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Yannis Kokkos va créer des décors et des costumes pour une oeuvre éclectique en 89, comprenant *La Voix Humaine* de Cocteau, *Speed-the-Plow* de Mamet, et l'opéra *Boris Godunov* de Moussorgsky (croquis 2 et 3) pour lequel il réalisera également la mise-en-scène et dont la première aura lieu à Bologne en avril 89.

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Yannis Kokkos wird das Bühnenbild und die Kostüme für eine ausgewählte Reihe von Werken entwerfen, u.a. Cocteau's *Die menschliche Stimme*, Mamet's *Speed-the-Plow* und die Moussorgsky-Oper *Boris Godunov* (Skizzen 2 und 3), bei der er auch Regie führen wird und deren Premiere im April 1989 in Bologna ist. Die Skizzen stellte Yannis Kokkos freundlicherweise zur Verfügung.

production of *Parsifal* at Bayreuth this summer. In February, Heinrich made his directorial debut, replacing Harry Kupfer (who was suffering from a broken leg) for a re-staging on Berlioz's *The Damnation of Faust* for the Netherlands Opera in Amsterdam. Heinrich had also designed the costumes for this production.

When cinema director John Schlesinger (most recently *Madame Sousatzka* with Shirley MacLaine) undertakes the staging of Verdi's *The Masked Ball* for the 1989 Salzburg Festival, sets will be designed by William Dudley, with costumes by Luciana Arrighe. Under the baton of Herbert von Karajan, the opera will premiere in Salzburg on July 27.

In other transatlantic crossings, American choreographer Trisha Brown will come to Europe with a new work which will have premiered in New York City in March. Designed by Brown's longtime friend and collaborator, visual artist Robert Rauschenberg, the work will be seen at the Montpellier Dance festival in France in July, and at the Holland Dance Festival in Amsterdam in the fall. Director/designer Robert Wilson will also be in Amsterdam, at the Netherlands Opera, to stage *De Materie*, a new work by Dutch composer L. Andreissen. The world premiere will be June 1, in conjunction with the Holland Festival.

Crossing the Atlantic from the Old World to the New, will be French choreographer Maguy Marin with her contribution to the celebration of the bicentennial of the French Revolution. To premiere in the Cours d'Honneur of Avignon's Papal Palace, a large outdoor courtyard which every summer is transformed into the 3000-seat mainstage of the Avignon Festival, the work will then travel to the Brooklyn Academy of Music as part of the 1989 Next Wave Festival. Marin, who is working on the conception of this piece with Denis Mariote, has not as yet announced set or costume designers, although she often works with designer Montserrat Casanova. Lighting will be by Pierre Colomer, Marin's frequent lighting designer. In the meantime, Marin is choreographing a half-hour work to a Bach Brandenburg Concert for the Dutch National Ballet in Amsterdam, to be designed by Casanova.

The Brooklyn Academy of Music Opera will be concluding its first season in May with the Paris Opera's acclaimed production of Jean-Baptiste Lully's *Atys*, to be presented as part of the American celebration of the bicentennial of the French Revolution. Decor will be by Carlo Tommasi, with lighting by Philippe Arlaud and costumes by Patrice Cauchetier.

In France, Yannis Kokkos, the award-winning Greek-born designer who makes his home in Paris, is currently designing both sets and costumes for the Moussorgsky opera, *Boris Godunov*, which he will also direct. This production will premiere in Bologna, Italy in April and is scheduled for the Champs Elysées Théâtre in Paris for January 1990. Kokkos, who works with director Antoine Vitez, is designing sets, and late 18th-century style costumes, for Vitez's production of *The Marriage of Figaro*, slated for a March opening at the Comédie Française, where Vitez is now Artistic Director. Also on Kokko's drawing board for 1989 are sets and costumes for productions of Jean Cocteau's *La Voix Humaine* at the Châtelet Théâtre, David Mamet's *A Life in the Theatre*, for which French actor Michel Piccoli will make his directorial debut, and the premiere of a new play, *Mobie Dick*, by young French playwright Marie Redonnet. Kokkos and Vitez are likely to collaborate again on the design and direction of Comédie Française's production of the classic Spanish play, *Le Celestine*, starring Jeanne Moreau and Lambert Wilson, for the 1989 Avignon Festival.

David Mamet's work will also make an appearance at England's National Theatre later this year when New York's Lincoln Center production of *Speed-the-Plow* is transferred to the South Bank. The original sets and costumes by Michael Merritt, as well as Kevin Rigdon's lighting, will stay with the production. Also coming up at the National are productions of *Hedda Gabler*, designed by Bob Crowley, and *Hamlet*, with Daniel Day Lewis in the title role, sets by John Gunter and costumes by Liz da Costa; lighting for both to be designed by Mark Henderson. Dierdre Clancy will design the National's production of *Juno and the Paycock*, while Peter Davison will design the production of *Bed*, a new play to be transferred from the lab theatre to the Cottesloe.

Among the many films currently in production across Europe, is *Australia*, a French film pairing Englishman Jeremy Irons with French actress Fanny Ardant. Shooting on locations in Belgium, England and Australia, the interiors are designed by Herbert Westbrook, whose film credits include *A Passage to India* and *Out of Africa*. The director of photography is Yorgos Arvanitis. Release of the film is expected in time for the Cannes Film Festival in May.

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