# WORLD
# SCENOGRAPHY
## 1975-1990

EDITED BY PETER M<sup>c</sup>KINNON & ERIC FIELDING

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INTERNATIONAL ORGANISATION OF
SCENOGRAPHERS, THEATRE
ARCHITECTS AND TECHNICIANS

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# { DEDICATION }

This book is
respectfully dedicated to
Professor René Hainaux,
whose four-volume series
*Stage Design Throughout the World, 1935-1975*
was the genesis of this work,
the immensity of which
in a pre-computer age
is monumental.

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# { INTRODUCTION }

At the Scenographer's Forum held during the 2007 Prague Quadrennial, Eric Fielding spoke on the development of the World Stage Design exhibition which had premiered in Toronto during March, 2005 and referred to the seminal influence that Professor René Hainaux's book series, *Stage Design Throughout the World*, had had on him and of his regret that no one had ever continued that important research. Peter McKinnon, who had assisted Fielding in the mounting of WSD 2005, was listening and immediately thought, "I can do that!" When he asked Fielding if he wanted to take on such a project together, his enthusiastic "Yes, yes, yes!" was immediate.

Like all performance-based art, stage design (whether scenery, costumes, lighting, or sound) is ephemeral. If it is not recorded, it disappears. The scenery will go to the landfill or elements of it will be broken down for reuse. The costumes will usually go to storage. The light and sound will never have had a tangible existence. And if the designs are not contextualized through scholarship, their meanings will become obscure. A stage design's meaning can be understood better through increased understanding of the culture or society, time, and place in which the design was conceived and presented. The aim of the writing accompanying the images in the books focuses on placing the stage art in the context of time and place, vis-à-vis the political, social, economic, and artistic events and movements of the time.

We believe this book—and the subsequent volumes—will fill a significant gap in the study of international stage design, and provide a foundation for future documentation of scenography. This kind of research, on a worldwide basis, has not been undertaken and published in any form since 1975 when René Hainaux's four-volume series *Stage Design Throughout the World* ended its documentation that had begun with 1935. No similar research has been published since. This new series will initially cover the periods of 1975-1990, 1990-2005, and 2005-2015. (We then hope that others will take up the torch and continue publishing additional volumes each decade.) While some works have been published on stage design and designers during the past 30-odd years, it was not until 2005, when the catalogue documenting the World Stage Design exhibition in that year was published, that an international record of contemporary scenography was undertaken. Most stage designs contained in the WSD 2005 catalogue were not accompanied by any descriptive text, and sadly that book was immediately out of print (completely selling out at the exhibition). The publication of the *World Scenography 1975-1990* will mark the resumption of publishing a scholarly record of contemporary stage design.

There are many examples of excellent research and publication that fall into three main groups: catalogues of the work of designers from a particular nation; examinations of a nation's designers and their works; and retrospective investigations or exhibits of an individual artist's work. The only truly international publications are catalogues of international exhibitions (of which there are only two, the Prague Quadrennial Exhibition of Scenography and World Stage Design).

In the first case, some countries, notably Korea and Japan, have often published survey catalogues of their artists' works. For the most part, these books provide photographs of stage designs and biographical information on the designers, without any contextualization. Examples are *Russian Stage Design* by John E. Bowlt, *Japan Stage Design 2004* by Tsuyoshi Ishii, and *Designer Shorts* by Peter McKinnon. Additionally, as noted above, each PQ and WSD has published a catalogue of exhibited works, with text limited to identifying the artists and shows.

In the second instance, there are some broader surveys of theatre artists and their performance design that include excellent academic research along with the photographic evidence of the works. Notable examples in this group are *Scenography in Canada* by Natalie Rewa, and *American Set Design* and *Looking into the Abyss: Essays on Scenography*, both by Arnold Aronson.

In the third case, other countries—notably Russia, the US, the UK, and the Czech Republic—have published monographs of individual artist's works. Examples include *The Scenography of Josef Svoboda* by Jarka Burian, *Hockney Paints the Stage* by Martin Friedman, *Miodrag Tabacki* by Gordana Popovic Vasic and Irina Subotic, and *Designs of Ming Cho Lee* by Delbert Unruh. The text in these monographs tends to be biographical, often accompanied by critical commentary that is contemporaneous with the production. Additionally, a few designers have written their own monographs. Examples are *The Theatre of Donald Oenslager* by Donald Oenslager, *30 Years of Art for the Stage* by Lee Byong-Boc, and *Julie Taymor: Playing with Fire* by Julie Taymor and Eileen Blumenthal. Many countries also mount exhibitions of individual artists' work, usually accompanied by a catalogue. For example, the Arts Council of Great Britain recently mounted an excellent retrospective exhibition of the work of Ralph Koltai, with a very good catalogue.

Since 1975, there have been no means to study and compare contemporary scenography on a worldwide scale other than by attending the Prague Quadrennial Exhibition of Scenography. But even if one has the opportunity to attend the PQ, the ability to make international comparisons has limits: the first is that the PQ tends to encompass only the five years leading up to it, and the national exhibits each tend to have a different focus (sometimes documenting only the work of a single designer), so cross-national comparisons are often difficult to make.

*World Scenography* is a survey of significant stage design work around the world and across time since 1975. And, most importantly, such a survey needs at least some contextualization. The research thus aims to be as thorough as possible in the circumstances. An encyclopaedia of contemporary stage design is a dream that unfortunately would be too monumental (even if enticing) for us, given the reality of available time and resources. We aim to facilitate the comparative assessments of stage designs from a plurality of perspectives, rather than provide definitive statements of either specific designs, periods of designs, or social contexts for these designs.

As previously stated, stage designs tend to be as ephemeral as the performance itself. For a variety of reasons (including the pressures of time in mounting a production, finances, and contractual obligations) the visual recording of many productions is either inadequate, or not disseminated or, all too often, lost or destroyed. Live performance is also geographically and temporally limited by the location of the performance, the size of the venue, and the duration of the run. The percipients of the stage designs are almost always limited to the audience members who see it and the people who work on the show. While the obverse is that the size of theatre audience is limited, the reverse of the coin is equally true: that no one else in the world gets to see the shows' designs. It is for these reasons (the combination of the limitation of audience size and the exclusivity of that audience dictated by geography) that these designs need to be collected, edited, and published.

As editors of this series of publications, one of our main concerns is how the reader can better understand the designs from which she or he remains separated by time and, in the case of live performance, by geography. It is, therefore even more important that the designs be placed in the context of their time and place. How can someone working primarily in the western theatre context, for example, understand the designs of Austin Wang for Taiwan's Cloudgate Dance Theatre without the contextualization provided by research? Understanding western style stage design in Asia is greatly assisted by understanding the rapid westernization of Asian theatre from the 1970s on. Similarly, how can a contemporary young theatre artist understand the works of Josef Svoboda without knowledge of the background on Communist Czechoslovakia? The text in the books will help foster a greater understanding of these differences. Why have Mexican designers won so many awards recently at WSD and PQ? As editors, we want to explore this, having personally observed the rapid growth and maturity of Mexican designers and design recently, especially in costuming.

Another significant contribution that publication of the series will make is that the comparison of exemplars of stage design

will be facilitated. For example, it will be of great value to be able to compare stage designs in East and West Germany predating the fall of the Berlin Wall, and then compare those designs to Czechoslovakian designs of the same period; and compare all those designs to Communist Chinese stage design. The series will also make it possible to compare all of those Communist-era designs with the post-Communist designs of the next two volumes, and then to compare stage design generally of a pre- and post-computer-assisted design world.

In the September 2003 issue of *American Theatre*, Arnold Aronson suggested that national and regional differences in stage design were disappearing at the PQ. The books will allow this hypothesis to be examined. The reader will be able to follow the development of an individual designer or compare individual designs with other designers working at the same time or in the same place. Also, in some cases, it will be possible to follow the progress of a particular company and compare that company's works to others companies' works.

The reason for such a large part of the books being photographic is that we believe very strongly that the reader needs to be able to see the images with clarity and detail, which requires that the photographs be large format. The descriptive and contextualizing text and photographic evidence have been organized straight through the books chronologically by year, with no political or national divisions. In the modern age, it is relatively commonplace for audience members and designers to travel widely and quickly, so it is not unreasonable to have designs in theatres that are continents apart be on adjacent pages of the books. Individual designers, shows, playwrights, composers, choreographers, and directors are cross-referenced in the indexes.

The choice of art to be included has been based on a matrix of cultural importance, quality, impact (seen both contemporaneously and historically), and/or importance in the development of either the individual artist or the society/culture/organization in which it was created. For example, the next volume will likely have Michael Levine's designs of the Canadian Opera Company's production of *Erwartung* and *Blue Beard's Castle* that were seminal in both Mr. Levine's artistic development and in the Canadian Opera Company's repositioning of its audience demographic in Toronto as well as its artistic repositioning in the opera world at the Edinburgh International Festival. Each editor has amassed a long list of designs for possible inclusion from which we, the co-editors, made selections. We have sought designs that have proven to be influential in the world of stage design and production, designs that made a difference. We are much less interested in exemplary and typical designs, notwithstanding their inherent value.

We also have chosen to have a mix of renderings, sketches, and photographs of models in addition to production shots. It is our contention that the original artwork of the designer is just as informative as the finished product on the stage; frequently, the sketches, renderings, and models are actually more informative. These original artworks are also more available in colour than many production photographs from the period covered in this volume.

At the same time, the amount of space devoted to each documented design was not just an issue of subjective choice. It was also a reflection of the number, size, and scope of the images that could be acquired. In an ideal world every design would be documented with multiple large images, some of the design creation (drawings, renderings, maquettes, etc.), and some of the realized performance (production photographs). But we could only consider the images that were made available to us.

We worked with six associate editors, each of whom has been the primary researcher in her or his geographical region. The associate editors have assembled their own teams of researchers whose responsibility has been to determine which shows' designs ought to be considered for inclusion in the books. The six associate editors and the two co-editors have constituted the editorial board, which met periodically to discuss and advise us about designs to be included. The associate editors also provided us with factual production credits related to the designs as well as background material on the significance of the designs in relation to the historical placement of the production. Individual researchers who contributed suggestions for designs were also responsible for providing the bulk of the accompanying text. Because there are so many contributors, readers will note that there is a wide range of styles and voices in the text. We think that this strengthens the immediacy of the book.

At the first organizational meeting of the editorial board, we decided to take a broad view of what kinds of designs could be included, eventually settling on the following:

> "Designs for live performance by live performers, performing live, in front of a live audience, in real time, of a piece that has been rehearsed and that can be performed again, and that has a scenographic sensibility."

