

THE TALES OF HOFFMANN

SCENERY, COSTUMES AND LIGHTING

by

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We accept this thesis as conforming to the
required standard

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1971.

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Department of

Theatre

The University of British Columbia
Vancouver 8, Canada

Date

September 29, 1971

ABSTRACT

The costume, scenery and lighting designs for this theoretical production of Offenbach's opera The Tales of Hoffman derive from a production concept centering in the year 1880.

This concept is the result of an understanding of the opera's music as well as an investigation of its cultural context.

The work consists of designs for thirty-one costumes and five settings, technical drawings, lighting plot, and instrument schedule.

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NOTE: The work which follows is only a record of the thesis. The thesis itself consists of the original costume and set renderings, and technical drawings which are retained by the designer. The following reproductions have been provided for library purposes only.

THE PRODUCTION CONCEPT

1

THE DESIGN CONCEPT

My designs for the settings, costumes, and lighting of the opera The Tales of Hoffmann derive from a central concept which is essentially a new interpretation of the time period in which the opera should be set.

The opera was composed in 1880 by Jacques Offenbach, however the libretto derived from the fantastical writings of E. T. A. Hoffmann, an early Nineteenth Century leader of the German Romantic movement. Because of these origins, the opera has traditionally been set at the turn of the Nineteenth Century, and consequently such productions carry with them all the connotations of Romanticism.

If one considers music as the dominant force in the opera, then the designer's statement must express, above all, the intent of the music (as opposed to that of the text). As the feeling of Offenbach's music is very much that of the date of its composition, I consider the opera as an artistic entity entirely separate from its origins.

I therefore decided to set The Tales of Hoffmann at the date of composition—1880. This updating was not taken lightly as an attempt at novelty. It was the result of a thorough and conscientious familiarization with the music, the

composer, and the composer's world.

My research revealed that Offenbach's works evoke his times best of all the composers of Second Empire France. This is an assessment made not only by posterity,¹ but also by contemporaries.² Indeed, the Empress Eugenie referred to the brilliant epoch of the Second Empire as "just one great Offenbach operetta."³

My investigations further revealed that Offenbach picked for emphasis in his opera only those aspects which he saw daily in his life. This life was that which is called la vie parisienne—the Paris of cabaret can-can and Viennese waltz. The characters, events and surroundings as portrayed by Offenbach's music are those of Offenbach's Europe—a Europe of French demi-monde, dazzling displays of mechanical wonders and glittering soirees held in re-furbished treasure houses.

The lightness and exuberance which characterizes Offenbach's opera, and indeed all of his operettas, are the very qualities as were captured by contemporary artists such as Manet, Degas, Renoir, and de Toulouse-Lautrec. These artists were pre-occupied with a particular life style (as opposed to the heroic subjects which pre-occupied artists

¹This is, in essence, a summation of Alain Decaux' appraisal of Offenbach, as set forth in the Prologue of his book, Offenbach. Roi, du Second Empire. (Paris: Pierre Amiot, 1958.)

²Rossini is credited with naming Offenbach, "Mozart des Champs Elysees."

³Gerhart von Westerman, Opera Guide, trans. Anne Ross (London: Thames and Hudson, 1964), p.272.

of the Romantic era), and they approached their subject matter with the same delicacy as did Offenbach his single opera.

The concept that the opera is a mirror of Offenbach's ~~own~~ world seems apt. To portray the world of E. T. A. Hoffmann ~~and~~ and his romantic tales of the early Nineteenth Century is to deny Offenbach's music altogether. Offenbach was indeed greatly influenced by Hoffmann's belief in a dream world which emerges from the every day, but he adapted Hoffmann's works to his purpose and his style.

The opera is an account of the Second Empire. The Act of Olympia portrays the inane and mad activity of Paris with its automatic gaiety and vain champagne parties, all seen through the magic of coloured spectacles. The Act of Giulietta evokes the wearied aftermath of fleeting moment, spent beauty, and shining facade, all of which masked disillusion.

In summary, Offenbach has presented with The Tales of Hoffmann a tale of his times, and the production is designed to this intent.

II

GENERAL CONSIDERATIONS FOR A PRODUCTION CONCEPT

Without going into a study of the opera's music or the dramatic method of the libretto, three design problems as they relate to the opera's intent should be outlined.

These problems, which are part and parcel of the specific functions of scene design, are as follows: the placing of the action, the establishment of a dominant mood, and the staging of action. They should be considered as a unit because in this case, they are inter-dependent.

Placing the action is a problem not only of time and locale, but also of mood and continuity. The scene must evoke a period feeling—Europe 1880—but it also must conjure a mood of half fantasy and half realism.

The fact that the scene of action jumps about into four different cities—Nuremburg, Paris, Venice, and Munich—presents staging problems, for somehow there must exist continuity despite the obvious visual architectural differences. Staging of action, or providing a continuous flow of action, is alleviated somewhat, despite these mammoth scene changes, by the lengthy intermissions allotted for set changes in opera. Nevertheless, it is still the requirement of the music and the

scene to provide unity so that the various tales with their various settings and moods relate to one another in the establishment of one theme and one mood.

The establishment of a pervasive mood is indeed tricky, for The Tales of Hoffmann defies traditional opera classification. It is neither tragically grand nor outrageously comic. It is light, but is by no means without weight.¹

Considering the opera's story, Tales is very simply on account of one man's three encounters with love. The first scene opens very realistically, and indeed the situations and characters of all three tales are quite plausible, if only somewhat odd. Each of the tales, including the concluding epilogue, end bizarrely however, and the antagonists in the tales are the agents for the fantastical happenings. These strange events are established clearly as the product of Hoffmann's imagination (except Act III, which is the result of Antonia's imagination).

Both E. T. A. Hoffmann in the original writings, and Offenbach in his music, firmly believe that the fantastic world is given more authenticity if it emerges from recognizable situations, i.e. from the real world, and that fantasy is but an extension of reality. This is the theme of the opera, and the mood of fantasy increases if the stories weave constantly between the two worlds. The function of the scene must there-

¹This is the chief point by Patrick J. Smith in his article, "Tales for Our Times", Opera News, XXIX, No. 16 (February 27, 1965).

7

fore be to establish a realistic world which lends itself to fantasy.

The music of course creates the greatest emotional response, and to project the true mood of the opera one must first understand the qualities of the music.

In the briefest of descriptions, the music displays Offenbach's characteristic combination of high spirits and delicacy. It is through these two qualities that Offenbach handles the realism and the fantasy. It is advisable to de-emphasize the languid melodiousness of the Venetian Act which unfortunately has categorized Tales as a quaint piece of old fashioned romance.

Offenbach's music is versatile enough to project roisterous gaiety and whimsy in the Tavern scene, brilliance and comedy in the Olympia Act, tenderness and frenzied fantasy in the Antonia Act.

The music does project a variety of moods because of its diversity of musical styles; however the opera possesses an overall unity because of Offenbach's re-interpretation of E. T. A. Hoffmann's macabre tales into one bittersweet picture of European life c. 1880. It is this re-interpretation which simplifies mood into its dual aspect of graceful fantasy and realistic joie do vivre.

III

SETTING

In satisfying the three basic design problems as applied to setting, the music holds the key.

Despite ~~the~~ variety of rhythms, Offenbach endowed his work with his own distinctive simplicity and clarity by repetition of melody and the establishment of one pervasive harmony which traces a single line throughout the whole opera.

To visually establish this simplicity and unity, it seemed that there should also be a repetition as well as a continuation of line throughout.

To evoke a period feeling which conveyed the differences of Nuremburg, Paris, Venice, and Munich, but also to serve Offenbach's innate simplicity and lyrical, delicate romance, seemed virtually impossible with a conventional box set or a highly illusionistic piece of painted realism.

A degree of realism is required, as established in the preceding discussion of mood, but it must be realism with a light touch to project Offenbach's subtle capturing of a hidden world of fantasy.

Taking a cue from the music, I decided to use suggestive realism whereby a repetition of similarly shaped set pieces in combination with cut-out ceiling borders would trace a single

line throughout and would thereby convey the essence but not exact replica of the various period settings. Each act would be contained within a particular light pool, with the set pieces standing against a background coloured by lighting.

Not only would such a scheme simplify set changing, it would also provide visual continuity, as the ceiling borders would establish a stylized line pattern of simplified representations of period interiors, and the repetition of shape in set pieces would establish an additional visual pattern.

The popularity of revivalism in interior decoration styles during that time period further aided simplification and unification of the scheme for there was a similarity in detail. For example, in Paris, the current mode of interior decoration was Louis XV and Louis XVI Rococo while Second Rococo was the mode in Munich. While Venice was experiencing Gothic and Renaissance Revival, Nuremburg was likewise involved in late Renaissance revival.

A last aspect of setting should be mentioned, and that was the use of film and projection as a technical thematic aid in the creation of fantasy. Their use facilitates easy movement between the worlds of realism and fantasy as well as enhances the quality of fantasy possible.

IV

COSTUMES

The chief consideration for the costume designs was translation of the music's rhythm to that of the clothing. This was complicated by the opera's variety of rhythms.

Looking first at the opera's lightness and exhilaration, the suggestion of dating costume designs at the height of Offenbach's popularity and la vie parisienne (c. 1870) seemed possible. However the music also possesses a softer Viennese quality which evokes the later, more Impressionist, decade of Parisian life. Furthermore, there is the highly languid and voluptuous music of the Venetian Act which suggests the later time period 1890-1900 (the sensuality of which is seen in the very draping of women's clothing). Therefore to place the costume design strictly at 1870 would be to place too much importance on the light comedy and the many layers of bouncing bouffant crinolines.

To afford the variety of musical rhythms and allow for the pervasive fluidity of the music, a decision was made to have the opera cover a thirty year period which is experienced in flash-back technique. Chronological progression is suggested by the story line itself, for Hoffmann is seen to mature throughout the various episodes. Furthermore, the

opera is half fantasy as well as being episodic in structure, and therefore unity of time in the classical sense is of little consequence.

So that the costumes possessed visual continuity, a basic design method was formulated which was the choosing of common elements of clothing cut and detail in the time period 1870-1900, and the working of variations and extensions upon those elements. As an example, there was repetition of details such as similar clothing profiles for the four antagonists, feather accessories, breeches for the four servants, and a restricted colour scheme within each act, with a progression of colours between acts.

In satisfying the three basic design requirements, the costume method is formulated briefly as:

1. controlled but free adaptation of period clothing to create a mood of half fantasy, half realism.
2. a similarity of line and shape to unify the scheme.
3. the use of detail and colour to promote the uniqueness of each tale.

Costume colours have been closely tied to those of settings, and this aspect will be discussed under lighting.

V

LIGHTING

The chief importance of lighting (besides visibility) was creation of mood, with the secondary purpose of blending within the settings, and providing unity to the production as a whole.

Looking at mood first, the librettist has mentioned in the script various special and atmospheric lighting effects, obviously with mood creation in mind. Some of the notes set forth are: moonlight (opening Tavern scene), illumination of the flaming punch bowl (same scene), candlelight (opening scene of Olympia Act), lamp posts, chandeliers and animated brilliance (Venetian Act), sunset (Antonia Act), and a luminous vision of the poet's Muse in the tavern tun (Epilogue). In combination with Offenbach's music, these lighting effects would produce a feeling of romance and light fantasy.

But it must be pointed out that the fanciful effects project a certain level of realism due to the plausibility of light sources (except for the appearance of the Muse which is pure fantasy), and this consideration overrules the use of fantastical effects independent of story as an improper interpretation of the opera's true level of fantasy.

