

Calgary Centre for the Performing Arts

Kuala Lumpur Putra World Trade Centre

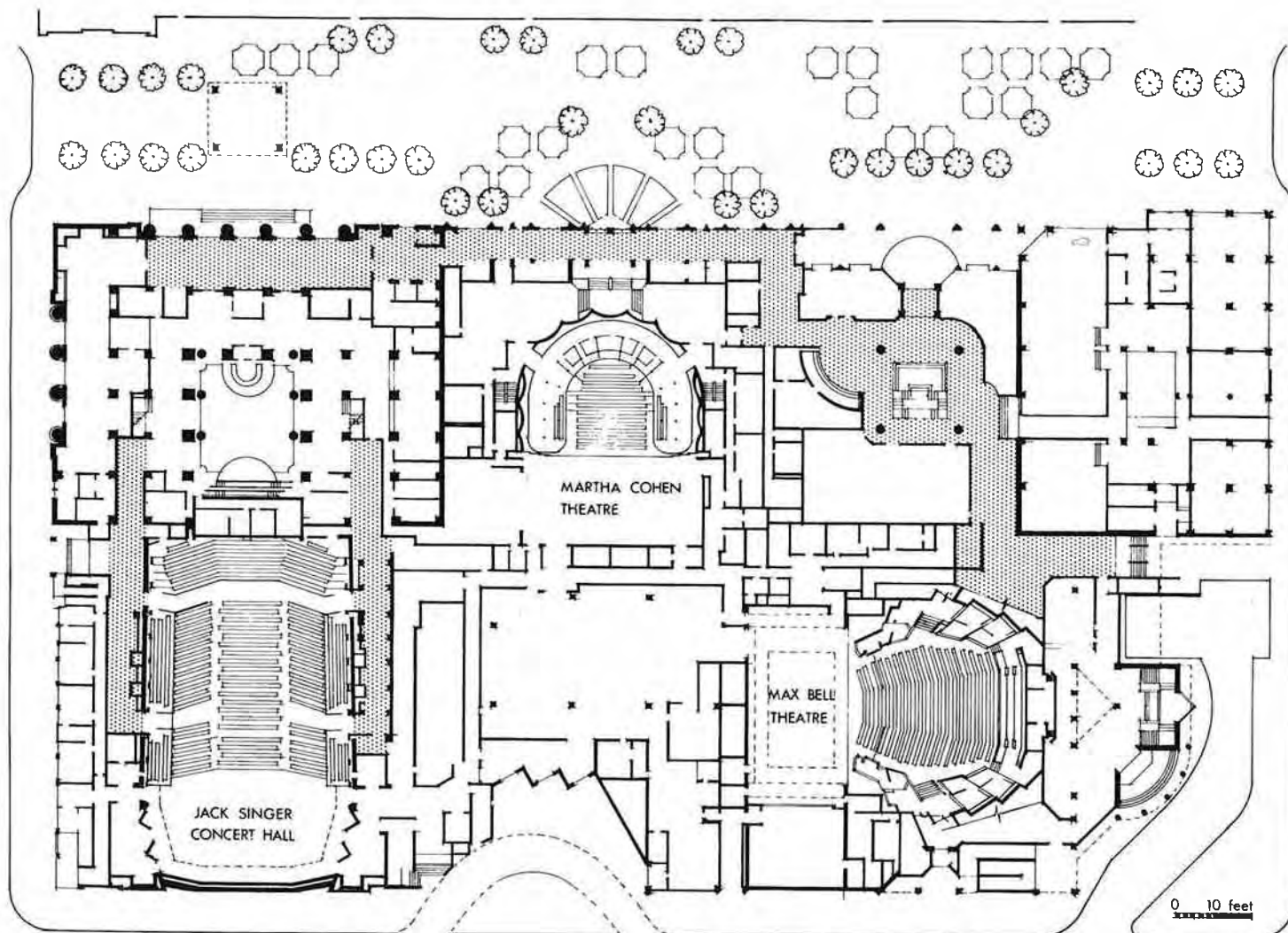
John Pick follows Theatre Projects worldwide

The most famous theatre consultant in the world can slip unnoticed into the auditoria of the National Theatre, into the great Arts Centres of Canada, Hong Kong and the United States, or into the West End or Broadway shows that bear his name. For although he heads the largest theatre consultancy organisation there is, and although his name is inextricably linked with Theatre Projects Group, of which he is Chairman and

founder, Richard Pilbrow's face is less familiar to the general public than the faces of many of your emptier theatrical vessels.

Yet this quiet and unobtrusive dynamo has done more to shape the nature of performance in our times—as lighting designer, consultant, author and as theatrical, film and television producer—than seems possible for one man. His conversation twinkles with anecdotes of triumphs and disasters around

the world, of political intrigues of mind-numbing complexity, and of the grandeurs and follies of a quarter of a century of working at the top. He tells of his earliest days as a lighting expert, his productions in London and New York, and of the way in which he and his colleagues at Theatre Projects have shaped the rules of international consultancy by their practice—so that now there are few major enterprises of any stature this side of



The Calgary Centre for the Performing Arts: "more of an arts 'district' than a centre".



