

Margins are the negative spaces between the format edge and the content, which surround and define the live area where type and images will be arranged. The proportions of the margins bear a great deal of consideration, as they help establish the overall tension within the composition. Margins can be used to focus attention, serve as a resting place for the eye, or act as an area for subordinate information.

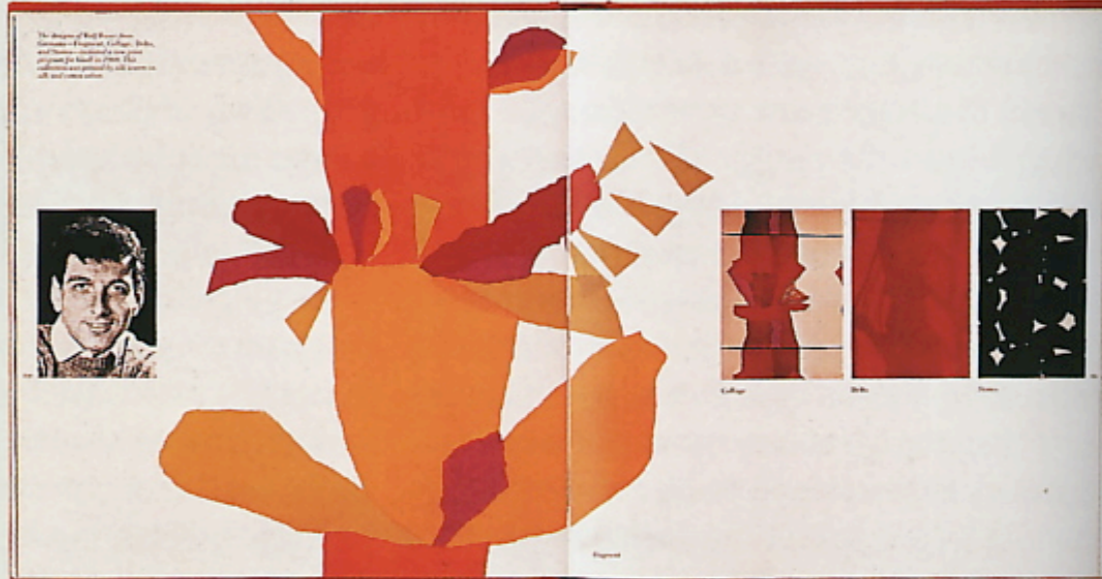
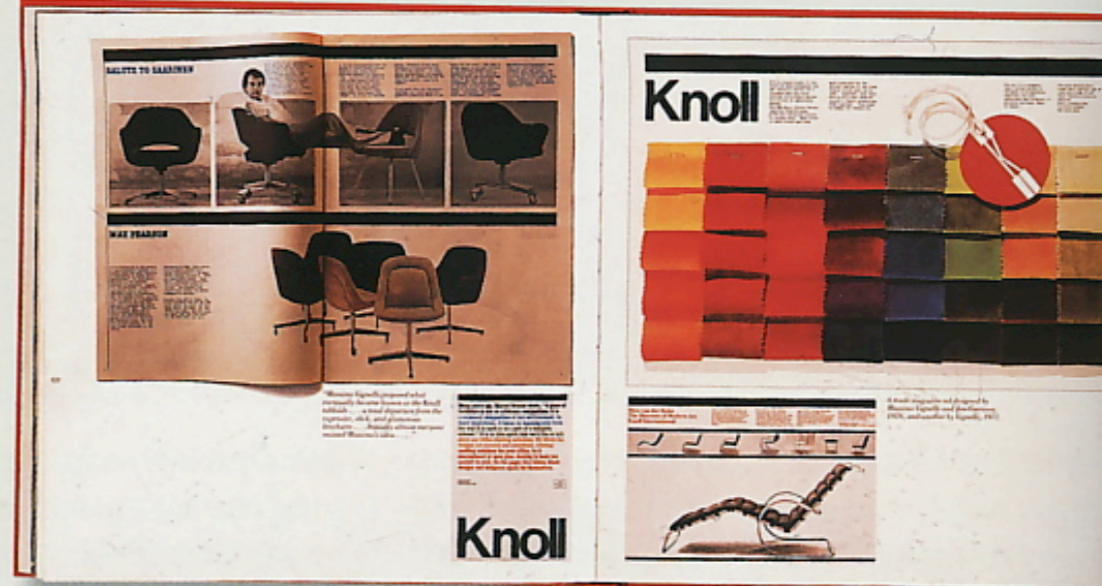
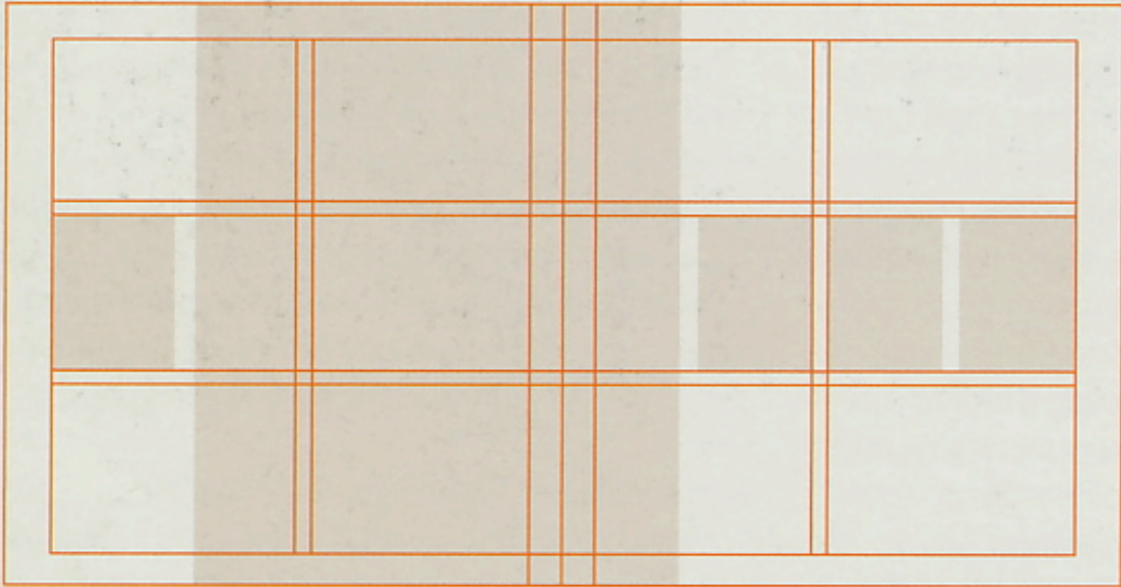
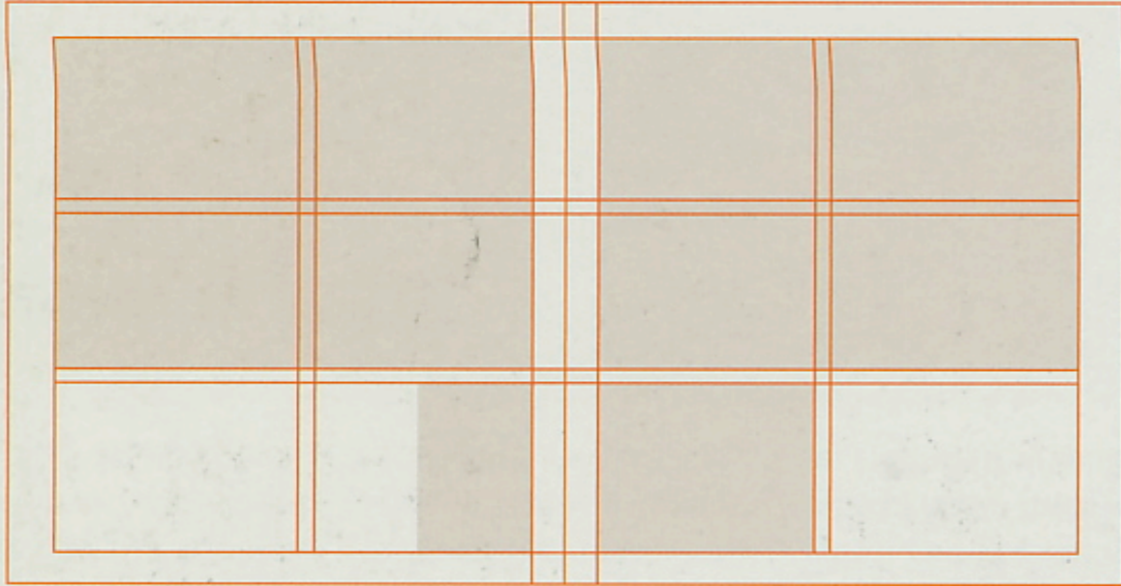
Flowlines are alignments that break the space into horizontal bands. Flowlines help guide the eye across the format and can be used to impose additional stopping and starting points for text or images.

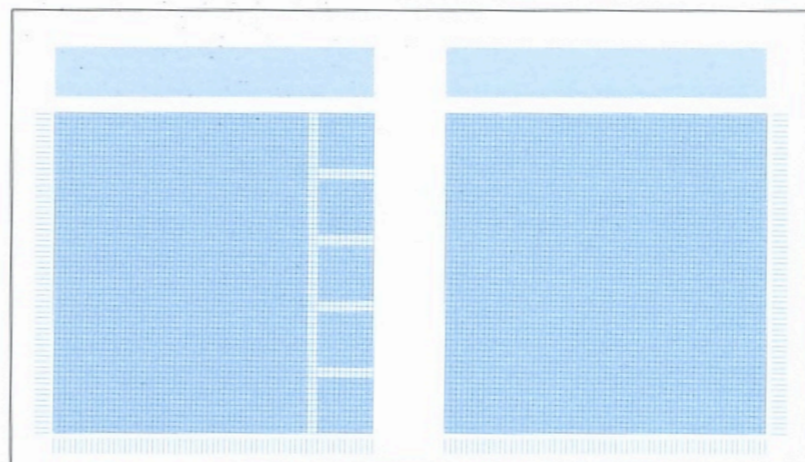
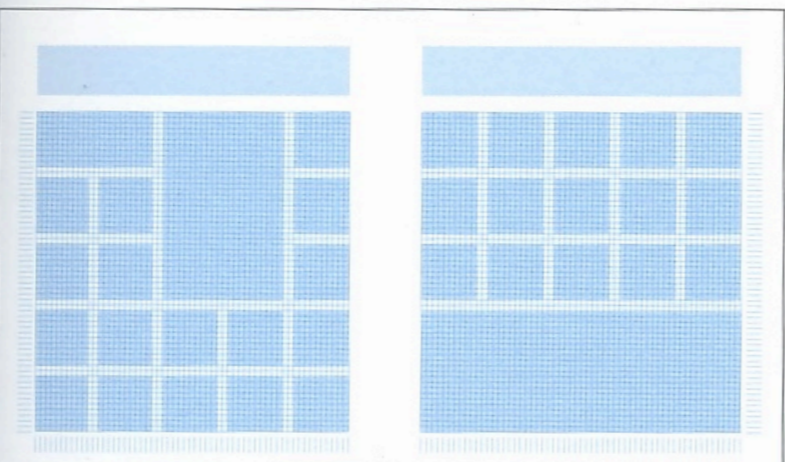
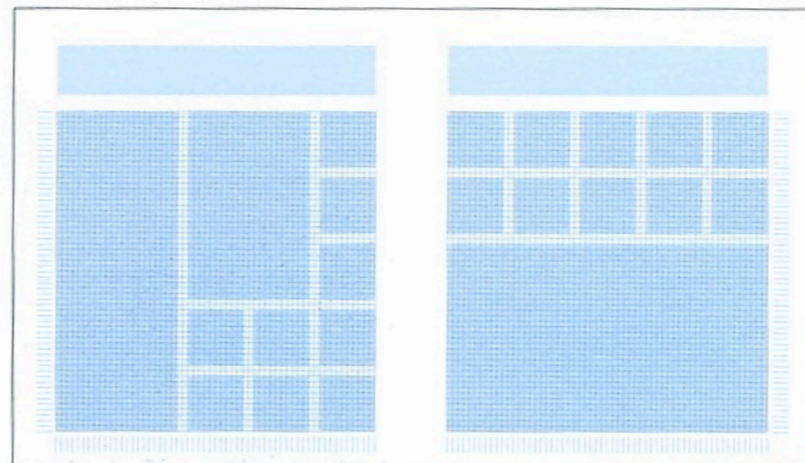
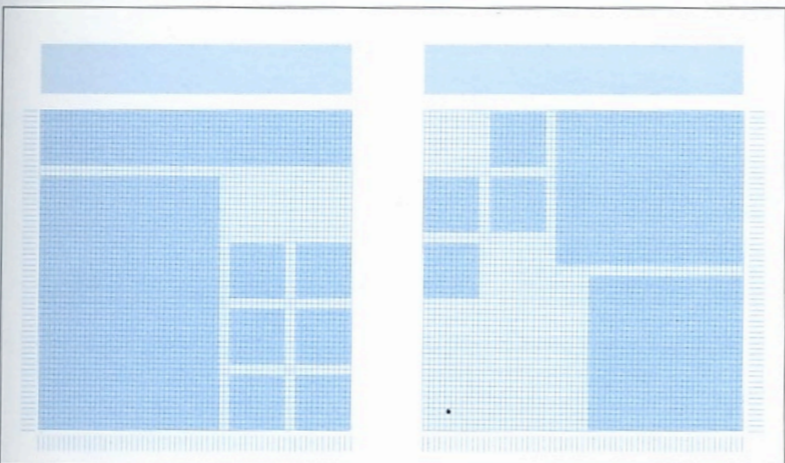
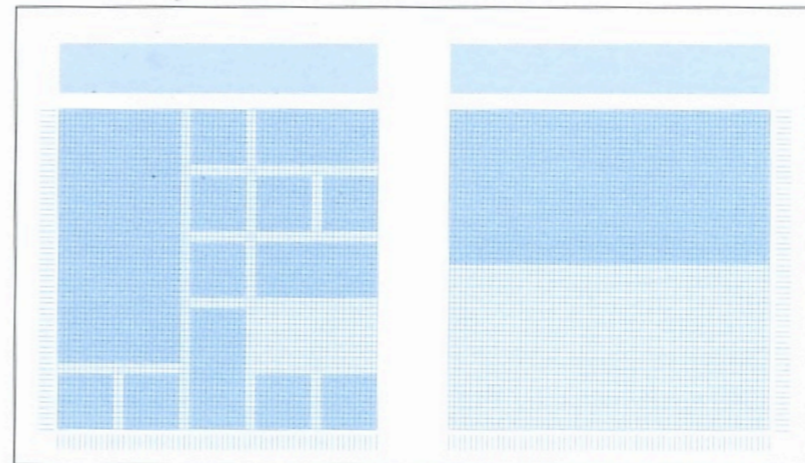
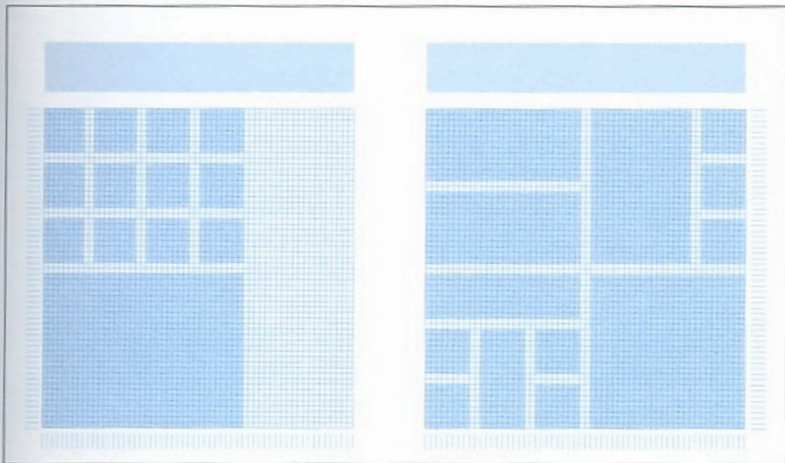
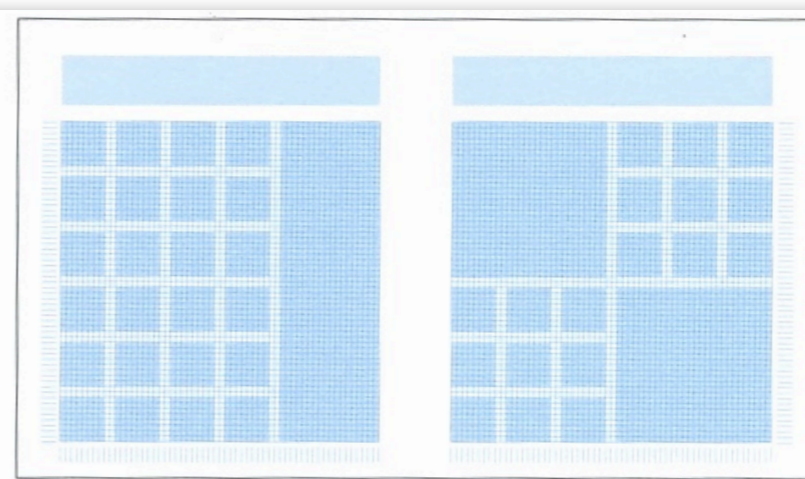
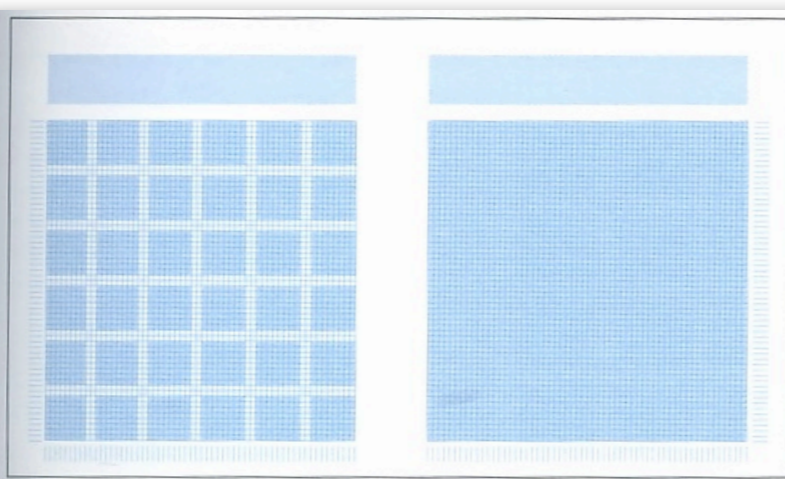
Spatial zones are groups of modules that together form distinct fields. Each field can be assigned a specific role for displaying information; for example, a long horizontal field might be reserved for images, and the field below it might be reserved for a series of text columns.