Each act projects its own special mood, and lighting is paramount in creating this uniqueness. Consequently each act was considered as possessing its own colour image, or light pool, and the vividness of these images was determined by limited colour keying of costumes and lighting. The four acts can be described as follows:

The Tavern Scene was conceived in the warm and mellow tones of ales and wines. The feeling of rich contentment which these colours project comes directly from the action of both the prologue and epilogue. In poetic terms, Hoffmann is experiencing the autumn of his life, and therefore the choice of browns, rust, gold and crimsons is natural. As for lighting 27, 33, would be used to create such warmth. Of all the acts, the tavern scene is the warmest.

The Olympia Act is of course spring-like with its naivete, joy, and freshness so characteristic of the first awakening to love. It possesses all the brilliance but delicacy of youth. Therefore the colours of spring set the colour range of this act—a predominance of soft green, with touches of vivid blue, white, yellow and gold. Nos. 16, 63, 38, 49. would be used to create the effect of sparkle and newness. Of the four acts, the Olympia Act is medium cool in feeling.

The image of the Venetian Act is of course most greatly determined by its setting for one immediately thinks of the Grand Canal and of blue water and blue sky. However the action of the act also projects an image of blue for it is of all the acts, the coolest in its appraisal of love. Silver

becomes evocative of the elegance and sophistication of Venice, while shades of violet, teal, and navy, as well as tinges of pink and mauve, conjure up the courtesan world of Giulietta.

The aspect of twilight is that which creates the mood of the Antonia Act and it is fitting for Hoffmann's final tale of love. Antonia's father establishes early in the act a funereal atmosphere so that the heroine's death comes of no surprise. Therefore all the colours—pale blue, green, grey, brown, mauve—are muted with an ashen cast. The act does possess great tenderness however, and so the lighting is keyed for warmth. Nos. 51&56 would create the act's peculiar blend of eerie coolness and gentle warmth.

Because of the choice of fragmentary settings but also the essential romantic delicacy of the opera as a whole, it was necessary to contain the settings within lightly coloured backgrounds, as opposed to the alternative of leaving set pieces stranded against black drapes. This would be done by a colour-lit cyc. Not only would cyc lighting warm the scene, it would also tie together set pieces within each setting. This aspect of blending is the second important function of lighting.

Lighting is thirdly important in unifying the production as a whole. Despite the strong colour differences of the four acts, the achieving of the varying degrees of warm and cool depends on the combination of only four lighting colours—two warm and two cool. Added to the fact that there is a progression of costume colours between the acts—brown, orange,

gold; gold, green, blue; blue, silver, violet, pale violet, ash, brown; brown, orange gold—there should result a feeling of harmonious progression.

I

SCENERY AND TECHNICAL DRAWINGS

PROLOGUE

Luther's Tavern in Nuremburg

Councillor Lindorf enters the empty tavern and intercepts from the servant Andres a letter and key intended for Hoffmann from his current love, the opera singer Stella. A student audience rush into the tavern during an act interval, calling for wine and beer. The moody poet enters and the students encourage him to sing them a song. He falls into a reverie on the beauty of Stella, and this thought reminds him of his former three loves. As the wine continues to flow, Hoffmann drifts into his dream world, and to the acclamation of the students, he begins the story of his three loves. "The name of the first was Olympia."

EPILOGUE

Luther's Tavern

By this time, Hoffmann is completely drunken by the wine and by the power of his own tales. Hoffmann is left alone by the students, and as he sits in a stupor, he is visited by the brilliant vision of his Muse who appears in a great tun to offer him consolation. While thus blessed and happy in self awareness, Hoffmann falls asleep. Stella enters to meet the poet, and finding him thus, is led away by the triumphant rival Lindorf.

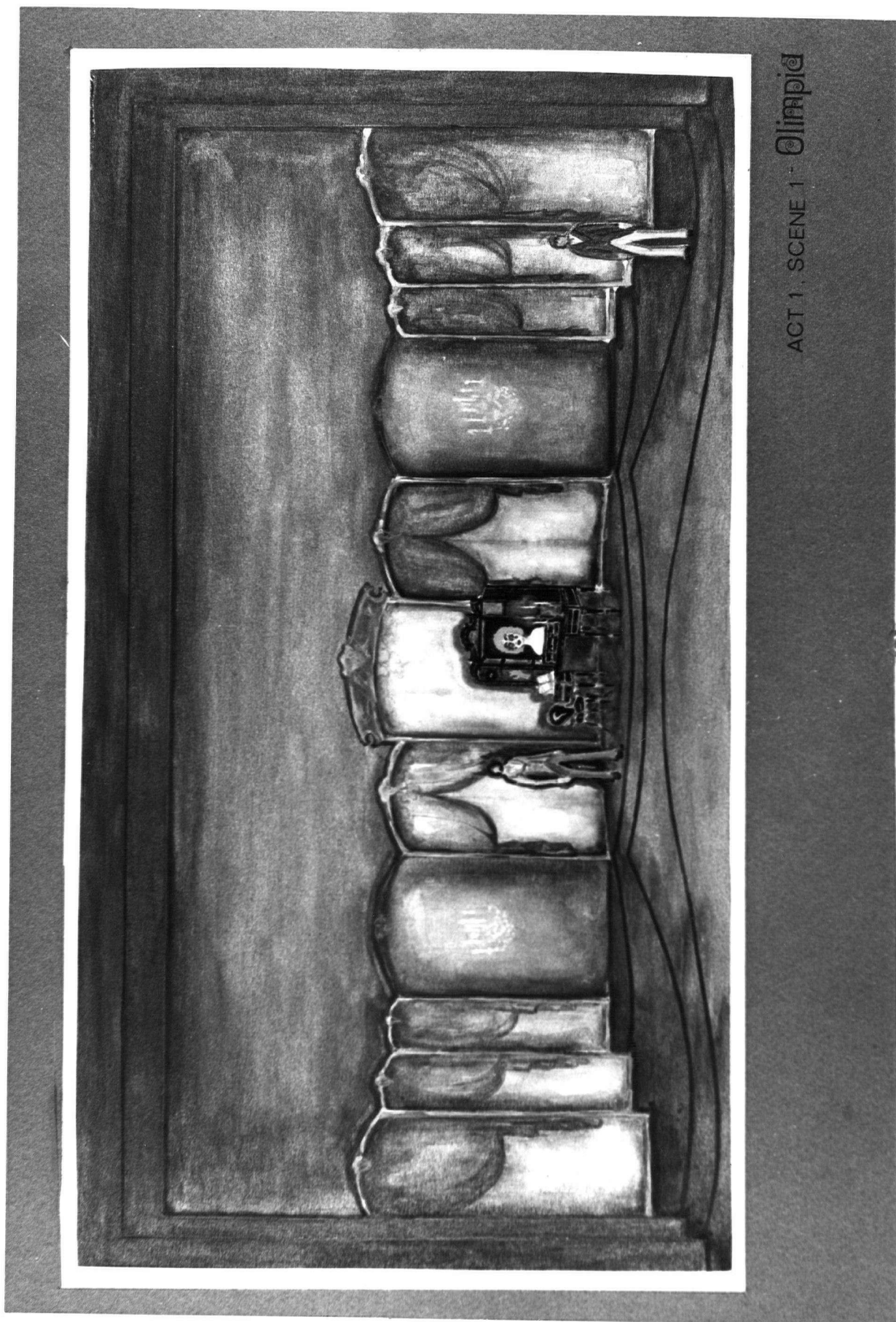


PROLOGUE & EPILOGUE - Luther's Tavern

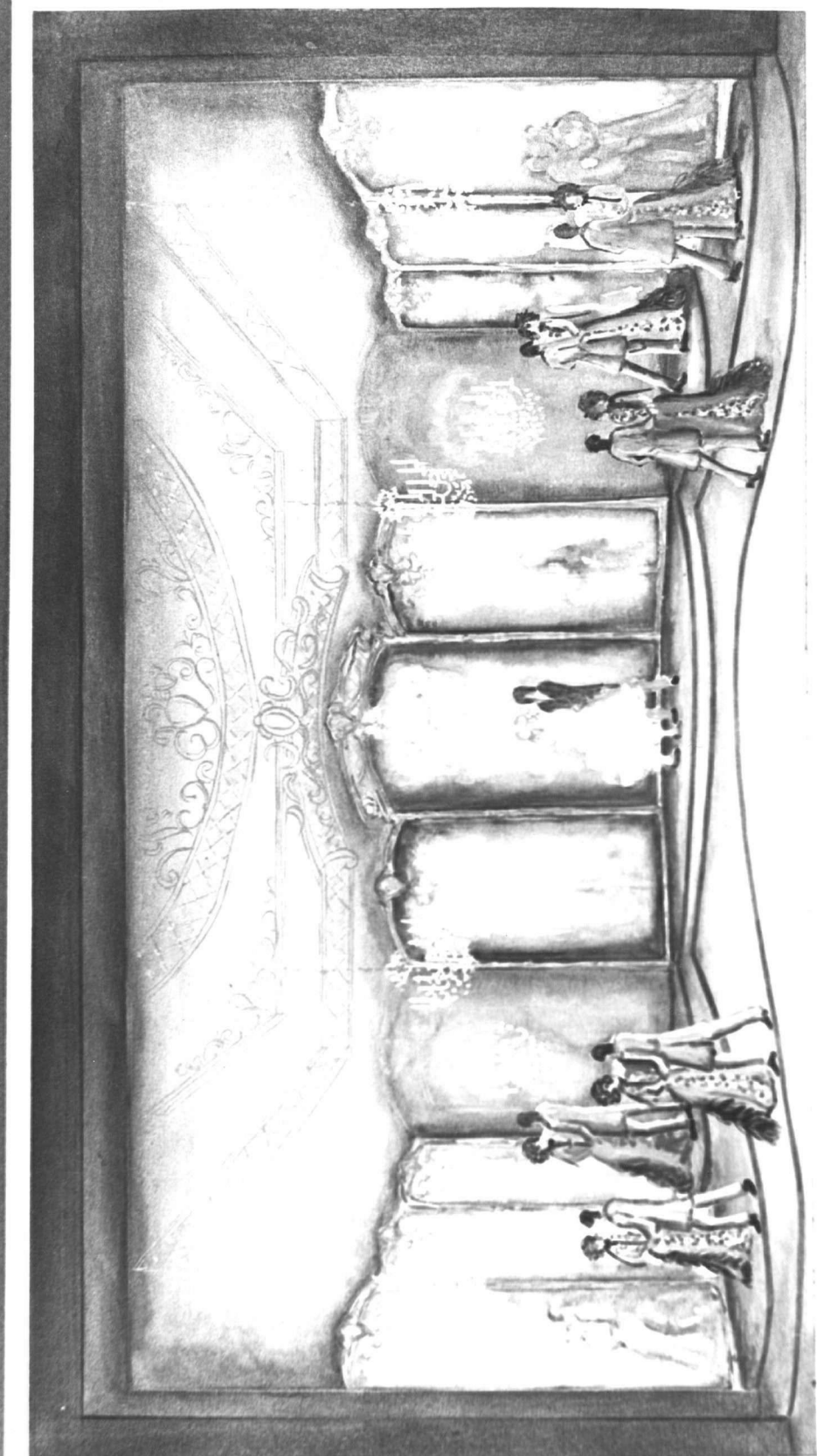
ACT I

The Home of Spalanzani

Spalanzani has constructed a mechanical doll so perfect that he has decided to introduce her as his daughter Olympia. Hoffmann, Spalanzani's student, has already fallen in love with her although he has seen her only from a distance. On the occasion of the debut, Hoffmann buys special glasses from Coppélius, Spalanzani's miraculous partner. The guests arrive, and for her introduction Olympia sings an oddly mechanical but brilliant coloratura. The young couple are left alone and the naive Hoffmann proclaims his love for her. A magnificent waltz follows and Hoffmann is dizzied by her fast dancing. He falls exhausted only to hear the crash of breaking machinery. The doll Olympia has been destroyed by an angry, tricked Coppélius. Poor Hoffmann is left utterly disillusioned by his first encounter with love.



