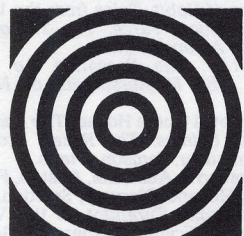


GREAT BRITAIN AT P.O.'87



**SOCIETY
OF BRITISH
THEATRE
DESIGNERS**

This collection by the Society of British Theatre Designers is of work carried out in Britain and abroad during the last four years.

We are at home to the visitor and invite them to see what precedes our work on stage. Beautiful though some of the designs may be, we believe that it is hard to evaluate them on their own.

Theatre, Opera and Ballet demand of the designer creative and interpretative skills, but exercised in collaboration. Everything is done in a context. Sometimes this is referred to as 'the limitations', but the designers, working amongst these and mindful of their own strengths and weaknesses, can still exercise a benign power over the stage action by the cunning control of appearances. Audiences are not often analytical, but they are receptive. They will believe what they think they see. Designers give them ways of seeing: the abstract qualities of a commonplace room or the concrete reality of a heavy band of blue paint summoning up the sea. Meaning and feeling are to be evoked by a myriad of means.

None of this is easy, but there are incidental pleasures, some of which we hope are visible here.

Timothy O'Brien
Chairman
Society of British Theatre Designers

Tato sbírka Společnosti britských divadelních výtvarníků (The Society of British Theatre Designers) je prací vytvořených v Británii a v zahraničí během posledních čtyř let.

Zveme a vítáme čtenáře k prohlídce práce, jež je vykonána před vstupem na jeviště. I když některé naše výtvary mohou vzbudit obdiv, jsme přesvědčeni, že bez příslušného kontextu je nelze řádně ocenit.

Divadelní opera a balet vyžadují od jevištního výtvarníka nejen tvůrčí a interpretační zručnost, ale také vzájemnou spolupráci. Občas se tomu říká „omezení“, ve kterém jevištní výtvarníci, vědomi si vlastních sil a slabostí, příznivě používají své moci k dovedné kontrole jeviště. Diváci často neanalyzují, ale vnímají. Uvěří, co se domnívají, že vidí. Jevištní výtvarníci jim dávají způsoby vidění: abstraktní kvalitu obyčejné místnosti, či konkrétní realitu velkého pruhu modré barvy, který vykouzlí obraz moře. Význam a cit mohou být vyvolány miliardou prostředků.

Toto všechno není lehké, ale přináší nahodilé radosti, z nichž některé, doufáme, jsou patrné na této výstavě.

Timothy O'Brien
Předseda
Společnosti britských divadelních výtvarníků

Данная коллекция Общества Британских Театральных Художников состоит из работ, выполненных в Великобритании и зарубежом за последние четыре года.

Мы приветствуем нашего читателя и приглашаем его ознакомиться с тем, что предшествует нашей работе на сцене. Хотя многие декорации хороши, мы считаем, что трудно оценить их по достоинству вне контекста.

Театр, опера и балет требуют от оформителя способности создавать и умения трактовать, проявляемых в сочетании друг с другом. Все создается в контексте. Иногда считается, что это обстоятельство связывает руки. Однако театральные художники, работая в данных условиях и сознавая свою силу и слабость, способны оказывать положительное воздействие на ход сценического действия умелым использованием визуальной стороны спектакля. В большинстве своем зрители не склонны к анализу, но способны к восприимчивости. Они верят зрительной иллюзии. И театральные художники предоставляют им эту возможность: увидеть абстрактные черты обычной комнаты или конкретную реальность толстой полосы голубой краски, вызывающей образ моря. Выразить замысел и пробудить чувства можно несметным количеством способов.

Ничто не дается легко, но попутно работа приносит и радости. Мы надеемся, что некоторые из них нашли свое отражение здесь

Тимоти О'Брайн

Председатель

Общество Британских Театральных Художников

英国舞台美術家協会によるこのコレクションは、英国および海外で過去4年に渡り製作された作品です。

私たちの舞台のできる以前の仕事を皆様にご理解していただきたく存じます。いくつかのデザインは美しいものではありませんが、これだけで評価するのは難しいことと思われます。