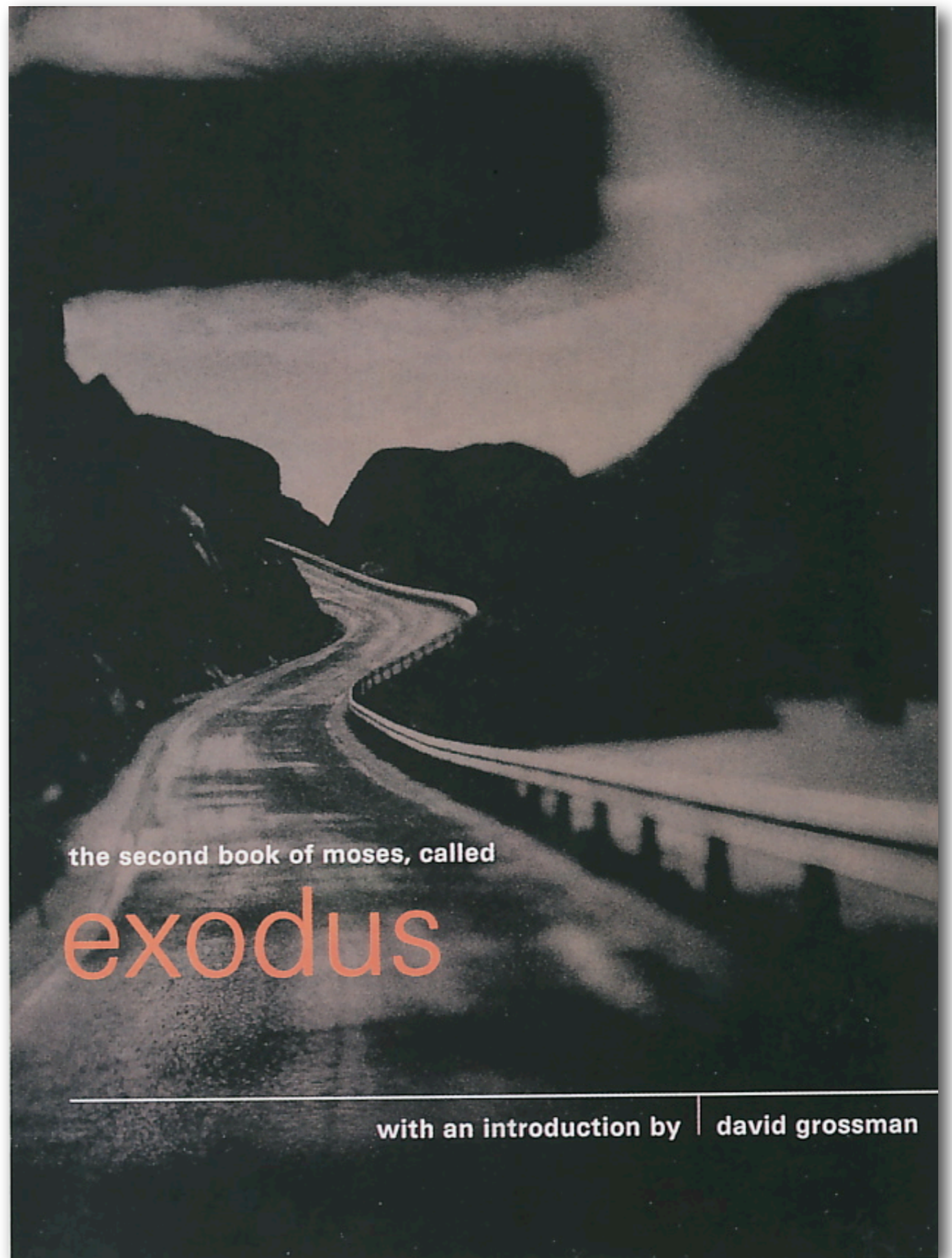
Markers are placement indicators for subordinate or consistently appearing text, like running heads, section titles, folios, or any other element that occupies only one location in any layout.

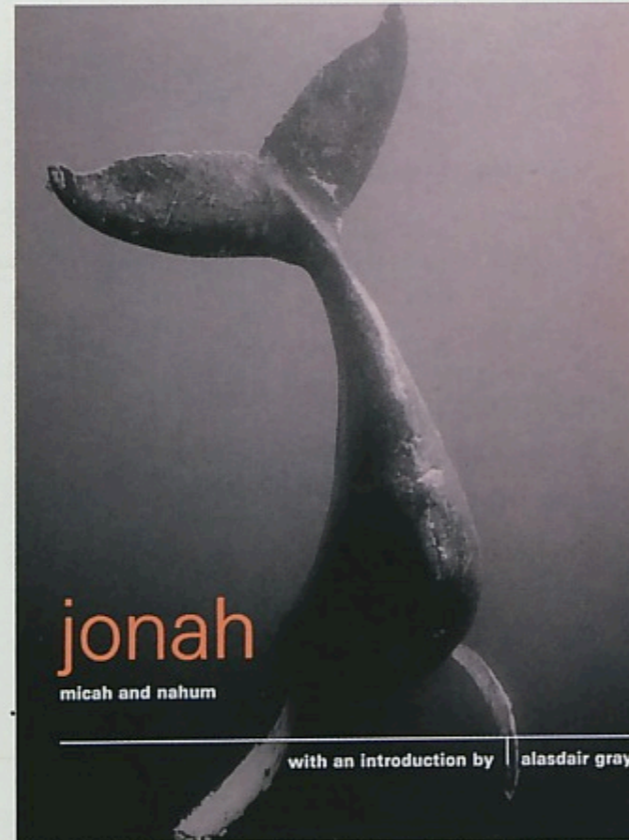
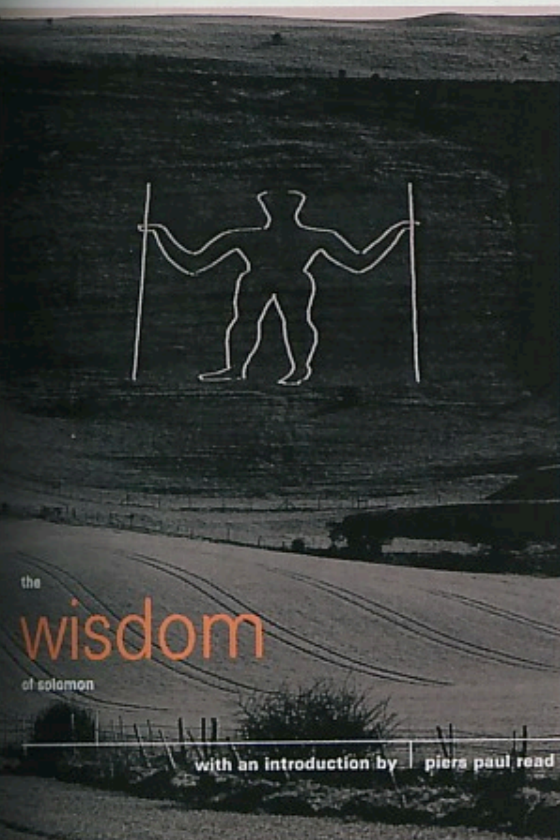
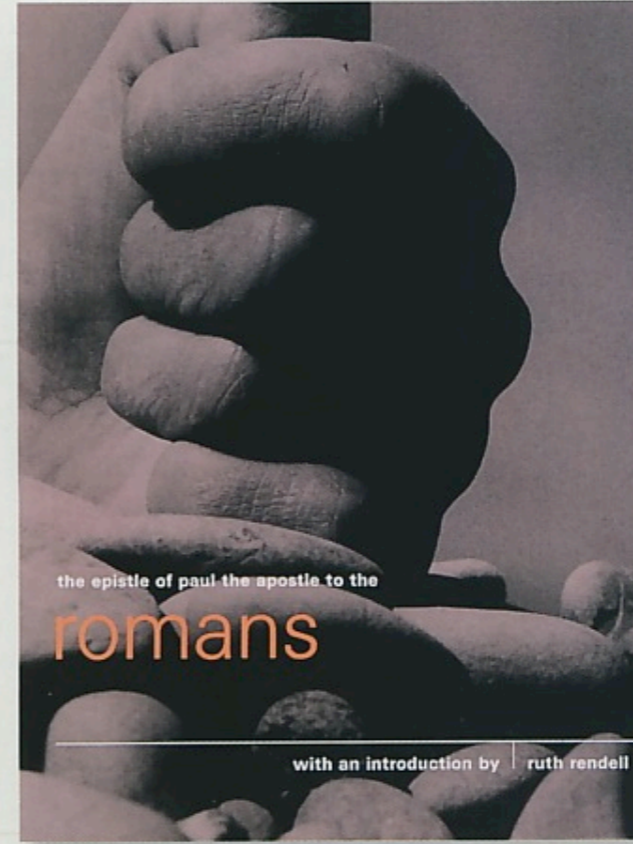
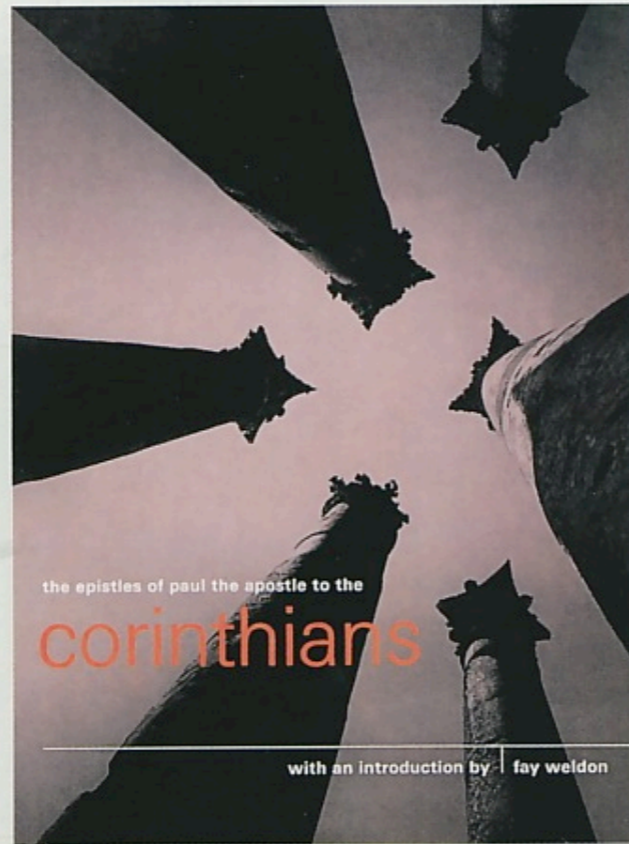
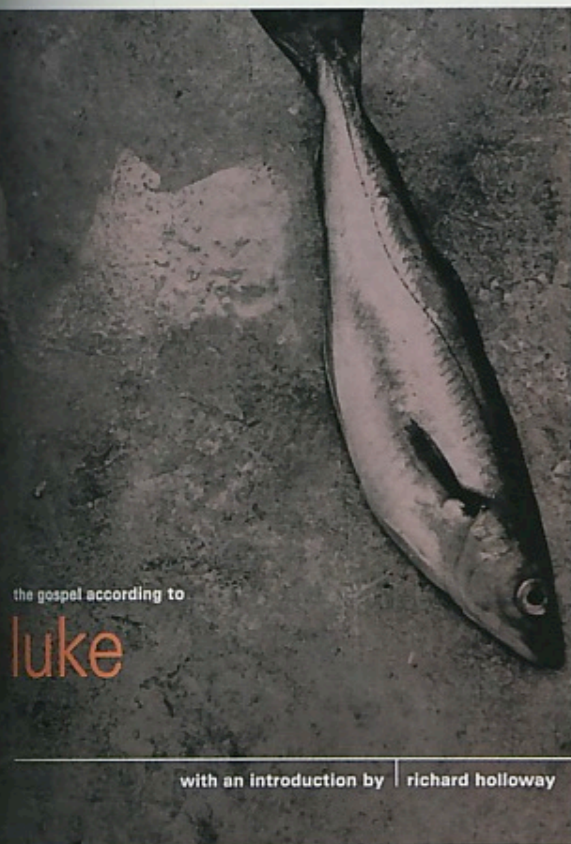
Columns are vertical alignments of type that create horizontal divisions between the margins. There can be any number of columns; sometimes they are all the same width, and sometimes they are different widths corresponding to specific information.