ACT 1, SCENE 1 - Olimpia



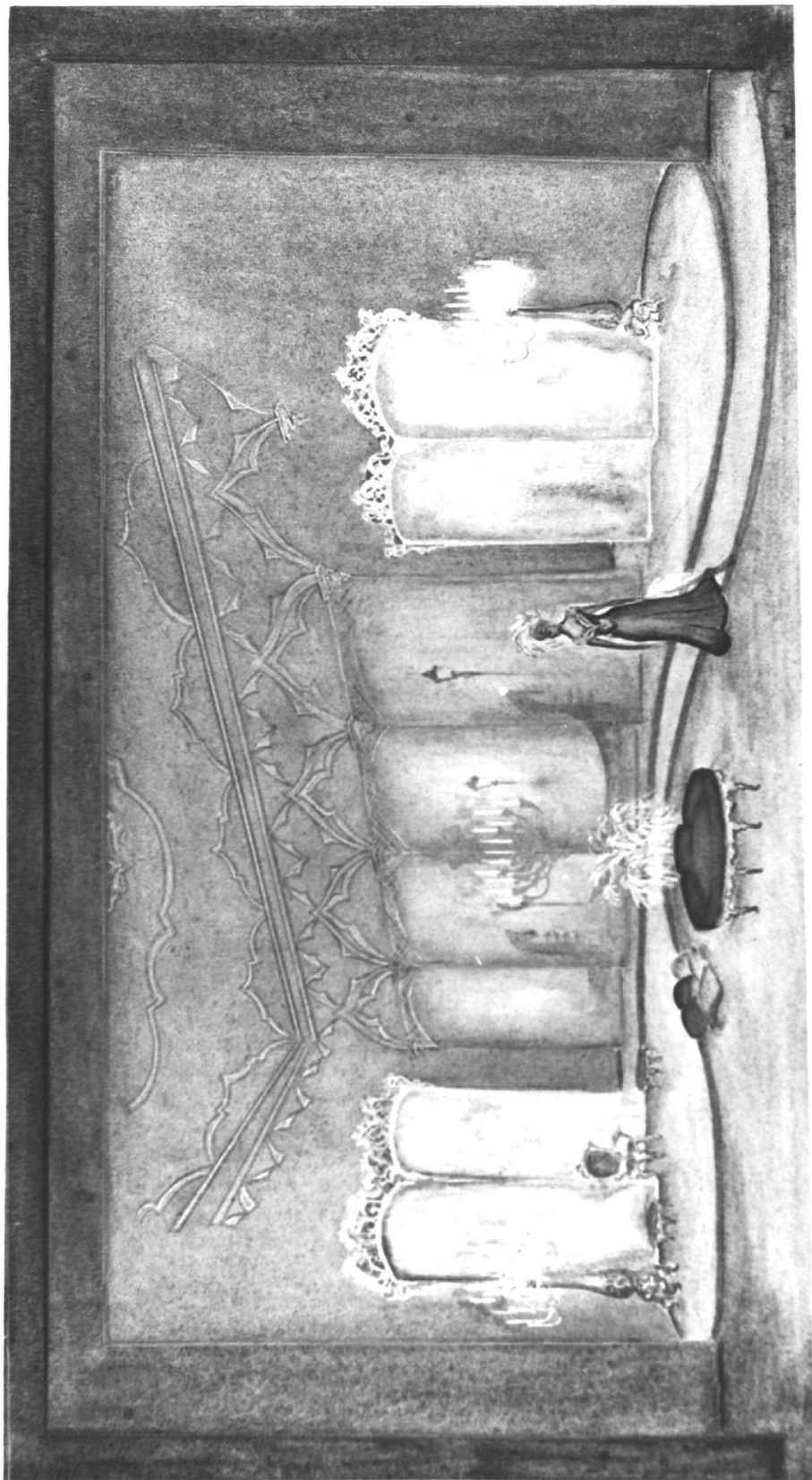
ACT 1. SCENE 2 - Olimpia

ACT II

A Palazzo on the Grand Canal
in Venice

Giulietta is a beautiful courtesan under the sway of the sorcerer Dapertutto. She has already captured the shadow of her current lover Schlemil, and she accepts orders from her keeper to steal Hoffmann's reflection from a magic mirror. She succeeds in captivating a somewhat cautious Hoffmann, and his love for her loses him his reflection. Schlemil is not to be so easily spurned, and so the two lovers engage in a duel over possession of the key to Giulietta's room. Hoffmann kills Schlemil, only to discover Giulietta gliding away in a gondola, the coquette now in a mocking embrace with her admirer, the hunchback Pitichinaccio.