Umno Conference Centre, Kuala Lumpur—built in the style of the Malaysian long house.



The Max Bell Theatre, Calgary Arts Centre—papering the walls with people.

the Iron Curtain that have not in some way been shaped, advised and kitted out by Pilbrow and his jet-setting team.

Twenty years ago theatre consultancy was primarily technical—often simply the design of lighting, on which Pilbrow is the standard authority. Now, it is a long and complicated assignment—political assessment, research, the presentation of feasibility studies preceding the intricate technical planning that comes when the architect gets down to detailed work with the design team. And it doesn't end with the building of a theatre or an arts centre. 'Increasingly,' says David

Staples, Head of Feasibility Studies in Pilbrow's team, 'We have to be involved in staffing, in the projection of running costs, in designing mock-ups of the kinds of programme that will run in our buildings.' The process of consultancy can begin years before a major complex opens and continue for years afterwards.

With the accumulated knowledge of more than a quarter of a century—Theatre Projects was formed in 1957—the consultants will sometimes find that they know rather better than the sponsors the kind of building that will achieve their ends. Most are glad to bow

to the expertise of Pilbrow and his colleagues, backed as it always is by extensive local research, but there are obstinate exceptions. Pilbrow chuckles to remember one township in the Yukon which had decided that its new civic theatre should have a thousand seats. Only when Pilbrow discovered that the biggest audience they had ever had in the area for anything had been 240 did the locals lower their sights. Another group out in the sticks were more mulish still. They refused to believe that their proposed theatre of 1400 would not attract Broadway shows; their leader growled to Pilbrow that



The Jack Singer Concert Hall on opening night (above) and (right) showing vertically moving acoustic canopy and acoustic banners.

they wanted the kind of theatre that Katie Hepburn would act in. Only when Miss Hepburn's personal manager had given a categorical assurance that his star wouldn't work for the kind of returns such a theatre gives did the Theatre Projects team win the day.

Governments are sometimes more willing to bow to experience than local pressure groups. Alan Russell is just back in the Theatre Projects offices from the successful opening of the vast new Umno Conference Centre in Kuala Lumpur, a central part of that city's new Putra World Trade Centre. The success shows something of the complexity of a Theatre Projects consultancy. They have worked on the design of the 3,500 seat hall, with its two adjacent 1,000 seat rooms—each of which divides in turn into two 500-seaters. They have supervised the technical installations in those areas and in the 13 'breakout' rooms (one for each state in Malaysia); all have projection and T.V. facilities. But the real test was at the Centre's opening, when on 24th September the Governing Political Party, UMNO, held their Conference and staged a spectacular opening ceremony.

'I was terrified,' grins Russell. The proceedings began when two of the Party Chairman's young nephews descended from the roof on clouds, and led the Prime Minister stage left. From the floor rose a spotlit model of the Centre. A spotlight then played on portraits of previous PM's, and on the portrait of the present one, while an epic poem was relayed through the vast hall extolling their virtues. Around the building nearly 12,000 people were watching on T.V. monitors. It was also going out on national television, and being broadcast in five



languages, and filmed for posterity by a State Film Crew. 'And all that,' says Russell, recalling that the building had in the event come through with flying colours, 'with an absolutely untrained technical crew!'

One of the biggest successes in recent months has been the triumphant opening of the new Calgary Centre for Performing Arts. on this multi-million dollar project (16½ million from Corporate Sources, 1 million from Federal Government and 12 million from the City) Theatre Projects had been involved since 1977, and, appropriately enough, it was the ubiquitous Richard Pilbrow that lit its triumphant opening on September 14th, when its glories were telecast across Canada.

