised lighting in preference to all this flooding is absolutely essential.

In fact, what is lacking is the professional counterpart to the