

drawings with plans showing moves, accompanied by photographs of realised scenes. And there is no need to expand upon the interest generated by scenic photographs of the 'Happy End' premiere with Casper Neher's designs at the Theater an Schiffenbaum in 1929 or the model of Piscator's revolve setting, with film and projection screens, for 'Rasputin' at the Nollendorf-

platz Theatre in 1927.

Historical context is only one aspect of production style and the mirror variations can co-exist as optional parallel approaches to a dramatic text. Schiller's 'Die Rauber' of 1782 illustrates this: a Schönspiegel romantic folk myth in Mannheim (1905), a Blindspiegel illusionist fairy tale in Max Reinhardt's Berlin (1908), a Zerrspiegel

expressionistic crowd drama in the Grosse Schauspielhaus in Berlin (1921) and a Facettenspiegel revolutionary event in Piscator's Berlin (1926).

The metaphor for the Nazi era is not a mirror but a shadow, with **Schatten der Vergangenheit** bringing together material from productions of recent years which commented on the Hitler period.

And so to the theatre of today – reflected in the **Spionspiegel**. But why the spy metaphor? Spying implies an audience observing in a detached way. The television screen may have analogies with the keyhole, but the contemporary stage is concerned, frequently to the point of obsession, with an audience contact often involving some degree of actual participation.

Certainly the width of today's developments in theatre is demonstrated. And we are not programmed through them. No sequential labyrinth. Swivel your eyes and select.

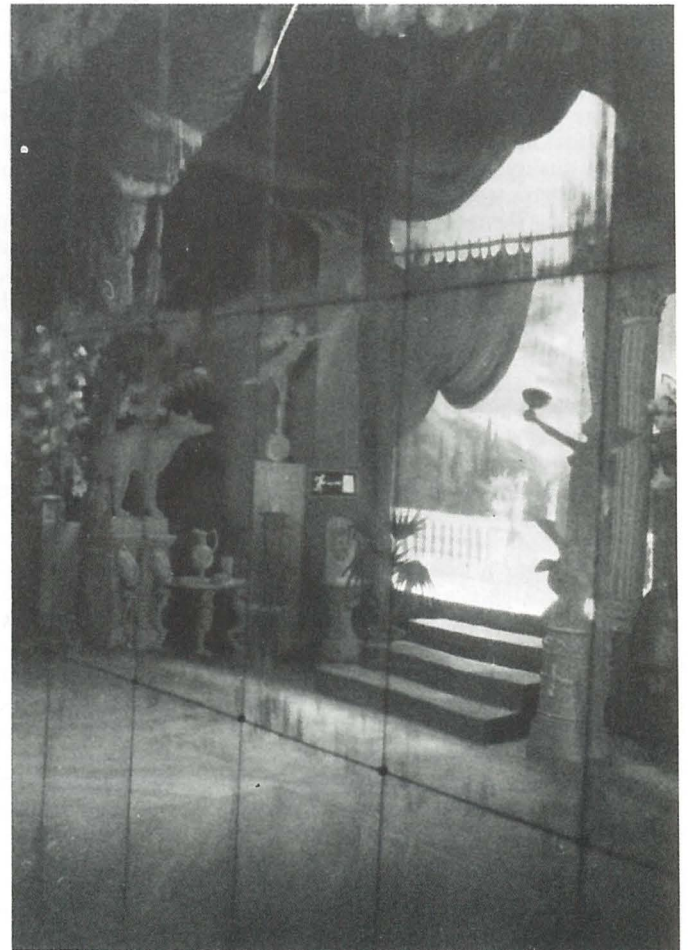
There are two rooms, furnished to match the eras of their respective technologies: television spyglasses in monochrome and colour. Seven video screens on sentinel podia form a sculptural group of big brethern explaining the American Way of Life (with its Apotheose der Mittelklasse) through the media of the Beck's Living Theatre and Robert Wilson's Theatre of Visions. There is street theatre, olympic scale arena theatre, feminist theatre,



a 1900 design. . .



. . . Realised at the Exhibition. . .



. . . and reflected in the Schönspiegel (note the fire exit sign – Brecht?)