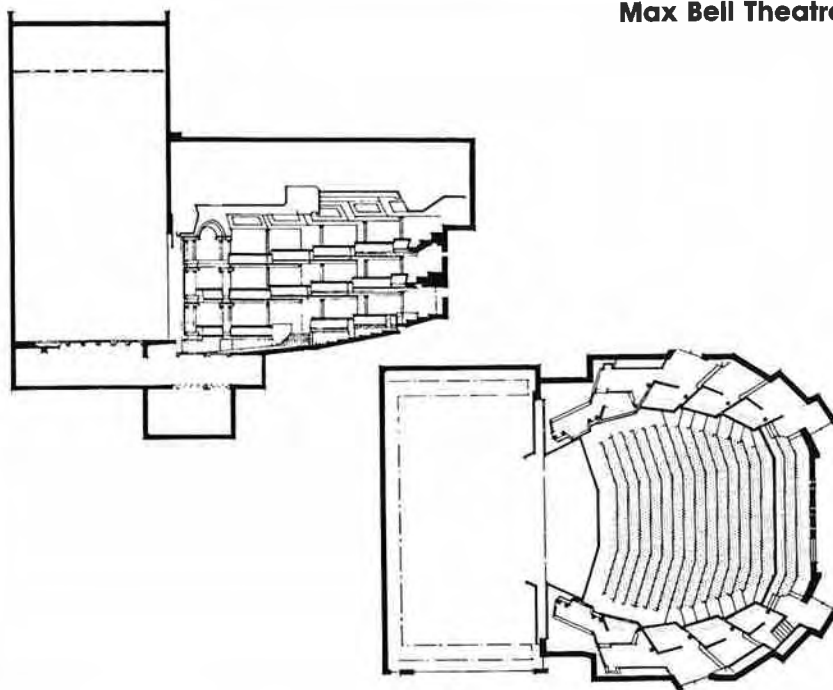
The Centre for Performing Arts is more of an arts **district** than a centre. The total expenditure of 69 million dollars has brought together a complex of 200 seat Concert Hall, two flexible theatres, workshops and rehearsal spaces for the five separate organisations which it houses—the whole interlinked with lobby bars, restaurants and retail shopping areas. All this devised, designed and argued for by Pilbrow and Staples way back in 1978.

Five years from conception to birth is, by large-scale standards, extraordinarily good. The Kennedy Centre after all took 17 years to build, the Sydney Opera House 22, and our own Barbican a fairly debilitating 32 years. (It could of course be argued that the National Theatre—of which, needless to say, Richard Pilbrow is permanently engaged as Theatre Consultant—took a record 140 years, but that's another story). And through those five years the Theatre Projects team have been engaged on the complexities of acoustics, lighting and furnishing what has emerged as one of the handsomest arts complexes in the world.

It contains within its elegant shell another theatrical time bomb. When Pilbrow began researching the locality he was told there was indeed an old, shut-down theatre building somewhere around and, to his astonishment he actually found it, forgotten and deserted, on the proposed site itself. 'There it was,' he marvels, 'Extraordinary old building! Built of sheets of pressed tin, of all things, moulded to look like plasterwork!' He determined to preserve it, and it will indeed reopen, fully restored, in the winter of 1988, when the Winter Olympics come to Canada.

Meanwhile the centre has had its own explosively successful opening. But it was not just the C.B.C. nationwide telecast which pleased Pilbrow and Staples, it was the reaction of the locals. The day after the opening the city's new complex was thrown open to the residents of Calgary to wander in. 'I thought a few hundred people might drop in,' Pilbrow says. To their intense astonishment 12,000 folk pressed through the doors, and a further 10,000 were turned away. The local people spent up to three hours queuing on that first Sunday to get inside a building that, five years before, had attracted some hostility and a good deal of uninterest in the city. And, inside, they stood in the elegance of their new Jack Singer Concert Hall in a strange bemused church-like awe. 'It was,' Pilbrow shakes his head wonderingly, 'one of the strangest things I've ever witnessed.'

Max Bell Theatre

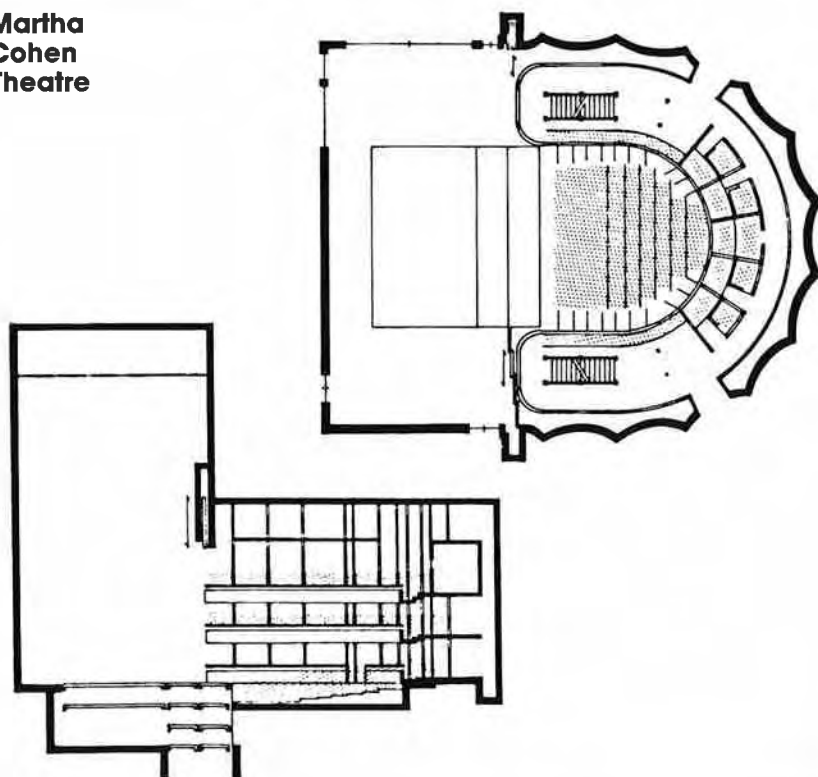


They know of course that the future will bring problems for Calgary as for every major arts complex. 'It's a six year cycle,' says David Staples, 'They are always delighted with it for two years, when everything in the building is new. Then things start wearing out, and there are staff changes, and the first deficits and things plunge downhill for a while. So it's only after about six years that you can say it's really run in and working.'