While, of course, the vast majority of the work in the three volumes will be of stage designs for drama, musicals, dance, and operas on stages in traditional theatres, this definition has allowed for designs in other performance genres, including everything from street theatre to the opening performances of the Olympic Games.

This series will, by definition, be books of omissions. The books cannot possibly include all the designs that were noteworthy from around the world. With a team of more than 100 people from some 65 countries suggesting works for inclusion, we cast our nets as widely as we could. More than 1,000 designs were recommended and examined. From those, we ultimately selected the designs that are documented here.

However, we cannot help having left some works out; including some we felt strongly should be included. The specific reasons vary. In some cases there were no photographs available or the photographs were of very poor quality. In others, we could not secure the rights to use the images or they were exorbitantly expensive to license. Sadly a few designers have preferred not to be included in the book. In all cases, we have made every effort we could to secure the applicable copyright permissions, the full credit information, and the correctness of the factual information. But, with more than 400 designs and nearly 1,000 images included in this volume, we know that goal was simply not reachable.

We sincerely regret any errors or omissions, however caused.

Readers will also note that there are countries and regions that are sparsely represented in this, our first volume. Like René Hainaux before us, this represents our inability to find people in those areas to help us, and is not in any way a reflection of a bias either for one part of the world, nor a bias against another. Our (not fully realised) goal was to have a proportional balance in documenting work from the various continents and regions of the world, based on factors including population and the scope of the live performance activities therein. On this note, we believe that European designs are somewhat over-represented in this volume, and we look forward to more researchers joining us to ensure that there is greater representation from other parts of the world in our second and third volumes.

Lastly, readers will note that a few of the first designs in this volume are from before 1975. Since these books are intended to continue the Hainaux series, we decided that there were some extraordinarily influential designs that were not included in the previous series, but the omission of which would be unforgivable, and pursued a few of those. We suspect that some designs that are not included in our final volume will show up in the 2015-2025 volume that we are hoping someone will take up on all our behalf. { }

**1975**

Spanish dictator Franco dies • The British Conservative Party chooses its first female leader, Margaret Thatcher • Oil goes over $13.00 per barrel • The Vietnam War ends • New York City avoids bankruptcy when President Ford signs a $2.3 billion loan • The IRA bombs London Hilton Hotel • The Suez Canal reopens for the first time since the Six-Day War • King Faisal of Saudi Arabia assassinated • Baader-Meinhof guerrillas take 11 hostages at West German embassy in Stockholm • Britain's inflation rate jumps to 25% • Beginning of 15 years of civil war in Lebanon • The UK votes to stay in the European Community • Angola gains independence from Portugal • Suriname gains independence from Netherlands • Bill Gates and Paul Allen create Microsoft • US Apollo and Soviet Soyuz 9 spacecraft link up in space • Spanish dictator Franco dies • The British Conservative Party chooses its first female leader, Margaret Thatcher • Oil goes over $13.00 per barrel • The Vietnam War ends • New York City avoids bankruptcy when President Ford signs a $2.3 billion loan • The IRA bombs London Hilton Hotel • The Suez Canal reopens for the first time since the Six-Day War • King Faisal of Saudi Arabia assassinated • Baader-Meinhof guerrillas take 11 hostages at West German embassy in Stockholm • Britain's inflation rate jumps to 25% • Beginning of 15 years of civil war in Lebanon • The UK votes to stay in the European Community • Angola gains independence from Portugal • Suriname gains independence from

## The Rocky Horror Show

**Brian Thomson** (Australia)
**& Sue Blane** (UK)
Set & Costume Design

*The Rocky Horror Show* began its life at the Upstairs Theatre at the Royal Court Theatre in London in 1973. Brian Thomson and Jim Sharman had already worked together on a number of productions in Australia and London, and neither of them could have anticipated the worldwide phenomenon that *Rocky* would become. Their work together precipitated an entirely new approach to design in the Australian theatre.

This was one of Sue Blane's first professional productions as a solo designer, and undoubtedly her big break. Designing for this production led her to design the US version, and later the costumes for the movie as well as the sequel. So intrinsic is her connection to the design of the show that her name is now part of the audience participation script for the production. She has since gone on to design for opera, musical, theatre and dance, returning regularly to design any new productions of *Rocky Horror* in the UK.

The work, and its outrageous costumes, has inspired many interpretations, recreations, and homages, not only in theatre, but also in fashion, make-up, and music. The success of the show and its popular design confirmed the success of the Royal Court's black box studio, the Theatre Upstairs, which had opened three years earlier.

The production has become part of popular culture, and the costume designs have played a big part in that, often recreated down to tiny details for audience participation nights and fancy dress or *Rocky Horror*-themed parties. Blane has received both an MBE and the Royal Designer for Industry award for services to theatre design.

## *Equus*

**John Napier** (UK)
Set & Costume Design

*Equus* was John Napier's first production as a designer at the National Theatre, winning him an Olivier award and establishing him as one of the world's leading production designers. The play requires actors to impersonate the horses that obsess the disturbed youth at its centre. The author specifies that "any literalism which could suggest the cosy familiarity of a domestic animal — or worse, a pantomime horse — should be avoided." Napier realised Peter Shaffer's directions by creating stylised horses' heads, which were acceptable as both real animals and the horse gods of the boy's imagination. The head is a skeletal structure attached to a padded leather band that runs around the chin and sits above, rather than over, the wearer's head to increase his height. The shape is created from bands of leather and what appears to be silver wire, but is actually a type of cane covered in silver metal foil. This gives it rigidity and stability while being light for the wearer. Further height is added by the hooves, which are constructed from metal rods. The actor is clearly visible. The overall effect was, in the words of the theatre critic of *Punch* magazine, "gravely spectacular and unearthly."

## The Money Tree

**Julian Beck & William Shari** (USA)
Set Design

*The Money Tower* was created in Pittsburgh in 1975 and toured several European countries through 1976. A complete Italian version was performed in 1976. The structure was five stories high. On the bottom were the poor; next the workers' level, with a plexiglass steel furnace; then the bourgeoisie; then the police/technocrats; and finally the elite, with a plexiglass bank full of dollars, topped by a neon dollar sign. A small elevator rose through the centre of the tower, operated by the workers by pulling a rope. In the Italian version, the tower was completely dismantled by the end of the play, all accompanied by music and poetry. The plot of the play, which was almost always performed outdoors, concerned the nonviolent social struggle to overcome the power of money.



## Samoan Fire Knife Dance (Siva Aailao)

**Aggie Grey's Resort** (Western Samoa)
Performance Design

Aggie Grey's Resort has long been associated with the development of the Samoan Fire Knife Dance (Siva Aailao). Through continuous performances of fire-dancing since the 1950s, this resort offers visitors an encounter with Samoa's culture, at the same time enriching that culture and helping ensure its sustainability. Poolside performances are part of the traditional fiafia, or Samoan meal, set in an ornately carved fale opening onto the pool. Resort architecture is thus adapted to the needs of scenography. A similar adaptation can be seen in the use of the restored 100-year-old church on the resort grounds as a venue for various cultural functions.

Design developments in the dance itself may be seen in modifications to the gestural implements of the dance — the Siva Aailao (the knife); the nifo oti (or baton) — and to the basic choreography, first developed in its current form in the late 1950s and 1960s. The years 1975 to 1990 saw the emergence of increasingly youthful artists extending the vocabulary of the dance and stylizing the knife and baton.

Originally part of a sequence of war-dances used to intimidate as well as indicate victory, the contemporary fire-dance is now linked to alternative competitive rituals, much like the incorporation of the ritual Maori haka into the New Zealand rugby field. The Polynesian Cultural Center of Samoa now recognizes this formalized rivalry in the annual World Fire Knife Dance Competition. A number of fire-dancing champions began their careers at Aggie Grey's.

## A Little Night Music

**Boris Aronson (Russia/USA),**
**Florence Klotz & Tharon Musser (USA)**
Set, Costume & Lighting Design

Stephen Sondheim's musical *A Little Night Music* was inspired by the Ingmar Bergman film *Smiles of a Summer Night*. To deal with the cinematic nature of the source material, scenic designer Boris Aronson utilized a set of moving screens with painted silver birches to assist in shifting the scene from one locale to another. *The New York Times* review described the production — winner of 1973 Tony Awards for best musical and best costume design and nominated for best scenic and lighting design — as "...heady, civilized, sophisticated, and enchanting...[Aronson's] villa is a delight; he has devised a front-cloth that is pure Swedish Drottningholm baroque. The costumes by Florence Klotz are sumptuous and knowingly aware, while the lighting by Tharon Musser puts all the soft and cold smiles into this particular summer night." [Review by Clive Barnes, *New York Times*, 26 Feb 1973]

## Split Enz

**Noel Crombie** (New Zealand)
Costume Design

These designs defined a look for the band and their live performances, which were a significant aspect of their success as one of New Zealand's first and most famous musical exports. The aesthetic defined by Noel Crombie's colourful costumes and their wild haircuts went on to be reproduced in their music videos and television appearances.

The designs were intrinsically involved in the cultural event that Split Enz became for New Zealand, and New Zealand music. Looking back on this band, their music, their costumes, their hair, and their performances, it is possible to see this as a defining moment in New Zealand culture.

As one the earliest of these examples, Split Enz heralded a new approach to musical performance, one that employed theatrical methods and devices. Aside from the makeup, costumes, and hairstyles, Raewyn Turner's lights also had a significant impact.

Where previously rock lighting was very simple, Turner introduced a complex lighting palette to this performance medium. Gobos, film loops, glass slides, and other lighting textures were used. The monochromatic costumes were lit with complimentary colours flashing back and forth to create after images and cinaesthetic effects on the retina.

## Ivanov

**Mart Kitaev** (Latvia)
Set Design

The design of the space for *Ivanov* created an impression of decay and deathly emptiness. Facing the audience was a black-box closed space, shaped by three surfaces of coarse sacking and painted in silvery tones. Soaring over the stage was a smoky gauze curtain, also silvery in tone, calling up the image of a funeral shroud. All the furniture was coated with grey covers, making them reminiscent of gravestones. The stage was lit through silvery filters. The overall image created by the designer fully conformed to the director's general interpretation of Chekhov's play, its central motif being the loneliness of the protagonist in his cold home in the company of strangers.

## Romeo and Juliet

**Sergei Barkhin** (Russia)
Set Design

The playfulness of Sergei Barkhin's art was especially evident in this 1975 student production, a real hit of the season. The design suggested that the students themselves had drawn and painted the huge capital letters (Ionic for the Capulets, Corinthian for Montagues) in vivid colours. In the fight scene, paintbrushes were the weapons. Throughout the play, the performers were strewing the stage with sawdust ("the cultural layer of history") and various fruits. A pile of eggs was thrown at an alabaster wall, then crushed and trampled. The eggshells were used to drink potions or poison. For all the outward absurdity of the set design, its components contained serious meanings. The result was the sharp juxtaposition of the remnants of Renaissance architecture and the boggy mass of sawdust, epitomizing the impersonal powers that are capable of annihilating love.