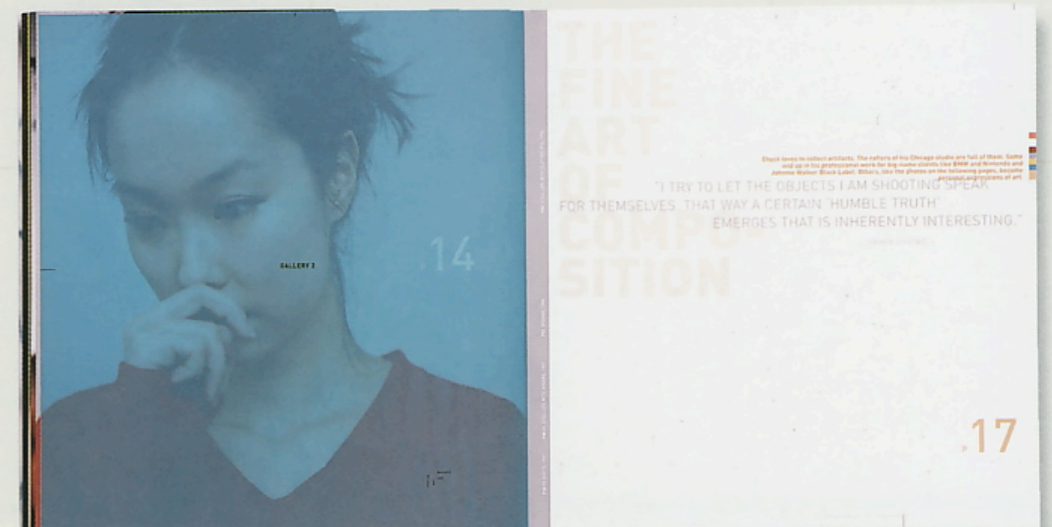
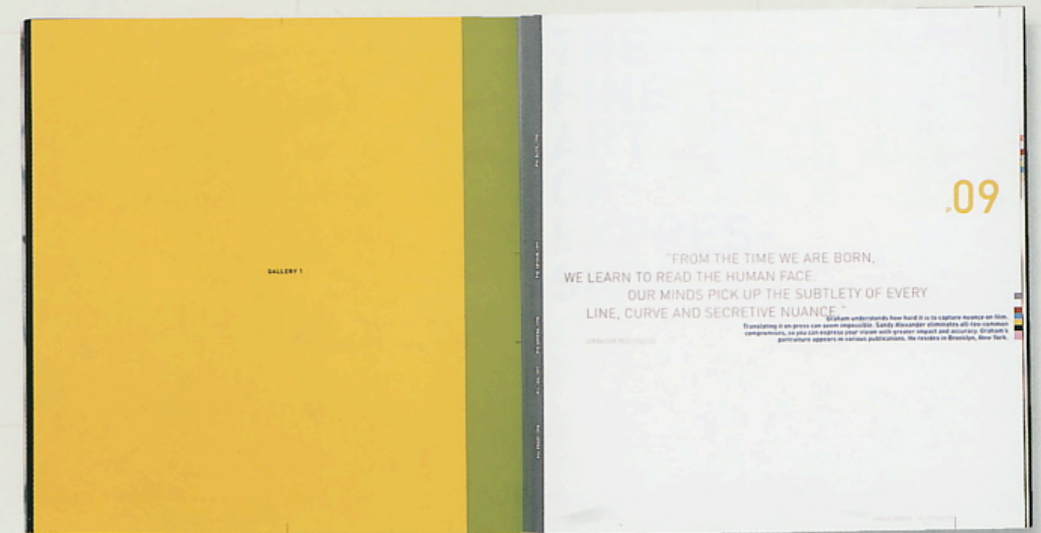
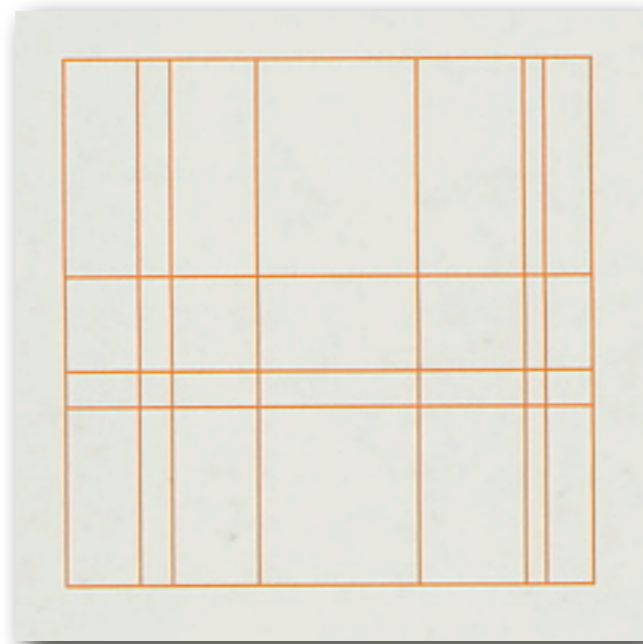
Modules are individual units of space separated by regular intervals which, when repeated across the page format, create columns and rows.

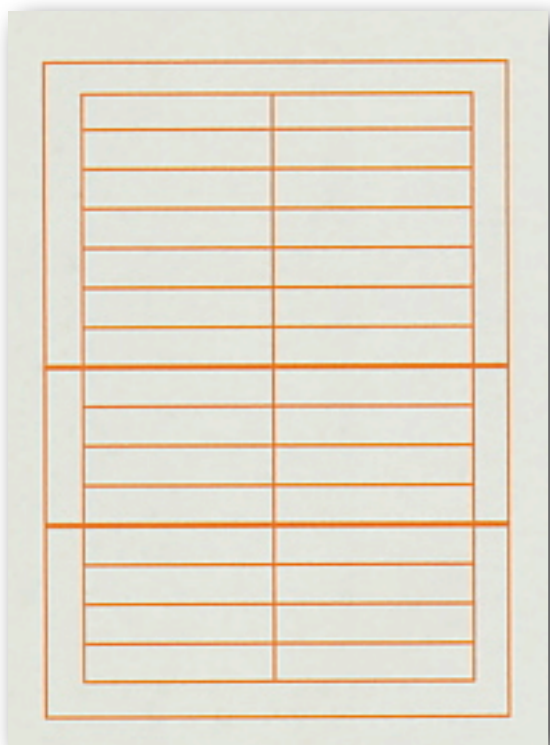












BULLETIN TECHNIQUE DE LA SUISSE ROMANDE
127^e année - 20 Novembre 2001

TRACÉS 23

LA FASCINATION DU SON
Thème de la journée culturelle de Lucerne, le son est le prétexte de cette livraison conjointe des deux revues de la sia, tec21 et TRACÉS

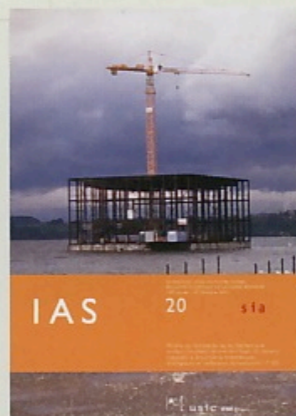
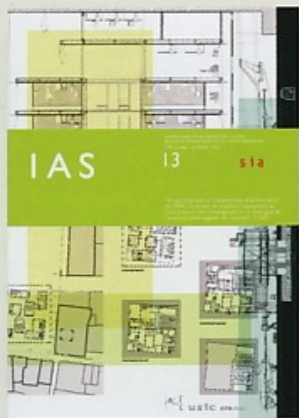
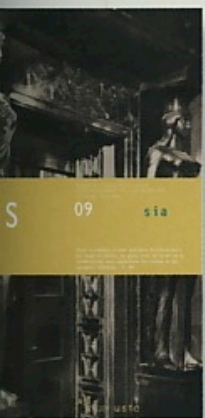
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BULLETIN TECHNIQUE DE LA SUISSE ROMANDE
127^e année - 12 Décembre 2001

TRACÉS 24

ÉNERGIE ET MÉTROLOGIE
La cogénération, pour contribuer au respect du protocole de Kyoto - La constante de Planck, pour franchir le kilogramme de la matière

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Mandarin, Room 1



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Heather, Room 3



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Azure, Room 7



Our rooms are all individually designed offering a unique choice of both period and contemporary styles.

Oyster, Room 11



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Crimson, Room 4



Our rooms are all individually designed offering a unique choice of both period and contemporary styles.

Willow, Room 8



Our rooms are all individually designed offering a unique choice of both period and contemporary styles.

Copper, Room 12

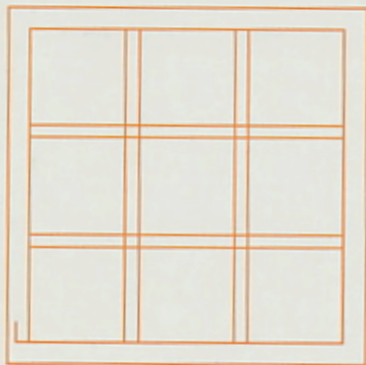


exhibit comparisons

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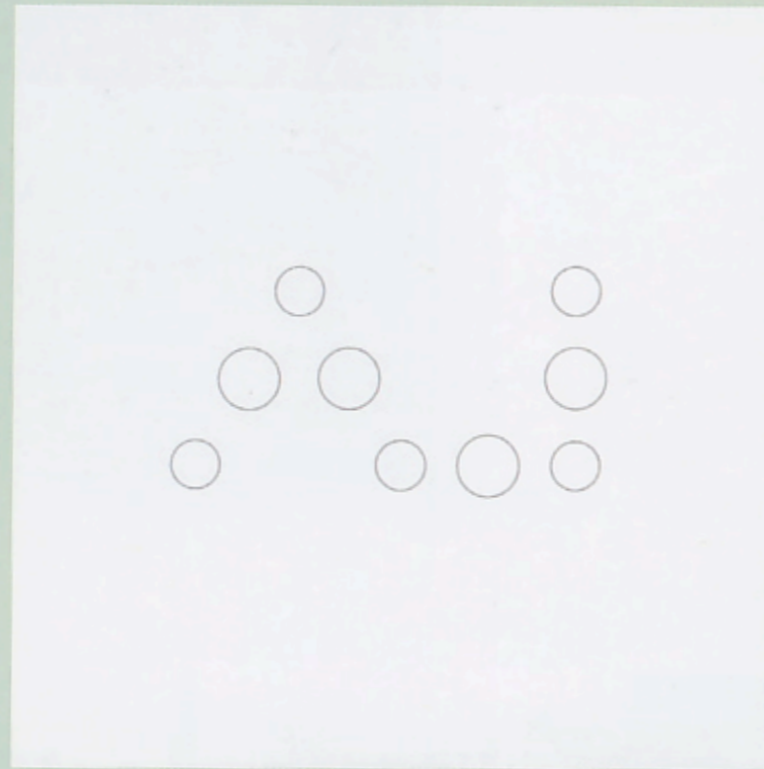
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31



LONDON ARTS ANNUAL

divers

vivacity still celebrating the new

The show must go on and it did. Heralded with fireworks, parties and parades, the first year of the new Millennium continued with a non-stop extravaganza of the arts and of artists right across London. The Millennium Festival, funded by the National Lottery, broke all the rules by happening everywhere all the time - well into the summer of 2001. And last century's year-by-year focus on different artforms culminated in our new century with the Year of the Artist, which brought living artists together with a vast number of people in a wide variety of extraordinary places.



Since Carnival has become the most potent symbol of the colour, creativity and vitality of the arts in this most diverse of cities, the Carnival Gale at the Millennium Dome in August 2000 offers as good a start as any to this retrospective of a thrilling year. The Gale built on Carnival's central role in the Millennium Eve celebrations and attracted an audience of 4,000 to Greenwich, a huge increase on previous years. Many there felt this was the best yet: great bands, great costumes and a great show that captured the year's sense of celebration and renewed energy.

Equally emblematic of a city entering a new phase of confidence and enterprise was Tate Modern, the crown-jewelled power station that provided an unprecedented outpouring of enthusiasm for contemporary art. Far sooner than anyone expected, this world-class new gallery for London broke all records for public visitors.

The newly refurbished Royal Court created a different kind of buzz with its upstairs Studio Theatre showcasing a vast range of writers and plays from both home and abroad, including Sarah Kane's provocative 444 Psychosis, MP Rupert by young German playwright David

Ginselmann and Caryl Churchill's Far Away, which subsequently transferred to the West End.

Smaller in scale but often with ambitions at least as big, a clutch of other new and refurbished buildings opened up for business across the city. Soho Theatre and Writers' Centre was just one. With its central location and its young audiences, the venue not only puts on new writing in the main theatre but helps to make it happen in the first place. With around 2,000 scripts to read a year, it has 60 writers enrolled on a development programme that opens up studio-space for workshops and readings, and offers rooms equipped just for people to come and write.

The year also brought reminders that all these new developments have their roots in decades or more of faith, hope and charitable giving. One signal event was the centenary exhibition at the Whitechapel Art Gallery, an institution that has a record of reaching out to people and bringing them in to see what the arts have to offer.

Opening moves

Coinciding with all this celebratory activity was the election in May 2000 of Ken Livingstone, London's first ever mayor, and the creation of the Greater London Authority (GLA). The GLA

has a commitment to diversify strategy for the new Millennium. An early project launched by scheme to engage 700 young people with cultural events and institutions developed by London 2000 as a partner and funder of it. Hosted and managed by the Board, the project teamed a school with London attracts. As well as going on free visits the attractions in words and then on a website with links: www.london2000artsboard.com. capita's main visitor website other Millennium initiatives, a positive legacy. Inspiring a the GLA offering school group cultural events and venues.

The epicentre of the Millennium was Greenwich. The borough a cultural renaissance with the of the new Lidos Centre on the relocation of Trinity College a renewal of the Woolwich Arts development of creative hubs Thames Gateway area, and a regeneration project with the National Theatre. It reconfig

Closer to home for London Arts was Jordan Bassam's two-week residency at its new offices in Clerkenwell. Jordan's project was to ask staff about their beliefs, desires and personal philosophies about the arts, art making and the representation of ideas in the world. The *Love L.A.* video installation he produced from these conversations was then exhibited in the reception area for visitors and staff to view.

Not just a one-off

The Year of the Artist may be over but residencies continue across the capital, including some begun under that scheme and now funded by other budgets, including RALP and the new London Residencies programme.

In her *Storybook Mum* project for the Year of the Artist, writer Maggie Hamand encouraged inmates at Holloway Prison to record tales for their children. Then London Arts, with support from Haringey Arts Council and the Paul Hamlyn Foundation, provided further funding to enable Maggie to work with ex-offenders, many of whom may have benefited from writer-in-prison schemes but found no further support on their release.

Two other writers' residencies may have taken place in more conventional surroundings but they still broke new territory. As part of a project called Peckham Platforms, Sandra Agard used her own skills as a performer to give local writers a physical platform in the library's innovative performance spaces. In contrast, Bernard Cohen's nine-month residency, funded through RALP, also at Peckham Library, focused on developing web access and awareness through the interactive local story booth installation.

Piers Andrew Motson and Liz Lochhead had a very different space in which to broadcast at the BBC's *Poetry From* this year. For its 50th anniversary year, the *Serpentine*



Gallery launched the first of its ambitious annual architectural commissions with a pavilion created by Zaha Hadid to coincide with her exhibition at the KCA. It was here, in her temporary installation on the Gallery's lawn, that the two writers performed their work.

From hair to open-air

London Arts funded work for a startling range of sites and spaces. A grant to 190 Gallery enabled artist Barry Asante to make art in hairdressers' shops in Brixton. Situated at the 190 Gallery and in hair salons in the centre of Brixton, *I Accept your Image, I Am You*, was the first major commission for this young artist, whose approach placed the viewer/participant at the centre of the artistic process. By performing as a 'hair consultant', taking appointments in local hairdressing salons, Barry was able to experiment in collaboration with her public. The resulting exhibition comprised material gathered through the project in sound, video, photography and text.

Tony Oursic, a pioneer of new media art, liberated video from its box with his project with Artangel, *The Influence Machine*. Soho Square, once home to Legie Baird, the

inventor of television, was filled each night with projections of disembodied heads and dislocated sounds switched on and off. This spectral *Son of Lumière* drew on the histories of the media, from eighteenth-century phantasmagoria onwards. The event was also presented in Madison Square Gardens in New York, Tony's home city, while a participatory project with rough sleepers, jointly organised with the Photographers' Gallery, brought the work to a range of different audiences in London.

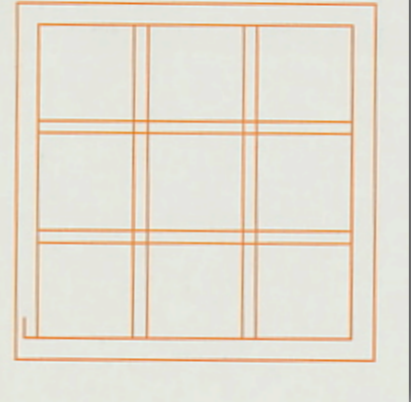
Meanwhile back at their hillington home, the Almeida Theatre took creative advantage of the impending closure of their theatre for a Lottery-funded redevelopment - flooding the stage area beyond repair for a suitably cataclysmic production of *The Tempest*.

In all these projects, creativity seemed to know no bounds, breaking away from well-trodden paths to reach out to new audiences on the way.



"The idea of a 'mobile' residency was intriguing for a couple of reasons. First, I repeatedly find myself telling cab drivers things I wouldn't ordinarily dream of telling a stranger. And they tell me their stories as well... That leads to the second, more important reason: London's mini-cabs are driven largely by immigrants. And I'm an immigrant a few times over."

tan Iqbal Rashid, writer, about his *Back Routes* residency for the Year of the Artist



capacity investing in the creative spirit

How creative can a cheque be? That question is the bottom line for any funder.

In the arts - where the sky is barely the limit - it is crucial to make investments that really count, now and in the long-term. This means partnerships with other funders and policy-makers, strategic approaches to specific needs - and finding other ways to support the arts other than simply writing cheques. This year London Arts worked to achieve Lottery capital awards for many excellent projects. Detailed reviews resulted in greater support for some sectors, notably theatre, and the creation of entirely new projects, including a literature development agency for West London.



London Arts has responded to the frequently expressed wish for simplicity in arts funding and reduced the number of schemes it offers. Automating individual funds to create a more flexible development pot, the London Arts Development Fund, has enabled a significant shift in the use and delivery of resources for artform development and strategic initiatives. It helps to make the application process much more accessible to organisations that are new to funding.

RALP moved into a new phase in July 2002. In an improvement on the earlier plethora of different schemes, applicants are now able to opt for an award covering a mix of activity, capital costs and/or organisational development. Capital grants are available for equipment, improvements to physical and sensory access, and health and safety work. Organisational development awards focus on capacity building, business development, equal opportunities practice and monitoring and evaluation. Research has been commissioned into the impact of small revenue Lottery grants.