演劇、オペラ、バレエは舞台美術家に対して創造的かつ解釈を要する能力を共同の形で発揮することを要求します。総ては内容の範囲内で行われ、このことは、時々『限界』という言葉で表されます。しかし、己れの長所、短所を心している舞台美術家は、外観を巧妙に操ることによってこの限界の中においてさえ、舞台演技に良い影響を及ぼすことができるのです。聴衆はしばしば分析的でなく、受身的であり、見たものを解釈して信じこみます。舞台芸術家は、この解釈の方法をあたえるのです。例えば普通の部屋の抽象的性格、また、具象的な性格の海を思いおこす青ペンキの重々しい縞など。意味するものおよび感覚が数限り無い手段によって、喚起されるのです。

安易なことは一つもありませんが、附随的喜びは存在します。この喜びのいくらかが、皆様にお伝えすることができれば幸いです。

**This exhibition is presented by
The Society of British Theatre Designers
and The British Council.**

*Thanks are due to Rank Xerox
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in the preparation of this exhibit.*

AT P.O.'87

GREAT BRITAIN

THE DESIGNERS AND THEIR WORK

1 Maria Bjornson
DONNERSTAG AUS LICHT – Stockhausen
Royal Opera House 16.9.85
Director – Michael Bogdanov

Maria Bjornson trained in Theatre Design at the Central School of Art and Design. Since leaving the Citizens' Glasgow she has worked mainly in opera in this country and abroad.

Theatre designs include *Hamlet*, *Camille*, *A Midsummer Night's Dream*, *The Tempest*, RSC.

Opera designs include *The Janacek Cycle* for Welsh National Opera and Scottish Opera. The *Valkyrie*, *Carmen*, English National Opera. Donnerstag aus Licht and costumes for *Rosenkavalier*, Royal Opera House. The Disputation, Channel 4. The Phantom of the Opera (1976) was her first venture into the musical theatre. Follies is presently underway for an opening in London later this year. Winner of the Silver Medal for set design in the thematic section PQ 83.

2 Sue Blane
PORGY AND BESS – Gershwin
Glyndebourne Festival Opera 5.7.86
Director – Trevor Nunn

Sue Blane trained in Theatre Design at the Central School of Art and Design. Since leaving the Citizens' Glasgow, where her designs included *Loot*, *Pygmalion* and *The Good Humoured Ladies* she has worked consistently as a freelance designer for both theatre and films.

Her designs include *The Golden Cockerel*, *The Two Widows* and *The Barber of Seville*, for Scottish Opera. *A Midsummer Night's Dream* and *Mother Courage* (Playhouse Theatre of South Australia) *Everyman in his Humour* (Swan Theatre Stratford) and *The Way of the World* (Greenwich).

Her costume designs include *The Rocky Horror Show* (London, New York and Sydney) *Guys and Dolls* (National Theatre) *Porgy and Bess* (Glyndebourne) *The Mikado* (English National Opera) *High Society* (Victoria Palace).

Her film credits include *The Rocky Horror Picture Show*. *The Draughtman's Contract*, *Lady Jane* and *Absolute Beginners*.

Currently Sue is designing *The Marriage of Figaro* for Welsh National Opera.

3 Roger Bourke
TRANSLATIONS – Friel
Theatre Clwyd
Director – Annie Castledine

His recent work includes three productions for Theatre Clwyd: *Translations* by Brian Friel, dir. Annie Castledine, 1986. *Hedda Gabler* by Henrik Ibsen, dir. Annie Castledine, 1986. *A Child's Christmas in Wales*, dir. Annie Castledine, 1985; and a number of productions for the Nottingham based *Meeting Ground* Theatre Company including Stephen Lowe's *Desire* and *Strive* (1985).

Previous work includes large scale events such as *The Milton Keynes Mystery Circle* (1984) and a continuing interest in new writing – *Tibetan In-Roads*, Royal Court (1982). He spent an extensive period designing for T.I.E. including many productions for Greenwich Young People's Theatre (1970's).

He is currently working on a new production for *Meeting Ground* and teaching at Dartington College of Arts.

4 Lez Brotherston
THE PROTAGONIST – Weill
Camden Festival 12.3.86
Director – John Eaton
SILVERLAKE – Weill
Camden Festival 31.3.87
Director – John Eaton

Trained at the Central School of Art and Design, leaving there in 1984. Since then, designed mostly for opera: *Teseo*, Royal Northern College of Music. *Don Giovanni*: Surrey Opera. *David and Goliath* and *Sir Gawain* and the *Green Knight*: Buxton Festival Opera.