In 1977 Barkhin's sketches of the sets for *Romeo and Juliet* received first prize at the 2nd Triennial of Set Designers from the Baltic region, Leningrad, and Moscow.

### Strider: The Story of a Horse (Kholstomer)

**Eduard Kochergin** (Russia)
Set Design

"In *Kholstomer*, based on Tolstoy's *The Story of a Horse*, I wanted to see a stable on stage and at the same time the universe," said director Georgi Tovstonogov. Designer Eduard Kochergin created multiple dimensions by using a highly precise arrangement of the acting space in the form of a bowl and employing the simplest of all materials —canvas. One of the critics referred to the visual image as "the world stable" where a centaur, wearing a canvas shirt, tells the Biblical story of the life of a horse.

Kochergin's designs helped tell the story of a suffering-laced life of the horse, nicknamed Kholstomer, from birth to death. The storyteller on stage was the brilliant Soviet actor Eugeni Lebedev. But what was created on stage could hardly be called a set. More precisely, it was a theatrical sculpture, shaped out of canvas like a cup or saddle. It lacked any right angles. The canvas slowly flowed over the stage floor to the walls, inflating unevenly like sores on the body of a horse, like imprints of its horrible life in old age that has come.

## The Red Eagle

**Sakina Mohamed Ali** (Egypt)
Set & Costume Design

*The Red Eagle* concerns the crisis when a ruling class faces the stark contradiction between reality and dreams, between principles and necessity. The hero Saladin does not like war, but is determined to cleanse his land of the enemies who have divided the world into two groups: the masters who rule from palaces, and the slaves whose only place on the earth is their graves.

The designer used an abstract expressionist style. Using a non-realistic style was more appropriate for the very dramatic text. At the technical level, the designer used a large rotating disk with another smaller rotating disk in it. Many artistic motifs were used to express the dramatic story.
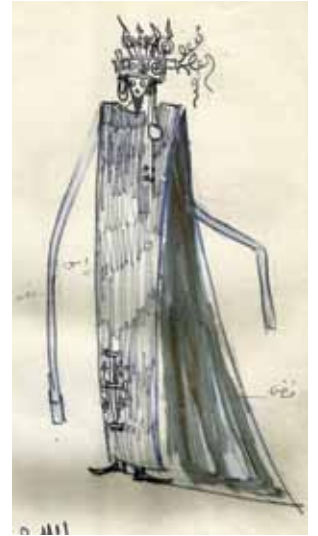
## The Little Square
## (Il campiello)

**Luciano Damiani** (Italy)
Set & Costume Design

The design is one of the most significant in Luciano Damiani's career at the Teatro Piccolo di Milano and in his collaboration with Giorgio Strehler. It represents an important mix of realistic and figurative stage setting.

## *A Chorus Line*

**Robin Wagner & Tharon Musser (USA)**
Set & Lighting Design

This was probably the most important production in the collaboration of "The Dream Team" of Broadway production in the 1970s and '80s: designers Robin Wagner, Theoni V. Aldredge, and Tharon Musser, and director/choreographer Michael Bennett. It was also one of the first shows with a credited sound designer, Abe Jacob.

Its startling use of an empty stage with performers dressed only in rehearsal dance clothes—until more traditional sets and costumes appeared in the finale—was a first in a large commercial musical production. It was an inspiration to other designers. For lighting designers it was a seminal production because it introduced computerized lighting control into the Broadway Theatre.

*A Chorus Line* played 6,137 performances on Broadway and toured all over the world, making the producers and artists wealthy. The original Broadway production won a number of Tony Awards in 1976, including Best Musical and Best Lighting Design. The London production won the 1976 Laurence Olivier Award as Best Musical of the Year.
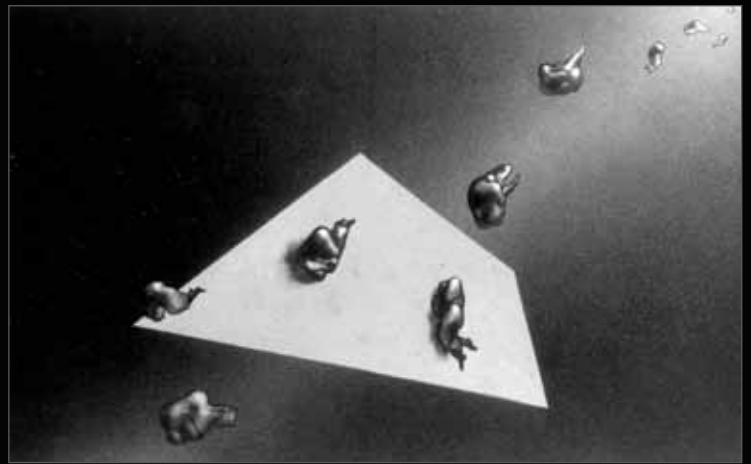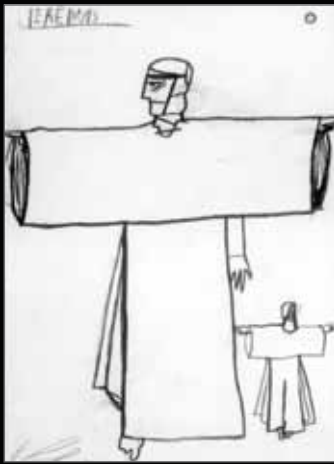
## *Brand*

**Ilmars Blumbergs** (Latvia)
Set, Costume & Lighting Design

In *Brand*, the set design took on an unusually active function. Ilmar Blumberg arranged the performance space in the shape of a topsy-turvy pyramid, revolving on its axis and incessantly rocked by members of the chorus, creating a sense of unsteadiness and precariousness that disappeared only in the brief moments when a stone was laid under one of the edges of the structure. This mobile structure accounted for the continual ascents and descents of Brand's life. His lone shape would now shoot upwards and then fall down into the abyss of desolation. At other moments he would tower over the top of the stage structure like a sculpture.

Special expressivity was achieved through an intricate play of light: pitch darkness was shot through with beams of dazzling light that alternately picked out from the shadow the arms or faces of the actors, enhancing the inner dramatic tension of the performance.

The principles revealed in *Brand* influenced not only Latvian but also Soviet designers, and it was a demonstrative example of the so-called "dynamic scenography" typical of East European theatre of the 1970s. The scenic design of *Brand* won first prize at the Triennial of Baltic Scenography in 1977.

## The Lady Bagdat (*Bağdat Khatun*)
**Refik Eren** (Turkey)
Set Design

*Bağdat Khatun (The Lady Bagdat)* was written by Güngör Dilmen, a Turkish playwright with an international reputation for his mythological and historical plays. Taken from 14th-century Anatolian history, it tells the story of the Chobanid princess Bağdat Khatun and her tragic end, caused by her greed for power and the throne. This first production of the play featured sets and costumes by Refik and Hale Eren, who put their imprint on Turkish theatre design with their collaboration on more than 300 plays over 50 years. Their concept was based on stylized 14th-century Anatolian decoration and architecture. The scenery was simplified to a high degree to provide a free acting space and to highlight the performers' actions. Nevertheless it evoked the atmosphere of the period and successfully conveyed the spirit of the play with its carefully applied authentic motifs, rough materials, and muted colors.

Ayten Gökçer, one of the brightest stars in the history of Turkish theatre, appeared in her elaborately worked authentic costumes as a Turkish "Lady Macbeth," enchanting the Turkish audiences. The production won many awards and has been staged in many cities in Turkey and also in Germany.



## Ivan the Terrible
**Simon Vrisaladze** (Russia)
Set Design

Yuri Grigorovitch's ballet *Ivan the Terrible*, choreographed to the film score and other pieces by Sergei Prokofiev, entered the repertoire of the Bolshoi Theatre in 1975. Designer Simon Versaladze made the stage as bare as possible for the dancers, yet managed to depict the specific locales and convey the spirit of tragedy that permeated the period. The design was largely based on motifs borrowed from ancient Russian icons and frescoes. In the background were three half-cylinders, resembling monastery towers or the apses of old Russian churches, used in varying combinations of their convex and concave sides. Worthy of special mention are the belfry, with real bells, and the curtain made of thin metallic rings, resembling both chain armor and shackles. The design was further enhanced by the imaginative use of lighting that varied from semi-darkness to a blood-red glow. Versaladze's costumes were both easy to dance in and authentic from an ethnic and historical point of view.
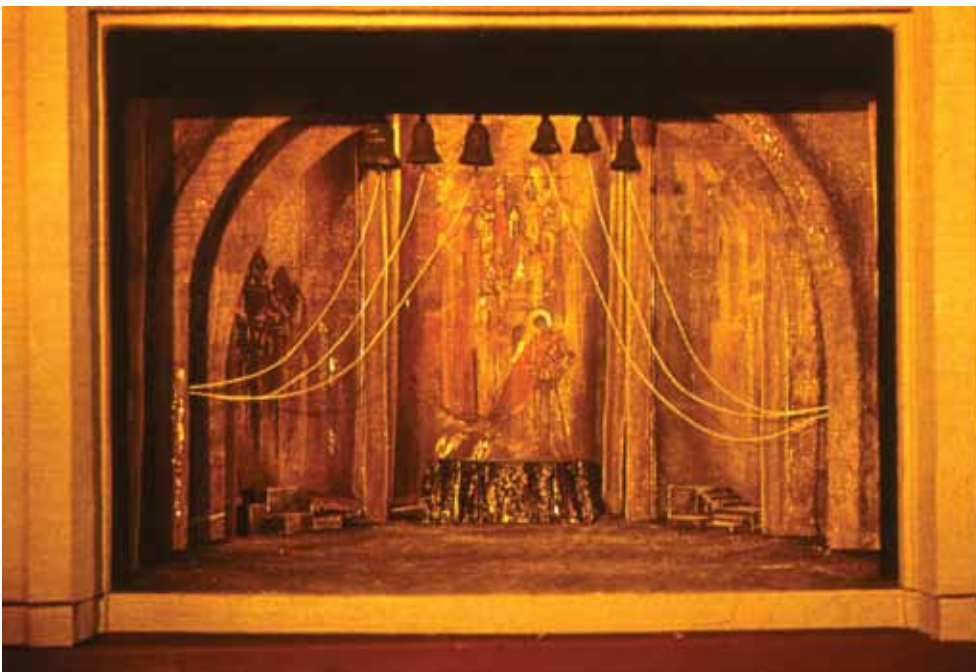
## Fragments from an Unfinished Novel
### (Útržky z nedokončeného románu)

**Jan Konečný** (Czechoslovakia)
Set Design

This student of Josef Svoboda, also an active interior designer, worked here on a set for a studio-type theatre space, where the audience members didn't simply sit in a frontal, proscenium position, but surrounded the playing area on several sides. The interplay of this simple geometric shape and the "realistic" second-hand furniture achieved an existential tension, which supported the feeling of being restricted in an imaginary cage, which was especially timely under the totalitarian communist regime in the Czechoslovakia of the day.