Capital for the Capital: A Strategy for London's Arts Buildings was published in late October 2000 and outlined London Arts'

objectives for capital investment. The Arts Council's new Arts Capital Programme offered grants between £300,000 and £5m, with only £80m allocated for the whole country. Prioritisation of need across London was even more important than usual. London Arts set out priorities including cultural diversity and arts for children. The final allocation announced by the Arts Council in June 2001 reflected these, with a £27m allocation for 19 arts organisations in the capital.

Significant investments

Arts Programmes
Combined Arts - now re-formed into Arts Programmes - was able, through Combined Arts London funds, worth well over £400,000, to support a broad range of inter-disciplinary practices including calypso, Carnival, circus, Live Art, disability arts, film and video, and digital initiatives. Extended funds for Carnival development encouraged innovation.

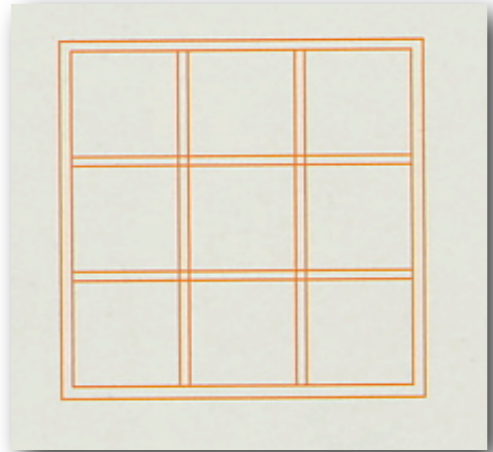
On the Lottery front, 25 successful RALP applications from this sector ranged from Arts Catalyst's project to develop work with the Russian space programme to APPLE's more down to earth project to develop children's work in Carnival and outdoor festivals.

Perhaps the most significant investment of the year was in circus, both in research and development and in the key organisation, Circus Space, which went ahead with the formation of The Generalizing Company formed from young aerial artists who had performed in the Millennium Dome; the company was funded by the national Endowment for Science, Technology and the Arts (NESTA) to research and develop its first production. The London Development Agency supported a Professional Development Centre. As well as running a degree course in circus with the Central School of Speech and Drama, Circus Space developed a partnership project with Cirque du Soleil's *Cirque du Monde* and Centrepoint, teaching circus skills to homeless people.

Dance

The big news in dance was the progress towards a new Dance House for London - a bid from a Black-led partnership of established dance companies to work together under one roof. That roof belongs to the current Laban Centre, which will, it is hoped, be handed over to the consortium when Laban's new site on Deptford Creekside is completed, probably in Autumn 2002. In terms of the long-awaited development of





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3
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Key data

	2018	2019	2020	2021	2022	2023	2024	2025	2026
Revenue	1,007,271	1,048,265	1,051,178	1,048,273	1,048,273	1,048,273	1,048,273	1,048,273	1,048,273
Operating expenses	(492,270)	(482,118)	(482,118)	(482,118)	(482,118)	(482,118)	(482,118)	(482,118)	(482,118)
Non-recurring income	5,127	2,229	2,229	2,229	2,229	2,229	2,229	2,229	2,229
Share-based payment	4,227	4,227	4,227	4,227	4,227	4,227	4,227	4,227	4,227
Depreciation and amortization	11,440	11,440	11,440	11,440	11,440	11,440	11,440	11,440	11,440
Net profit	527,727	579,885	588,809	588,809	588,809	588,809	588,809	588,809	588,809
Equity	1,007,271	1,048,265	1,051,178	1,048,273	1,048,273	1,048,273	1,048,273	1,048,273	1,048,273
Equity attributable to owners	716,271	747,433	747,433	747,433	747,433	747,433	747,433	747,433	747,433
Preferred shares	(1,000,000)	(1,000,000)	(1,000,000)	(1,000,000)	(1,000,000)	(1,000,000)	(1,000,000)	(1,000,000)	(1,000,000)
Common shares	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000
Total assets	1,007,271	1,048,265	1,051,178	1,048,273	1,048,273	1,048,273	1,048,273	1,048,273	1,048,273
Number of ordinary shares at year end	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000
Average number of ordinary shares	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000	100,000,000
Energy per ordinary share based on average number of ordinary shares in issue	5.28	5.79	5.89	5.89	5.89	5.89	5.89	5.89	5.89
Dividend per share income	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Dividend yield (%)	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Return on capital employed (ROCE) (%)	5.28	5.79	5.89	5.89	5.89	5.89	5.89	5.89	5.89
Return on assets (%)	5.28	5.79	5.89	5.89	5.89	5.89	5.89	5.89	5.89
Net Tax rate (%)	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00



Notes to the Consolidated Profit and Loss Account

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Non-recurring income	2,229	2,229
Share-based payment	4,227	4,227
Depreciation and amortization	11,440	11,440
Net profit	588,809	588,809

	2024	2025
Revenue	1,048,273	1,048,273
Operating expenses	(482,118)	(482,118)
Non-recurring income	2,229	2,229
Share-based payment	4,227	4,227
Depreciation and amortization	11,440	11,440
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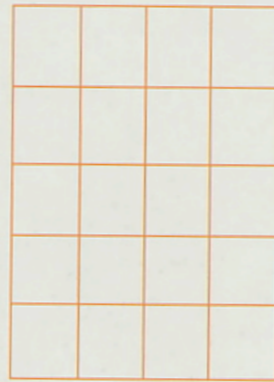
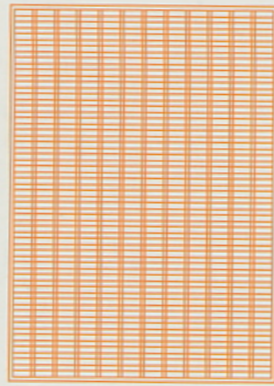


exhibit comparisons

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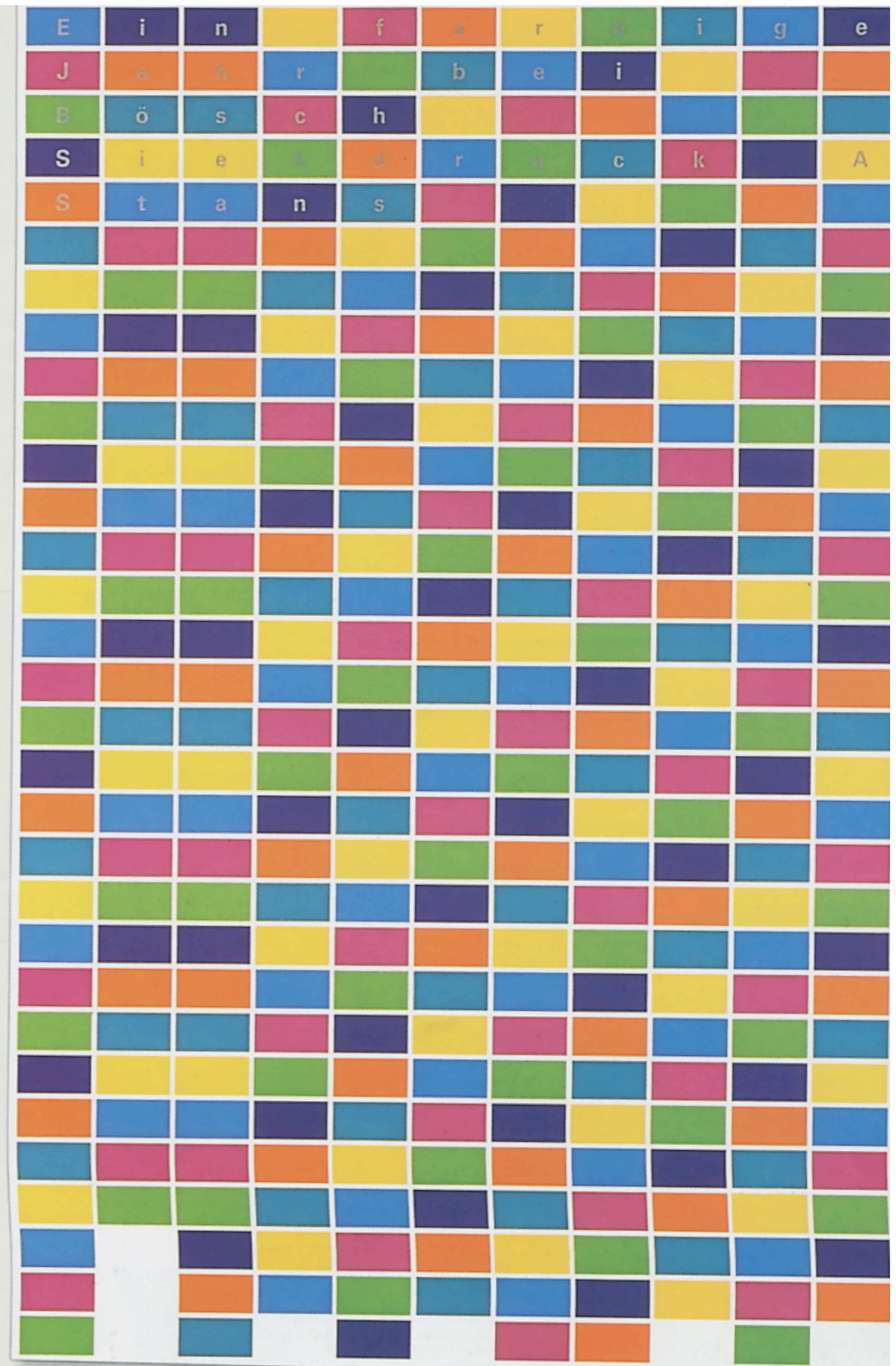
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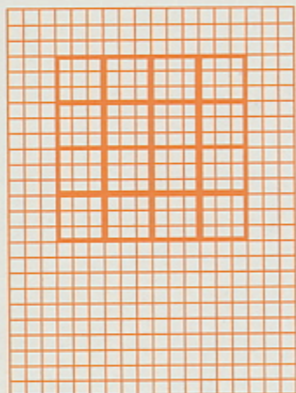


exhibit comparisons

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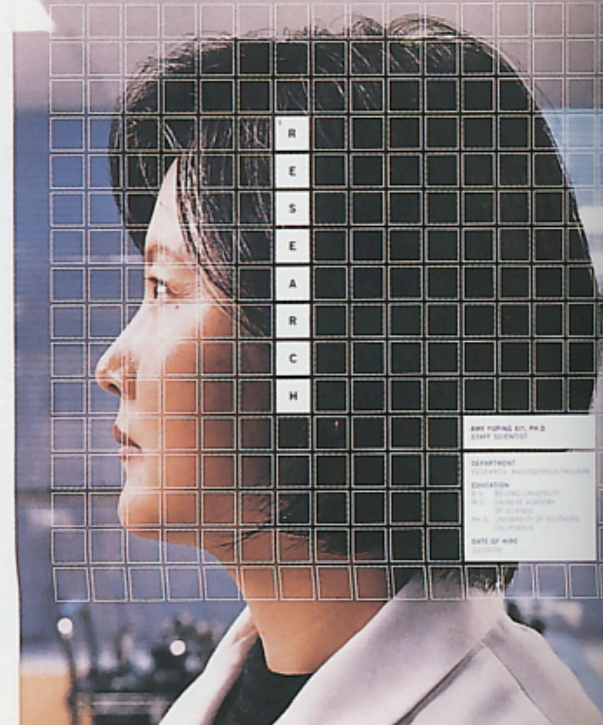
18 19 21 24

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1. RESEARCH

Led by Dr. George Yancopoulos, Regeneron Research Laboratories has generated the array of product candidates that fill our pipeline today. It is comprised of approximately 200 talented and dedicated scientists, including over 65 M.D.'s and/or Ph.D.'s, and is directed by some of the most respected scientists in their fields. We have exciting research programs underway in areas where there are clear market opportunities, including obesity, inflammatory diseases, cancer, asthma, angiogenesis, blood vessel damage and leak, muscle atrophy, liver fibrosis, osteoarthritis, and bone disorders. Certain of these efforts are conducted in partnership with Procter & Gamble as part of our long-term collaboration. We also collaborate with Medvax Inc. to develop monoclonal antibodies as potential drugs.



AMY PORINO, PH.D.
STAFF SCIENTIST

DEPARTMENT
RESEARCH, REGULATORY AFFAIRS

EDUCATION
Ph.D. in Biology
Ph.D. in Genetics
Ph.D. in Molecular Biology

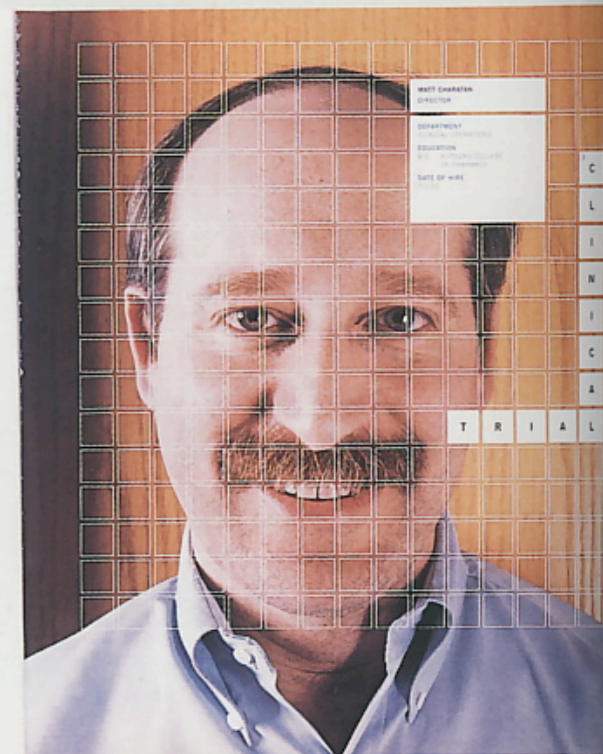
DATE OF BIRTH
1975

" WHAT EXCITES ME ABOUT WORKING IN THIS LAB? OUR COLLECTIVE DRIVE TO EXCEL. THIS IS A TEAM. WHEN WE MAKE A BREAKTHROUGH IN ONE AREA — SAY, DEVELOP A NEW DRUG DISCOVERY TECHNOLOGY — IT LEADS TO BREAKTHROUGHS IN OTHER AREAS. WE'RE ALL IN THIS TOGETHER. "



3. CLINICAL TRIALS

We ended 2000 with product candidates in clinical development addressing a variety of unmet medical needs, including ARKIN®[®], which is expected to advance into a Phase III trial for severe obesity later this year, and our IL-1 Trap, which is in a Phase I trial for rheumatoid arthritis. We plan to introduce three more drugs into the clinic in 2001 — a conjugated form of ARKIN® for severe obesity, our VEGF trap for cancer and/or related conditions, and our IL-4/13 Trap for asthma. As these product candidates enter the clinic, responsibility for trial design and oversight falls to the company's clinical development and regulatory groups whose members have the insight and experience necessary to move drugs into human clinical trials and through the drug approval process.



WALT GENDRON
DIRECTOR

DEPARTMENT
RESEARCH, REGULATORY AFFAIRS

EDUCATION
Ph.D. in Biochemistry
Ph.D. in Immunology

DATE OF BIRTH
1965

T R I A L

" OUR RESEARCH DISCOVERIES ARE ENTERING THE CLINIC AT A PACE NEVER SEEN BEFORE AT REGENERON. OVER THE NEXT YEAR, WE EXPECT TO HAVE ONGOING CLINICAL TRIALS INVOLVING FIVE OR MORE POTENTIAL DRUGS — AND THESE DRUGS WILL ADDRESS MAJOR DISEASES LIKE OBESITY, RHEUMATOID ARTHRITIS, CANCER, AND ASTHMA. "

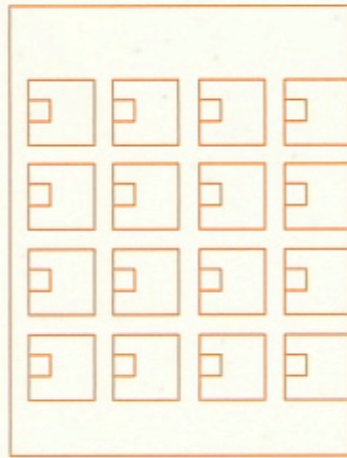


exhibit comparisons

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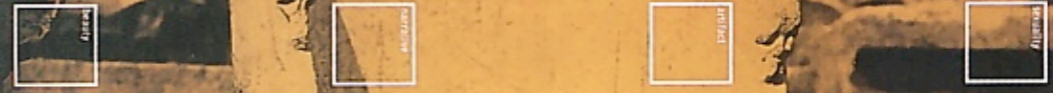
19 21 27 29

30 35 38

languages of interpretation



a series of lectures—



ancient art and archaeology:



current debates and new research



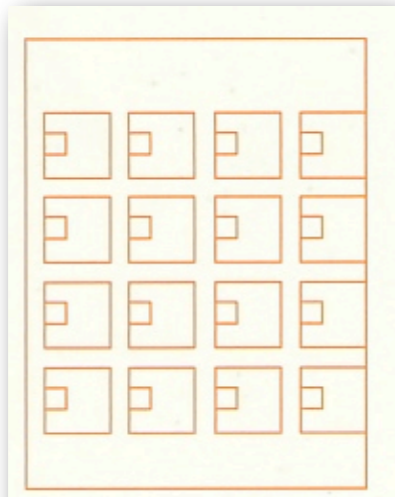
getty center
feb–oct 1998

Languages of Interpretation is a nine-month lecture series that focuses on current debates and new research in the fields of ancient art and archaeology. Thirteen international scholars explore the role that ancient art and material culture play in constructing social identities, sustaining political agendas, and expressing various cultural, ritual, and artistic practices.