British Premiere of Rameau's *Les Boreades*, Royal Academy, Kurt Weill's *The Protagonist* and *The Tsar has his Photograph Taken*, Bloomsbury Theatre. *Die Fledermaus*, Opera East.

Plays include: *Pinocchio's Boys*: Pains Plough/Liverpool Playhouse, *Love on the Dole*, Oldham Coliseum, and *Heaven Bent*, Hell Bound, A.T.C.

Film: designed the feature film *Letter to Brezhnev*.

Currently working on *Julietta* by Martini for the Guildhall, the British Premiere of Kurt Weill's *Silverlake* for the Camden Festival at the Bloomsbury, *Threepenny Opera*, Oldham Coliseum, *La Boheme*, Opera East and *Seraglio*, Eugene Opera America.

5 Alison Chitty
MARTINE – Bernard
National Theatre 2.4.85
Director – Peter Hall

Work includes: Designing over 40 plays at the Victoria Theatre, Stoke-on-Trent. *Ecstasy*, *Uncle Vanya* (Hampstead Theatre). *Measure for Measure*, *Julius Caesar*, *The Plays Umbrella Season* (Riverside Studios). *Tartuffe* (R.S.C.) *Breaking the Silence* (R.S.C. and transferred to West End). *Lennon* (Sheffield and transferred to the West End). *Carmen Jones* (Sheffield), *Month in the Country*, *Don Juan*, *Much Ado About Nothing*, *The Prince of Homburg*, *Danton's Death*, *Major Barbara*, *Kick for Touch*, *Tales from Hollywood*, *Antigone*, *Venice Preserv'd*, *Fool for love* (which transferred to the West End), *She Stoops to Conquer*, *Martine*, *The Festival of New Plays*, *Not About Heroes*, *Neap tide*, *Coming in to Land*. Currently designing *Antony and Cleopatra*.

6 Bob Crowley
LES LIAISONS DANGEREUSES – Laclos/
Hampton
The Other Place 18.9.85
Director – Howard Davies

Work in the theatre includes: *Timon of Athens*, *A View from the Bridge*, *Destiny* (Bristol Old Vic), *A Midsummer Night's Dream* (Bristol Old Vic and London), *The Duchess of Malfi* (Royal Exchange, Round House and Paris), *Dr Faustus* (Royal Exchange), *Having a Ball* (London), *Betrayal* (UK Tour), *The Irish Play*, *Thirteenth Night*, *The Forest*, *The Taming of the Shrew*, *King Lear*, *Merasure for Measure*, *The Time of Your Life*, *A New Way To Pay Old Debts*, *Henry V*, *Love's Labours Lost*, *As You Like It*, *Les Liaisons Dangereuses* (R.S.C. and The Ambassador's Theatre), *The Noble Kinsman*, *Principia Scriptoriae*, *Macbeth*, *Penny For A Song*, (all R.S.C.) *Romeo and Juliet*, *The Winter's Tale*, *The Crucible* (R.S.C. Regional Tour), *A Midsummer Night's Dream* (National Theatre), *Verdi's Messiah* (Welsh National Opera). For Kent Opera he designed *Don Giovanni*, and for The Opera Stage, *Alcina* (Spitalfields and Los Angeles). *Bob Crowley* has also designed costumes for *Sting and Duran Duran*, and he is an Associate of the R.S.C.

Currently designing *The King Goes Forth To France* for The Royal Opera House, Covent Garden, and preparing *Les Liaisons Dangereuses* for Broadway.

7 Robin Don
THE MIDSUMMER MARRIAGE – Tippet
San Francisco Opera 15.8.83
Director – John Copley

After studying engineering in Edinburgh he trained in theatre under Ralph Koltai.

Designed for Marowitz at the Open Space London for 6 years. Theatre work in Britain includes National Theatre, Royal Shakespeare Co, West End, Hampstead and The Bush. Opera includes Scottish Opera, Welsh National Opera, Royal Opera House, Opera de Lyon, New York City Opera, San Francisco Opera, Sydney Opera House, with directors John Caird, John Copley, Ron Eyre, Nick Hytner, Chris Renshaw, Simon Stokes, Graham Vick.

His design for Eugene Onegin at the Aldeburgh Festival was part of the British entry at the Prague Quadriennale 1979 which won the Golden Troika.