## Optimistic Tragedy (Optimistinen tragedia)

**Måns Hedström** (Finland)
Set & Costume Design

Måns Hedström, together with his artistic production team, created new process-based working practices between dramatist, director, and scenographer. The entire set for *Optimistic Tragedy* was made of tarpaulin or canvas, a realistic, concrete material which was used on boats. The acting ensemble was able to produce the sails, the tent, or the storm with their own movements using this very simple scenographic element. The actors' movement, rhythm, and choreography made the simple scenography alive and transformative.

His experiments with environmental scenography and minimalism became the hallmarks of Finnish stage design. He was a conceptual thinker, and his innovative use of space, his choice of significant materials, and his simple visual solutions challenged the aesthetics of scenography and its approaches.

### American Anti-Bicentennial Pageant

**Peter Schumann** (Germany/USA)
Puppet Design

The Bread and Puppet Theatre, founded in New York in 1961, is a loose association of performers under the direction of founder Peter Schumann. His maxim for the company is "…theatre is like bread, more like a necessity…"

"Deeply involved in the contemporary reaction against what is perceived as the over-intellectualization of Western culture, as epitomized in its powerful tradition of literary theatre, Schumann and his associates work with larger-than-life puppets to create a non-narrative theatre that addresses contemporary issues, such as… the 1975 *Anti-Bicentennial* at the University of California — an angry and moving elegy to the last Indian survivor of white genocide in the state—… through disturbing visual images rather than words…" [*Cambridge Guide to American Theatre* by Don B. Wilmeth & Tice Mller]
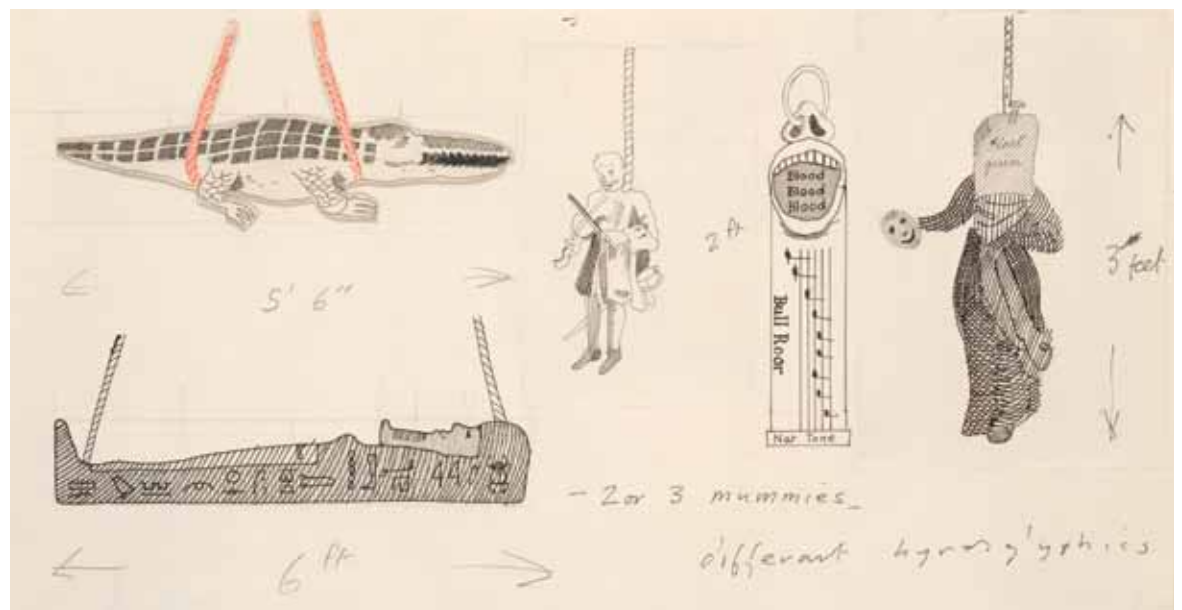
## Rake's Progress

**David Hockney** (UK)
Set & Costume Design

While not his first work for the stage, this hugely successful design led to further collaborations for David Hockney with Glyndebourne and other major opera companies in the US and the UK. He had completed his own series of etchings based on Hogarth's while still a student at the Royal College of Art, which was what led to this commission. However it was to Hogarth, rather than his own work, that Hockney went for his inspiration.

Throughout the 20th century, great painters have been employed to design sets and costumes, with varying degrees of success. Hockney is among the most successful, as his bold sense of form and colour is admirably suited to the stage. Embracing the challenge of a new medium, Hockney capitalized on his ability to absorb a subject and then embody it visually, using only the essential elements, thereby giving a great simplicity to his stage pictures and creating the essence of a character, theme, or period. For many critics his work has become the definitive design for this opera, perfectly matching Stravinsky's idiom. "The paramount task is to... find an equivalent form and colour for the music," Hockney later wrote. The artist's involvement not only drew a wider audience to Glyndebourne, but, in John Cox's words, made a difficult opera "audible through the eye."
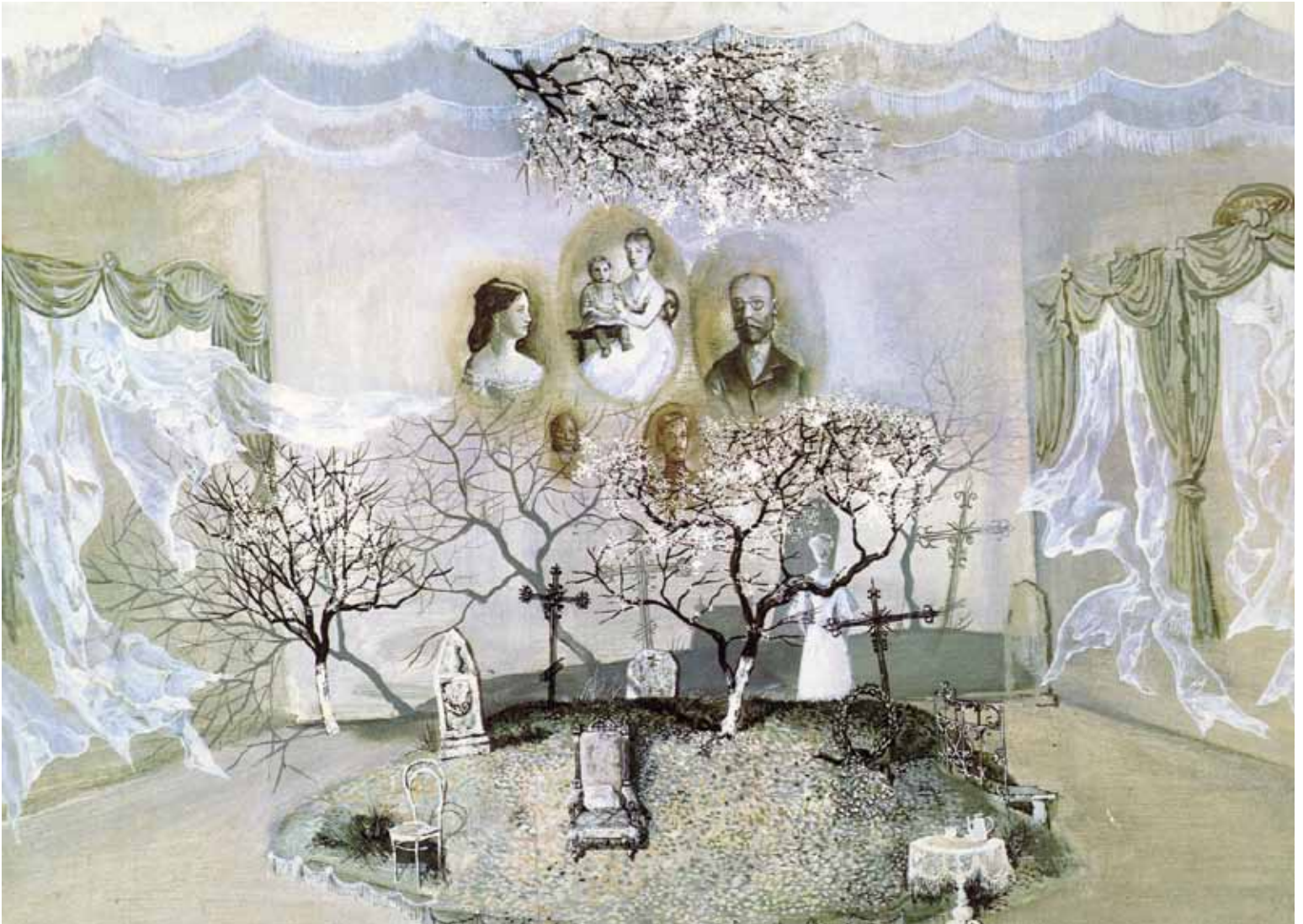
### The Cherry Orchard

**Valery Levental** (Russia)
Set Design

In a design that was strikingly different from the previous, predominantly open-space stagings at the Taganka Theatre, Valeri Levental reshaped the acting space into a picturesque environment. White gauze curtains, creating a distinctive sense of frailty, fluttered not in the sitting-room but over the graveyard that became "home" for Ranevskaya and the locale for Efros's production.

The few remaining pieces of furniture, painted in white with slipcovers of white Holland, were placed among crosses, gravestones, and marble benches. Only the old redwood bookcase appeared to be a real solid object in this illusory environment. In the spirit of Japanese art where it is a funeral color, white was predominant in sets and costumes. These Oriental motifs continued in the design of the orchard: in the foreground, just one branch was left blooming while a mass of artificial white blossom covered the stage floor. People were evicted not from their ancestral estate, but from their family vault. The exquisite beauty of the environment didn't conceal the conflicts inherent in the play but enhanced and accentuated them.

### The Revenger's Tragedy

**Kristian Fredrikson**
(New Zealand/Australia)
Set & Costume Design

Kristian Fredrikson was one of the most influential designers in the Australian theatre. Early in his career, he worked as a resident designer for the Melbourne Theatre Company, and this production is a superb example of the work he did while at the company.

The production marked a "golden era" of design for the still-emerging Melbourne Theatre Company when, led by Kristian Fredrikson, a permanent group of artisans and realizers (cutters, milliners, scenic artists, prop makers, etc.) was able to hone and develop their skills.

