

ABSTRACT

Title of Thesis: ZAUBERNACHT & MAHAGONNY-
SONGSPIEL: A PROJECTION DESIGN

A PRODUCTION BY MARYLAND
OPERA STUDIO AT THE UNIVERSITY
OF MARYLAND – COLLEGE PARK,
CLARICE SMITH PERFORMING ARTS
CENTER'S KOGOD THEATRE

Paul Deziel, Master of Fine Arts, 2019

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Department of Theatre, Dance, and
Performance Studies

The following thesis navigates the artistic ideas and concepts, design process, and execution of Paul Deziel's projection design for Maryland Opera Studio at the University of Maryland – College Park's production of *Zaubernacht* and *Mahagonny-Songspiel*, an opera double bill. The production opened April 5th, 2019 in the Kogod Theatre at the Clarice Smith Performing Arts Center. *Zaubernacht* was composed by Kurt Weill with the libretto by Wladimir Boritsch, and conducted by Tiffany Lu; *Mahagonny-Songspiel* was composed by Kurt Weill with the libretto by Bertolt Brecht, and conducted by Craig Kier. The double bill was directed by David Lefkowich, with scenic design by Ryan Fox, costume design by B. Benjamin Weigel, and lighting design by Christopher Brusberg.

ZAUBERNACHT & MAHAGONNY-SONGSPIEL: A PROJECTION DESIGN

A PRODUCTION BY MARYLAND OPERA STUDIO AT THE UNIVERSITY OF
MARYLAND – COLLEGE PARK, CLARICE SMITH PERFORMING ARTS
CENTER'S KOGOD THEATRE

by

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University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
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Dedication

For my parents

Acknowledgements

I would like to acknowledge my fellow collaborators for being a part of this process with me.

Director: David Lefkowich

Choreographer: Adriane Fang

Maestros: Tiffany Lu & Craig Kier

Scenic Designer: Ryan Fox

Costume Designer: B. Benjamin Weigel

Lighting Designer: Christopher Brusberg

Wig & Makeup Designer: Melissa Sibert

Stage Manager: Tarythe Albrecht

Assistant Stage Manager: Erin Taylor

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Production Manager: Ashley Pollard

Projections Coordinator: Devin Kinch

Technology Shop Manager: Joel Hobson

Properties Manager: Timothy Jones

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Daniel Conway

Helen Huang

Misha Kachman

Brian MacDevitt

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Introduction

My first foray into designing opera was for a university production of *The Ballad of Baby Doe*. It was a very difficult process, primarily since I was quite green to both opera and projection design. After several years of designing professionally along with two years of grad school, I got a second chance to design opera. I was quite excited to put the skills and experience of the past few years together in this second approach. Bringing more excitement was that it would be a pair of operas performed as a double-bill. However, this turned out to be quite a curve ball upon learning that *Zaubernacht* and *Mahagonny-Songspiel* had not been produced together before. Atop that, both pieces are fairly open to interpretation.

As *Zaubernacht* and *Mahagonny-Songspiel* developed, the differences in their processes became clear. My priority was in *Mahagonny-Songspiel*, as the production's concept relied heavily on integrating projections and live camera work into the storytelling. This is not to say that the needs of *Zaubernacht* were cast aside, but that they were not as integral to the concept. As the process of the double-bill unfolded, my goals, and challenges, as the projection designer came into focus:

- Implementing live cameras as a primary storytelling device
- Seamlessly integrating projection design into a core production concept
- Communication and previsualization of live feed content
- Implementing a successful design that enhances the mise-en-scène without drawing the eye from the action on stage
- Creating complimentary designs for two diametrically opposed performances

Chapter 1: The Pre-Production Process for *Zaubernacht*

1.1 – Initial Impulses

Listening to the music of *Zaubernacht* for the first time, I was instantly reminded of my sisters' ballet recitals growing up. It wasn't nostalgic per se, as I hated going to those ballets as a kid, but it was familiar. I immediately knew what the beats were for *Zaubernacht*, which gave me an access point into the piece.

Weill left *Zaubernacht* very open to interpretation. Entering the first design meetings we knew that most of the story would be conveyed via choreography, which would be created in the rehearsal room. The director, David Lefkovich, saw projections as environmental, both by being the titular magic night, as well as becoming a psychedelic, textural gesture, more indicative of emotion than locale. I agreed with these impulses; crafting an emotional landscape was not only exciting to me, but I also felt it would support the choreography quite well.