8 Tazeena Firth
KATERINA ISMAILOVA – Shostakovich
Storan Teater Göteborg 10.2.84
Director – David Radok

Tazeena Firth started working in the theatre at the end of the '50's, first as an apprentice in Windsor. She moved to London and joined the Royal Court in its early days, working there and elsewhere on first productions of new plays by writers such as Orton, Saunders and N. F. Simpson. In the late '60's and early '70's, she worked mainly at the R.S.C. in partnership with Timothy O'Brien on 27 productions, including *The Merry Wives of Windsor*, *Troilus and Cressida*, *Pericles*, and four plays by Maxim Gorky. At the same time and subsequently, she worked at Covent Garden, the Coliseum and the National Theatre. She worked abroad at the Comedie Française, the Paris Opera, the German Opera in West Berlin and in Sweden, Japan, Australia, Holland and Norway. In 1978, she and Timothy O'Brien designed *Evita*, seen in London and worldwide; and in 1983, *Turandot* at the Vienna State Opera. Recently she has worked almost exclusively in Scandinavia with the Czech director David Radok, on productions of *The Rape of Lucrétia*, *Katerina Ismailova*, *La Traviata*, *Bluebeards Castle*, *The Trojan Women*, *Il Seraglio* and *The Magic Flute*.

Co-winner with John Bury, Ralph Koltai and Timothy O'Brien of the Gold Medal for set design PQ 75.

9 Framework
THE BIRDS – Aristophanes
Camden Lock 5.6.86
Director – Peter Avery

Framework has attempted to stage productions which include contributing work from many designers. For instance: *The Birds* included costume designs from thirty designers, each separately commercially funded. *Nice Coincidences* was set up as a series of linked tableaux devised and designed by several artists and designers.

Peter Avery directs on the Fringe, has designed in England, Ireland and Germany for theatre, film and television, was a lecturer at the Central School of Art and Glasgow School of Art.

Maxine Webster worked at E.N.O., studied at the Central School of Art, has designed for Framework and for video and film promotions. Has been awarded a Post-graduate term at the Royal College of Art.

Some contributing designers to Framework productions: Camilla Ashforth, Mark Bonomini, Chloe Cheese, Jimmy Cosgrove, Annie Curtis, Paul Dart, James Dillon, Sally Gardner, Mick Hurd, Sarah Bradpiece, Kenny Miller, Anna Neave, Nigel Prabhavalkar, Greg Smith, Jim Whiting.

10 Lindy Hemming
SIX CHARACTERS IN SEARCH OF AN AUTHOR – Pirandello
National Theatre 18.3.87
Director – Michael Rudman

Attended Royal Academy of Dramatic Art 1969–70. Worked at Open Space Theatre for Charles Marowitz 1971–73.

Designed costumes for many plays at Hampstead Theatre from 1975–1980 including *Abigail's Party*, *The Elephant Man*, *Ecstasy*, *Uncle Vanya*, *Dreyfus*; also *Dusa*, *Fish*, *Stass and Vi*, *Gloo Joo*, *Clouds*, *Bodies* and *Outside Edge* which transferred to the West End. In the West End: *Donkey's Years*, *Joking Apart*, *The Homecoming*, *Rose*, *Taking Steps*, *A Chorus of Disapproval*, *Brighton Beach Memoirs*.

At the R.S.C.: *Juno and the Paycock*, *All's Well That Ends Well* (also on Broadway) and *Mother Courage*.

At the N.T.: *Don Juan*, *Death of a Salesman*, *Thee and Me*, *Sisterly Feelings*, *The Elephant Man*, *Measure for Measure*, *Who's Afraid of Virginia Woolfe*, *The Caretaker*, *Translations*, *Schweyk in the Second World War*, *Pravda*, *Brighton Beach Memoirs*, *A Chorus of Disapproval*, *View from the Bridge*, *Six Characters in Search of an Author*.

Films: *Meantime*, dir. Mike Leigh. *Loose Connections* and *Laughterhouse* dir. Richard Eyre, *Comfort and Joy* dir. Bill Forsyth. *Whetherby* dir. David Hare, *The Bullshitters* and *My Beautiful Laundrette* dir. Stephen Frears, *West dir.* John Franco, *84 Charing Cross Road* dir. David Jones, *Porterhouse Blue* dir. Rob Knights, *Comrade Lady* dir. Nobby Clarke.