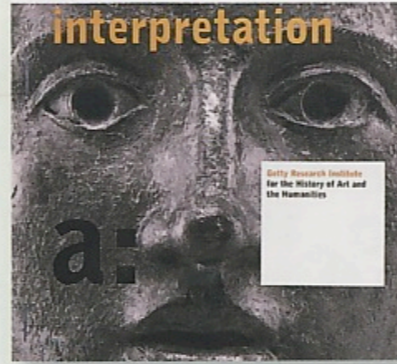
The opening exhibition at the J. Paul Getty Museum, "Beyond Beauty: Antiquities as Evidence," serves as the point of departure for the topics discussed in the lectures. These presentations will offer the public a preview of the interdisciplinary research that will take place at the Getty Villa in Malibu when it reopens in the year 2001.

All lectures will take place at 7:00 p.m. in the Getty Center's main auditorium.

A physical breaking of the grid used to organize material in this poster creates the layout of the resulting brochure. When the poster is cut down, images and information from the two sides are juxtaposed in a new structure. The resulting brochure—full-bleed texture and symbolic title on the left, informational caption enclosed in a corresponding square on the right—retains a recognizably modular structure, but the background images are left to bleed unexpectedly out of the new format.

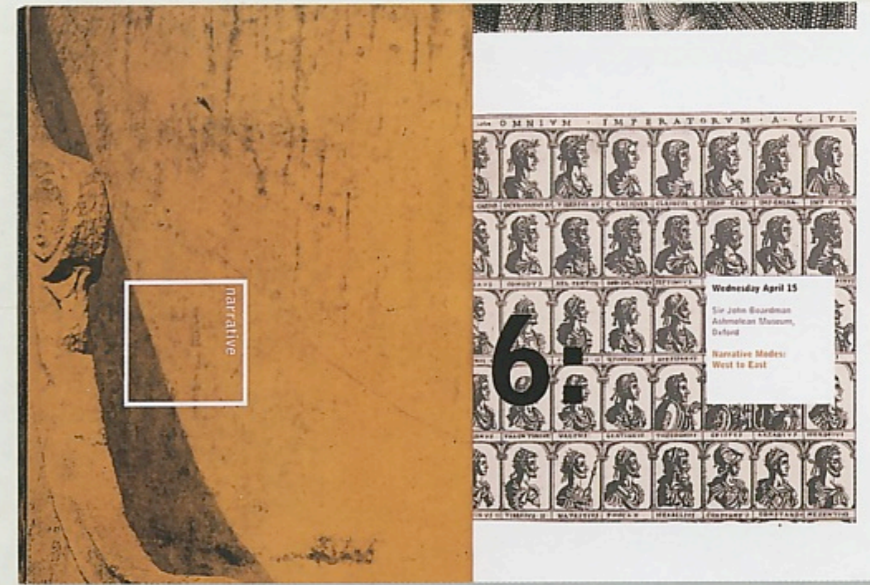


languages of interpretation



Getty Research Institute
for the History of Art and
the Humanities

a:



narrative

6:

Wednesday April 15
Sir John Boardman
Archaeological Museum,
Oxford
Narrative Modes:
West to East



history

2:

Wednesday February 18
Gloria Ferrari Finney
University of Chicago
The Geography of Time:
The Nile Mosaic and the
Library at Praeneste



colonization

10:

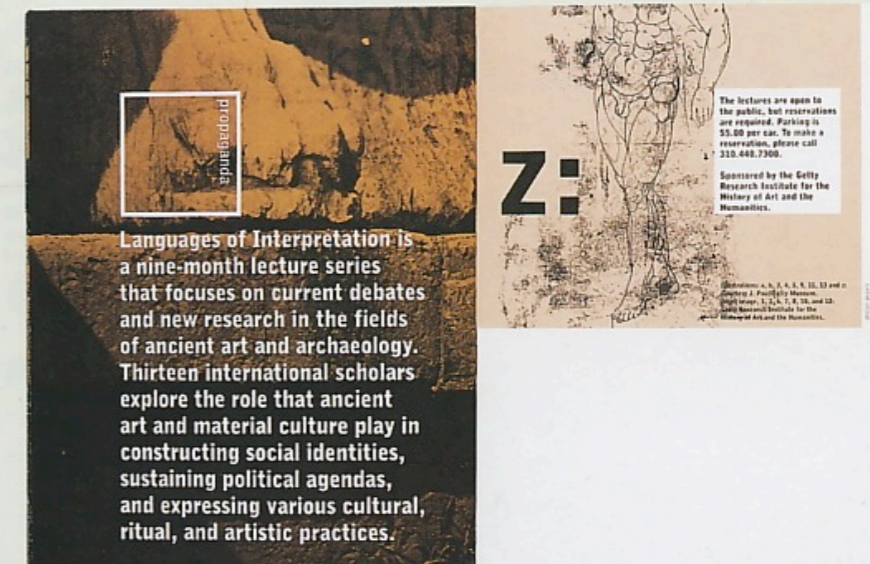
Wednesday June 17
Gocha R. Turtakhanova
Royal Holloway University
of London
Center and Periphery:
Art and Culture in the
Colonial World



sexuality

4:

Wednesday March 18
John Clarke
University of Texas,
Austin
Seeing Sex in Ancient Rome:
Visual Representation as
Index of Acculturation



epistemology

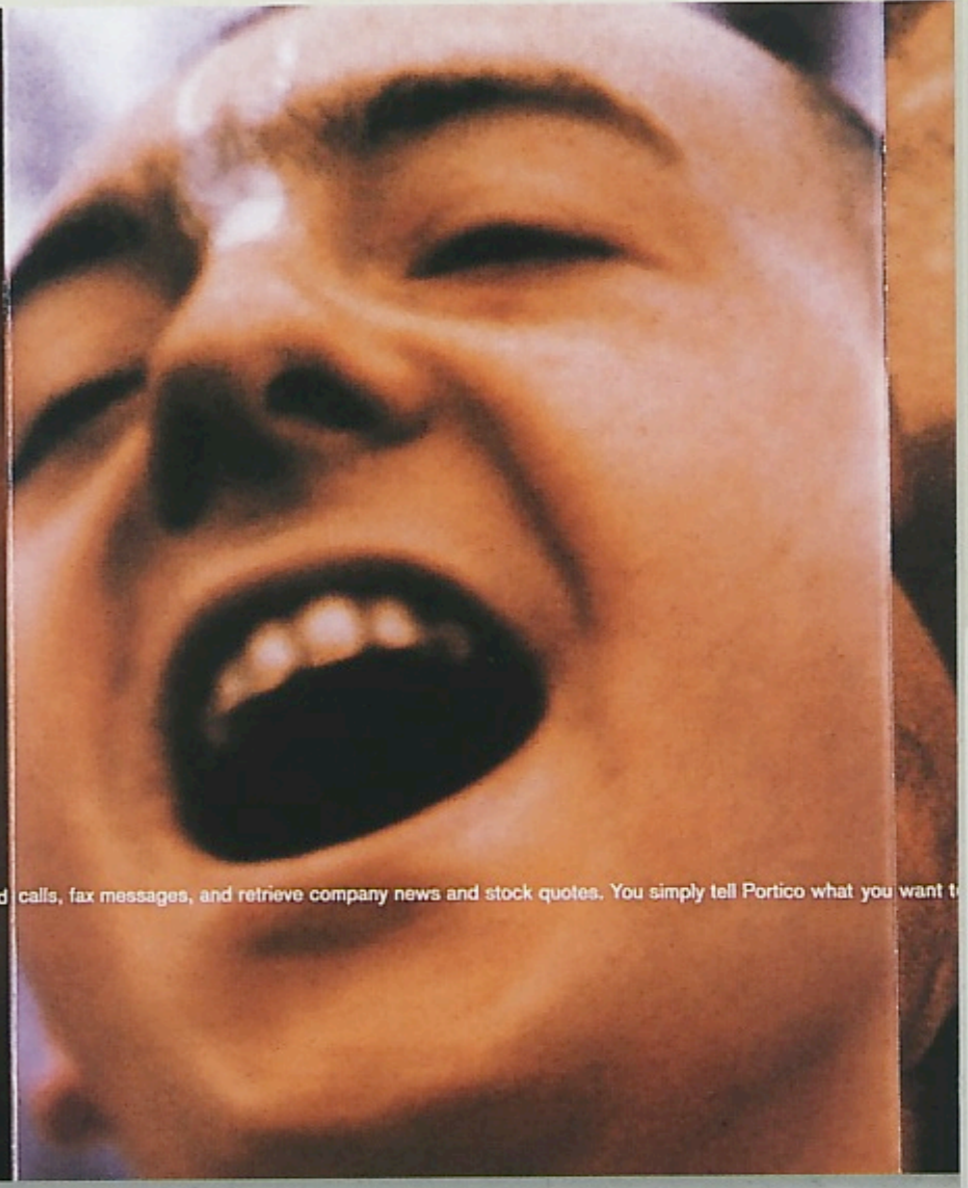
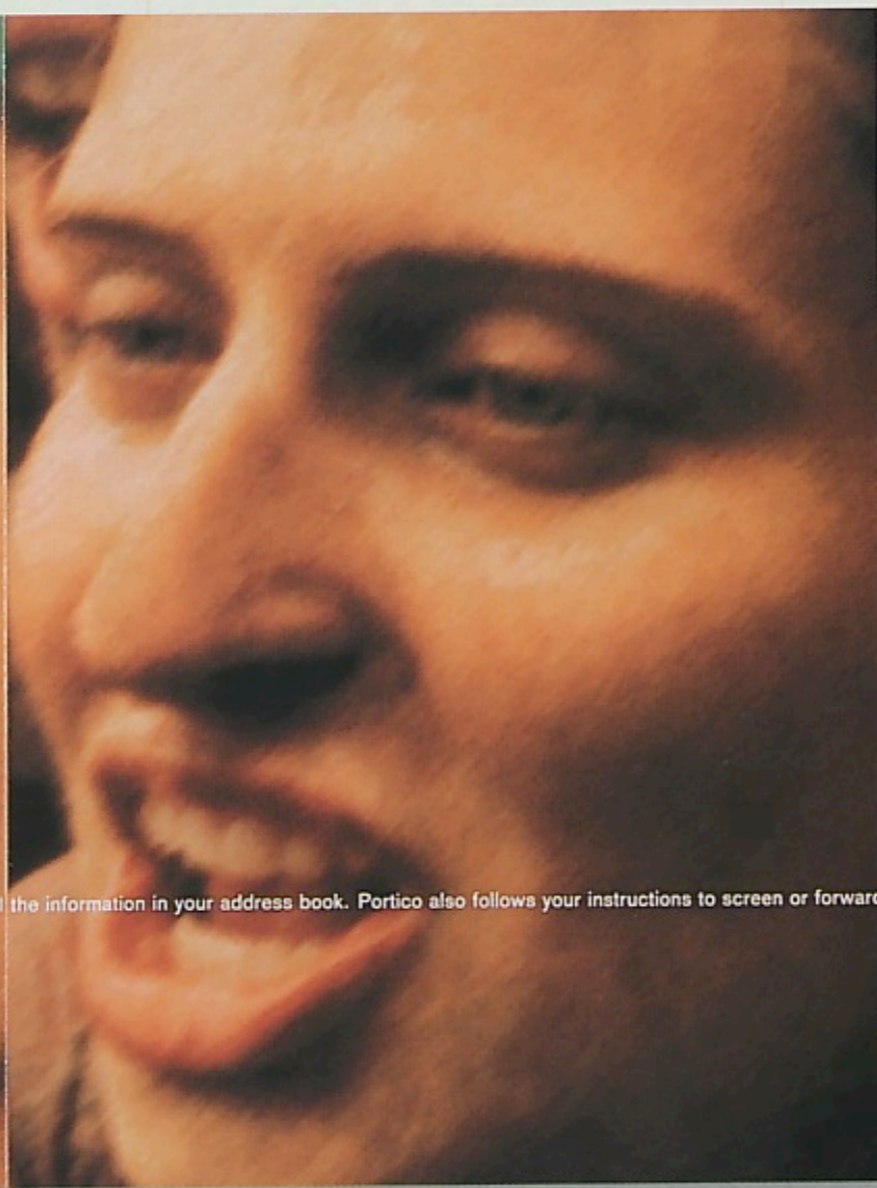
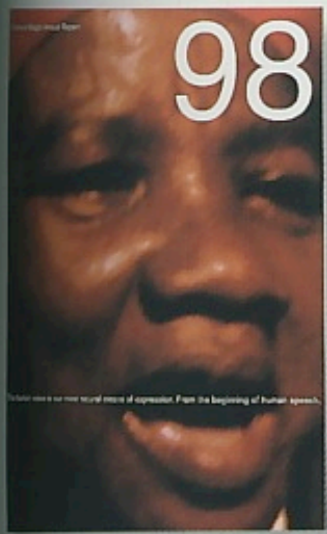
z:

Languages of Interpretation is a nine-month lecture series that focuses on current debates and new research in the fields of ancient art and archaeology. Thirteen international scholars explore the role that ancient art and material culture play in constructing social identities, sustaining political agendas, and expressing various cultural, ritual, and artistic practices.

The lectures are open to the public, but reservations are required. Parking is \$5.00 per car. To make a reservation, please call 310.449.7300.

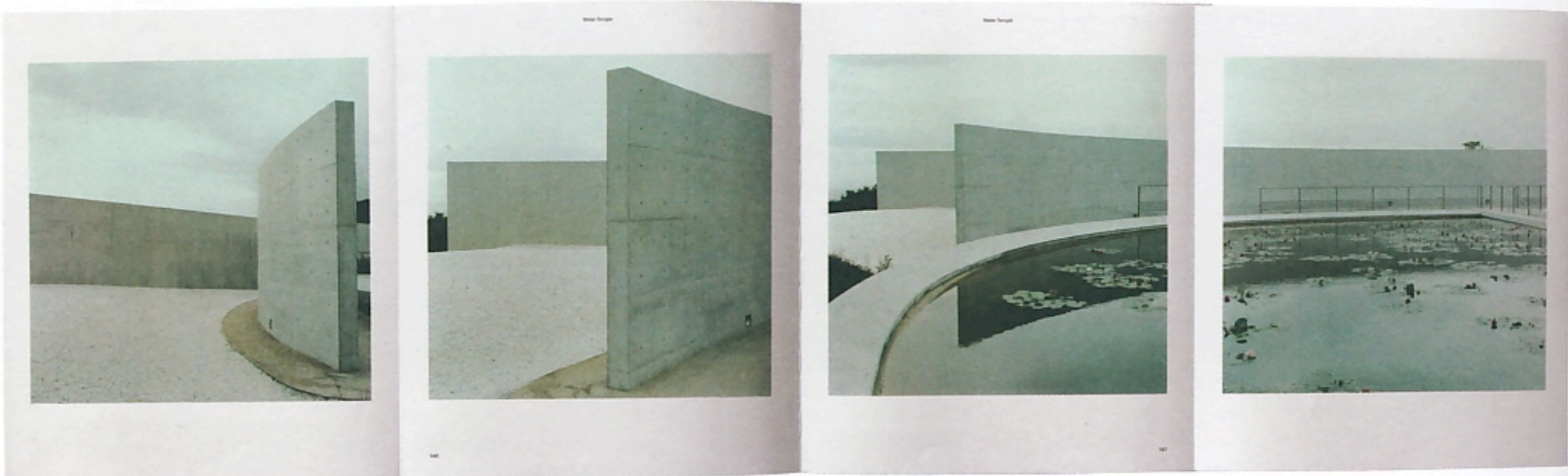
Sponsored by the Getty Research Institute for the History of Art and the Humanities.