ACT 2 - Juliette

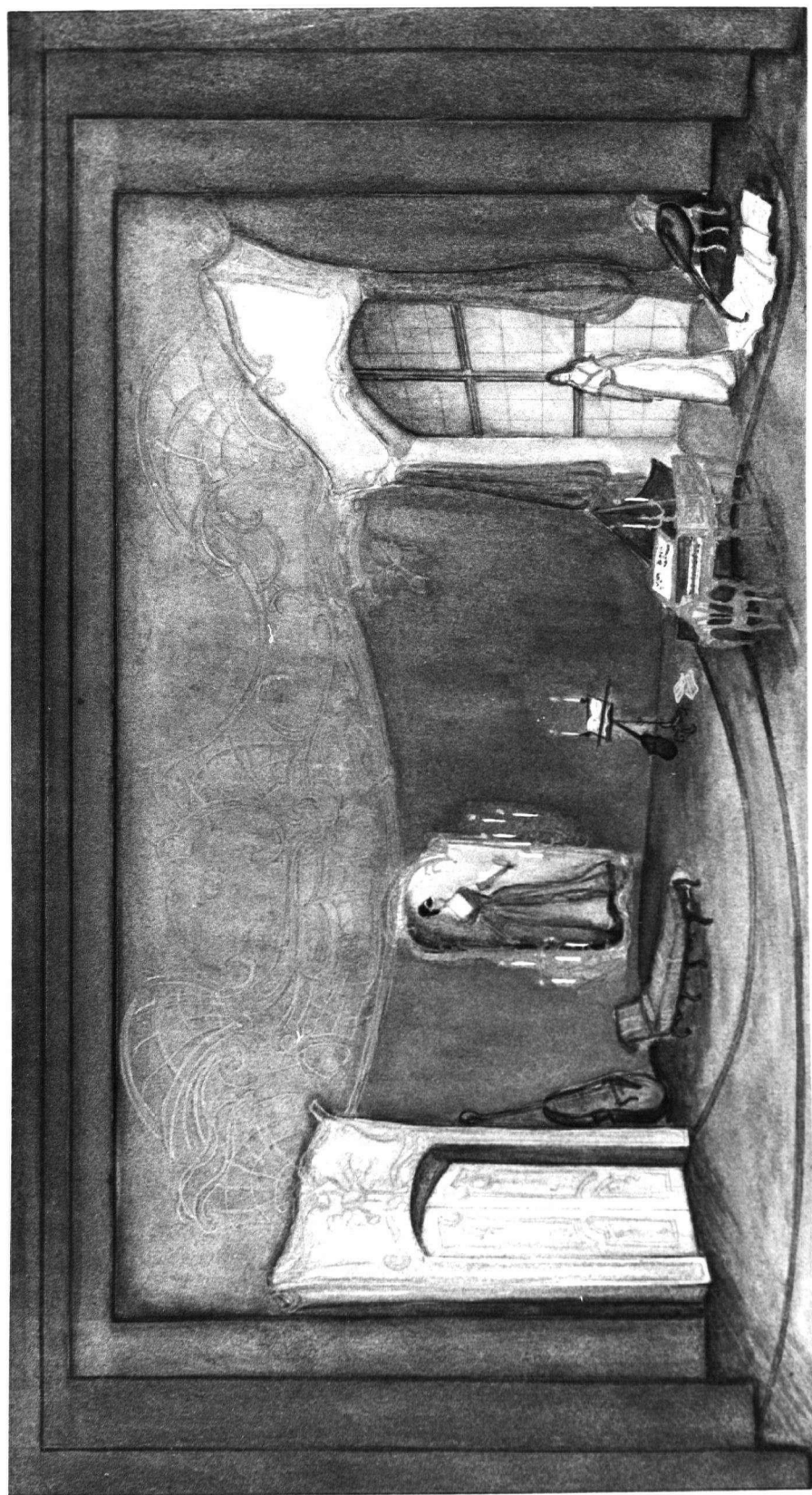


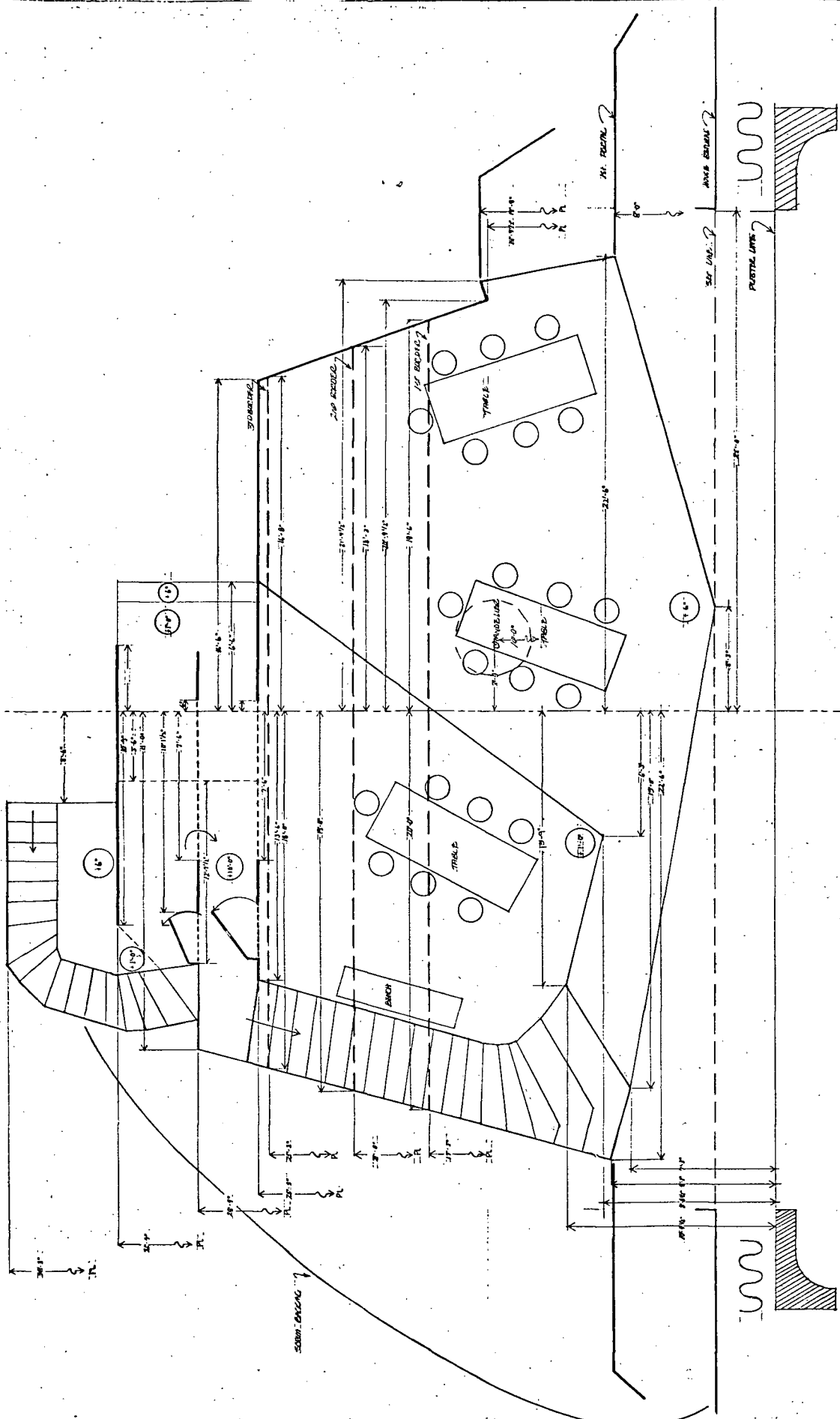
ACT III

The Home of Councillor Crespel in Munich

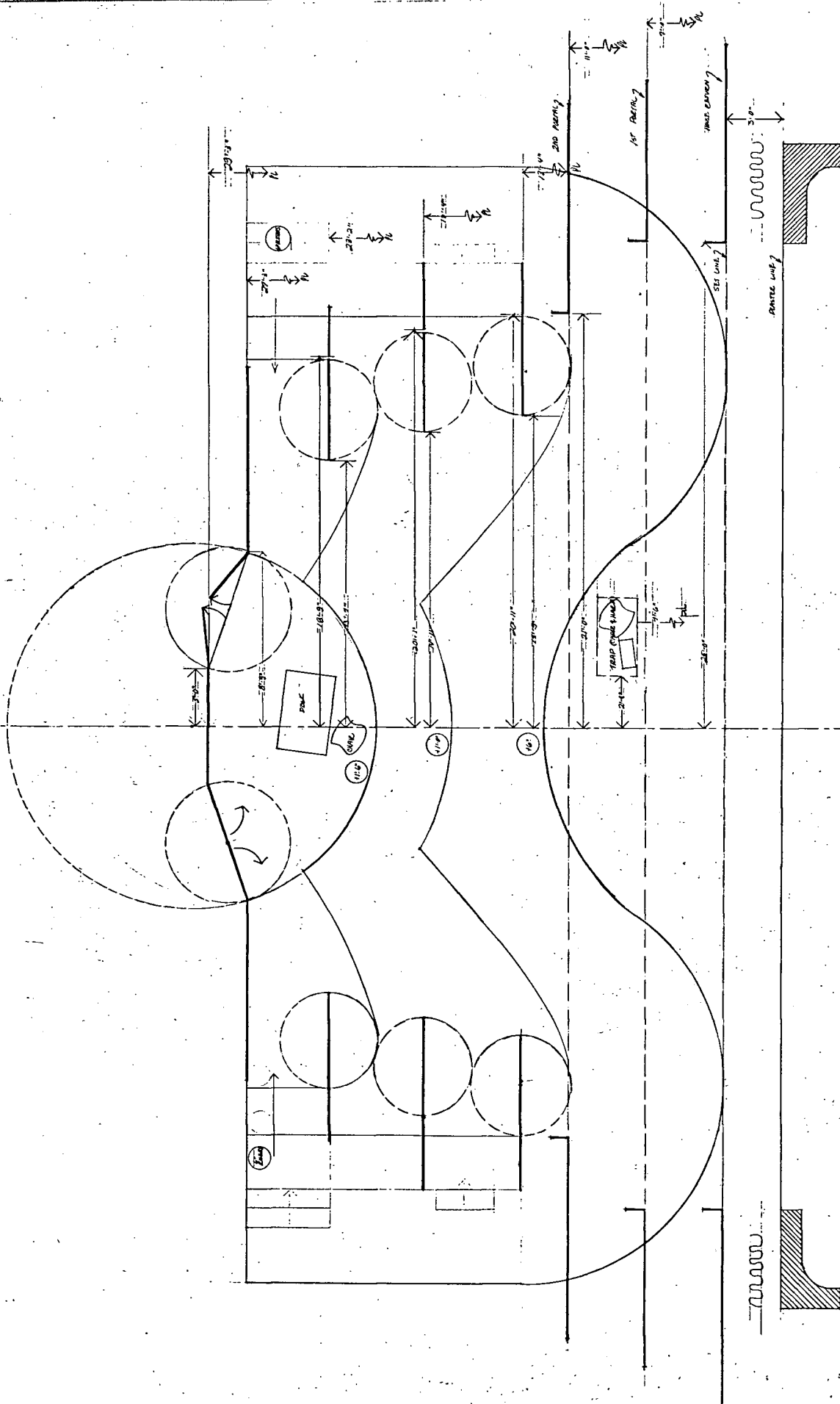
Antonia, the lovely and delicate only daughter of Crespel, has inherited from her mother, a celebrated singer, a wonderful voice. Her father enters and forbids her to continue her song. He feels that the exertion might exhaust her and cause her early death as it had her mother. He is also afraid of Hoffmann's influence and so endeavours to keep the two lovers separated. They meet secretly and sing together. With Crespel's appearance, Hoffmann hides himself by the window. The evil Dr. Miracle appears and while the two converse, Hoffmann learns of the mother's fate which Crespel suspects was the result of Miracle's bewitching. Crespel, then Hoffmann, leave, and under the spell of Dr. Miracle, Antonia is induced to sing. For this purpose, Dr. Miracle conjures up the spirit of Antonia's mother from a portrait hanging on the wall. The three of them sing and Dr. Miracle simultaneously dances around the room while frenziedly playing his violin. Antonia's rapture is unearthly, and when Dr. Miracle vanishes, Crespel and Hoffmann rush in only to find Antonia dying in their arms.