## Peter Grimes

**Timothy O'Brien & Tazeena Firth** (UK)
Set Design

Timothy O'Brien: "The romantic evocation of actual places in the original production thirty years before gave way to a more epic approach. We felt that *Peter Grimes* should be set in an evocative, abstracted space. At the same time, the people on stage, their clothes and the things they handle should have a gritty reality.

"We began with the floor. Tilted towards the audience, textured in sand, we inlaid an area of worn planking downstage, reminiscent of a boardwalk. On the sand, we laid pebbles, graded in size by the tides, and amongst them we threw down sequins so that the beach glittered in the sun.

"The side walls were sail-shaped and softly sprayed in horizontal sepia bands. Downstage the walls were barely as high as a man and upstage as high as the sky. The sky was a screen, made up of a pale translucent sheet of plastic fronted with a gauze, on to which we sprayed softer bands of sepia.

"Within the space were things that came and went: two fishing boats, a capstan, steel posts with wires and curtains between them, benches, tables and nets, and Grimes's hut, made from part of an upturned boat.

"Most of the changes of scene took place in front of the audience, but the change from the Borough on Sunday morning to Grimes's hut was made behind a front curtain, softly banded in sepia and dressed with a projection of clouds."

## The Dead Class
### (Umarła klasa)
**Tadeusz Kantor** (Poland)
Set & Costume Design

In the early 1960s, Tadeusz Kantor began to create his own theatre, Cricot 2. Instead of traditional scenery, he designed "objects" that constituted the essence of the show. Kantor's aesthetics can be described as "antiscenography." He opposed all decoration, preferring a subdued color range of black, gray and white.

The quintessence of these assumptions was his award-winning 1975 staging of *The Dead Class*, which toured the world and was played more than 2,000 times over 17 years. A narrow, long rectangle is surrounded by spectators in front and on its right side. The left side of the wall is closed, with an entrance for the actors at the back. The hall is dark, but the acting area is exacitingly lit: white light, uniform, without any changes of shade. Scattered books lie about. In their benches, 12 old men in funeral suits and dress, with white faces and empty eyes, wait for the teacher. The class, which will soon begin, is stretched between the two poles of childhood and death. *The Dead Class* was in fact a celebration of the poetic fight against the spectres of doom and destruction, of man's inevitably lethal journey into oblivion.

THE NATIONAL THEATRE - OLD VIC 75
"HEARTBREAK HOUSE"

LADY UTTERWORD ACT III
ANNA MASSEY



THE NATIONAL THEATRE - OLD VIC 75
"HEARTBREAK HOUSE"

PLUS.

MAZZINI DUNN
ALAN MacNAUGHTAN

## Heartbreak House

**Michael Annals** (UK)
Set & Costume Design

Michael Annals' 15-year association with Britain's National Theatre began early, with a *Saint Joan* seen in Chichester in 1963 and later in the fledgling company's opening season at the Old Vic, where he had already designed for the Old Vic Company. He had a huge success the following year with *The Royal Hunt of the Sun*. About John Schlesinger's production of *Heartbreak House* in 1975, "It was something which had to be approached with a completely fresh mind," he told the critic Irving Wardle. "As a movie director, John has a much more visually constructive eye than many other directors I've worked with."

Other memorable designs for Laurence Olivier's National Theatre Company included the 1971 *Long Day's Journey Into Night*. Commercial success came with his definitive sets and costumes for Michael Frayn's worldwide hit, *Noises Off*, in 1982.

## Macbeth *(Makbet)*

**Vladimir Marenić** (Croatia/Serbia)
Set Design

Vladimir Mareni's set for *Macbeth*, directed by Arsenije Jovanović at the National Theatre in Belgrade, made a strong impression on the spectator with its monumentality but also with the solid red colour that covered its whole space. Critics described it variously as the inside of a ship, a cauldron, a landscape of our subconscious, a bizarre, phantasmagorical Bosch-like scene, and a bloody bathroom. From the walls of this egglike space stare many dark holes, from which only hints of horrors presented themselves. The spectator's imagination was invited to complete the picture. The colouring of Milena Nitčeva's costumes was complementary to the stage set: red and black rustic materials, stylised and simply cut for the realistic characters, more imaginative for the witches and the characters from the underworld. Vladimir Marenić has been characterised by critics as an artist who demonstrates remarkable creativity: some of his set designs are so dominant that they determine the meaning of the play.
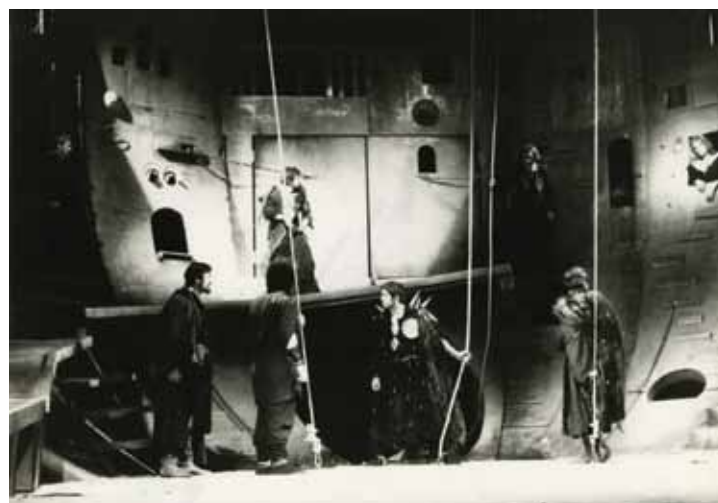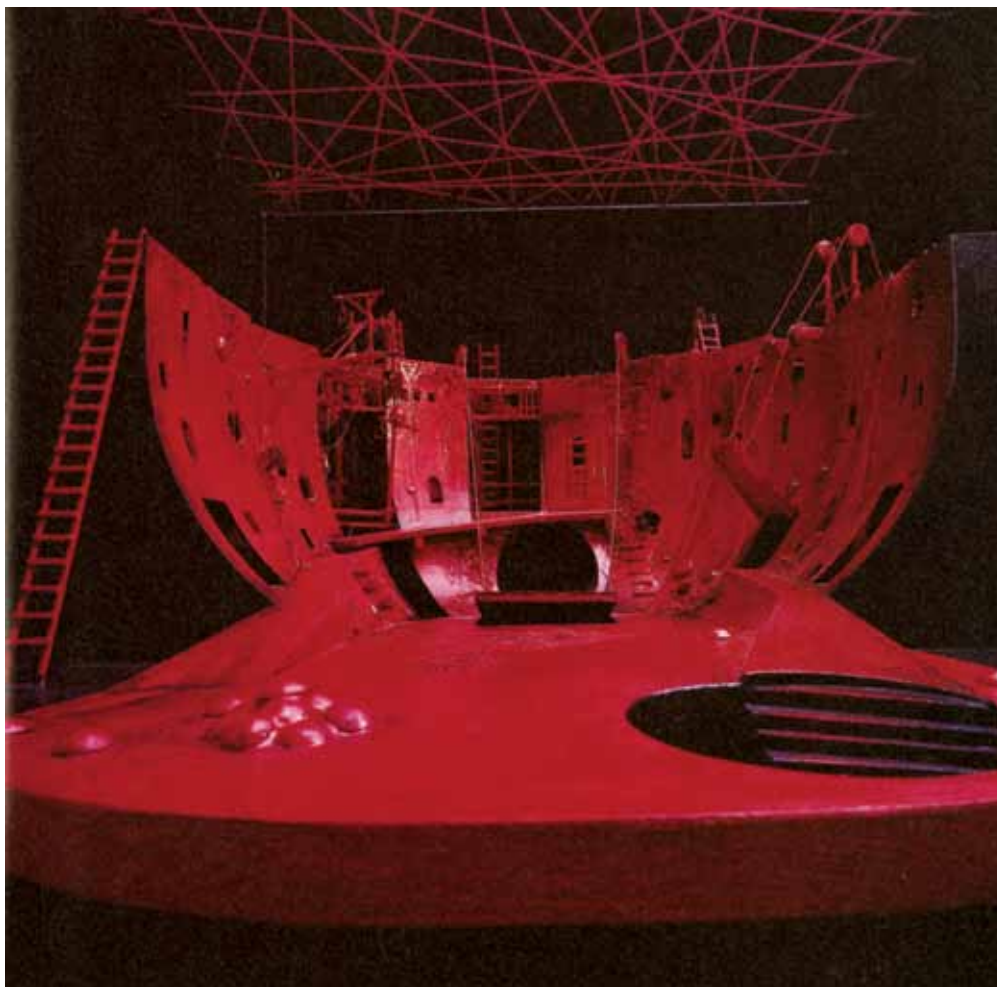
## The Corsair (Der Korsar)

**Toni Businger** (Switzerland)
Set & Costume Design

Toni Businger was engaged at the Bregenzer Festspiele from 1972 until 1979. His stage designs became one of the principal reasons for people to visit the Bregenz festival.

He received the Innerschweizer Kulturpreis (cultural award of central Switzerland) in 1980 and the Johann-Melchior-Wyrsch-Preis (Johann-Melchior-Wyrsch award) in 1990, both honouring his complete works.