To which one can only say that there are buildings—though not those which Theatre

Projects have shaped—which have opened to something less than delight, and which can never be said to have worked at all. In their different ways Kuala Lumpur and Calgary are soaring on the crest of their first wave because Pilbrow and his team bring something more than detailed technical expertise in rigging, acoustical equipment and lighting—they bring knowledge of a totality than is very much greater than its technical parts. They have the extraordinary capacity to recreate in vastly different social, financial

Martha Cohen Theatre



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Martha Cohen Theatre: Bury St. Edmunds re-born near the Rocky's.



Control room of the Max Bell Theatre—the Premier control is North America's latest.

and geographic circumstances a theatrical **alchemy**—a knowledge of the ways in which the building's economy, its technical resources and its administrative practices interact and harmonise, so that all permit of the nightly miracle of the performing arts.

As we sit at the play, the opera or the ballet, we shall probably not think much of the people who designed the building, and who first created the links between the stage and ourselves, and who installed the lighting and the sound. If we think of such technical matters we shall probably only think of the crews operating them. But the reason for the miracle is nevertheless often to be laid at the door of the Theatre Projects team and their bright-eyed visionary leader. Later this year they will reopen the Kallang Theatre in Singapore, and already in 1985 they have opened the 900 seat touring venue at Enschede in Holland, and two theatres for the University of Riyadh.

And just in case we might think that only the vast and expensive is of interest to them, the team has been designing a 308-seater theatre for Grand Cayman Island in the Carri-



A row of narrow beam CSI floodlights used by Alan Russell to light up the main tower of the Putra Trade Centre.



Main auditorium of the Putra Centre showing house lighting using "egg crate" system, retractable seating, sound cluster in front of stage (in lowered position), electronic scoreboard and sound cluster in centre of arena area, and projection screen.



The Martha Cohen Theatre in performance.

bean for a total population of 16,000 people. Richard Pilbrow cannot resist one last global statistic. 'It is,' he says, 'the smallest National Theatre in the world!'

Note: John Offord also talked to Richard Pilbrow for this issue of L+SI and discussed the major changes that have taken place to the structure of the Theatre Projects Group. (See 'Profile' page 25).

Technical Information

Max Bell Theatre

Total seating capacity: approx. 750. (Without orchestra pit or forestage).

Stage Dimensions:

Proscenium opening adjustable by use of framed header panel, sliding side masking panels and moving side audience towers.

Width: maximum 19.2m, minimum 10.04m.

Height: maximum 8.0m, minimum 5.5m.

Curtain line to US wall: 10.15m.

Curtain line to DS apron: 3.7m.

Centre line to SL wall clear: 12.04m.

Centre line to SR wall clear: 21.94m.

SR wing free height: 9.15m.

SL wing free height: 9.15m.

Stage floor to under grid: 20.9m.

Stage Lighting:

Control location - back of auditorium, orchestra level control booth. Control System - Electro Control "Premier" with "Celebrity Plus" auxiliary/back-up console, designer remote, and hand-held focus remote control.

Designers remote may be operated from orchestra level. Focus remote receptacles all key lighting positions.

Circuits:

FOH:	4 - 50 amp
	127 - 20 amp
Stage:	8 - 50 amp
	82 - 20 amp
Pipe:	119 - 20 amp
Total:	12 - 50 amp
	328 - 20 amp

No patch panel; dimmer per circuit, 20 amp - new style twistlock, 50 amp - Joy connector.

Work Light System:

Logic switching system controls work lights used for load-in, rehearsal and performance. Controlled from SM position, control booth and local switches.

Permanently Installed Instruments:

100 - 15 deg - 50 deg zoom Lekos.

15 - 6 x 16 (23 deg) Lekos.

15 - 6 x 16 (31 deg) Lekos.

Available Instruments:

15 - Iris - 3 cyc floods, 1000W.

2 - Iris - 2 cyc floods, 1000W.

4 - Iris - 1 cyc floods, 1000W.

21 - Pallas cyc footlights, 500W.

54 - 6 x 12 (15 deg) Lekos.

18 - 6 x 16 (23 deg) Lekos.

35 - 6 x 12 (31 deg) Lekos.