11 Richard Hudson
MANON – Massenet
Royal Northern College of Music 26.3.87
Director – Richard Jones

Richard Hudson was born in Zimbabwe and trained at Wimbledon School of Art. Designs for Opera include the Stephen Oliver/Jacopo Peri *Euridice* at Riverside Studios and Rameau's *Platée* in Batignano and Florence, both for Musica nel Chiostro and both designed in collaboration with Yolanda Sonabend; Dame Ethyl Smyth's *The Wreckers* at Warwick University, Lampe's *The Dragon of Wantley* for Cambridge Opera Group, *Il Matrimonio Segreto* at the Royal College of Music, *Don Pasquale* for Opera Northern Ireland, *La Vie Parisienne* for Scottish Opera, Hans Werner Henze's *Elegy for Young Lovers* for the London Sinfonietta at the Queen Elizabeth Hall and the Alte Oper in Frankfurt. Ambroise Thomas *Mignon* for Wexford Festival Opera, and Massenet's *Manon* for the Royal Northern College of Music and Opera North.

For the Royal Ballet School he designed *The White Goddess* and *St Anthony Variations* for the Sadler's Wells Royal Ballet.

Recent work in the theatre includes Alan Bleasdale's *It's a Madhouse* at the Swan Theatre, Worcester; Moliere's *Le Malade Imaginaire* and Tournier's *The Revenger's Tragedy* at R.A.D.A., Orton's *Loot* at the Druid Theatre, Galway; and *The Emperor* at the Theatre Upstairs, Royal Court.

Future projects include Rossini's *Le Comte Ory* for Scottish Opera and Kent Opera.

12 Robert Jones
ROSENCRANTZ AND GUILDENSTERN ARE DEAD – Stoppard
Nottingham Playhouse 12.2.87
Director – Peter Wilson

Trained at Central School of Art and Design. In 1980 was awarded an Arts Council Designers Bursary at Oldham Coliseum Theatre, subsequently becoming Associate Designer. 1982–84 Head of Design, Newcastle Playhouse. Currently Head of Design at Nottingham Playhouse.

Designs include Premieres of *Whistle Down the Wind*, *A Majority of One*, *Queer Folk*, *Strippers* (by Peter Terson) and national tour. *Macbeth* and *Henry IV Part One*–Newcastle; *The Price of Coal*, *Buster's Last Stand*, *Gentleman Jim* (by Raymond Briggs)–Nottingham.

Ballet work includes: *The Soldier's Tale*, *The Nightside*, *Is a Rose Is a Rose* and *A Murder Story* for English Dance Theatre. Other work: *She Stoops to Conquer* and *Time and Time Again*–Century Theatre Tours.

Prisoner of Second Avenue and *Salad Days*–Churchill Theatre, Bromley. *The Gambling Man* and *Little Shop of Horrors*–Newcastle. National tour of *Rosencratz and Guildenstern are Dead*.

13 Ralph Koltai
OTHELLO – Shakespeare
Royal Shakespeare Theatre 24.9.85
Director – Terry Hands

Ralph Koltai, Associate Designer of the Royal Shakespeare Company since 1964, has designed for drama, opera and dance mainly in Britain, but also throughout Europe, the United States, Canada and Australia. Society of West End Theatre awards: 1967 for *As You Like It* and *Little Murders*, 1978 for *Brand*, 1984 for *Cyrano de Bergerac* – all National Theatre and Royal Shakespeare Company productions. Co-winner with John Bury, Timothy O'Brien and Tazeena Firth of the Gold Medal for set design PQ 75 and contributor to the national exhibit awarded the Golden Triga PQ 79. Recently commenced directing with a production of *The Flying Dutchman* for the Hong Kong Arts Festival in January of this year. Made a Commander of the Order of the British Empire in 1983.

14 Stephanos Lazaridis
RUSALKA – Dvorak
English National Opera 16.3.83
Director – David Pountney

Born in Ethiopia of Greek parents, he studied in Geneva and London, where he now makes his home.

He works regularly with the English National Opera where he is an Associate Artist and for whom he has designed over twenty productions, including *Rusalka*, *Katya Kabanova*, *Osud*, *Madame Butterfly*, *Dalibor*, *Tosca*, *The Mikado* and *Doctor Faust* with Directors such as David Putney, Graham Vick and Jonathan Miller.