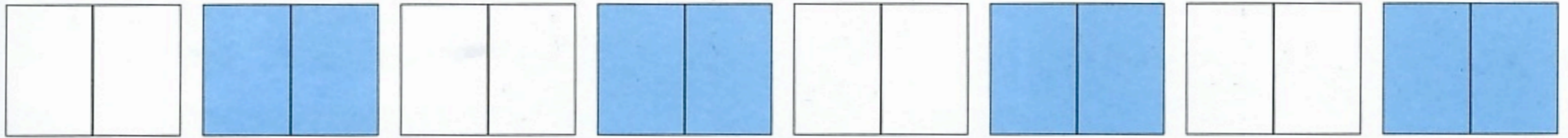
Johnston: A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, AA, AB, AC, AD, AE, AF, AG, AH, AI, AJ, AK, AL, AM, AN, AO, AP, AQ, AR, AS, AT, AU, AV, AW, AX, AY, AZ, BA, BB, BC, BD, BE, BF, BG, BH, BI, BJ, BK, BL, BM, BN, BO, BP, BQ, BR, BS, BT, BU, BV, BW, BX, BY, BZ, CA, CB, CC, CD, CE, CF, CG, CH, CI, CJ, CK, CL, CM, CN, CO, CP, CQ, CR, CS, CT, CU, CV, CW, CX, CY, CZ, DA, DB, DC, DD, DE, DF, DG, DH, DI, DJ, DK, DL, DM, DN, DO, DP, DQ, DR, DS, DT, DU, DV, DW, DX, DY, DZ, EA, EB, EC, ED, EE, EF, EG, EH, EI, EJ, EK, EL, EM, EN, EO, EP, EQ, ER, ES, ET, EU, EV, EW, EX, EY, EZ, FA, FB, FC, FD, FE, FF, FG, FH, FI, FJ, FK, FL, FM, FN, FO, FP, FQ, FR, FS, FT, FU, FV, FW, FX, FY, FZ, GA, GB, GC, GD, GE, GF, GG, GH, GI, GJ, GK, GL, GM, GN, GO, GP, GQ, GR, GS, GT, GU, GV, GW, GX, GY, GZ, HA, HB, HC, HD, HE, HF, HG, HH, HI, HJ, HK, HL, HM, HN, HO, HP, HQ, HR, HS, HT, HU, HV, HW, HX, HY, HZ, IA, IB, IC, ID, IE, IF, IG, IH, II, IJ, IK, IL, IM, IN, IO, IP, IQ, IR, IS, IT, IU, IV, IW, IX, IY, IZ, JA, JB, JC, JD, JE, JF, JG, JH, JI, JJ, JK, JL, JM, JN, JO, JP, JQ, JR, JS, JT, JU, JV, JW, JX, JY, JZ, KA, KB, KC, KD, KE, KF, KG, KH, KI, KJ, KK, KL, KM, KN, KO, KP, KQ, KR, KS, KT, KU, KV, KW, KX, KY, KZ, LA, LB, LC, LD, LE, LF, LG, LH, LI, LJ, LK, LL, LM, LN, LO, LP, LQ, LR, LS, LT, LU, LV, LW, LX, LY, LZ, MA, MB, MC, MD, ME, MF, MG, MH, MI, MJ, MK, ML, MM, MN, MO, MP, MQ, MR, MS, MT, MU, MV, MW, MX, MY, MZ, NA, NB, NC, ND, NE, NF, NG, NH, NI, NJ, NK, NL, NM, NN, NO, NP, NQ, NR, NS, NT, NU, NV, NW, NX, NY, NZ, OA, OB, OC, OD, OE, OF, OG, OH, OI, OJ, OK, OL, OM, ON, OO, OP, OQ, OR, OS, OT, OU, OV, OW, OX, OY, OZ, PA, PB, PC, PD, PE, PF, PG, PH, PI, PJ, PK, PL, PM, PN, PO, PP, PQ, PR, PS, PT, PU, PV, PW, PX, PY, PZ, QA, QB, QC, QD, QE, QF, QG, QH, QI, QJ, QK, QL, QM, QN, QO, QP, QQ, QR, QS, QT, QU, QV, QW, QX, QY, QZ, RA, RB, RC, RD, RE, RF, RG, RH, RI, RJ, RK, RL, RM, RN, RO, RP, RQ, RR, RS, RT, RU, RV, RW, RX, RY, RZ, SA, SB, SC, SD, SE, SF, SG, SH, SI, SJ, SK, SL, SM, SN, SO, SP, SQ, SR, SS, ST, SU, SV, SW, SX, SY, SZ, TA, TB, TC, TD, TE, TF, TG, TH, TI, TJ, TK, TL, TM, TN, TO, TP, TQ, TR, TS, TT, TU, TV, TW, TX, TY, TZ, UA, UB, UC, UD, UE, UF, UG, UH, UI, UJ, UK, UL, UM, UN, UO, UP, UQ, UR, US, UT, UY, UZ, VA, VB, VC, VD, VE, VF, VG, VH, VI, VJ, VK, VL, VM, VN, VO, VP, VQ, VR, VS, VT, VU, VV, VW, VX, VY, VZ, WA, WB, WC, WD, WE, WF, WG, WH, WI, WJ, WK, WL, WM, WN, WO, WP, WQ, WR, WS, WT, WU, WV, WW, WX, WY, WZ, XA, XB, XC, XD, XE, XF, XG, XH, XI, XJ, XK, XL, XM, XN, XO, XP, XQ, XR, XS, XT, XU, XV, XW, XX, XY, XZ, YA, YB, YC, YD, YE, YF, YG, YH, YI, YJ, YK, YL, YM, YN, YO, YP, YQ, YR, YS, YT, YU, YV, YW, YX, YY, YZ, ZA, ZB, ZC, ZD, ZE, ZF, ZG, ZH, ZI, ZJ, ZK, ZL, ZM, ZN, ZO, ZP, ZQ, ZR, ZS, ZT, ZU, ZV, ZW, ZX, ZY, ZZ.



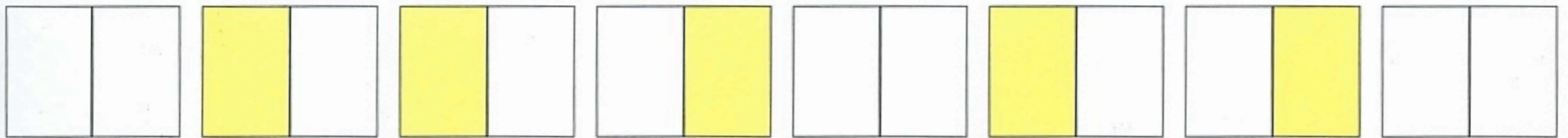
voice mail messages for you...who manages your calendar and can work with all the information in your address book. Portico also follows your instructions to screen or forward calls, fax messages, and retrieve company news and stock quotes. You simply tell Portico what you want to

photographs gives them a frame that helps unify them. Shown below is a gatefold with multiple views of a project, set as a series of passepartouts in white space.





+



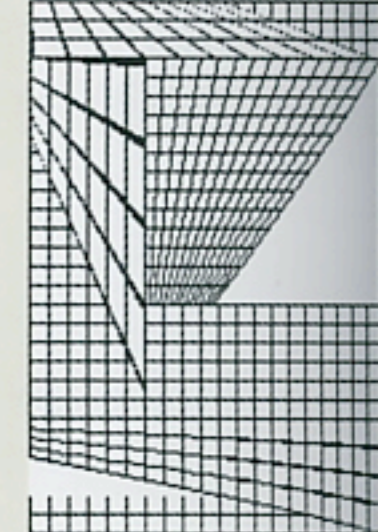
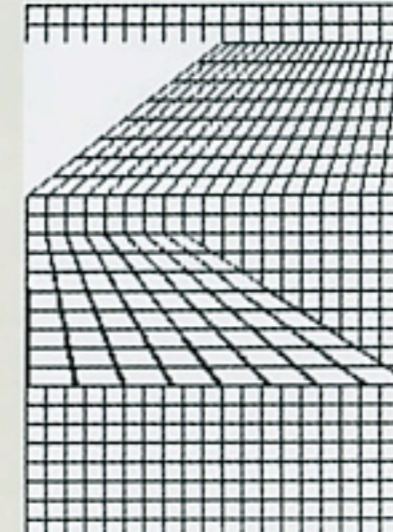
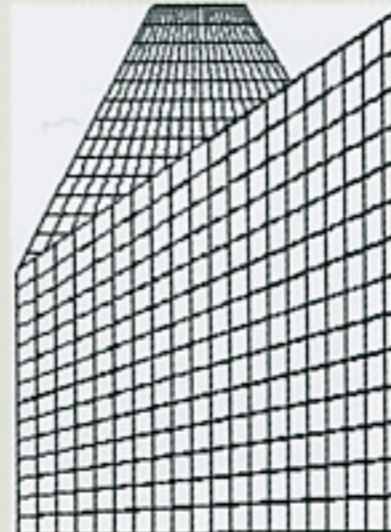
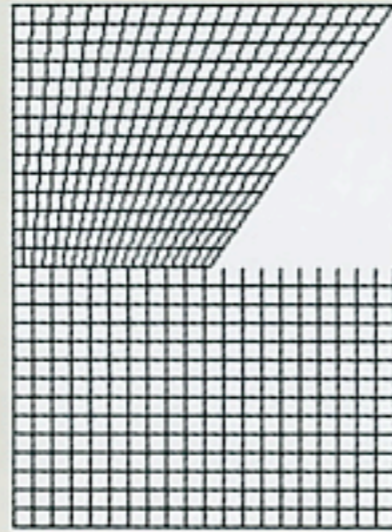
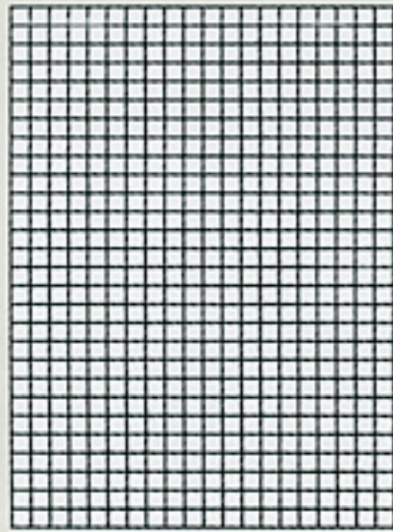
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Agent Provocateur



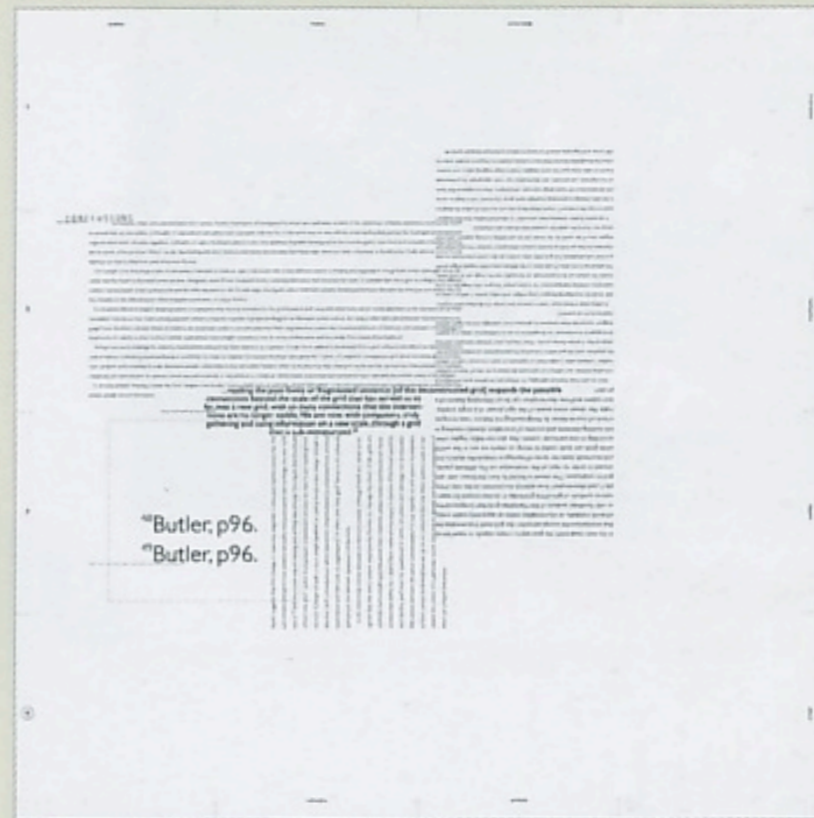
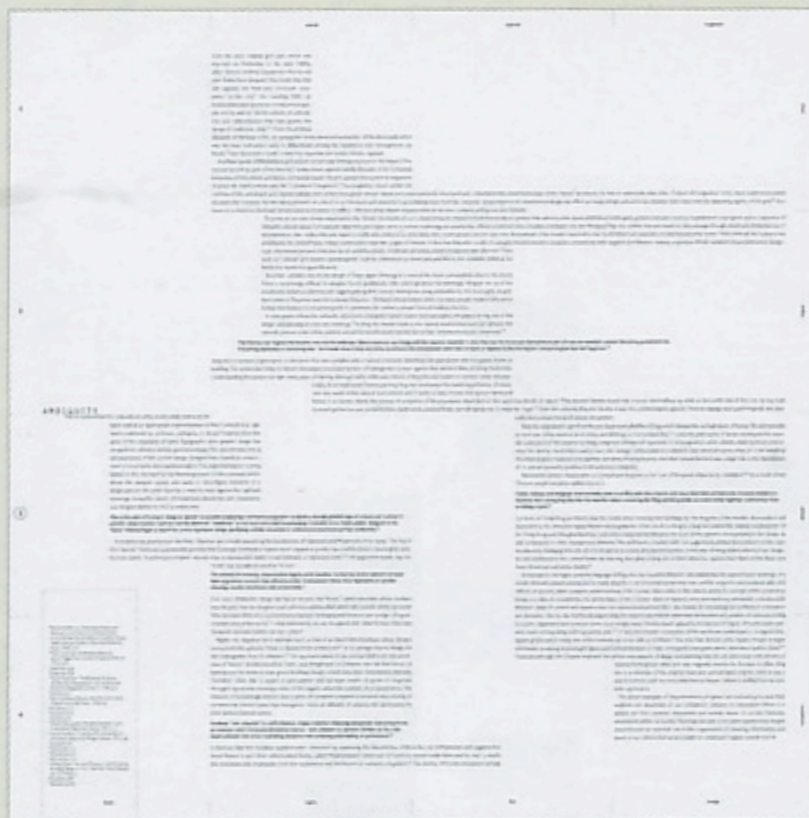
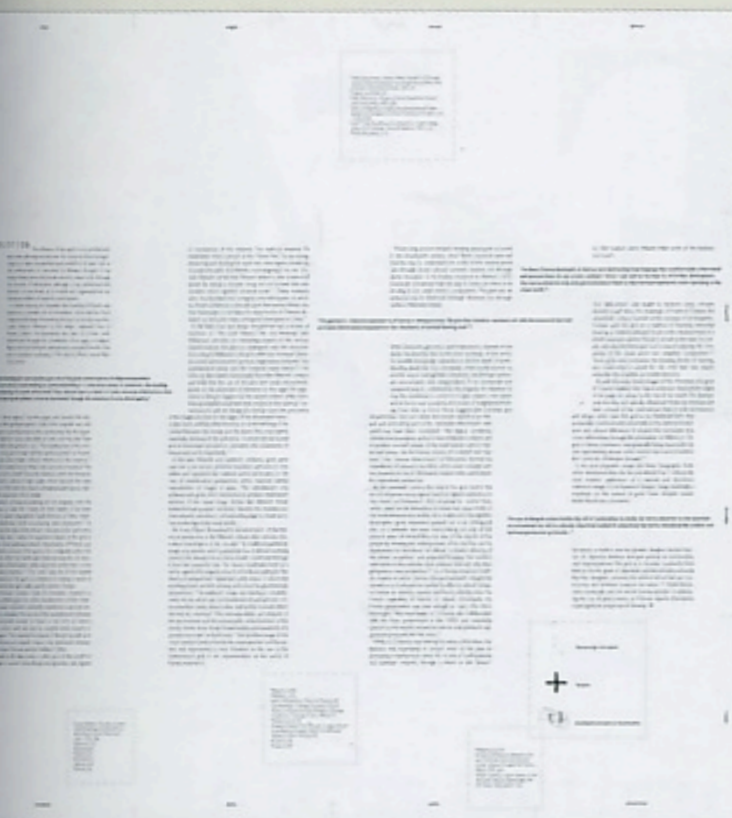
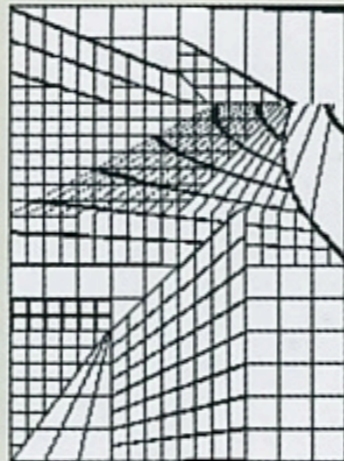
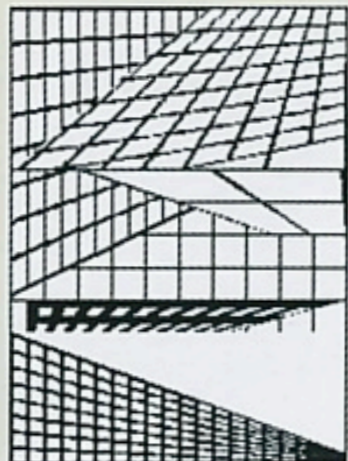




A simple modular grid, without gutters between modules, is the starting point for a dimensional deconstruction. Groups of flowlines and column lines are distorted to explore possibilities of exaggerated illusory space and dimensionality.