50 - 6" Fresnels c/w barn doors.

20 - 8" Fresnels c/w barn doors.

40 - Par 64 1000W.

110 - 15 deg - 35 deg zoom Ellipsoids.

40 - 20 deg - 40 deg zoom Ellipsoids.

2 - Strong 1600W Xenon short throw Super Troupers.

Note: all above instruments are Strand Century unless noted.

24 - CCT 750W Fresnels, c/w barn doors.

24 - Colortran Mini, 500W, with 4 irises only.

4 - RMS Par can.

6 - Strand 1K beam projector.

2 - Clamer RDS 1K projectors c/w effects.

Shared by three theatres:

8 - Pani 2K effects projectors.

Sound:

Control location - back of auditorium, orchestra level in control booth. Mixing Console: Soundcraft 800B, 24 in., 8 out.

Tape recorders:

2 of Otari MX5050B, half track, 7.5/15 ips.

1 of Technics stereo cassette deck.

1 Technics turntable.

Speakers and monitors Installed - 2 channel cluster, centred above proscenium, Side proscenium, 8 BOSE 802, side and rear walls - 22 of JBL 4401 under balcony enhancement system.

Loose Equipment

Shared by three theatres:

Loudspeakers:

4 - JBL 4691, 4 - BOSE 802, 6 - ALTEC 1230 slant monitors.

Microphones:

20 - AKG-C451EB with 10 of CKI, 10 of CKIS, 2 of CK22, 4 of CK8, 20 of CK9, and 1 of AKG C 442 COMB, 2 CROWN PZM-30/PX-18, 10 of AKG D330 BT, 2 of AKG DIZE, 10 of SHURE SM-58, 4 of SENN MD-421-U-4, 6 of E-V RE16.

Also additional portable sound equipment.

Communications Systems:

Clearcom MS 200, 2 master stations provided, 3 separate channels to all out stations.

Out stations: 55.

Equipment: 10 backpacks, 16 single muff headsets, 4 mic/speaker units.

Stage Manager desk, portable, can plug in at SM control booth at rear of auditorium, orchestra level; in auditorium; and DSL.

Jack Singer Concert Hall

Total Seating Capacity: 1846. With full choir 2054.

Platform Dimensions:

Width downstage: 20.0m.

Width upstage: 20.0m.

Depth choir retracted to platform edge: 11.5m.

Depth choir extended to platform edge: 9.5m.

Elevator depth: 2.9m.

Wing Dimensions:

Width upstage: 4.5m.

Width downstage: 3.0m.

Depth: 10.75m.

Clear height: 4.3m.

Acoustics:

Canopy: Suspended above the platform and approx equal in plan area to the platform is the acoustic canopy. The canopy is clad in timber supported on a steel frame and hung from a number of motorized counterweighted suspension lines. The canopy may be raised and lowered to suit the acoustical requirement of the performance and to adjust the acoustical response of the hall.

Draperies: Electrically operated acoustic banners lowered from the roof space and hand drawn acoustic banners around the hall walls are used to adjust the acoustical response of the hall.

Stage Lighting:

Control location rear of auditorium adjacent to sound and stage management booth and rear orchestra level.

Control System Electro Control Celebrity Manual/Celebrity Plus with hand held remote focus receptacles at all key lighting positions. CCT lighting instrument colour change system.

Circuits:

FOH:	14 - 50 amp
	48 - 20 amp
Stage:	12 - 50 amp
	32 - 20 amp
Side Pipes:	0 - 50 amp
	24 - 20 amp
Totals:	26 - 50 amp
	104 - 20 amp

No patch panel other than local patch panel on acoustic canopy assigning 30 dimmable circuits to 40 receptacles, 20 amp - new style twistlock, 50 amp Joy connector.

House and Concert Lighting:

Preset conditions of house and concert lighting may be accessed from lighting booth, projection booth, SM booth, SM stage corner, concert managers position in hall and lectern. Concert lighting is directed from the canopy and is grouped to provide illumination of different areas of the platform and choir zones.

Work Light System:

Logic switching system controls work lights used for load-in, rehearsal and performance. Controlled from SM position, control booth and local switches.

Available Instruments:

48 Strand Century Par 64 cans.

103 Strand Century 15-35 degree zooms.

48 Strand Century 20-40 degree zooms.

7 Ianiro 4 cyc lights.

2 Strong Xenon Super troupers.

Permanently Installed Instruments:

16 CCT 8 degree Ellipsoids with remote colour changers.

44 Strand Century 8 x 13 (13 degree).

"CLEAN GROUND" for Sound:

Location: Stage Left.

Capacity: 60 amps.

Phase: 3.

Wire: 4.

Volts: 480.

Cycles: 60.

Sound:

Control Location: Booth at rear of auditorium or at rear of orchestra level in pit formed by removing seats.

Mixing Console: Soundcraft 800B, 32 in., 8 out.