ACT 3 - Antonia

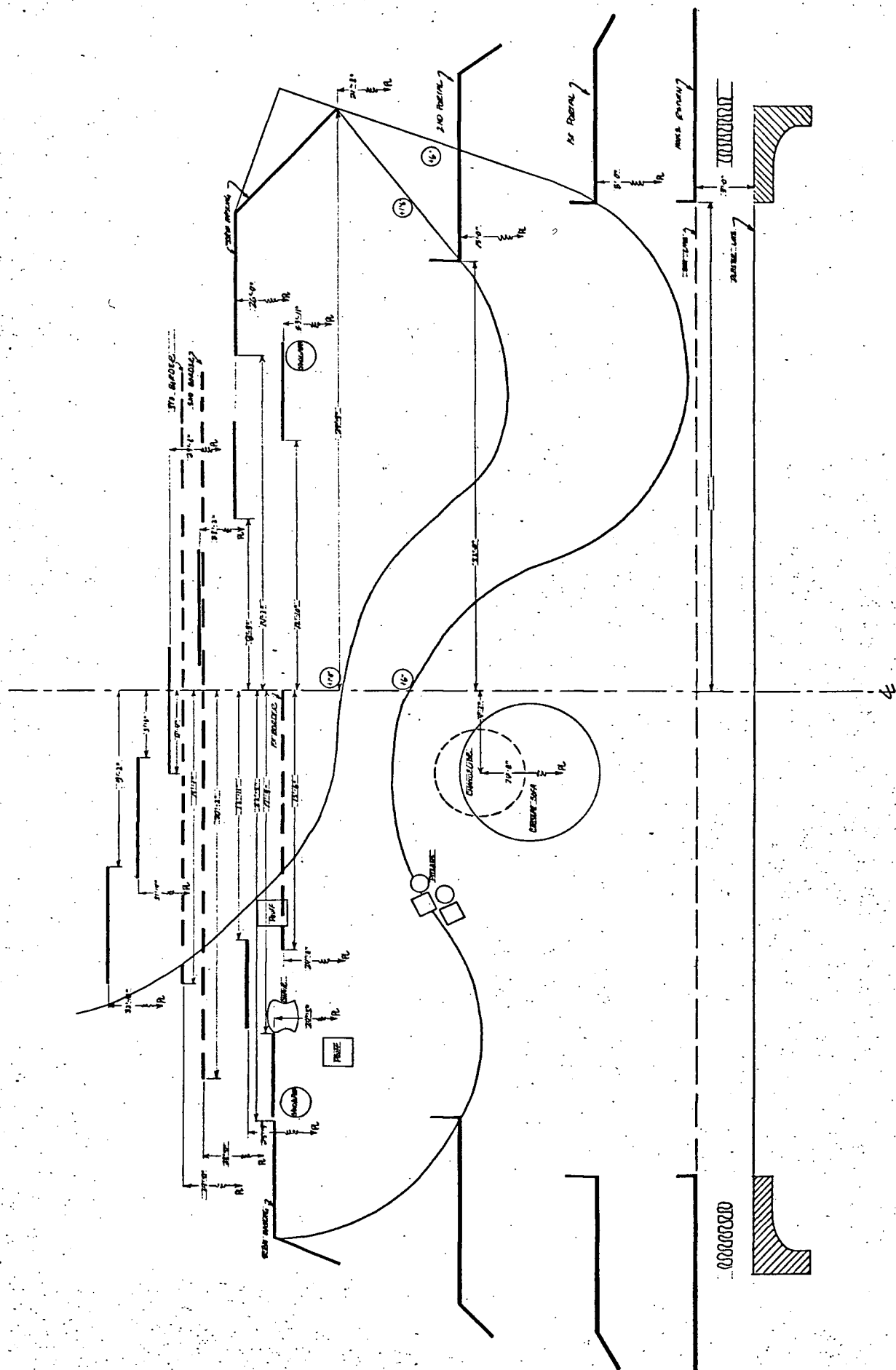




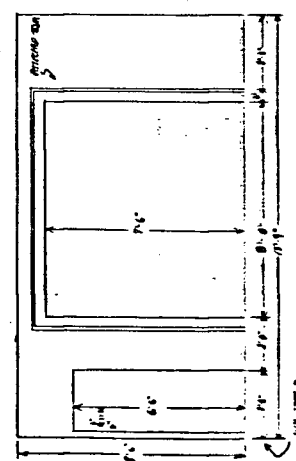
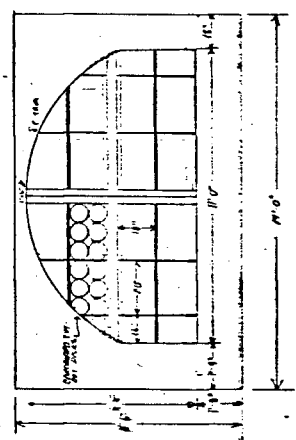
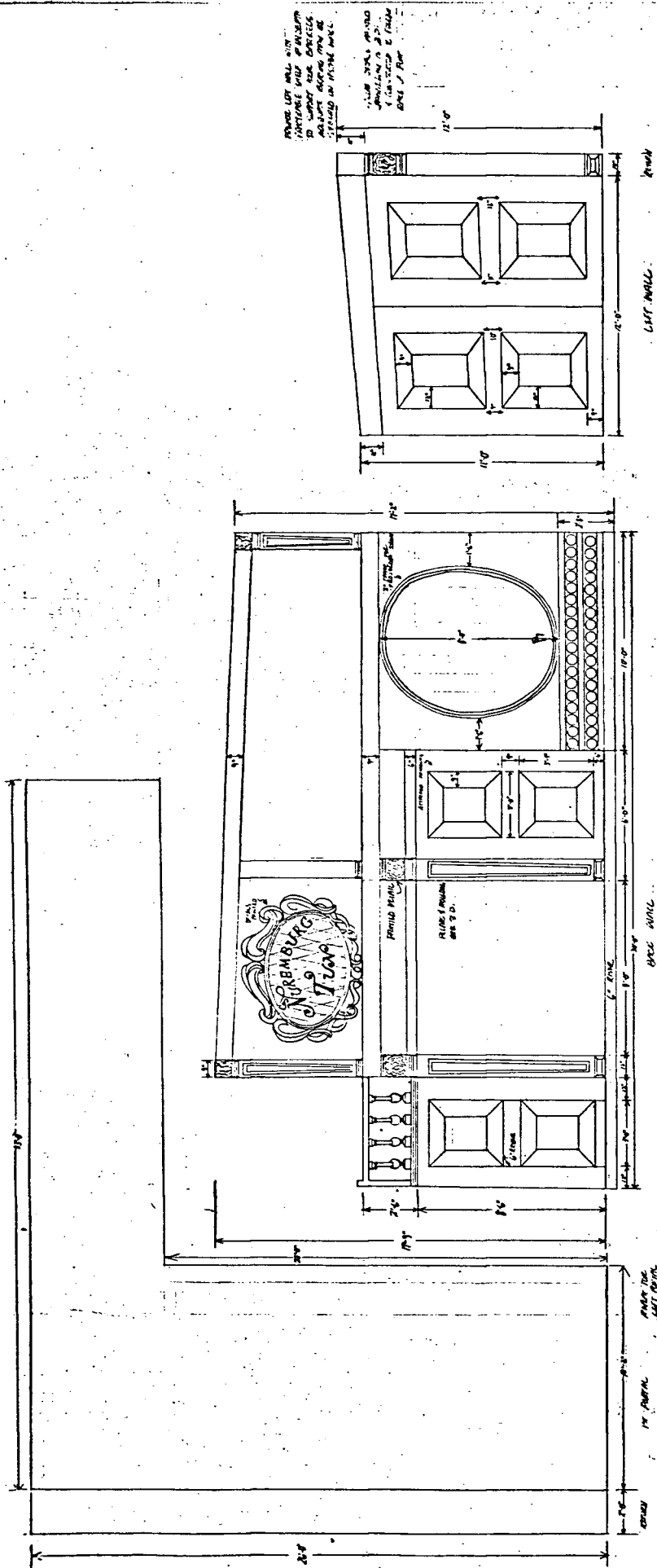
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| PROJECT & DRAWING | RESTAURANT |
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| SCALE | 1/4" = 1'-0" |



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| "PLAN OF ROOMS" | J. J. JENSEN |
| ACT. 1 - ROOM 1 | FLOOR PLAN |
| 8th & 14th ST. | SCALE: 1/2" = 10' |



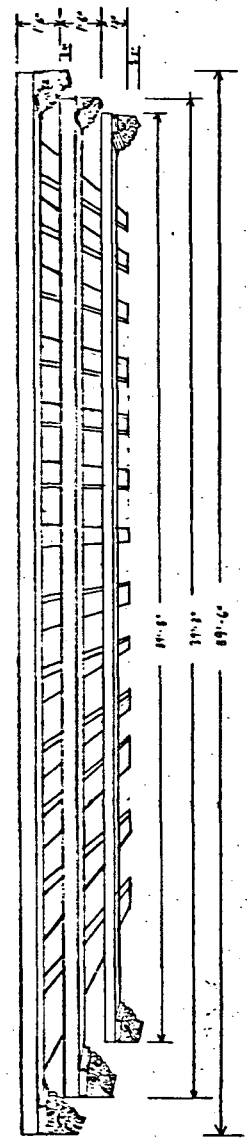
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| "PLANS OF ANTIQUITY" | UNITED STATES |
| NO. 2 | FLOOR PLAN |
| Scale 1/8" = 1'-0" | |

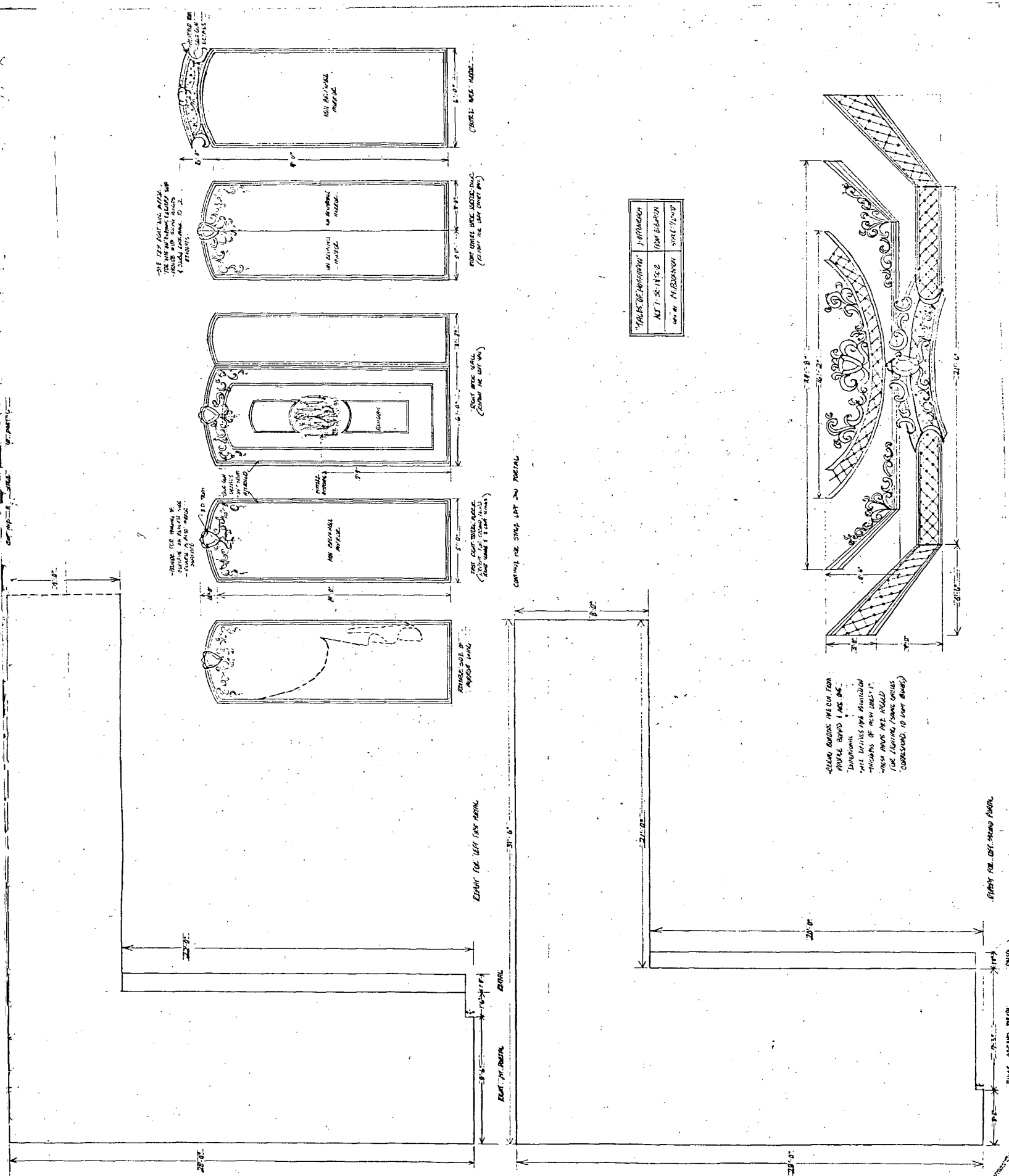


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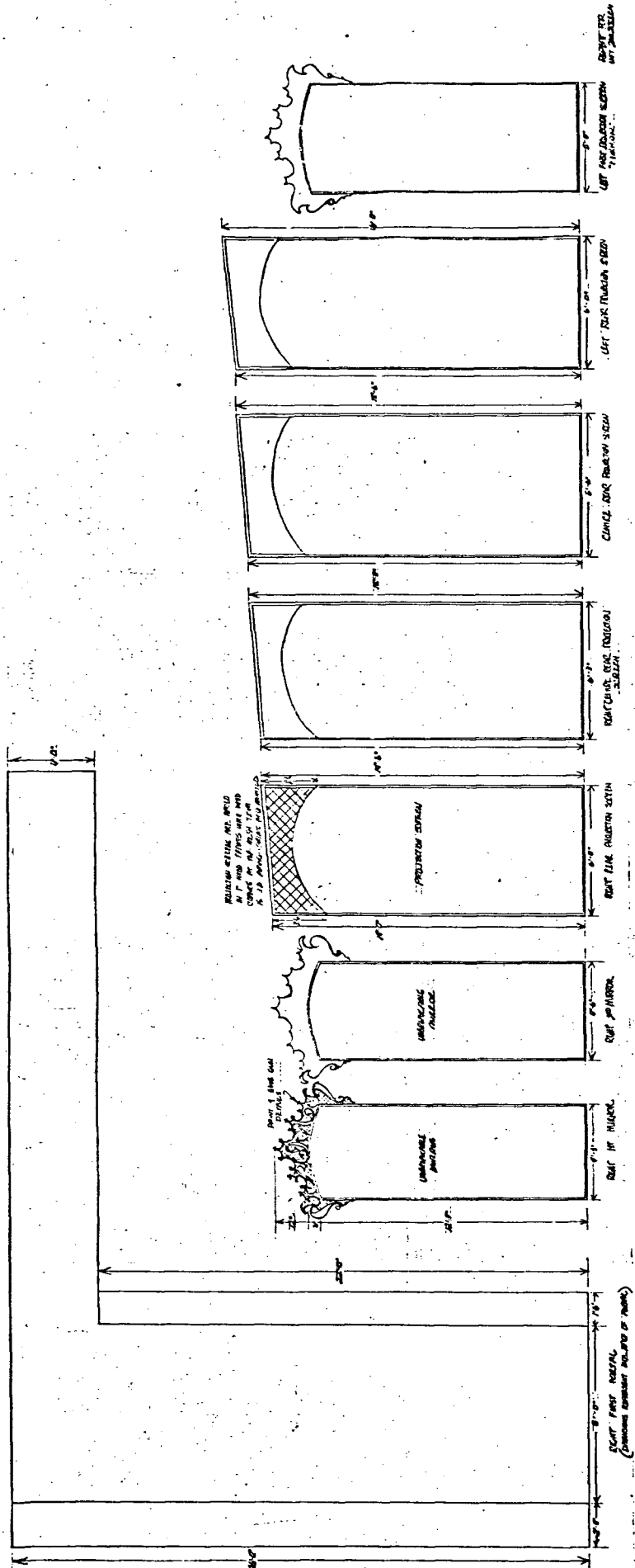