## A Night in Venice (Eine Nacht in Venedig)

**Toni Businger** (Switzerland)
Set & Costume Design

In 1975 he created sets for the two festival productions, *Eine Nacht in Venedig* and *Der Korsar*. 1975 was a very successful season, attracting over 50,000 spectators. The last performance of *Eine Nacht in Venedig* was on August 1st and the premiere of *Der Korsar* was on August 2nd. To facilitate an easy and swift transformation of the set, Businger based the two designs on the same elements. The set of *Eine Nacht in Venedig* gained additional rooftops, crescents, and palm trees to create an oriental atmosphere. The festival management wanted ships on the lake during the show, so Businger designed a pirate ship. Traditionally the festival ends with fireworks, which were started from this ship and created a glamorous finale for the season.
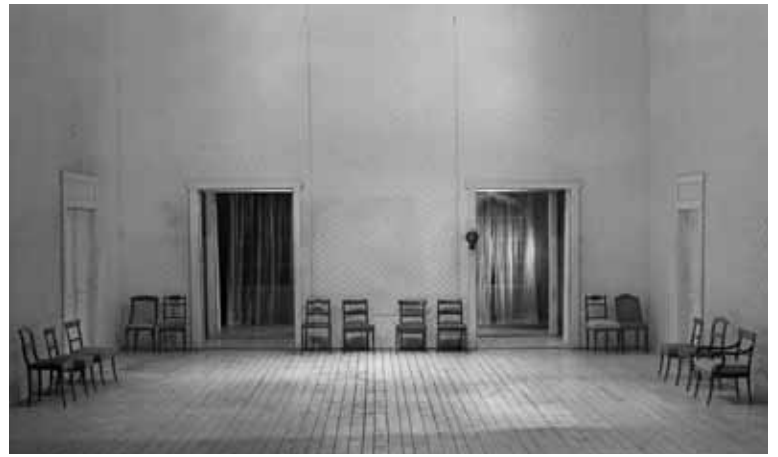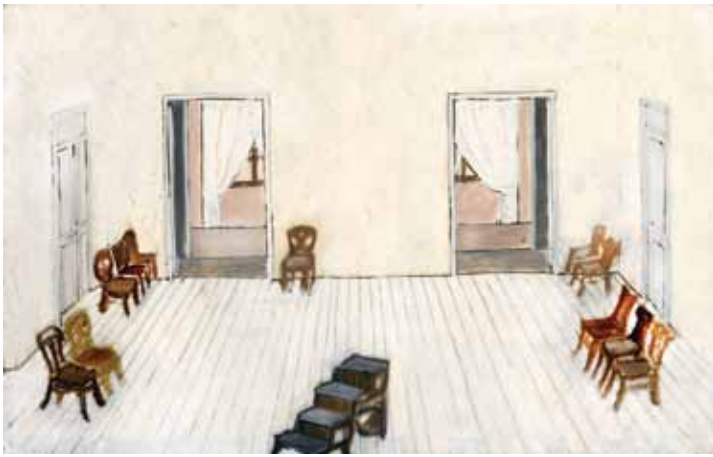
**The Cherry Orchard** (*Wiszniewyj sad, Wiśniowy sad*)
**Jerzy Juk Kowarski** (Poland)
Set & Costume Design

Jerzy Juk Kowarski studied interior design, then mathematics, before becoming a stage designer. The use of entropy and aleatoric space that characterizes his designs produce an air of mystery enshrined in the contrast of exact measurement and numbers combined that unknown factor, chaos. This was a marked characteristic of *The Cherry Orchard,* directed by Jerzy Jarocki in Krakow in 1975. Chekhov wanted an old house with "old-fashioned furniture, stylish, robust…ruin and debt have not affected the furniture." Kowarski designed a high-ceilinged room with faded, once bright wallpaper, and no view of the cherry orchard. The great emptiness of the room without furniture took on signs of infinity through the floors, decorated with the grid meridians of a map of the world.
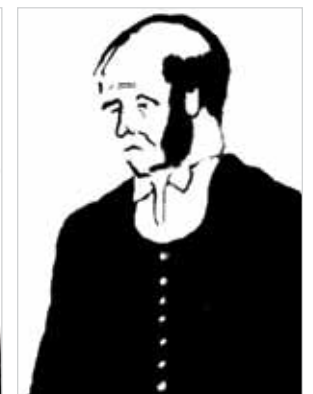
## The Tempest (Der Sturm)

**Eva-Maria Viebeg** (Germany GDR)
Set & Costume Design



Seeing Prospero's island as a reflection of society, Eva-Maria Viebeg notes: "The island is asylum and exile, but also the stage, the step towards the audience. The island is also an opportunity. To see the retributive treatment of the court as a chance to become more human—this is what Shakespeare intended. But Prospero has to arrange the island for himself, before he can set an example. The island has to be pure, with only slight traces of functionality such as the tree that he uses as a watchtower." At the beginning, the ship with a black sail arrives in a strong storm. Otherwise, there were only a few elements employed to show the airy atmosphere of the play. "In the changes, the clouds and descending gondola, small miraculous objects that are fixed on cables and fly around, the stage obeys the airy spirit of Ariel" one critic writes. "A huge tree trunk is enough to set accents and offer sportive possibilities for acting. Except for the storm that is put on with perfectly working stage machinery, it is not a production with an effect-heavy presentation of nature. In front of the white cyclorama, only a few elements serve as a quotation of the imagined island world."

## The Misanthrope (Le Misanthrope)

**Igor Ivanov** (Russia)
Set Design

In Pyotr Fomenko's interpretation, Molière's *Le Misanthrope* became the story of a man who denied all the conventions, compromises, and falsehoods society was trying to enforce upon him. In creating the visual image of the production, designer Igor Ivanov didn't try to play up to the direction or just make illustrations of his concept. On the contrary, his intention was to come up with his own way of achieving the common goal. Built into the mesh-enclosed rectangular stage were two trees, their crowns interweaving and forming an intricately designed baroque vignette. The actors were totally unaware of this beauty: the set seemed to be living a life of its own, neither restricting nor stimulating their movements. The elaborateness of the scenic environment, absolutely dissonant with the action on stage, contributed greatly to full realization of the director's concept.
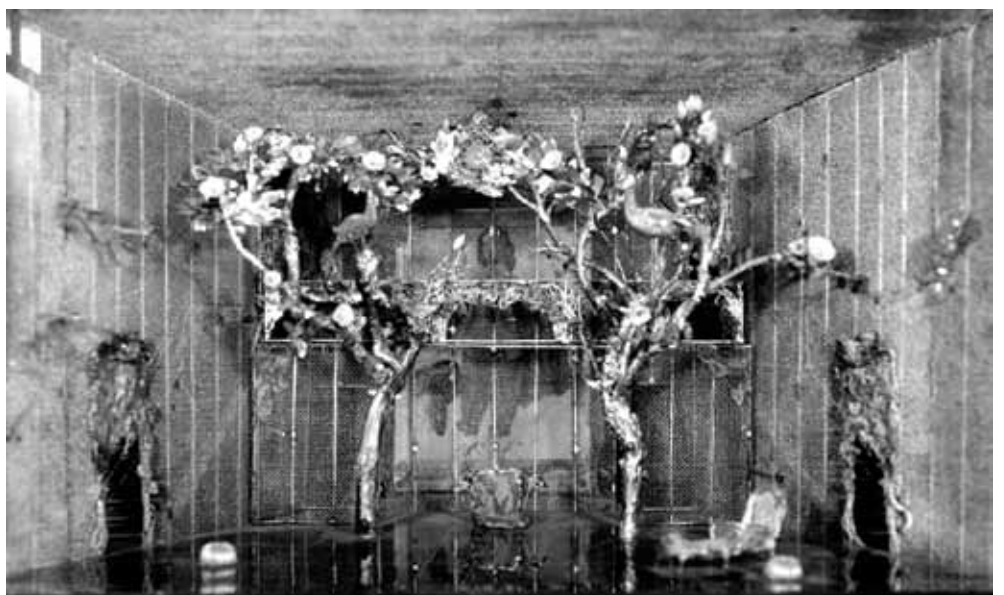
## The Marriage

**Valery Levental** (Russia)
Set Design

The staging history of *The Wedding* had been marked by repeated failures, so Anatoli Efros's landmark production became a real *coup-de-théâtre*. As he confessed, his purpose was to demonstrate the affinity between *The Wedding* and Gogol's later works. A quite unexpected feature of the production was the set design, its style going back to Russian genre painting of the 1840s, notably the works of Fedotov.

The sets were a system of many narrow painted surfaces, all revolving on their axis. In the course of the action they would unfold now into coloured prints and then into a mold-covered single-colour "verso" which, with the specially designed lighting, created the distinctive color palette. Part of the bottom row of the set was made in the form of frames for old paintings, through which characters entered the acting space. Behind them would emerge interiors that were displays of extravagant beauty. Levental made and painted the sets himself and decorated them with printed cotton cutouts. The blend of absolute specificity and intentional abstraction sufficed to rank his sets for *The Wedding* among the most significant of the 1970s and 1980s.

## The Devils of Loudun
### (Diabły z Loudun)

**Andrzej Majewski** (Poland)
Set & Costume Design

The Polish première of Penderecki's *The Devils of Loudun*, directed by Kazimierz Dejmek with scenery by Andrzej Majewski, was on 8 June 1975. It went on to play 75 times over five years, touring extensively.

Majewski divided his permanent playing area into two spaces: the proscenium and the main stage. In the foreground (the proscenium) intimate chamber scenes were played out, sometimes in two or three places simultaneously, often in parallel with the action on the main stage, which depicted a huge space, extending to the horizon, its contents marking the dominance of religion and the church.

Above, on a tangle of ropes and chains, hung a meteorite, which changed its position and appearance from scene to scene. Illuminated mosaic lamps—producing patterns like sunlight sifted through stained glass—were revealed in the interior of the cathedral setting for the trial of Urbain Grandier. Finally, it would develop into a dry hillock—Golgotha, where Grandier would be martyred in a scene reminiscent of medieval Italian paintings. The opera, in its theatrical texture, hovered like a Passion Play somewhere between mystery and rhetoric.

# { PRODUCTION CREDITS }

**[16]**

*The Rocky Horror Show*
**Brian Thomson** (Australia) & **Sue Blane** (UK)
Set & Costume Design

Company: **The Royal Court Theatre**
Venue: **Theatre Upstairs, Royal Court**
Location: **London, UK**
Opening/First Night: **June 1973**
[also Roxy Theatre, Los Angeles, March 1974; New Arts Cinema, Sydney, April 1974; Regent Palace, Melbourne, October 1975]

Author: **Richard O'Brien**
Composer: **Richard O'Brien**
Scenic Designer: **Brian Thomson**
Costume Designer: **Sue Blane**
Lighting Designer: **Gerry Jenkinson** (London), **Chip Monk** (LA), **John Saltzer** (Sydney)
Director: **Jim Sharman**
Conductor: **Richard Hartley** (London), **Roy Ritchie** (Sydney)

Contributing Researcher: **Richard Roberts & Madeline Taylor**

Image Credits: **Sue Blane, John Haynes, Brian Thompson, & Victoria and Albert Museum, London**

**[17]**

*Equus*
**John Napier** (UK)
Set & Costume Design

Company: **Royal National Theatre**
Venue: **The Old Vic**
Location: **London, UK**
Opening/First Night: **17 July 1973**

Author: **Peter Shaffer**
Scenic Designer: **John Napier**
Costume Designer: **John Napier**
Lighting Designer: **Andy Phillips**
Director: **John Dexter**
Choreographer: **Claude Chagrin**
Composer: **Marc Wilkinson**

Contributing Researcher: **Kate Dorney**

Image Credit: **Victoria and Albert Museum, London**

**[18]**

*The Money Tree*
**Julian Beck** & **William Shari** (USA)
Set Design

Company: **The Living Theatre**

Venue: **Homestead**
Location: **Pittsburgh, Pennsylvania USA**
Opening/First Night: **1975**

Author: Collective Creation, written down by **Julian Beck, Judith Malina, Hanon Reznikov**
Scenic Designer: **Julian Beck & William Shari**
Costume Designer: **Julian Beck**
Director: **Julian Beck, Judith Malina; collective creation by the Company**