Tape Recorders: Otari ¼", ½", or ¾ track, Technics RS-M245X cassette deck.

Speakers and monitors installed.

Centre cluster lowers through acoustic canopy.

2 side stage towers on castors.

2 side wall towers track from side of hall.

Under tier enhancement system and side and rear wall speakers.

Communications System:

"Clearcom" MS 200, 2 master station provided, 3 separate channels to all out stations.

Out stations:

Equipment:

- backpacks.

- single muff headsets.

- mic/speaker units.

Stage Manager desk, portable, can plug in at SM control booth at rear of auditorium, orchestra level; in auditorium; and DSL.

TIE Lines:

Audio tie lines are installed from each theatre to a position in the loading dock for outside broadcast etc.

Projection:

Booth at rear of auditorium 1st tier level.

35/70mm Projector.

Screen: 7.16m x 15.85m.

Martha Cohen Theatre

Total Seating Capacity: 450 approx. (Without orchestra pit or forestage).

Stage Dimensions:

Proscenium opening adjustable by use of framed header panel and sliding side masking panels:

Width: maximum 21.94m, minimum 10.48m.

Height: maximum 7.8m, minimum 5.1m.

Curtain line to US wall: 9.25m.

Curtain line to DS apron: 2.6m.

Centre line to SL wall clear: 20.77m.

Centre line to SR wall clear: 10.17m.

SR wing free height: 6.65m.

SL wing free height: 6.5m.

Stage floor to under grid: 17.6m.

Stage Lighting:

Control location - rear of auditorium, in common control booth with sound and stage management.

Control System Electro Control "Premier" with "Celebrity Plus" auxiliary/back-up console, designer remote, and hand held focus remote control. Designers remote may be operated from orchestra level. Focus remote receptacles at all key lighting positions.

Circuits:

FOH:	6 - 60 amp
	122 - 20 amp
Stage:	8 - 50 amp
	29 - 20 amp
Pipes:	8 - 50 amp
	42 - 20 amp
Total:	22 - 50 amp
	243 - 20 amp

No patch panel; dimmer per circuit, 20 amp - new style twistlock, 50 amp - Joy connector.

Work Light System:

Logic switching system controls work lights used for load-in, rehearsal and performance. Controlled from SM position, control booth and local switches.

Available Instruments:

186 - 6 x 16 Lekos.

48 - 6 x 16 Lekos.

20 - 15 deg - 35 deg zoom.

10 - 6" Fresnels c/w barn doors.

30 - 8" Fresnels c/w barn doors.

5 - border lights, 300W, 4 circuit.

12 - IRIS 4 cyc flood, 1000W.

21 - PALLAS 4 cyc footlights, 500W.

2 - STRONG 700W Xenon Troupers.

Note: all above are Strand Century unless noted.

Sound:

Control location - rear of auditorium 3rd tier in common booth.

Mixing Console:

Sound Craft 800B, 24 in., 8 out.

Tape recorders:

2 of Otari MX 5050B, half track, 7.5/15 ips.

1 of Technics stereo cassette deck.

1 of Technics turntable.

Speakers and Monitors:

Installed - 6 BOSE 802; located house right and left at top two tiers.

12 - GALAXY Hot Spots, auditorium Loose Equipment shared by three theatres:

Loudspeakers:

4 - BL 4691, 4 - BOSE 802.

6 - ALTEC 1230 slant monitors.

Microphones:

20 - AKG-C451EB with 10 of CKI, 10 of CKIS, 2 of CK22, 4 of CK8, 20 of CK9, and 1 of AKG C 442 COMB, 2 CROWN PZM-30/PX-18, 10 of AKG D330 BT, 2 of AKG DIZE, 10 of SHURE SM-58, 4 of SENN MD 421-U-4, 6 of E-V RE16.

Intercom System:

"Clearcom MS 200", 2 master stations provided - 3 separate channels to all outstations, out stations - 45.

Equipment:

- 10 backpacks.

- 14 single muff headsets.

- 2 mic/speaker units.

Stage Manager desk portable can plug in at lighting/sound control room in auditorium, DSL.

Acoustics:

The acoustical response of the theatre can be adjusted by the use of acoustic banners and curtains.

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RICHARD PILBROW and Theatre Projects

The new, slim-line Theatre Projects operation is now all in one place in Langley Street, Covent Garden, and Richard Pilbrow has his particular corner on the third and top floor. Number 10 Long Acre has gone, and so have all the peripheral bits and pieces that mushroomed in the late seventies and early eighties.

It was no secret that the old multi-creative group was getting itself into trouble and would not last in the same format for long. Months and months of board meetings have been and gone, some interests have been sold off and others tidied up and trimmed in size.

In Pilbrow's words "we had to stop, or rather pause, after 27 years and take a look at what we were doing and what we **wanted** to do for the future. We identified the strengths and weaknesses and disposed of peripheral interests."