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| "FACADE OF THE FACADE" | J. H. H. H. H. |
| NET 1-2-18-2 | 100' ELEVATION |
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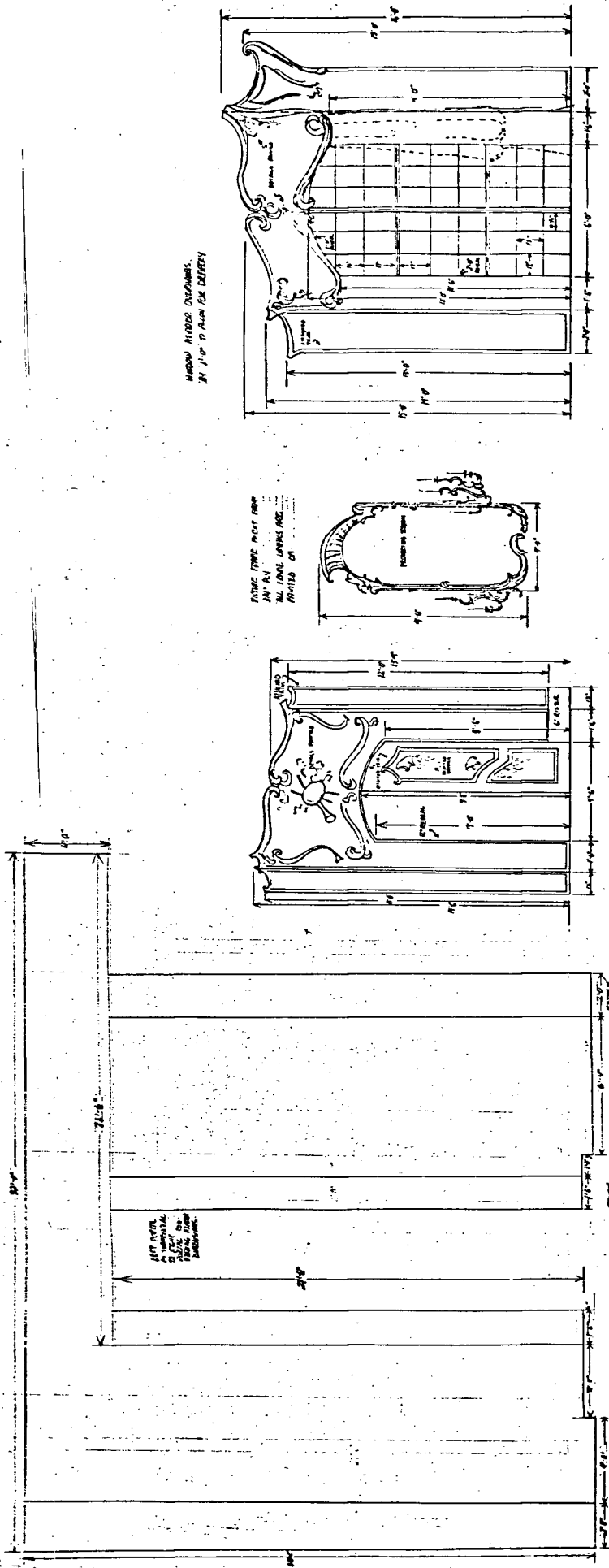
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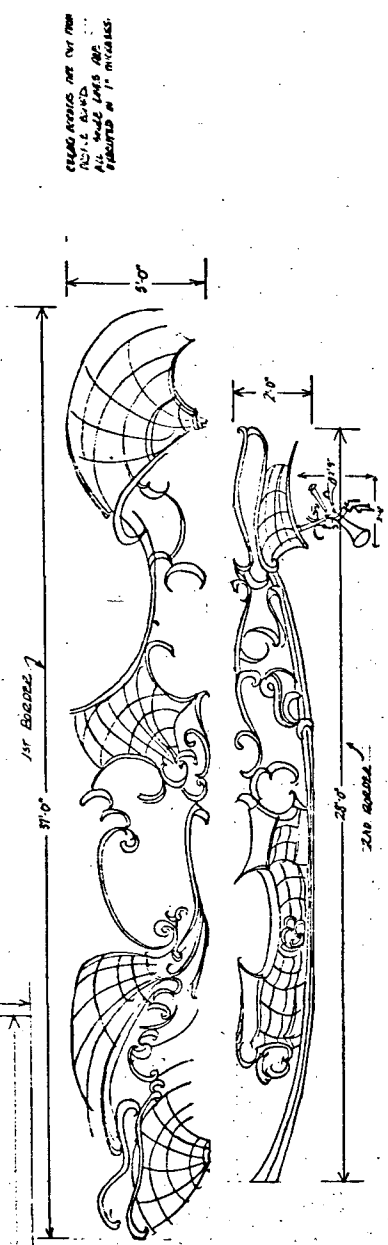


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| ACT. 2 | FRANK BLUMEN |
| DATE OF 105790000 | SCALE: 15' 10" |



WINDOW

DOOR



FRIEZE

| DATE | BY | CHKD | APP'D |
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EXHIBIT NO. 100-100000-100000