Contributing Researcher: **Thomas Walker & Eric Fielding**

Image Credit: **Judith Malina**

**[18]**

*Samoan Fire Knife Dance (Siva Aailao)*
**Aggie Grey's Resort** (Western Samoa)
Performance Design

Company: **Aggie Grey's**
Venue: **Aggie Grey's Resort**
Location: **Apia, Western Samoa**
Opening/First Night: **1975-1990**, continuous performances

Author: **Chief Letuli Olo Misilagi** & others
Choreographer: **Chief Letuli Olo Misilagi** & others
Contributors: **Tama Matua, Kinilau Tavita Lauifi**

Contributing Researcher: **Keren Chiaroni**

Image Credits: **Aggie Grey's Resort, Giovanni Rossi, Laura Wadsworth**

**[19]**

*A Little Night Music*
**Boris Aronson** (Russia/USA), **Florence Klotz** & **Tharon Musser** (USA)
Set Design

Venue: **Shubert Theatre**
Location: **New York, New York, USA**
Opening/First Night: **25 February 1973**

Composer: **Stephen Sondheim**
Lyrics: **Stephen Sondheim**
Author: **Hugh Wheeler**
Scenic Designer: **Boris Aronson**
Costume Designer: **Florence Klotz**
Lighting Designer: **Tharon Musser**
Director: **Harold Prince**
Choreographer: **Patricia Birch**

Contributing Researcher: **Eric Fielding**

Image Credit: **Martha Swope © The New York Public Library for the Performing Arts**

**[20]**

*Split Enz Costumes*
**Noel Crombie** (New Zealand)
Costume Design

Company: **Split Enz**
Venue: **Various**
Location: **World Tour**
Opening/First Night: **1975**

Composer: **Split Enz**
Costume Designer: **Noel Crombie**
Lighting Designer: **Raewyn Turner**

Contributing Researcher: **Sam Trubridge**

Image Credits: **Alan Wild, Noel Crombie**

**[20]**

*Ivanov*
**Mart Kitaev** (Latvia)
Set Design

Company: **Latvian Theatre for Young Spectators**
Location: **Riga, Latvia**
Opening/First Night: **1975**

Author: **Anton Chekhov**
Scenic Designer: **Mart Kitaev**
Director: **Adolf Shapiro**

Contributing Researcher: **Inna Mirzoyan**

Image Credit: **Mart Kitaev**

**[21]**

*Romeo and Juliet*
**Sergei Barkhin** (USSR/Russia)
Set Design

Company: **Boris Shchukin Theatre Institute**
Venue: **School Theatre**
Location: **Moscow, USSR/Russia**
Opening/First Night: **1975**

Author: **William Shakespeare**
Scenic Designer: **Sergei Barkhin**
Director: **Albert Burov**

Contributing Researcher: **Inna Mirzoyan**

Image Credit: **Sergei Barkhin**

**[22]**

*Strider: The Story of a Horse* (*Kholstomer*)
**Eduard Kochergin** (USSR/Russia)
Set Design

Venue: **Bolshoi Drama Theatre**
Location: **Leningrad (St.Petersburg), USSR/Russia**
Opening/First Night: **1975**

Author: **Leo Tolstoy** (original story)
Scenic Designer: **Eduard Kochergin**
Director: **Georgy Tovstonogov**

Contributing Researcher: **Inna Mirzoyan**

Image Credit: **Eduard Kochergin**

**[24]**

*The Red Eagle* (*Al Nesr Al Ahmar*)
**Sakina Mohamed Ali** (Egypt)
Set & Costume Design

Company: **The Artistic Theatre House**
Venue: **Egyptian National Theatre**
Location: **Cairo, Egypt**
Opening/First Night: **September, 1975**

Author: **Abdel Rahman Elsharkawy**
Scenic Designer: **Sakina Mohamed Ali**
Costume Designer: **Sakina Mohamed Ali**
Director: **Karam Metawaa**

Contributing Researcher: **Hazem Shebl**

Image Credit: **Sakina Mohamed Ali**

**[24]**

*The Little Square* (*Il campiello*)
**Luciano Damiani** (Italy)
Set & Costume Design

Company: **Strehler's Company**
Venue: **Piccolo Teatro di Milano**
Location: **Milano, Italy**
Opening/First Night: **May 1975**

Author: **Carlo Goldoni**
Scenic Designer: **Luciano Damiani**
Costume Designer: **Luciano Damiani**
Sound Designer: **Fiorenzo Carpi**
Director: **Giorgio Strehler**

Contributing Researcher: **Daniela Sacco**

Image Credits: **Luigi Ciminaghi/Piccolo Teatro di Milano & Teatro d›Europa**

**[25]**

*A Chorus Line*
**Robin Wagner & Tharon Musser** (USA)
Set & Lighting Design

Company: **New York Shakespeare Festival**
Venue: **Shubert Theatre**
Location: **New York City, New York, USA**
Opening/First Night: **25 July 1975**

Author: **James Kirkwood & Nicholas Dante**
Composer: **Marvin Hamlish**
Lyrics: **Edward Kleban**
Scenic Designer: **Robin Wagner**
Costume Designer: **Theoni V. Aldredge**
Lighting Designer: **Tharon Musser**
Sound Designer: **Abe Jacob**
Director: **Michael Bennett**
Choreographer: **Michael Bennett & Bob Avian**
Conductor/Musical Director: **Donald Pippin**
Producer: **Joseph Papp**

Contributing Researcher: **Delbert Unruh & Eric Fielding**

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**[26]**

*Brand*
**Ilmars Blumbergs** (Latvia)
Set, Costume & Lighting Design

Company: **Latvian Daile Theatre**
Venue: **Latvian Daile Theatre**
Location: **Riga, Latvia**
Opening/First Night: **25 September 1975**

Author: **Henrik Ibsen**
Scenic Designer: **Ilmars Blumbergs**
Costume Designer: **Ilmars Blumbergs**
Lighting Designer: **Ilmars Blumbergs**
Director: **Arnolds Linins**
Choreographer: **Modris Tenisons**

Contributing Researcher: **Edite Tisheizere**

Image Credits: **Yuri Ikonnikov, Juris Kalnins**

**[27]**

*The Lady Bagdat* (*Bağdat Khatun*)
**Refik Eren** (Turkey)
Set Design

Company: **Turkish State Theatres**
Venue: **Istanbul State Theatre, Venüs Stage**
Location: **Istanbul, Turkey**
Opening/First Night: **October 1975**

Author: **Güngör Dilmen**
Composer: **Sabahattin Kalender**
Scenic Designer: **Refik Eren**
Costume Designer: **Hale Eren**
Lighting Designer: **Nuri Özakyol**
Director: **Cüneyd Gökçer**

Contributing Researcher: **Evcimen Percin**

Image Credit: **Refik Eren**

**[27]**

*Ivan the Terrible*
**Simon Vrisaladze** (USSR/Russia)
Set Design

Company: **State Academic Bolshoi Theatre**
Location: **Moscow, USSR/Russia**
Opening/First Night: **1975**

Composer: **Sergei Prokofiev**
Scenic Designer: **Simon Vrisaladze**
Choreographer: **Yuri Grigorovich**

Contributing Researcher: **Inna Mirzoyan**

Image Credit: **Simon Vrisaladze**

[28]

*Fragments from an Unfinished Novel* (*Útržky z nedokončeného románu*)
**Jan Konečný** (Czechoslovakia/Czech Republic)
Set Design

Company: **Hanácké Theatre, Prostějov**
Venue: **State Theatre Brno**
Location: **Brno, Czechoslovakia/Czech Republic**
Opening/First Night: **13 June 1975**

Author: **Arnošt Goldflam**
Scenic Designer: **Jan Konečný**
Costume Designer: **Katarína Kissoczyová**
Director: **Arnošt Goldflam**

Contributing Researcher: **Daniela Pařízková & Marie Zdeňková**

Image Credit: **Jaroslav Prokop, Prague Quadrennial Archive**

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[28]

*Optimistic Tragedy* (*Optimistinen tragedia*)
**Måns Hedström** (Finland)
Set & Costume Design

Company: **KOM Theatre**
Venue: **KOM Theatre**
Location: **Helsinki, Finland**
Opening/First Night: **22 January 1975**

Author: **Vsevolod Vishnevsky**
Composer: **Kaj Chydenius**
Scenic Designer: **Måns Hedström**
Costume Designer: **Måns Hedström**
Lighting Designer: **Reima Vähämäki**
Director: **Kaisa Korhonen**
Conductor: **Kaj Chydenius**

Contributing Researcher: **Pälvi Laine**

Image Credit: **Måns Hedström, Klaus Hedström; The Theatre Museum Archive (Finland)**

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[29]

*American Anti-Bicentennial Pageant*
**Peter Schumann** (Germany/USA)
Puppet Design

Company: **Bread and Puppet Theater**
Location: **New York City, USA**
Opening/First Night: **1975**

Author: **Peter Schumann**
Puppet Designer: **Peter Schumann**
Director: **Peter Schumann**

Contributing Researcher: **Eric Fielding**

Image Credit: **© Theodore Shank**

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[30]

*Rake's Progress*
**David Hockney** (UK)
Set & Costume Design

Company: **Glyndebourne Festival Opera**
Venue: **Glyndebourne Festival Theatre**
Location: **Sussex, UK**
Opening/First Night: **June 1975**

Composer: **Igor Stravinsky**
Libretto: **W. H. Auden & Chester Kallman**
Scenic Designer: **David Hockney**
Costume Designer: **David Hockney**
Lighting Designer: **Robert Bryan**
Conductor: **Bernard Haitinik**
Director: **John Cox**

Contributing Researcher: **Madeline Taylor**

Image Credit: **© David Hockney, Collection: David Hockney Foundation**

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[32]

*Tent of the Underdogs* (*La Carpa de los Rasquachis*)
**Luis Valdez** (USA)
Set Design

Company: **El Teatro Campesino**
Location: **San Juan Bautista, California, USA**
Opening/First Night: **1974**

Author: **Luis Valdez**
Composer: **Traditional Corrido** (public domain)
Scenic Designer: **Luis Valdez & El Teatro Campesino**
Costume Designer: **Luis Valdez & El Teatro Campesino**
Director: **Luis Valdez**
Choreographer: **Luis Valdez**

Contributing Researcher: **Eric Fielding**

Image Credit: **El Teatro Campesino**

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[33]

*By Feet and Hands* (*De Pies y Manos*)
**Guillhermo de la Torre** (Argentina)
Set Design

Venue: **Teatro Nacional Cervantes**
Location: **Buenos Aires, Argentina**
Opening/First Night: **1984**