The results of this kind of "structural deconstruction" can be seen in this set of broadsides that investigates the nature of the grid. A classical two-column Roman manuscript structure sequentially gives way to a three-dimensional space where columns intersect, overlap, and rotate into each other.





Stephen Taylor
 ISBN 1 85176 000 0
 128 pages, 200 x 250 mm
 2006 awards
 Paperback, Hardcover, Spanish,
 UK and US editions sold
 Spring 2002

Bar and Club Design

The book explores the cutting-edge interiors that provide the setting for the vibrant nightlife of international cities. An increasingly sophisticated bar market has meant a resurgence in social culture and the explosion of the 'style bar' - a professionally designed venue that serves quality spirits, wines and cocktails. Club culture has also changed. Clubs are no longer content with basic, ill-considered spaces and the bar has to give attention being paid in contemporary club design to questions of space, materials and technology. At the same time, late-night lounge bars - offering the comfort and luxury of an exclusive bar, but also with an in-house DJ - have emerged to respond to the needs of the 'lifestyle clubber'. *Bar and Club Design* features sections on bars and restaurant bars, hotel bars, and clubs, and contains an introductory essay that places the development of bars and clubs in a socio-historical context. Featuring the hippest nocturnal venues around the world, the book will appeal to architects, designers and design-conscious consumers.

Stephen Taylor is a London-based writer specializing in design and leisure topics, in particular bars, restaurants, hotels and clubs. He has contributed to numerous print outlets, such as *Space magazine* (part of the *Observer*), *Arts*, *V&A* and *Elle Decoration*, as well as business-to-business titles such as *FC Interior for Architects & Designers*, *Theme* (bar and restaurant style), *Shopper* (brand design) and *CLASS* (bar culture).

Matthew Wells,
 with an introduction by
 Hugh Freeman
 ISBN 1 85176 000 0
 100 pages, 200 x 250 mm
 2006 awards
 German, US and UK
 editions sold
 Spring 2002

30 Bridges

Many of the bridges built over the last few years show a high degree of experimentation on the part of both engineers and architects. Bridges are also currently attracting attention as important features of the cultural and



architectural landscape, making a new book on this subject very timely. Two main lines of development are evident. On the one hand, there are increasingly long-span structures created particularly in North America, Scandinavia and the Pacific Rim where there is an intense pressure for huge transportation systems. On the other, there is the European aestheticization of the bridge, exemplified by the work of such architects as Santiago Calatrava. The introduction to this book starts with a brief historical survey of bridges, using choice examples to illustrate key engineering developments and the variety of basic design types. It goes on to examine the main architectural and engineering trends in recent bridge construction, showing how contemporary bridges often draw on a mixture of formerly exclusive design types. The bulk of the book then analyses 30 of the most interesting recent bridges. Each one is illustrated in full colour, while the accompanying text, drawings and details show how the bridge is constructed and what innovative design features it incorporates. In the process, the reader will become familiar with the most notable current bridge engineers and designers.

Matthew Wells is a practising structural engineer and partner in the firm, Technick. He has a particular interest in and experience of the design of bridges.

Hugh Freeman is the architecture critic for the *Sunday Times* and the author of several books, including *Contemporary World Architecture*.

Forthcoming

Laurence King Publishing

Laurence King Publishing was launched in the autumn of 1991 as a publisher of books on the creative arts. It grew out of the book packager Calman & King Ltd, which had been producing books on art and design since 1976. Publishing books under our own imprint allowed us to pursue our vision of creating books that were boldly conceived, intelligently written and beautifully designed and produced, but that would provide information the reader needs - whether as a student of art history or design, as a professional architect or graphic designer, or as an interested general reader.



In our first season we published *A World History of Art* by Hugh Honour and John Fleming. Still at the core of our list, this book remains unrivalled for the scope, elegance and informativeness of its text, and its unparalleled range of illustrations. It was the first in a line of books we have published for art history students, including *A History of Western Architecture* by David Watkin, *Roman Art* by John T. Paoletti and Gary M. Rieck, and *Art since 1940* by Jonathan Fineberg. This year we are very pleased to be publishing *Twentieth-Century Architecture* by Dennis Doordan which provides a clear intellectual framework for understanding the architecture of the last century.

We had already established a reputation for publishing books on design, including *The International DesignYearbook*, when we had our first overwhelming success in the area of graphic design with *The End of Print* (1995), the first work on the hugely influential and innovative designer David Carson. This was followed by other successes, including *OT* by Lewis Blackwell and Neville Brody, *Raywick* by Tomoko and Letters on America by Ed Fella and Lewis Blackwell. This year we are delighted to be publishing monographs on two of the most active graphic design companies today, Atkin's *Nose 4* and Inro's *Display Copy Only*.

Following the monographs on key graphic designers, we created a range of books that survey contemporary practice, such as issues *New Magazine Design* by Jeremy Leslie, *Polkad*, *Browser 2.0* on internet graphics and *Pause*: *50 Minutes of Motion Graphics*, as well as

histories of graphic design such as *Twentieth-Century Type* by Lewis Blackwell. We are also branching out into more general areas of contemporary culture with books such as *Abrine* by Keith Lovegrove.

Architecture is becoming an increasingly important part of our list. Our first major success in the area of contemporary architecture came with *The New Wood Architecture* by Naomi Stungo. This was quickly followed by *Lofts* by Marcus Field and Mark Irving (to be reissued this autumn in paperback) and *Experimental Houses* by Nicolas Poppe. *Staircases* by Eva Jiricová, *Architecture and Computers* by James Steele and *New Vernacular Architecture* by Vicky Richardson, all to be published this autumn, investigate important aspects of contemporary practice. We are also pleased to be publishing our first architectural monographs, with major books on Shigeru Ban, Terry Farrell and Will Alsop, among others.

This autumn we will be marking our tenth anniversary by launching a new look for our books as well as a new website. This will contain a great deal more information about our books, as well as an extensive glossary of art and design terms available free to browsers. I would like to take the opportunity of this anniversary to thank all those who have worked with us over the last ten years, whether authors, editors, designers, booksellers, distributors, readers or others. We greatly look forward to continuing our partnership with you in the future as we expand the scope and depth of our list across the whole range of the visual arts.

Laurence King

By Susan Peterson
 ISBN 1 85176 000 0
 128 pages
 100 x 250 mm
 ISBN 1 85176 000 0
 UK and US
 editions sold
 Spring 2002

Jun Kaneko

This is the first in-depth survey of Jun Kaneko, the Japanese artist whose work has created a new and radical language in ceramics. Born in Nagoya, Japan, during the Second World War, but living and working in the US since the early 1960s, Kaneko has achieved international recognition through his exhibitions, public art projects, lectures and workshops. He is best known for his 'Mangrove' large-scale painted forms, whose richly glazed surfaces communicate a humanity that belies their huge size.

Susan Peterson (about the reviewer) She and artistic development, working environments in his career and interviewing her producer with several published statements from Kaneko and his contemporaries. The text is accompanied by stunning illustrations of his work from all periods, including complete reviews of Kaneko's early oeuvre. The book also contains an essay by the distinguished philosopher Terence D. Sarno, which takes the form of a monograph, yet highly conversational style of the groundbreaking artist's work.



By Preston Scott Cohen
 Foreword by Rafael Moneo
 ISBN 1 85176 000 0
 176 pages
 270 x 230 mm
 ISBN (hardback) 1 85176 200 7
 £25.00
 July 2002

Contested Symmetries: The Architecture and Writings of Preston Scott Cohen

Architect Preston Scott Cohen combines the use of the most advanced digital modelling technologies with a fascination for 17th-century descriptive geometry. He uses familiar forms distorted by oblique projections and similar devices to create complex designs that challenge our preconceptions about the nature of order in architecture.

Contested Symmetries features Cohen's intricate abstract geometries and lucidly describes both the mechanics and the theory behind their application. A wealth of projects, including the widely acclaimed *Tara House*, are represented through drawings, models and computer-generated images.

Preston Scott Cohen is a practising architect in Boston and an associate professor at the Harvard University Graduate School of Design.



By Marcus Field and
 Mark Irving
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Lofts New in Paperback

Loft living - establishing domestic spaces in buildings constructed for industrial use - is now a well-established social and cultural phenomenon.

From their origins in the subversive 1950s Manhattan scene when the avant-garde art community colonised huge, light-filled former workshops, lofts have now become a recognized part of the regeneration of run-down industrial areas in cities as diverse as Barcelona, Helsinki, London, Munich, Paris and São Paulo.

In design terms, lofts provide a unique opportunity to provide for daily domestic needs within the context of a now obsolete industrial typology. The traces of a bygone age (cast-iron columns, exposed brickwork and large expanses of glazing) create a dramatic architectural experience often lacking in all but the best examples of contemporary design. A rich narrative based on a review of 31 architectural schemes, this book inspects the social themes and design trends of the loft movement. Benefiting from full-colour photographs - many specially commissioned - and plans, as well as interviews with architects, developers and loft-dwellers from around the world, *Lofts* offers both a critical history and an intriguing visual record of this singular building type.

Marcus Field is a former editor of *Architecture* and is currently the culture editor of the *Independent on Sunday*.

Mark Irving is an architecture, design and art commentator who writes for the *Independent on Sunday*, the *Financial Times* and the *Wall Street Journal*. He is also the author of a book on the Hayward Gallery in London.



Taking Things Apart and Putting Things Together

what chemistry is and what chemists do and what the results have been

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TaK In g S
A Pa t H In g S
A N d P U t t In g
Th In g S t O G e Th Er

i 'm fantastic

my words are like plastic
I wrap things around things
and stretch sentences to be plastic
like the 4th of the plastic
4279 to the ball.

the plastic needs to heat
and stretch itself to be
static

I hope my things like diamonds and to
be plastic
I hope my things like diamonds and to
be plastic
I hope my things like diamonds and to
be plastic

"I'm at a loss for words ..."

I hope my things like diamonds and to
be plastic
I hope my things like diamonds and to
be plastic
I hope my things like diamonds and to
be plastic

**"i suppose i could
be right?"**

because the prose
that i compose
controls my foes
and flows alike

FOR AW

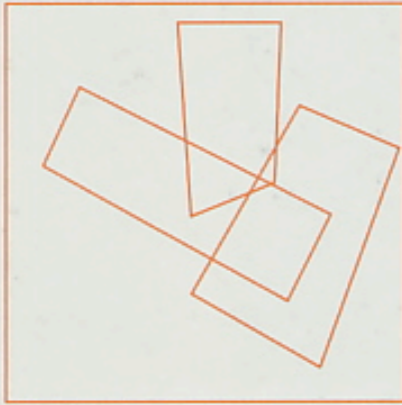


exhibit comparisons

03 05 06 07

09 13 15 16

25 28 31 33

36 37

02 05 08 14

18 26 28 33

cut
paste

Andrea Volpert
editor and designer
RGD May, 2000
typefaces used
Futura
Helvetica
Akzidenz Grotesk
Baskerville
Lycée
title typefaces
One Note
Gill Sans Light
Type

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THE CONCEPT OF CHANCE IN DESIGN. Like in the selection of elements for a chance image can be avoided by using a method of selection of those elements which is independent of the characteristics of interest to the chance dimension. The method should preferably give an irregular and unbalanced pattern of selection.

John Cage has used this approach in a composition for orchestra, riddling a staff on a sheet of paper, and placing notes on the staff at points where certain notes imperceptibly rise to the paper surface. Indeed, numbers rolled over on a large sheet surface trace a pattern determined by unknown imperfections in the surface and chance rebounds of the marble from rock floor.

More recently, significant images occur as the result of processes over which we exercise no influence at all. The most striking collage I ever experienced was the 4 x 24 foot side of a truck bearing bullets, a piece of canvas patched irregularly with other pieces of canvas of various shades of gray. Map patterns, and the classical shapes of maps, could also serve as suitable motifs for collage.

CHANCE in the arts provides a means for engaging the forces suggested in our personality by our culture and personal gust habits, that is, it is a means of attaining greater freedom. The result is a method of approach with wide application. The methods of chance and randomness can be applied to the selection and arrangement of elements by the composer, to movement and pace by the dancer, to three-dimensional form by the sculptor, to surface form and color by the painter, to linguistic elements by the poet. Because while in that the outcome is what we conceive it to be, and chance makes us in determine what we conceive it to be like the decision is only partly conventional. The prospects of forms available to the artist thus becomes open-ended, and eventually reduces all of nature, for the range of significant forms becomes limited only by the element's will. It must be chosen not that the infinite range of applications of these methods is unbounded, and that the nature of materials is also considered, and that in a subject we have only instinctively touched on here. One hopes that to call these poetic patterns will come the book beyond the classical art medium with the new open minded receptivity that, say, Pierre Schaeffer did in his field, in 1928.

IN ANOTHER 1932, when this article was written, I had only recently met John Cage and had not yet seen clearly that the most important implications of chance lay in his work rather than in Proust's. Now could I have foreseen the resolution of the distinction between choice and chance which was to occur in my own work. This was eight years further on the spirit, and I prefer work to re-work. "Chance Imagery" is presented in the form in which it was originally written.

