

making table is a fundamental step towards lighting thinking. In addition to a black box studio theatre, the Seminar have the use of the Schlosstheater at Schönbrunn: a gem of richly painted timber where the tights and leotards of a "Stop the World, I want to Get Off" rehearsal seemed just a tiny bit incongruous in surroundings which are pure Maria Theresa.

production style. Perhaps Television Directors may even venture away from naturalism on more occasions. But *the* lighting experience of Montreux was the sunset across the lake as viewed, glass in hand, from my painted wooden hotel-room balcony on the mountain slopes at Chexbres: no director, stage or TV would ever let me get away with it on a cyclorama.

to the display of contemporary construction photographs, etchings, documents, press-cuttings, plans etc. A section of modern photographic blow-ups show external details that are normally only visible to high-flying pigeons or low-flying helicopters.

Cour Carrée

A first night. Everything just right to provide the ambience for an evening of theatre enchantment. The end of a hot sunny day. An open air stage for the *Sleeping Beauty* in the courtyard of the Louvre. A scenic background echoing the floodlit stonework. Towers of spotlights to give that most magic of all theatrical moments: the fading of daylight which so smoothly strengthens the stage light. Alas! Before Carabosse had so much as predicted the fateful finger prick, the heavens opened and we were all washed into the Seine. Ah well, to travel hopefully . . .

Toneelmuseum

In the Amsterdam Theatre Museum there is a model of 1781 showing the Municipal Schouwburg at that time. An adjacent screen projects a film of the model stage's machinery in action: our modern projected waves and clouds are a poor substitute.

Misplaced Thrust

The author's eyes popped in horror when he saw the final illustration for his *Angles for Thrust* article in Summer TABS. How could the lanterns be shown on the solid line representing the stage rather than the broken line representing the spot bar? Answer: because the author had drawn it that way. How could the author possibly have drawn it that way? Answer: because it was the middle of the night and he had a huge Rémy Martin at his elbow and recorded Vivaldi in his ears. Well, how had the Editor missed it in the proofs? Answer: because the proofs show only the black plate of colour line-blocks, and line-blocks can only go wrong if the art work is wrong. The editor has always enjoyed a special relationship with this particular author and so they remain friends—but are happy to eat any humble pie thrust at them by their readers.



The Papageno entrance to the Theater der Wien

Theater an der Wien

There must always be a conflict between modern lighting requirements and the architecture of beautiful auditoria built before the age of the spotlight. It gave me no pleasure to find a festoon of Pattern 23s on the proscenium arch of the Theater an der Wien, that large intimate opera house whose historical connections, from Mozart through all the Strausses, give an ambience which renders unnecessary many of the machinations of latter day lighting design.

Stadthalle Wien

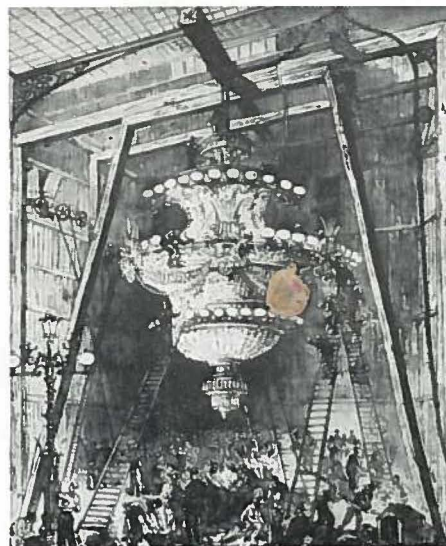
With a seating capacity of 17,000, the main hall of the Vienna *Stadthalle* complex must be one of the world's larger performing spaces. The lighting galleries are more spacious than many studio theatres that we have known. The only compact feature of the entire enterprise is the lighting control: an MMS.

Montreux Symposium

This theatre lighting man, when moving in Television circles, is always impressed to the point of being overawed, by the professionalism and efficiency of it all. A visit to the *Montreux International Television Symposium and Exhibition* was no exception. The conference dealt in facts not phantasies and the exhibition was a confrontation of hard sellers and hard buyers over machinery designed for the ruthless pursuit of efficient technical progress. This contrasts mightily with theatre equipment exhibitions which the visitors tend to regard as an opportunity to lecture the manufacturers on the philosophical shortcomings of their products. Camera demonstrations indicated a decline in the role of controlled light in picture-making. Whither TV lighting? Freed from its traditional technical role, light may start to contribute more to

Cisco

Paris entered the International stage furnishings exhibition scene with a jumbo fair in the large new airy Palais de la Défense. For the statistically minded, 8,000 visitors from 60 countries looked at 3,420 products from 380 companies on 170 stands. So as a Fair it was in the big league. What was Tabman's recommended best buy? (apart from the MMS on Clemancon's stand en route for the Théâtre des Champs Elysées). Super comfortable audience seating the like of which Tabman's ample frame has never found in a theatre.



Centenaire de l'Opéra

The settings for exhibitions are often as important as the exhibited material. This is the Centenary Year of the *Paris Opéra* and the commemorative exhibition takes the form of a homage to its architect, Charles Garnier. The exhibits stand simply in the foyers and this brings an immediacy