II

COSTUMES

LINDORF

Age: 55

Characterization: determined, wiley, unpleasant

Social Station: a councillor of Nuremburg



Kindorf

ANDRES

Age: 16

Characterization: impish

Social Station: servant of Stella



Andrès

LUTHER

Age: 45

Characterization: bustling, jovial

Social Station: an innkeeper



Luther

NATHANAEL

Age: 20

Characterization: pleasant

Social Station: a student



Nathanaël

HERMANN

Age: 20

Characterization: convivial

Social Station: a student



Hermann

HOFFMANN

Age: 46

Characterization: moody, dramatic

Social Station: a poet



Hoffman

NICKLAUSSE

Age: 48

Characterization: calm, practical

Social Station: Hoffmann's companion



Ricklausse

SPALANZANI

Age: 38

Characterization: odd, fanatical, fancy

Social Station: an inventor



Spalanzani

COCHENILLE

Age: 16

Characterization: awkward, timid

Social Station: a servant of Spalanzani



Cochénille

HOFFMANN

Age: 18

Characterization: earnest, naive

Social Station: a student



Hoffman

NICKLAUSSE

Age: 20

Characterization: mild, reasoning

Social Station: Hoffmann's companion



Ricklausse

COPPELIUS

Age: 40

Characterization: fierce, impetuous, unbalanced

Social Station: a trickster-charlatan



Coppélius

CHORUS

Age: 35

Characterization: affected

Social Station: society guest



A Guest

CHORUS

Age: 35

Characterization: pretentious

Social Station: society guest



A Guest

OLYMPIA

Age: 16

Characterization: dainty, doll-like

Social Station: the "daughter" of Spalanzani



Olympia

GIULIETTA

Age: 28

Characterization: enticing, artful

Social Station: a courtesan



Giulietta

HOFFMANN

Age: 33

Characterization: worldly

Social Station: a poet



Hoffman

NICKLAUSSE

Age: 35

Characterization: reserved, cautious

Social Station: Hoffmann's companion



Ricklausse

PITICHINACCIO

Age: 40

Characterization: malicious

Social Station: an admirer of Giulietta



Pitichinaccio

SCHLEMIL

Age: 38

Characterization: sneering, shady

Social Station: Giulietta's lover



Schlemil

DAPERTUTTO

Age: 42

Characterization: polished (oily), devious

Social Station: a sorcerer



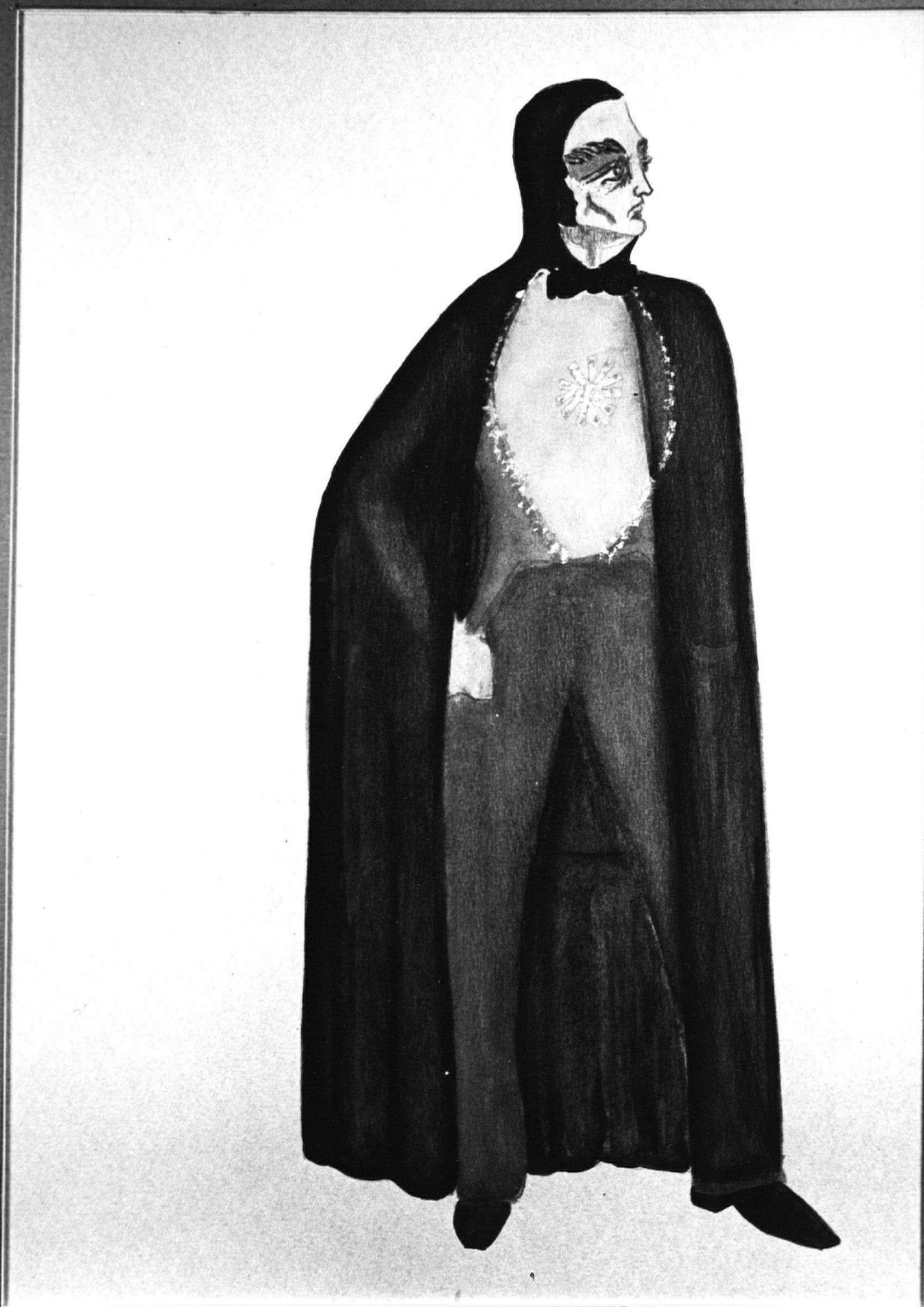
Dapertutto

CHORUS

Age: 35

Characterization: suave

Social Station: a guest



A Guest

CHORUS

Age: 30

Characterization: glamorous

Social Station: a guest



A Guest

ANTONIA

Age: 23

Characterization: romantic, natural

Social Station: the daughter of Crespel



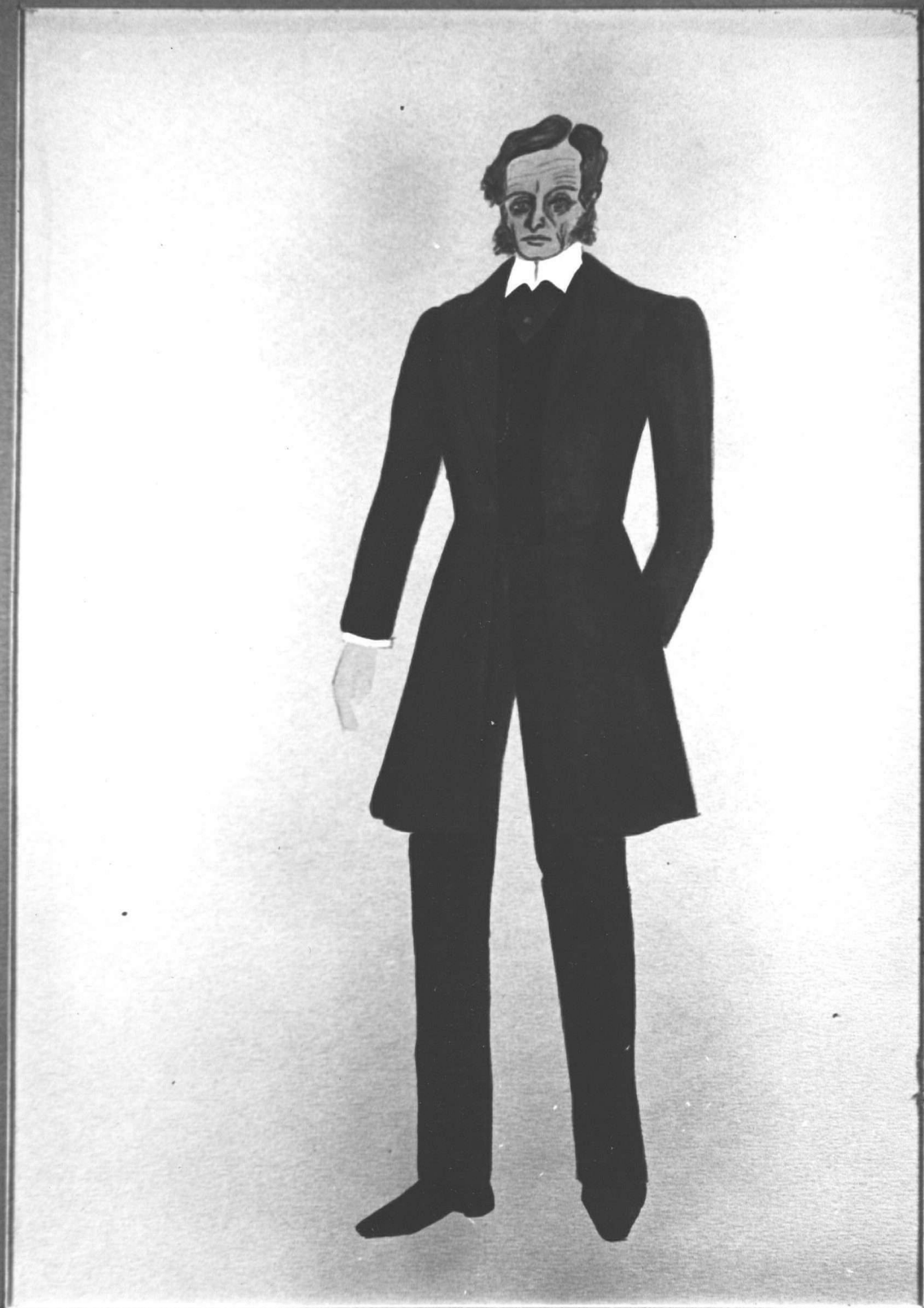
Antonia

CRESPEL

Age: 50

Characterization: grave, authoritative

Social Station: a councillor of Munich



Crespel

FRANTZ

Age: 70

Characterization: foolish

Social Station: servant of Crespel



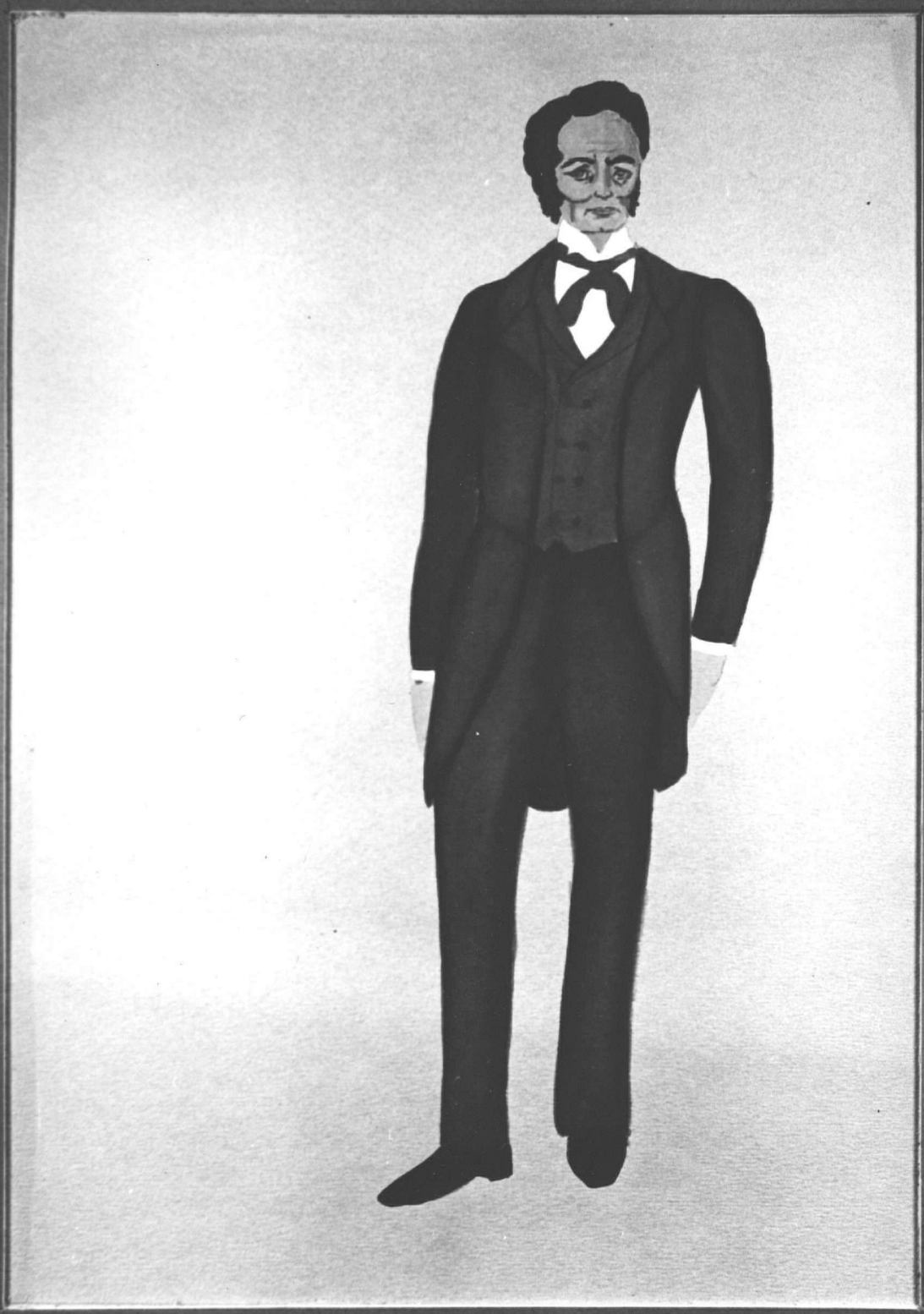
Frantz

HOFFMANN

Age: 39

Characterization: tender, dignified

Social Station: a poet



Hoffman

DR. MIRACLE

Age: 45

Characterization: hypnotic, urbane

Social Station: a physician



Doctor Miracle

PORTRAIT

Age: 37

Characterization: elegant, commanding

Social Station: mother of Antonia's, an opera singer



Antonia's Mother

THE MUSE

Age: 25

Characterization: divine, inspiring

Social Station: the Muse of Poetry



The Muse

STELLA

Age: 35

Characterization: womanly, vivacious

Social Station: an opera singer

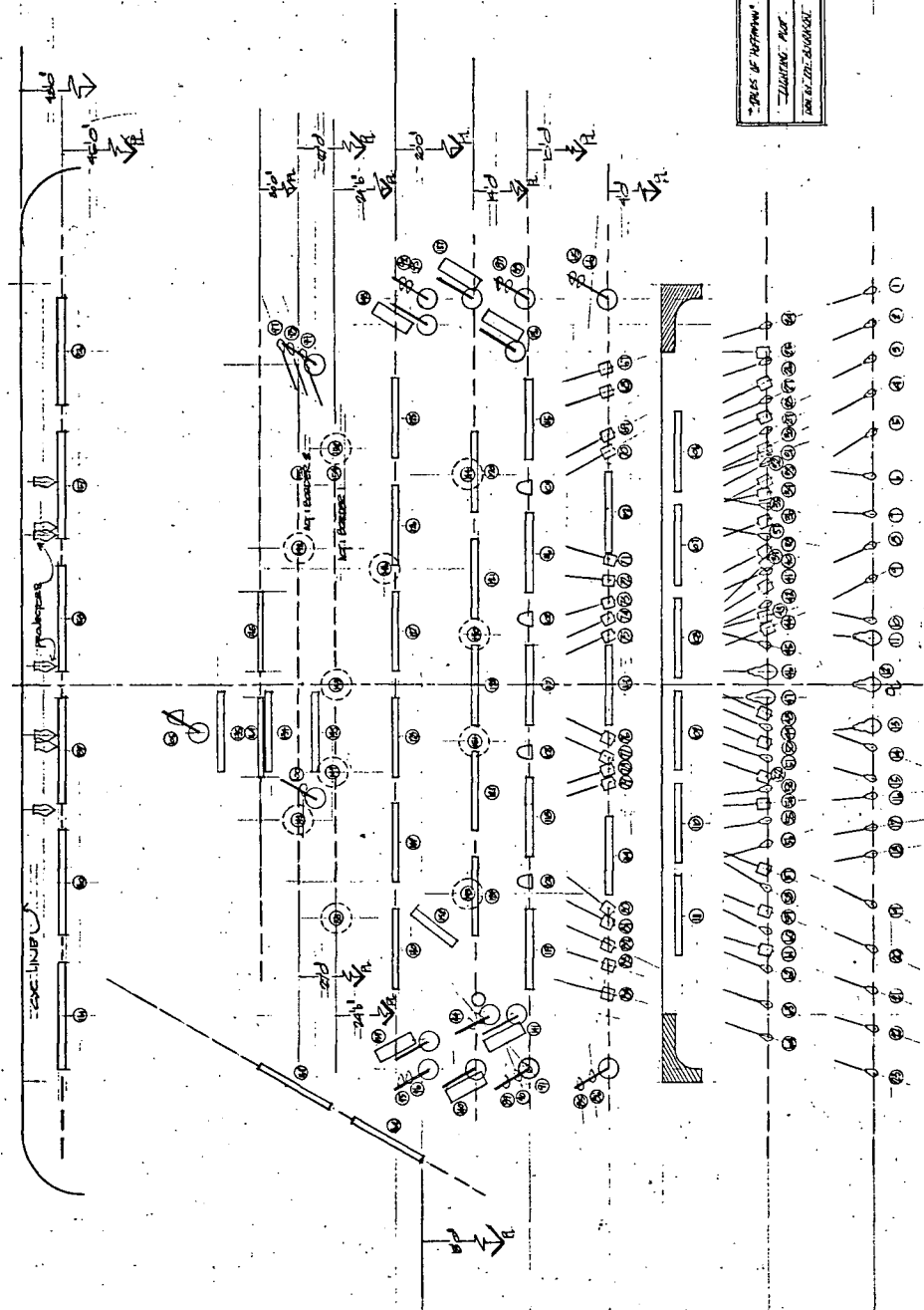


Stella

III

LIGHTING PLOT AND INSTRUMENT SCHEDULE

| | |
|----------------|----------------|
| DATE OF SURVEY | 11-10-1964 |
| BY | W. J. H. H. H. |
| FOR | U. S. ARMY |
| PROJECT | 100-10-10-10 |