Some of the interests Richard Pilbrow calls "peripheral" would be looked upon by others, and that obviously includes the organisations that bought them, as highly important. But at the same time it gives us a clue to his own thinking and aspirations. He's one of theatres' born empire builders, with the constant urge to create something.

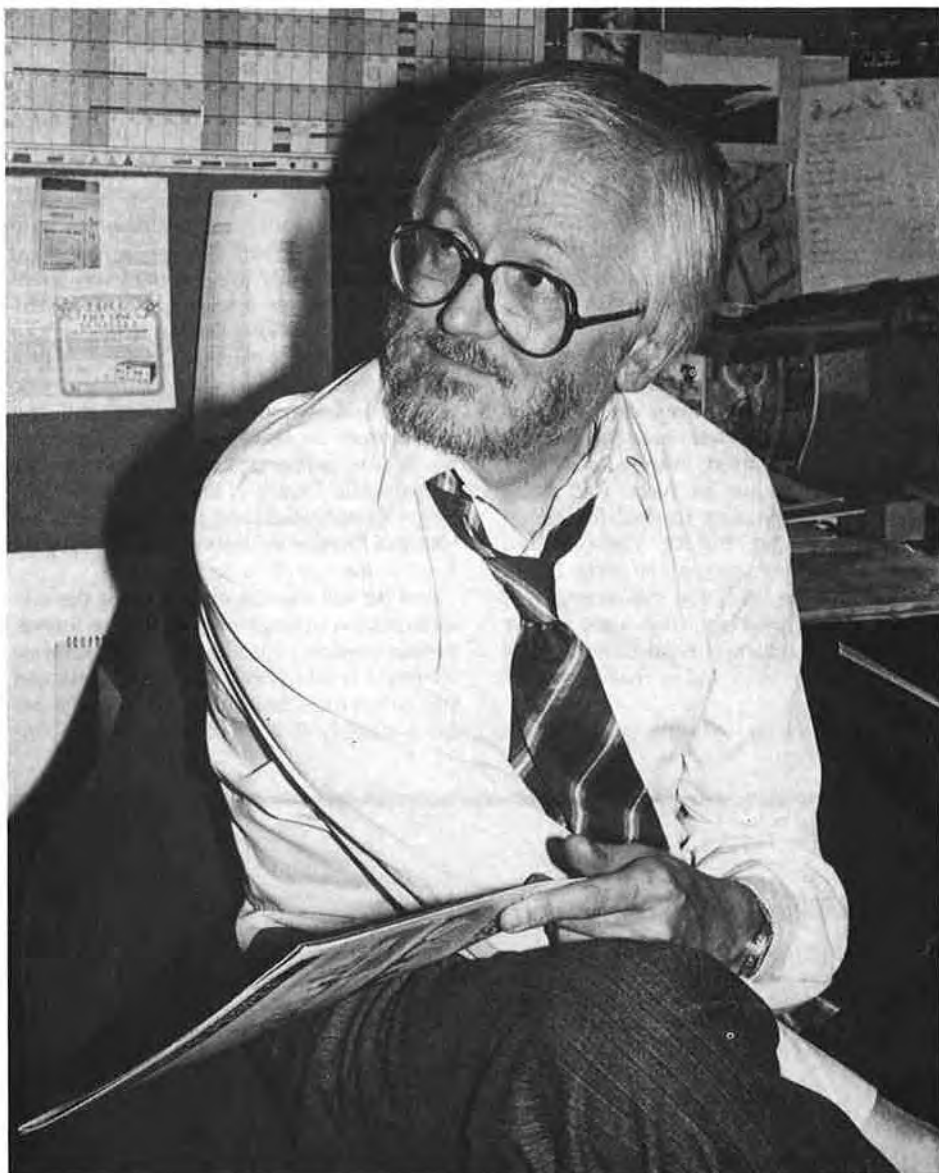
"We decided we wanted to do two things: to create things theatrical, and to produce terrific theatre. We'd ridiculously over-extended ourselves."

So Theatre Projects' future is these two things embodied under three headings: to design, to produce, and to offer theatre consultancy services. To do it they have a simple structure within which to operate. Theatre Projects Limited is the holding company, and Pilbrow its chairman and head. He is joined by David Collison (managing director) and Anthony Field (finance director). There are two main arms under the holding company's umbrella: David Staples heads up Theatre Projects Consultants Limited and Pamela Hay leads Theatre Projects Associates Limited. Other directors involved with consultancy include Iain Mackintosh, Alan Russell and Jeremy Godden.

Overseas there are two subsidiary companies: one in the United States (New York) and one in Canada (Toronto). The company has also retained a 25% holding in the original Theatre Projects Services Limited, now part of the Samuelsons Group. Richard Pilbrow also admits to a few "interests" in other businesses, but we won't mention them here in case he reads this column and starts empire building again.