1.2 – Initial Research Plate

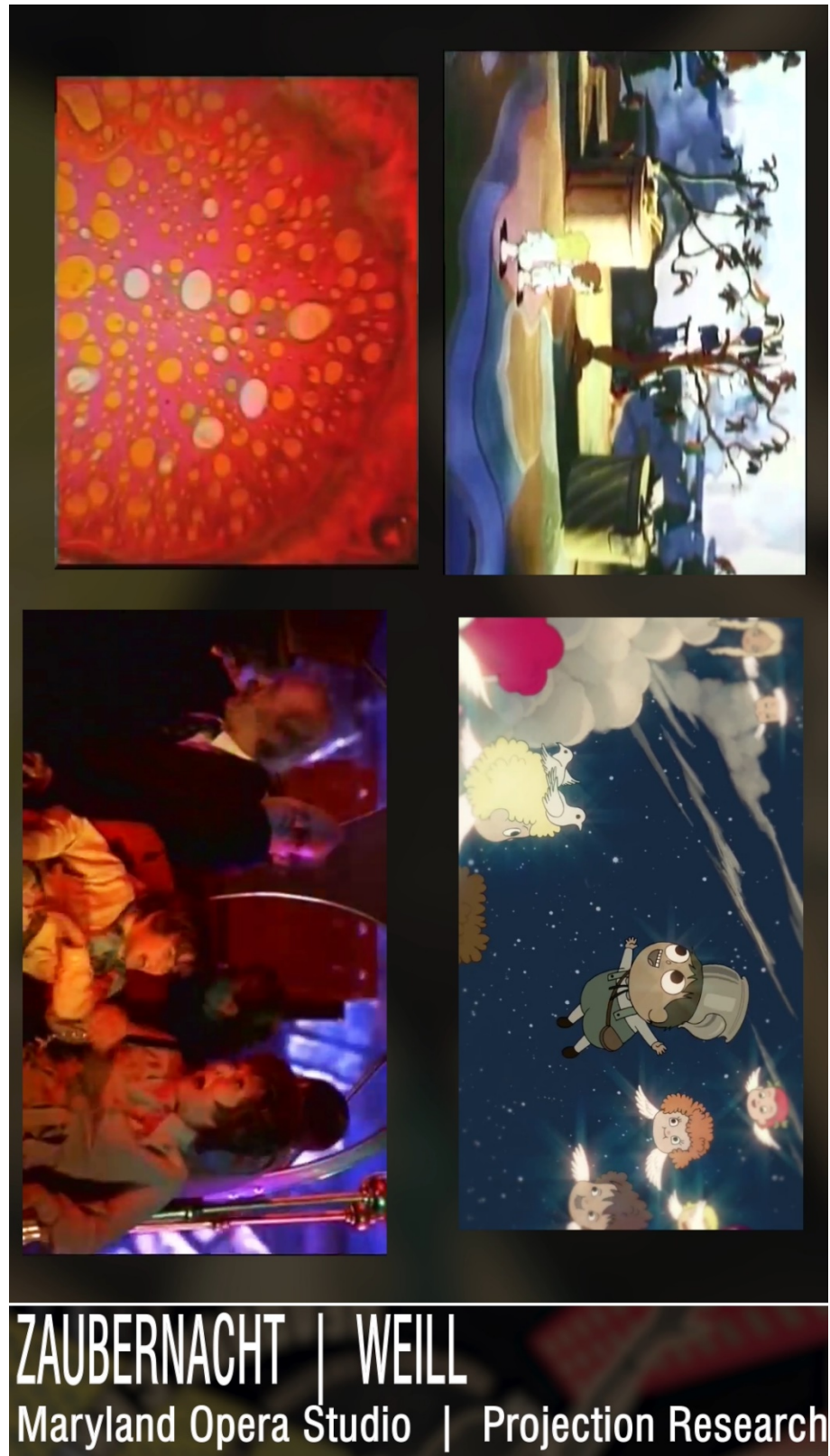


Figure 1 – Zaubernacht Initial Research Plate

1.3 – Developing an Atmosphere

Looming over the opera was its dissimilarity to its double-bill partner, *Mahagonny-Songspiel*. Thematically bridging the gap, choreographer Adriane Fang suggested via email that the children of *Zaubernacht* start the show on their phones, watching the movie made during *Mahagonny*, and that the toys come to life to teach them a lesson about technology addiction. David approved, noting parallels with the addiction of gambling and drinking in *Mahagonny*.

Ryan's initial sketches played with the idea of having bedsheets cover the space, akin to blanket forts we made as kids. The intent of these bedsheets was to provide a panoramic 360° projection surface. Such a large area allowed for projections to truly change the feel of the world.