| INSTRUMENT NUMBER | INSTRUMENT | WATTAGE | POSITION | FOCUS | COLOUR | REMARKS |
|----------------------|---------------|---------|----------|--------|--------|---------|
| 1 | 6" elips spot | 750 | 2nd FOH | area 1 | 51 | |
| 2 | " | " | " | 2 | " | |
| 3 | " | " | " | 3 | " | |
| 4 | " | " | " | 4 | " | |
| 5 | " | " | " | 5 | " | |
| 6 | " | " | " | 1 | 17 | |
| 7 | " | " | " | 2 | " | |
| 8 | " | " | " | 6 | 51 | |
| 9 | " | " | " | 7 | " | |
| 10 | " | " | " | 3 | 17 | |
| 11 | 8" elips ref | 1000 | " | orch. | clear | |
| 12 | " | " | " | " | " | |
| 13 | " | " | " | " | " | |
| 14 | 6" elips spot | 750 | " | area 4 | 17 | |
| 15 | " | " | " | 5 | " | |
| 16 | " | " | " | 8 | 51 | |
| 17 | " | " | " | 9 | " | |
| 18 | " | " | " | 10 | " | |
| 19 | " | " | " | 6 | 17 | |
| 20 | " | " | " | 7 | " | |
| 21 | " | " | " | 8 | " | |
| 22 | " | " | " | 9 | " | |
| 23 | " | " | " | 10 | " | |
| 24 | " | " | 1st FOH | 1 | 51 | |
| 25 | " | " | " | 2 | " | |

| INSTRUMENT NUMBER | INSTRUMENT | WATTAGE | POSITION | FOCUS | COLOUR | REMARKS |
|----------------------|---------------|---------|----------|------------|--------|----------|
| 26 | 6" fres spot | 750 | 1st FOH | 3 | 54 | Giuletta |
| 27 | 6" elips spot | " | " | " | 51 | Antonia |
| 28 | 6" fres spot | " | " | " | 47 | prologue |
| 29 | 6" elips spot | " | " | 4 | 51 | |
| 30 | 6" fres spot | " | " | " | 47 | |
| 31 | " | " | " | " | 54 | |
| 32 | 6" elips spot | " | " | 5 | 51 | |
| 33 | 6" fres spot | " | " | " | 47 | |
| 34 | " | " | " | " | 54 | |
| 35 | 6" elips spot | " | " | 1 | 17 | |
| 36 | 6" fres spot | " | " | 6 | 47 | |
| 37 | 6" elips spot | " | " | 2 | 17 | |
| 38 | 6" fres spot | " | " | 6 | 54 | |
| 39 | " | " | " | " | 51 | |
| 40 | 6" elips spot | " | " | " | " | |
| 41 | 6" fres spot | " | " | 7 | 47 | |
| 42 | 6" elips spot | " | " | " | 51 | |
| 43 | 6" fres spot | " | " | " | 54 | |
| 44 | 6" fres spot | " | " | " | 51 | |
| 45 | 6" elips spot | " | " | 3 | 17 | |
| 46 | 8" elips ref | 1000 | " | followspot | clear | |
| 47 | " | " | " | " | " | |
| 48 | 6" fres spot | 750 | "Q | 3 | 36 | |
| 49 | 6" elips spot | " | " | 4 | 17 | |
| 50 | 6" fres spot | " | " | " | 36 | |

| INSTRUMENT NUMBER | INSTRUMENT | WATTAGE | POSITION | FOCUS | COLOUR | REMARKS |
|----------------------|---------------|---------|-------------|-------------|--------|---------|
| 51 | 6" elips spot | 750 | 1st FOH | 5 | 17 | |
| 52 | 6" fres spot | " | " | " | 36 | |
| 53 | 6" elips spot | " | " | 8 | 51 | |
| 54 | 6" fres spot | " | " | " | 54 | |
| 55 | 6" elips spot | " | " | 9 | 51 | |
| 56 | " | " | " | 10 | " | |
| 57 | 6" fres spot | " | " | 6 | 36 | |
| 58 | 6" elips spot | " | " | " | 17 | |
| 59 | 6" fres spot | " | " | 7 | 36 | |
| 60 | 6" elips spot | " | " | " | 17 | |
| 61 | 6" fres spot | " | " | 8 | 36 | |
| 62 | 6" elips spot | " | " | " | 17 | |
| 63 | " | " | " | 9 | " | |
| 64 | " | " | " | 10 | " | |
| 65 | " | " | 1st stand-1 | X- light | 2 | |
| 66 | " | " | " | " | " | |
| 67 | 6" fres spot | " | 1st pipe | area 11 | 51 | |
| 68 | " | " | " | 12 | " | |
| 69 | " | " | " | 13 | " | |
| 70 | " | " | " | 14 | " | |
| 71 | " | " | " | 11 | 17 | |
| 72 | " | " | " | 12 | " | |
| 73 | " | " | " | 15 | 51 | |
| 74 | " | " | " | 16 | " | |
| 75 | " | " | " | 17 | " | |

| INSTRUMENT NUMBER | INSTRUMENT | WATTAGE | POSITION | FOCUS | COLOUR | REMARKS |
|----------------------|---------------|---------|-----------------------|---------|--------|-----------------------------|
| 75 | 6" fres spot | 750 | 1st pipe | 17 | 51 | |
| 76 | " | " | " | 13 | 17 | |
| 77 | " | " | " | 14 | " | |
| 78 | " | " | " | 18 | 51 | |
| 79 | " | " | " | 19 | " | |
| 80 | " | " | " | 15 | 17 | |
| 81 | " | " | " | 16 | " | |
| 82 | " | " | " | 17 | " | |
| 83 | " | " | " | 18 | " | |
| 84 | " | " | " | 19 | " | |
| 85 | 6" elips spot | " | 1st stand-R | X-light | 67 | |
| 86 | " | " | " | " | " | |
| 87 | " | " | 2nd stand-L | " | 2 | |
| 88 | " | " | " | " | " | |
| 89 | " | " | 2nd stand-R | " | 67 | |
| 90 | " | " | " | " | " | |
| 91 | " | " | " | special | 51 | prologue |
| 92 | " | " | 3rd stand-L | X-light | 2 | Hffman entr. |
| 93 | " | " | " | " | " | |
| 94 | " | " | 2nd portal stand-R | special | 17 | act 3 antonia entrance |
| 95 | " | " | 3rd stand-R | X-light | 67 | |
| 96 | " | " | " | " | " | |
| 97 | " | " | stand-stage L-rear | special | 4 | act 3 sunset progression |
| 98 | " | " | " | " | 9 | focus areas 6,7,16,17. |
| 99 | " | " | " | " | 36 | as above |
| 100 | " | " | platform stage-R | " | 17 | prologue door backing |

| INSTRUMENT NUMBER | INSTRUMENT | WATTAGE | POSITION | FOCUS | COLOUR | REMARKS |
|----------------------|-------------|---------|------------------|------------|-------------|------------------------------------|
| 101 | 16" beam | 1000 | 2nd pipe | downlight | 54 | |
| 102 | " | " | " | " | " | |
| 103 | " | " | " | " | " | |
| 104 | " | " | " | " | " | |
| 105 | " | " | stand-stage rear | special | 18 | prologue & moonlight special |
| 106 | 6"x6" strip | 150 | apron | footlights | | |
| 107 | " | " | " | primary | " | |
| 108 | " | " | " | " | " | |
| 109 | " | " | " | " | " | |
| 110 | " | " | " | " | " | |
| 111 | " | " | " | " | " | |
| 112 | " | " | 1st pipe | blending | 4,13, 15 | |
| 113 | " | " | " | " | " | |
| 114 | " | " | " | " | " | |
| 115 | " | " | 2nd pipe | " | " | |
| 116 | " | " | " | " | " | |
| 117 | " | " | " | " | " | |
| 118 | " | " | " | " | " | |
| 119 | " | " | " | " | " | |
| 120 | " | " | 3rd pipe | borders | " | |
| 121 | " | " | " | borders | " | |
| 122 | " | " | " | " | " | |
| 123 | " | " | " | " | " | |
| 124 | " | " | " | " | " | |
| 125 | " | " | 4th"pipe | " | " | |

| INSTRUMENT NUMBER | INSTRUMENT | WATTAGE | POSITION | FOCUS | COLOUR | REMARKS |
|----------------------|-------------|---------|---------------------|---------|-------------------------------|--|
| 126 | 6"x6" strip | 150 | 4th pipe | borders | 4,13, 15 | |
| 127 | " | " | " | " | " | |
| 128 | " | " | " | " | " | |
| 129 | " | " | " | " | " | |
| 130 | " | " | " | " | " | |
| 131 | " | " | set wall stage-L | special | 3,45 | act 3 window backing |
| 132 | " | " | set wall stage-R | " | 17,51 | act 3 door arch backing |
| 133 | " | " | set wall stage-R | " | red blue white amber | prologue archway backing |
| 134 | " | " | " | " | " | " |
| 135 | " | " | window flat | " | 3,45 | " |
| 136 | " | " | stand stage-R | " | 24 | act 1 sc 1 mirrors focus & position to avoid glare & spill onto acting area |
| 137 | " | " | " | " | " | " |
| 138 | " | " | " | " | " | " |
| 139 | " | " | stand stage-L | " | " | " |
| 140 | " | " | " | " | " | " |
| 141 | " | " | " | " | " | " |
| 142 | wall-sconce | - | set wall stage-L | special | - | act 1 sc 1 & 2 flame shaped bulbs |
| 143 | " | - | " stage-R | " | - | " |
| 144 | chandelier | - | - | " | - | " |

| INSTRUMENT NUMBER | INSTRUMENT | WATTAGE | POSITION | FOCUS | COLOUR | REMARKS |
|----------------------|------------------------|---------|-------------------|-----------------|------------------|--|
| 145 | chandelier | - | - | special | - | act 1 sc 2 flame shaped bulbs |
| 146 | " | - | - | " | - | " |
| 147 | " | - | - | " | - | act 1 sc 2 " etc. |
| 148 | " | - | - | " | - | " |
| 149 | portrait sconce | - | portrait frame | " | - | act 3 flame shaped bulbs |
| 150 | chandelier | - | - | " | - | prologue |
| 151 | " | - | - | " | - | flame etc. act 2 |
| 152 | standing candelabra | - | - | " | - | flame etc. as above |
| 153 | " | - | - | " | - | " |
| 154 | ceiling lamps | 100 | border 1 | " | - | act 1 sc 2 waltz spec. |
| 155 | " | " | border 2 | " | - | " |
| 156 | 6"x8' strip | 150 | | cyc flood | 27,35, 56,17. | prologue |
| 157 | " | " | | " | 16,63, 24. | act 1 sc 1 |
| 158 | " | " | | " | 16,38, 49. | act 1 sc 2 |
| 159 | " | " | | " | 36,61, 63. | act 2 |
| 160 | " | " | | " | 16,51, 56 | act 3 |
| 161 | " | " | | " | | |
| 162 | 6"x6' strip | " | scrim masking | colour flood | 27,33, 56,17. | prologue |
| 163 | " | " | " | " | " | " |
| 164 | " | " | " | " | 16,51, 56. | act 3 |
| 165 | " | " | " | " | " | " |

| INSTRUMENT NUMBER | INSTRUMENT | WATTAGE | POSITION | FOCUS | COLOUR | REMARKS |
|----------------------|------------|---------|------------|---------|--------|--|
| 166 | projector | - | stage rear | special | - | act 2-set background |
| 167 | " | - | " | " | - | Giulietta's exit |
| 168 | " | - | " | " | - | " |
| 169 | " | - | " | " | - | mirror special |
| 170 | " | - | " | " | - | also reposition 1 projector for act 3 portrait special & epilogue muse special |

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