The huge talent of Pilbrow—design, creation, motivation—and all those around him at Langley Street is proved beyond doubt when you look around the walls and along the shelves in their offices. Projects passed, projects current, and projects future can be picked at random from all corners of the office and they span all corners of the globe.

They will have up to 50 or so schemes on the go at any one time, about a dozen being



Richard Pilbrow.

actively worked on whilst others sit waiting for the next committee or council decision in city halls around the world. About 60 per cent of their work is from North America and there are feasibility studies in progress on more than 20 auditoriums in the US including projects in California (six at least), New Mexico, Texas, New York State, North Carolina and over the border in Vancouver, British Columbia.

The recent openings of the three-auditorium Calgary Arts Centre in Alberta Canada and the UMNO Centre in Kuala Lumpur in Malaysia are discussed in another part of this issue of **L+SI**. A new project about to be built is a 550-seat theatre in the new Beverley Hills Civic Center; already under construction in Portland Oregon is a twin-auditorium regional theatre complex due to open in late 1986. Over the border again in Toronto, TP's report on a new 2000-seat Opera/Ballet Theatre (and a 500-seat second space) for the Canadian Opera Company

and the National Ballet of Canada has been accepted. The budget is \$100m.

In Dallas their "master plan" for the cultural facilities needed for Dallas for the next 20 years has been accepted by the City Council. The report calls for spending of \$180m for the provision of an Opera House complex, and the authorities are already proceeding with land acquisition.

In California the refurbishment of a 1927 movie palace in Glendale to become the City's new performing arts centre has had its feasibility study presented by TP experts.

From the very biggest to the "smallest National Theatre we have worked on"—the Cayman National Theatre, a 308-seat auditorium constructed in Britain and shipped out for on-site assembly—Richard Pilbrow and Theatre Projects have by far the widest experience of any similar grouping in the world.

So how do they decide what equipment should be specified or recommended for

any particular project? And how do they compare standards of product worldwide? "I still think the best of British lighting controls are the best in the world—despite improvement of US products over recent years. As far as instruments are concerned it's hard to improve on things like CCT Silhouettes, for instance," said Pilbrow.

He feels there may well be a few surprises coming out of the US when the second generation of Varilites hit the market. "They are beaver away in Dallas to make them cheaper and therefore more within the reach of smaller theatres.

"A surprise this year was the TBA Technology Magic Lantern. If it works as well as the prototype did it will be fantastic. Tim Burnham has remembered one of the principles of lantern design—that it should be compact and neat. It's brilliant."

On the question of sound equipment David Collison joined the discussion. "The British make the best mixers and seem to lead in that area—it was years before the Americans even started. In the UMNO project in Kuala Lumpur we have used desks from Technical Projects Limited (based on the Isle of Wight), but US high-powered loudspeakers (Electrovoice and Altec for instance) have the quality in this direction. A Japanese sub-contractor took care of the amps, graphic equalisers and other control equipment, and they did a really fantastic job."

Low note as far as Collison was concerned

was that "in English-speaking countries we always find it difficult to get good sound contractors to handle the work."

Having decided on particular equipment, whether lighting or sound, the over-riding factor is whether or not it can be serviced and maintained by a dealer or agent within the country of installation. "We have to recommend equipment that has back-up in the country. In many cases consultants can lead the way. We have actually helped introduce dealers into a country," explained Richard Pilbrow.

Despite all this activity worldwide, the producing side (TP Associates) is, you feel, where Pilbrow's main interest now lies, with some lighting design thrown in for good measure. Currently the company has 'West Side Story' set for a long run at the Manchester Opera House, and an overseas tour may follow. For 1986 he is looking at producing two musicals, one new and one revival, and two plays—one new and one due in from Broadway. On the design front he lit the opening Gala Concert at the Calgary Arts Centre in late September (Jack Singer Concert Hall) and this month is at the National Theatre in London lighting 'Love for Love' in the Lyttelton auditorium.

And he will also be championing the current cause—pushing away behind the scenes to save London's Lyceum Theatre as a venue for major productions. "It is the biggest, and one of the most beautiful theatres and it will be a tragedy if it's lost. We lost the first

round, but it will be a 15-round fight to keep the place alive."

But maybe Richard Pilbrow and Theatre Projects' pièce de résistance is yet to come. The company is commissioned to design the final phase of the expansion of the BBC Television Centre—a television theatre to replace the old Shepherds Bush Empire.

"They want the character of theatre within the latest adaptable auditorium design to incorporate the latest in television techniques". Design work is under way and a concept established to produce an auditorium for almost every conceivable type of show, with a proscenium that can reduce from 90 feet to 30 feet. It will have all the latest video, lighting, sound and rigging equipment, and come on stream in the 1990's.

Richard Pilbrow, as confident as ever, predicted that "if Garrick walked on stage, he'd feel at home."

John Offord

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