Other Opera productions include *Rigoletto*, *Don Giovanni*, *Les Pêcheurs de Perles*, *Prince Igor*, *Oedipus Rex* (also directed) *Tristan and Isolde*, *Der Fliegende Holländer*, *The Bartered Bride*, *Nabucco*, *Don Carlos* and *Fidelio* for Theatres such as Maggio Musicale Fiorentino, Scottish Opera, San Francisco Opera, Huston Opera, Opera North Leeds, Teatro Comunale Bologna, Opera de Nice, Deutsche Oper Berlin and Stuttgart Opera.

Recent designs for the theatre include Dostoevsky's *The Possessed* (Theatre de l'Europe in Paris, London and Milan) and Pushkin's *Little Tragedies* (Bologna and Rome), both productions directed by Yuri Liubimov.

Exhibitions of his work have been held throughout Europe and in Japan, Mexico, Australia and New York.

This year he is designing *Lady Macbeth of Mtensk* and *Hansel and Gretel* (both for the English National Opera), *Carmen* (also co-directing with Richard Jones for Opera North) and *The Taming of the Shrew* Royal Shakespeare Company).

15 Stephen McCabe
AS YOU LIKE IT – Shakespeare
Acting Company of New York 14.2.85
Director – Mervyn Willis

CYMBELINE – Shakespeare
Royal Exchange Theatre, Manchester 13.9.84

Directors – Braham Muray, Caspar Wrede, James Maxwell and Greg Hersov

Stephen McCabe has designed sets and costumes for stage, screen and T.V. both in Great Britain and the United States, leaving Wimbledon School of Art in 1976. His credits include sets and costumes for *The Prince of Homburg* with Tom Courtney, directed by Caspar Wrede, at the opening production of The Royal Exchange Theatre, Manchester, in 1976. Resident designer at The Everyman Theatre Liverpool of productions including *Lear*, *One Flew over the Cuckoo's Nest*, *Androcles and the Lion*. Among his New York credits are work as design assistant to David Mitchell on Paul Simon's film *One Trick Pony*, Broadway musicals *Barnum*, *Can-Can* and *Bring Back Birdie*; as assistant to Tony Walton on musicals *Little Me* and *Chaplin*; art director for *L'Enfant et les Sortilèges*, directed by Georges Balanchine; art director for *My Dinner with Andre*, directed by Louis Malle; production designer for Paul Morrissey's film *Mixed Blood*, the feature film *For Ever Lulu* with Hanna Schygula and Debbie Harry. His most recent credits include set designer for the premiere production of the Russian drama *Hope against Hope*, directed by Caspar Wrede, and *The Wild Duck* at The Royal Exchange Theatre, Manchester; set & costumes for *As You Like It*, directed by Mervyn Willis for the New York Acting Company; set and costumes for The Royal Exchange Theatre's *Cymbeline* with Art Malik and Janet McTeer, directed by Braham Muray, Caspar Wrede, James Maxwell and Greg Hersov; and the soon to be released feature film *Suicide Club* with Muriel Hemingway and Lennie Henry.

16 John Napier
STARLIGHT EXPRESS – Lloyd Webber
The Apollo Victoria 27.3.84
Director – Trevor Nunn

John Napier is an Associate Designer of the Royal Shakespeare Company and his work for them includes a dozen plays by Shakespeare as well as productions *Hedda Gabler*, *Peter Pan*, and *Mother Courage*. Several of these productions were televised, notably *Nicholas Nickleby* and *Hedda Gabler* was filmed.

His revolutionary design for *Time* is currently seen in the West End. His work in the opera includes *King Lear* (SWET Design 1977), *Lohengrin* (SWET Design 1978), *Macbeth* for the Royal Opera House and *Idonomeo* for Glyndebourne. John recently completed the *Captain Eo* video for Disney starring Michael Jackson.

John Napier's work has already been seen extensively in the United States, notably Peter Shaffer's *Equus*, *Cats*, *Nicholas Nickleby*, *Starlight Express* and *Les Misérables*. He was awarded Tonys for *Nicholas Nickleby* and *Cats*.

17 Timothy O'Brien
SAMSON – Handel
Royal Opera House 20.2.85
Director – Elijah Moshinsky

Went to Cambridge and Yale Universities. Began work in the theatre in 1956, part-time until 1966, as he was Head of Design for ABC Television.