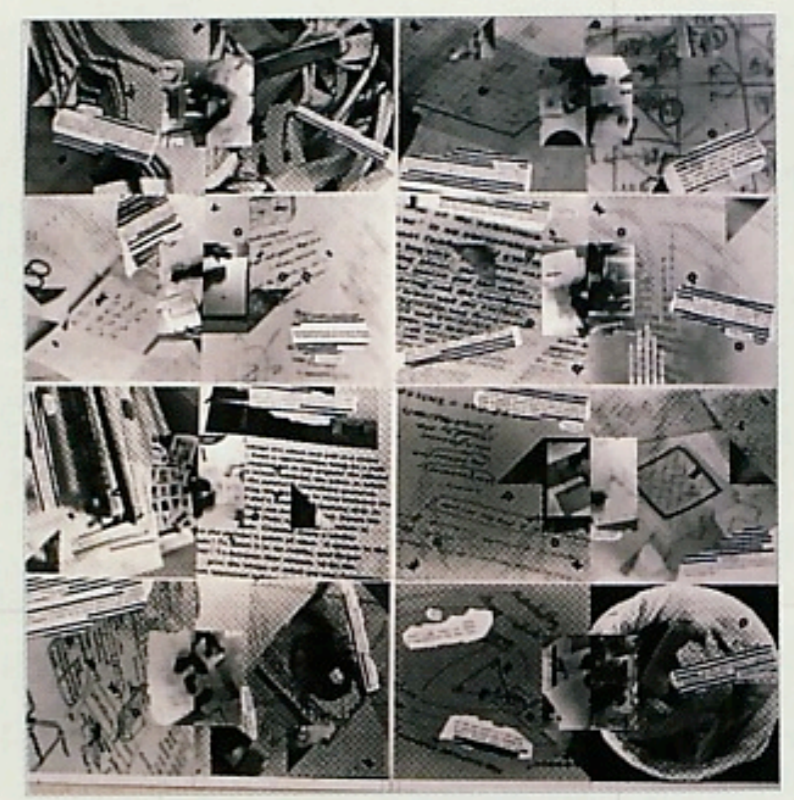
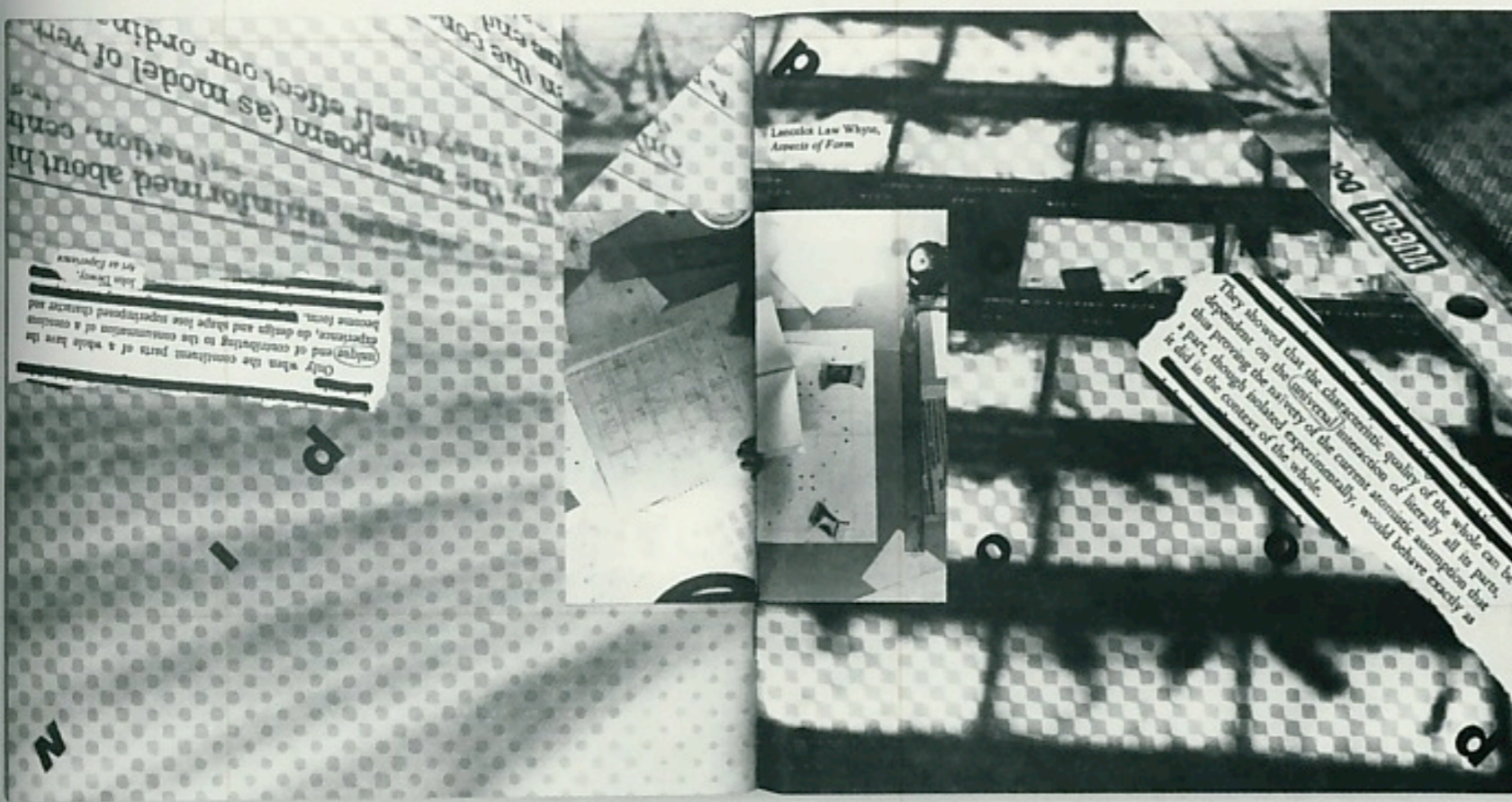
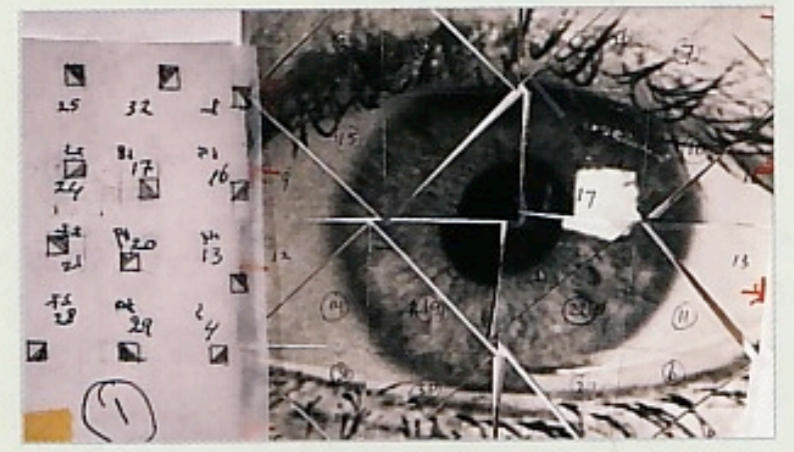
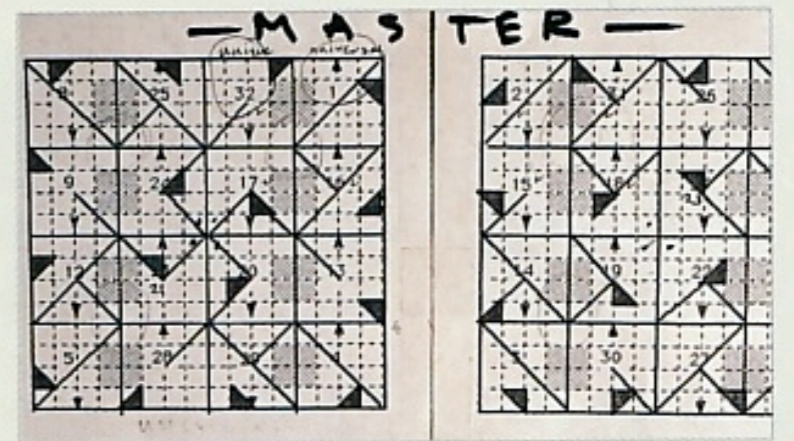
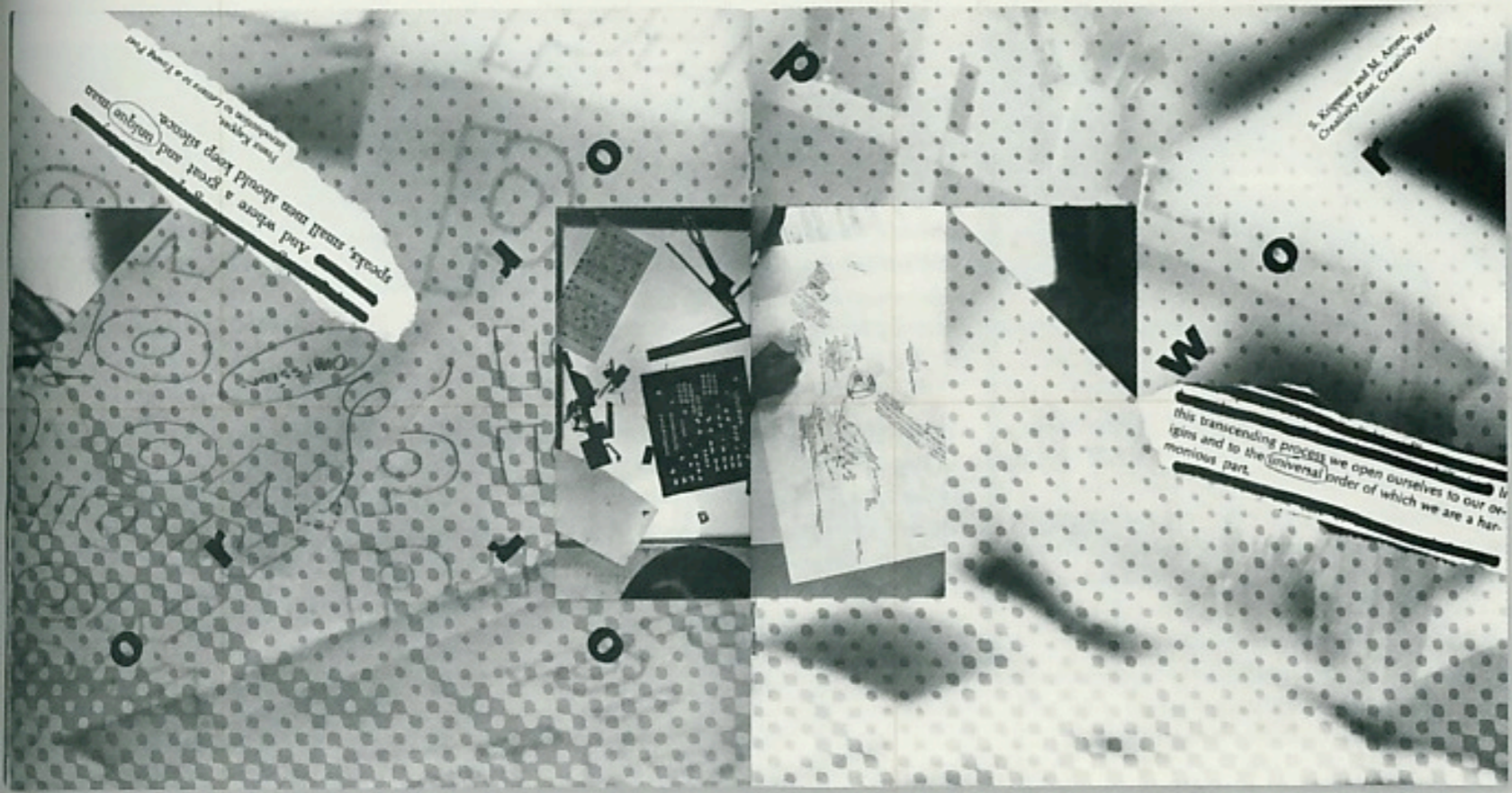
November, 1962

PRO PROGRAMMATIC
by Karl Gerstner

Do you know what the title of the article means? The title of the article can be explained by reference to the article itself. A programme can be designed for making the article. For this you must know what the article is about. The subject, at one time, to create arrangements, means that design, in design, the author uses it, there are two separate, no programme, programmatic, etc. Well, then, Design and Programme? No. The "and" is too weak. The two ideas are more closely linked than that which? Back on each. Design of the Programme? No. Both are dependent on each other. Which on the meaning of both in clear. But what is essential lies in between. It lies in the designation of the two ideas. The principal question, then, is the connection between the two words. It can be explained through any kind of linguistic link. For the reciprocal action of programme and design should be in connection. And to consider all these variants as an article title. The best solution would be to list them all together as the course: Design of Programme, Programme for Design, Design of Programme, Programme for Design, Design of Programme, Programme for Design, Design of Programme, Programme for Design. The article would have to follow a whole lot of titles. Since that is not possible, the title reads as it is in some programme.

The title can be explained in different terms. Designing programmes can also mean: inventing rules of arrangement. Taking a chemical reaction as a parallel, the designer must try to find a group of new combinations by reference to a kind of formula. The formula is para-mount. The formula creates the form. Creates a group of forms. Thus, for instance, there is a formula in poetry corresponding to this conception, the formula in poetry corresponds to this conception. The traditional structure of elements are single words. No grammar. No syntax. The permutation. The poems arising are called constellations. Constellations are a poetic programme. There is an example of a programme in this book. Another example of a programme (and as usual the programme comprises certain elements and signs each having nine values) are printed on cards: Swiss jass cards. The rules for their combination are the rules of jass. The rule of the game is programme. And, considered in these terms, every other game is nothing more than the carrying out of a programme.

Organized around the principle of collage, this inventive design journal walks a middle ground between apparent chaos and order. Careful study of cut-paper shapes and their overlaps led to the development of a system



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THE OLD TRUMAN BREWERY



panic

five seconds left.

five seconds left.

five seconds left.

five seconds left.

five seconds left.

five seconds left.

water rising a n i c e

five seconds left.

scared

Again I had survived.

Biography of Tim & The Water Experience By Tim Ho



SHORT SYNOPSIS

When Sarah Hopson realises her successful high-rise New York lifestyle is devoid of meaning, she packs her bags and heads for her home town in the Scottish Borders to look for Sam, her childhood sweetheart and the only man she ever loved.

Sam Murray runs a restaurant. He and Sarah grew up together and Sam hoped they'd grow old together. His world fell apart the day Sarah left and now she's back, standing on his doorstep telling him she'd like to spend some time with him, to turn his life inside out all over again. He introduces her to his wife Charlotte and explains that now, his time belongs to someone else. Sarah leaves the restaurant dejected and returns to the house where she grew up, where her father still lives. Not that he wants to see her. Frank has been sitting in the same arm chair for the last seven years and doesn't particularly want to get out of it. Not for anybody. Not until his daughter tells him why she's back. *One More Kiss* is a story about rediscovering love and how when perceptions are forced to change, life can hold an entirely different meaning.

CAST

SAM	Gerard Butler
FRANK	James Cosmo
SARAH	Valerie Edmond
CHARLOTTE	Valerie Gogan
JUDE	Danny Nussbaum
BARRY	Carl Proctor

CREW

DIRECTOR	Vadim Jean
PRODUCERS	Vadim Jean Paul Brooks
CO PRODUCERS	Jane Walmesley & Michael Braham
EXECUTIVE PRODUCERS	Derek Roy & Sara Giles
WRITER	Suzie Halewood
CASTING	Carl Proctor
DIRECTOR OF PHOTOGRAPHY	Mike Fox
FOCUS	Matt Fox
LOADER	Ant Hugill
EDITOR	Joe McNally
ASSISTANT EDITOR	Stine Goetric
LINE PRODUCER	Ian Sharples
PRODUCTION CO-ORDINATOR	Natalie Sinclair
PRODUCTION DESIGNER	Simon Hicks
ART DIRECTOR	Louise Bedford
SOUND RECORDISTS	Mike Lax Tommy Hair
MAKE-UP & HAIR DESIGN	Colette King
COSTUME DESIGNER	Linda Brooker
CONTINUITY	Shelley Kieley
SOUND EDITOR	Ian Wilson
COMPOSERS	John Murphy & David A Hughes
DIALOGUE EDITOR	Keith Tunney
DUBBING MIXER	Tim Alban
CATERING	Simon Tickner
RUNNERS	Jon Brooke Sam Stonehill Jim Manningham Graham Spence

PAUL BROOKS

PRODUCER / EXECUTIVE PRODUCERS

After a degree in philosophy and literature at London University, Paul Brooks started his business life in property. He made a leap into films through his role as executive producer on 'Leon the Pig Farmer' in 1992. Since then, he has produced or executive produced ten feature films, including 'Solitaire for Two', 'Clockwork Mice', 'Killing Time', 'Darklands' and 'The Real Howard Spitz'. He was the founder and chairman of Metrodome Distribution and has served on the government's Middleton Committee on film.

Whilst at Metrodome, Paul commissioned the script for *One More Kiss*. He has just completed 'Shadow of the Vampire' as executive producer for Nicolas Cage's production company, Saturn, starring John Malkovich and Willem Dafoe.

FREEWHEEL INTERNATIONAL

EXECUTIVE PRODUCERS / EXECUTIVE PRODUCERS

Freewheel International are well established as film pre-production financiers but, impressed by the script and the project as a whole, decided to make *One More Kiss* their first venture into production finance.

JAM PICTURES

CO-PRODUCERS / CO-PRODUCERS

JAM Pictures was formed in 1996 to produce drama for film, TV and stage. JAM Pictures' principals, both highly experienced independent producers, are Jane Walmesley and Michael Braham. Jane has completed numerous award-winning documentaries and features for the BBC, ITV, Channel 4, satellite stations, America's Discovery Channel and ABC Australia. Michael has been responsible for a number of dramas, including 'Spender', the top-rating crime series with Jimmy Nail, for BBC Television and 'The Hawk', a psychological thriller starring Helen Mirren for Channel 4 Films.

JOE McNALLY

EDITOR

Working predominantly on commercials for TV, Joe has worked with many top UK production companies and advertising agencies. In 1997 he set up his own editing company 'Joe Cuts' and continued to work on campaigns including New Deal Welfare to Work, Nissan Primera Eyes, Bupa and Esso. *One More Kiss* is his first feature film.

MIKE FOX

DIRECTOR OF PHOTOGRAPHY / DIRECTOR OF PHOTOGRAPHY

Mike Fox started in the film industry as a projectionist at the Royalty Cinema in Bowness. He has worked in the industry for thirty-three years starting as assistant cameraman on 'Disappearing World' and 'World at War' before moving up to director of photography. He then worked on several series and single dramas before making three films with Alan Bennett. He has won several awards, most notably the New York Festival Gold for 'Lost Children of the Empire' and the BBC Bristol TV award for 'Breaking Through'. In the 90's he moved into mainstream documentary, filming 'Around Whicker's World', 'Coltrane in a Cadillac', 'In the Wild Lions' with Anthony Hopkins and the award winning 'Black Daisies for the Bride'.