Author: **Roberto Cossa**
Scenic Designer: **Guillhermo de la Torre**
Director: **Omar Grasso**

Contributing Researcher: **JC Serroni**

Image Credit: **Guillhermo de la Torre**

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[33]

*Baal*
**Raul Belem** (Brazil)
Set & Costume Design

Venue: **Palace of Arts**
Location: **Belo Horizonte, Brazil**
Opening/First Night: **June 1975**

Author: **Bertolt Brecht**
Scenic Designer: **Raul Belem**
Costume Designer: **Raul Belem**
Lighting Designer: **Paulo Laender**
Director: **Ronaldo Brandão**

Contributing Researcher: **JC Serroni**

Image Credit: **Paulo Lacerda**

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[34]

*The Cherry Orchard*
**Valery Levental** (USSR/Russia)
Set Design

Company: **Taganka Theatre**
Location: **Moscow, USSR/Russia**
Opening/First Night: **1975**

Author: **Anton Chekhov**
Scenic Designer: **Valery Levental**
Director: **Anatoly Efros**

Contributing Researcher: **Inna Mirzoyan**

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[35]

*The Revenger's Tragedy*
**Kristian Fredrikson** (New Zealand/ Australia)
Set & Costume Design

Company: **Melbourne Theatre Company**
Venue: **St Martin's Theatre**
Location: **Melbourne, Australia**
Opening/First Night: **October 1975**

Author: **Cyril Tourneur**
Composer: **Helen Gifford**
Scenic Designer: **Kristian Fredrikson**
Costume Designer: **Kristian Fredrikson**
Lighting Designer: **Jamieson Lewis**
Director: **David Myles**
Choreographer: **Graeme Murphy**

Contributing Researcher: **Richard Roberts**

Image Credit: **Kristian Fredrikson**

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[36]

*Till Eulenspiegel* (*Thyl Ulenspiel*)
**Evgeni Lysik** (Ukraine)
Design

Company: **Ukraine Ivan Franko Academic Opera & Ballet Theatre**
Location: **Lviv, Ukraine**
Opening/First Night: **1975**

Composer: **Evgeni Glebov**
Scenic Designer: **Evgeni Lysik**
Choreographer: **Mikhail Zaslavsky**

Contributing Researcher: **Inna Mirzoyan**

Image Credit: **Prague Quadrennial Archive**

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[36]

*Gee Girls—The Liberation is Near* (*Jösses flickor – befrielsen är nära*)
**Måns Hedström** (Sweden)
Set & Costume Design

Venue: **Stockholms Stadsteater**
Location: **Stockholm, Sweden**
Opening/First Night: **29 November 1974**

Author: **Margareta Garpe & Suzanne Osten**
Composer: **Gunnar Edander**
Scenic Designer: **Måns Hedström**
Costume Designer: **Måns Hedström**
Lighting Designer: **Olle Öster**
Director: **Susanne Osten**

Contributing Researcher: **Ammy Kjellsdotter**

Image Credit: **Måns Hedström**

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[36]

*The Resistible Rise of Arturo Ui* (*Der aufhaltsame Aufstieg des Arturo Ui*)
**Daniil Lider** (Ukraine)
Set Design

Company: **Khmelnitsk Music and Drama Theatre**
Location: **Khmelnitsk, Ukraine**
Opening/First Night: **1975**

Author: **Bertolt Brecht**
Scenic Designer: **Daniil Lider**
Director: **V. Bulatova**

Contributing Researcher: **Inna Mirzoyan**

Image Credit: **Daniil Lider**

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[37]

*Clowns of Avignon* (*Klauni z Avugnonu*)
**Helena Anýžová** (Czechoslovakia/Czech Republic)
Costume Design

Venue: **F. X. Šalda Theatre**
Location: **Liberec, Czechoslovakia/Czech Republic**
Opening/First Night: **13 June 1975**

Author: **Günter Weisenborn**
Scenic Designer: **Vratislav Habr**
Costume Designer: **Helena Anýžová**
Director: **Milan Vobruba**

Contributing Researcher: **Daniela Pařízková & Marie Zdeňková**

Image Credit: **Helena Anýžová**

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[37]

*The Miracle in Sargan* (*Čudo u Šarganu*)
**Petar Pašić** (Serbia/Yugoslavia)
Set Design

Company: **Theatre Atelje 212**
Venue: **Theatre Atelje 212**
Location: **Belgrade, Serbia/Yugoslavia**
Opening/First Night: **24 October 1975**

Author: **Ljubomir Simović**
Composer: **Vojislav Kostić**
Scenic Designer: **Petar Pašić**
Scenic Artist: **Dušan Škorić**
Costume Designer: **Vladislav Lalicki**
Lighting Designer: **Petar Stojković**
Sound Designer: **Đuro Sanader**
Director: **Mira Trailović**

Contributing Researcher: **Radivoje Dinulović**

Image Credit: **Museum of Theatrical Arts of Serbia**

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[38]

*Peter Grimes*
**Timothy O'Brien & Tazeena Firth** (UK)
Set Design

Company: **Royal Opera House**
Venue: **Covent Garden**
Location: **London, UK**
Opening/First Night: **May 1975**

Composer: **Benjamin Britten**
Scenic Designer: **Timothy O'Brien & Tazeena Firth**
Costume Designer: **Timothy O'Brien & Tazeena Firth**
Lighting Designer: **David Hersey**
Director: **Elijah Moshinsky**
Choreographer: **Eleanor Fazan**
Conductor: **Colin Davis**

Contributing Researcher: **Donatella Barbieri**

Image Credits: **Victoria and Albert Museum, London & Timothy O'Brien**

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[40]

*The Dead Class* (*Umarła klasa*)
**Tadeusz Kantor** (Poland)
Set & Costume Design

Company: **Teatr Cricot 2**
Venue: **Teatr Cricot 2**
Location: **Kraków, Poland**
Opening/First Night: **15 November 1975**

Author: **Tadeusz Kantor**
Scenic Designer: **Tadeusz Kantor**
Costume Designer: **Tadeusz Kantor**
Director: **Tadeusz Kantor**

Contributing Researcher: **Agnieszka Kubaś**

Image Credit: **Tadeusz Kantor; © Maria Kantor & Dorota Krakowska, Archive of The Centre for the Documentation of the Art of Tadeusz Kantor CRICOTEKA (Kraków); Dalman & Smith, George Oliver**

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**This is the first volume in a new series of books looking at significant stage design throughout the world since 1975.** This volume, documenting 1975-1990, has been about four years in the making, and has had contributions from 100s of people in over 70 countries. Despite this range of input, it is not possible for it to be encyclopædic, much as the editors would like. Neither is the series a collection of "greatest hits," despite the presence of many of the greatest designs of the period being examined. Instead, the object is to present designs that made a difference, designs that mattered, designs of influence. The current editors plan to do two more volumes documenting 1990-2005 and 2005-2015. They then hope that others will pick up the torch and prepare subsequent volumes each decade thereafter.

The book series is being published by OISTAT and is a project of the OISTAT Publications and Communication Commission. The International Organisation of Scenographers, Theatre Architects and Technicians (OISTAT) is a UNESCO recognised organisation. Through its member centres, and its individual and associate members, it draws together theatre production professionals from around the world for mutual learning and benefit. Its working commissions are in the areas of scenography, theatre technology, publications and communication, history and theory, education, and architecture. Both of the editors have worked for many years to benefit theatre professionals internationally, through their activities in OISTAT.

Peter M<sup>c</sup>Kinnon and Eric Fielding probably met each other at the Banff School of Fine Arts in the early 1980s, when Peter was on faculty and Eric was taking Josef Svoboda's master class there. Neither of them remembers the other. They first worked together in 1993 when Eric was the general editor of the OISTAT lexicon, *new Theatre Words*, and Peter was an English editor. They next worked together on the first World Stage Design exhibition in 2005 in Toronto, Canada, for which Eric was the director and Peter was in charge of local arrangements. This book series, their third joint undertaking, started with a remark from Eric at the Honourable Scenographers' Forum at the Prague Quadrennial in 2007. In this case, it is particularly true that the rest is history.

**Eric Fielding** was professor of scenic design and resident set designer for the Department of Theatre and Media Arts at Brigham Young University for 28 years. He also taught theatre design at the Goodman School of Drama, the University of Texas at Austin, and the University of Utah. He received his BA in Theatre from BYU in 1974 and his MFA in Scenic Design from the Goodman School of Drama at the Art Institute of Chicago in 1976. A 30-year member of the United Scenic Artists 829 professional designers' union, his freelance design credits include scenery and/or lighting for more than 275 plays, musicals, operas, concerts, pageants, events, films, and television productions. He is a Fellow, former Vice-President, Founders' Award, and Lifetime Member Award recipient of USITT. He is also a 30-year member of OISTAT, the International Organisation of Scenographers, Theatre Architects and Technicians, where he served as vice-chair of the Scenography Commission, and for ten years as the commissioner of Publications and Communications. He was editor of *Theatre Design & Technology* journal from 1988-95. He served as designer for the American exhibit at the 1991 Prague Quadrennial, winning a gold medal for "Mozart in America" that featured opera designs from throughout the country. He served as the creator, project director, and catalog editor of World Stage Design, a new international theatre design exhibition that premiered in Toronto during March 2005, with subsequent events in Seoul, Korea (2009) and Cardiff, Wales (2013).

**Peter McKinnon** is professor of design and management in the Department of Theatre at York University. He has a BA in English from the University of Victoria and an MFA in directing, history and design from the University of Texas in Austin. He worked as a lighting designer on some 450 shows, principally for dance and opera. He taught for six years at the Banff School of Fine Arts. Professor McKinnon has lit the ballets of John Cranko, Brian MacDonald, William Forsyth, Sir Anthony Tudor, Reid Anderson, and John Butler, and dances of David Earle, James Kudelka, Paul Taylor, Judy Jarvis, and Robert Cohan. He has lit plays and operas across Canada and internationally, including New York, Paris, and London. He edited *new Theatre Words*, a dictionary of theatre terminology in some twenty-eight languages. In 2005, he wrote *Designer Shorts, a Brief Look at Contemporary Canadian Scenographers and Their Work*, and in 2007 he edited *One show, One Audience, One Single Space* by Jean-Guy Lecat. He was one of the organisers of the Canadian exhibit at the Prague Quadrennial in 2007. He is a past president of Associated Designers of Canada and served on the executive committee of the International Organisation of Scenographers, Theatre Architects and Technicians for 16 years. He was the founding general manager of Summer at the Roxy in Owen Sound, Front Porch Productions, and Rare Gem Productions. He has also produced shows, both off- and on-Broadway and in Edinburgh.