Early work in London on new plays by Orton, Saunders, Shaffer and others. For RSC between 1966 and 1982: *Tango*, *Days in the Trees*, *Staircase*, *All's Well That Ends Well*, *As You Like It*, *Romeo and Juliet*, *The Merry Wives Of Windsor*, *Troilus and Cressida*, *The Latent Heterosexual*, *Pericles*, *Women Beware Women*, *Bartholomew Fair*, *Measure for Measure*, *The Merchant of Venice*, *Enemies*, *The Man of Mode*, *The Lower Depths*, *The Island of the Mighty*, *Richard II*, *Love's Labours Lost*, *Summerfolk*, *The Marrying of Ann Leete*, *The Zykovs*, *La Ronde*.

For N.T. between 1974 and 1986: *Next of Kin*, *John Gabriel Borkman*, *Troilus and Cressida*, *Force of Habit*, *Tales from the Vienna Woods*, *Bedroom Farce*, *The Threepenny Opera*, *The American Clock*.

For E.N.O.: *The Bassarids*, *Le Grand Macabre*, *The Mastersingers of Nuremberg*.

For the Royal Opera House: *The Knot Garden*, *Peter Grimes*, *The Rake's Progress*, *Lulu Tannhäuser*, *Samson*, *Otello*.

Work abroad in Australia, Austria, France, Germany, Holland, Norway, Sweden, Switzerland, notably *Turandot* at the Vienna State Opera, *Sicilian Vespers* in Geneva, *Falstaff* in Berlin, *Wozzeck* in Adelaide and *A Midsummer Night's Dream* in Sydney.

Work in the West End includes *Old Times* and *Evita*.

From 1961–79 worked mostly in partnership with Tazeena Firth. Co-winner with John Bury, Tazeena Firth and Ralph Koltai of the Gold Medal for set design PQ 75.

Associate of the R.S.C., Chairman of the Society of British Theatre Designers.

18 Marsha Roddy
SORE POINTS – Lavery
Unicorn Children's Theatre Company Tour 15.5.86
Director – Simon van der Burgh

Marsha is a prolific painter, doodler, cartoonist, animator, photographer and film maker, as well as being a professional theatre designer.

Freelance design work since leaving Wimbledon School of Art includes: *No More Bombs*: Bridge Lane Theatre; *Barbarians*: Man in the Moon Theatre; *The Tales of Hoffman*: London Opera West; *Intermezzo*: co-designed at the Greenwich Theatre; *The Girl who Wished* and *Dream Business*: Carib Theatre productions directed by Anton Phillips; *Peacemaker* and *Sore Points* written by Bryony Lavery; Unicorn Children's Theatre; *Piccadilly Splash*: Piccadilly Theatre: G.L.C. Theatre Environment; *Rakshasa's Ring*: for the Black Theatre Forum at the Arts Theatre; Amen Corner for Carib productions at the Lyric Theatre.

19 Gregory Smith
ROME AND JULIET – Shakespeare
The Waterrill Theatre 10.5.83
Director – Evan Smith

Gregory Smith studied at the Central School of Art and Design, London. After graduating in 1962, he was awarded an Arts Council Bursary. He left the scheme after six months to begin freelance work, which has included small-scale tours, an international tour and regional repertory productions. He is an associate designer with the Lyceum Theatre Company, Edinburgh, and also a guest tutor at Edinburgh College of Art. Currently he is designing *La Boheme* for Scottish Opera-going.

20 Annena Stubbs
MEASURE FOR MEASURE – Shakespeare
Ostgotateatern Norrköpping 15.3.85
Director – Clifford Williams

Born in Liverpool, and studied at the Central School of Art and Design. Has designed for both straight theatre and opera, including musicals in Britain, Europe and North America. Most recent work, costume designs for the Hong Kong Festival production of Wagner's *Flying Dutchman*.

21 Anthony Ward
ALICE IN WONDERLAND – Carroll/Wells
Lyric Theatre, Hammersmith 18.12.86
Director – Ian Forrest

Trained at Wimbledon School of Art, he has designed for Nottingham Playhouse, Leicester Haymarket, the Swan Theatre Worcester, The Northcott Exeter, the Theatre Royal York and Milford Haven. Productions include: *Hamlet*, *The Norman Conquests*, *Amadeus*, *Comedy of Errors*, *The Canterbury Tales* and *Not Quite Jerusalem*.

Other work includes *When the Lights Go on Again* in Stockholm: *With a Little Help from My Friends* at the Duke of York's Theatre London and a national tour of *Habeas Corpus*. He has also designed *Wind in the Willows* for The Mermaid and *Alice in Wonderland* for the Lyric Hammersmith this Christmas.