Zaubernacht did not necessitate the need of design that *Mahagonny* did, as the design, save costumes, was in reaction to the choreography rather than dictatorial. Thus, as the summer progressed, meetings focused primarily on the costume design. This in turn lead to developments in story that I was not privy to. By the summer's end, the story had developed quite a lot and David felt we should revisit the projections and talk through what we wanted to see. Parsing through the story and naming the specificity of the use of projections wouldn't occur for many weeks, with some major developments occurring in the interim.

1.4 – Research Plates

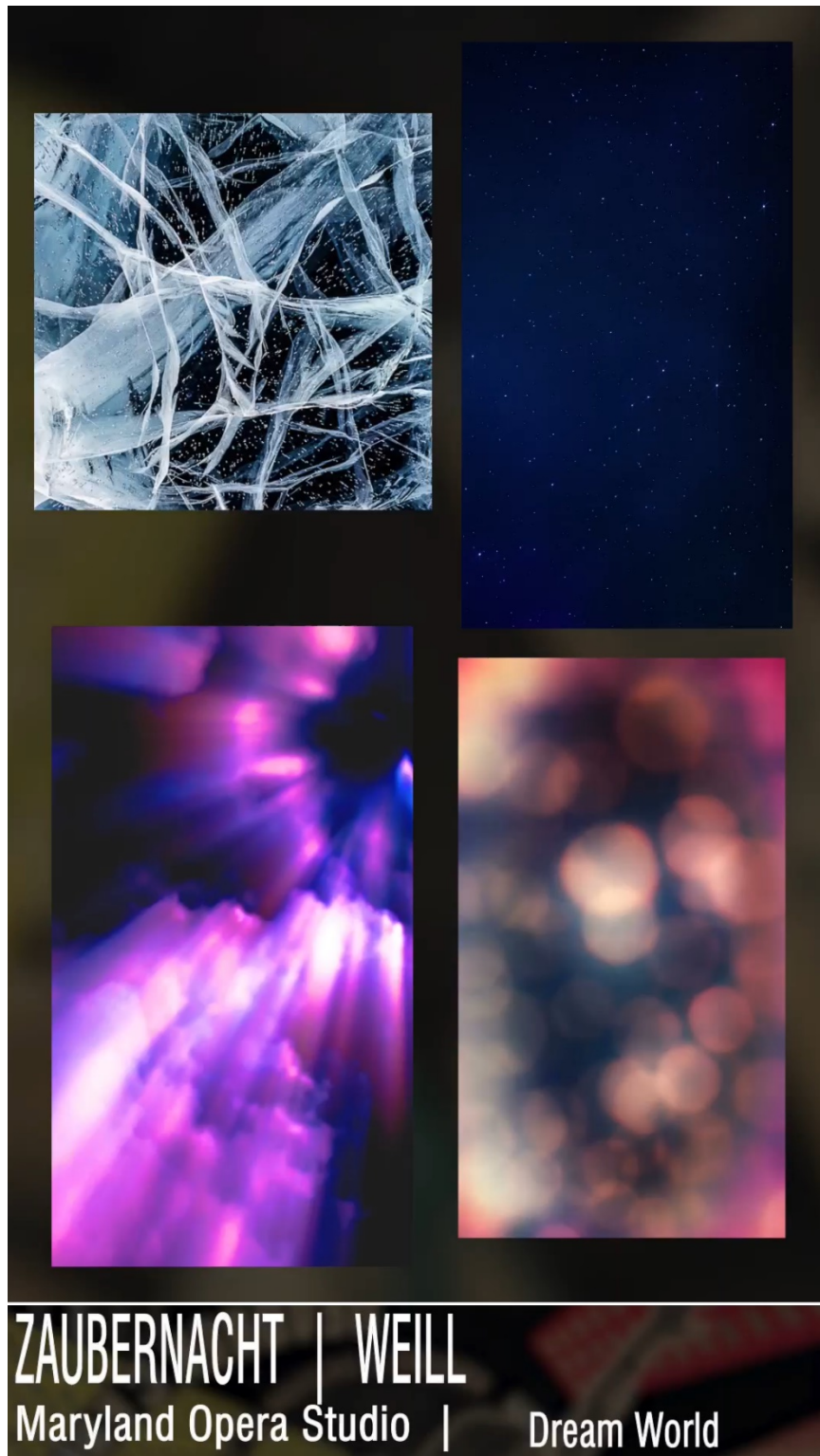


Figure 2 - Zaubernacht Research Plate 1

1.4 – Research Plates

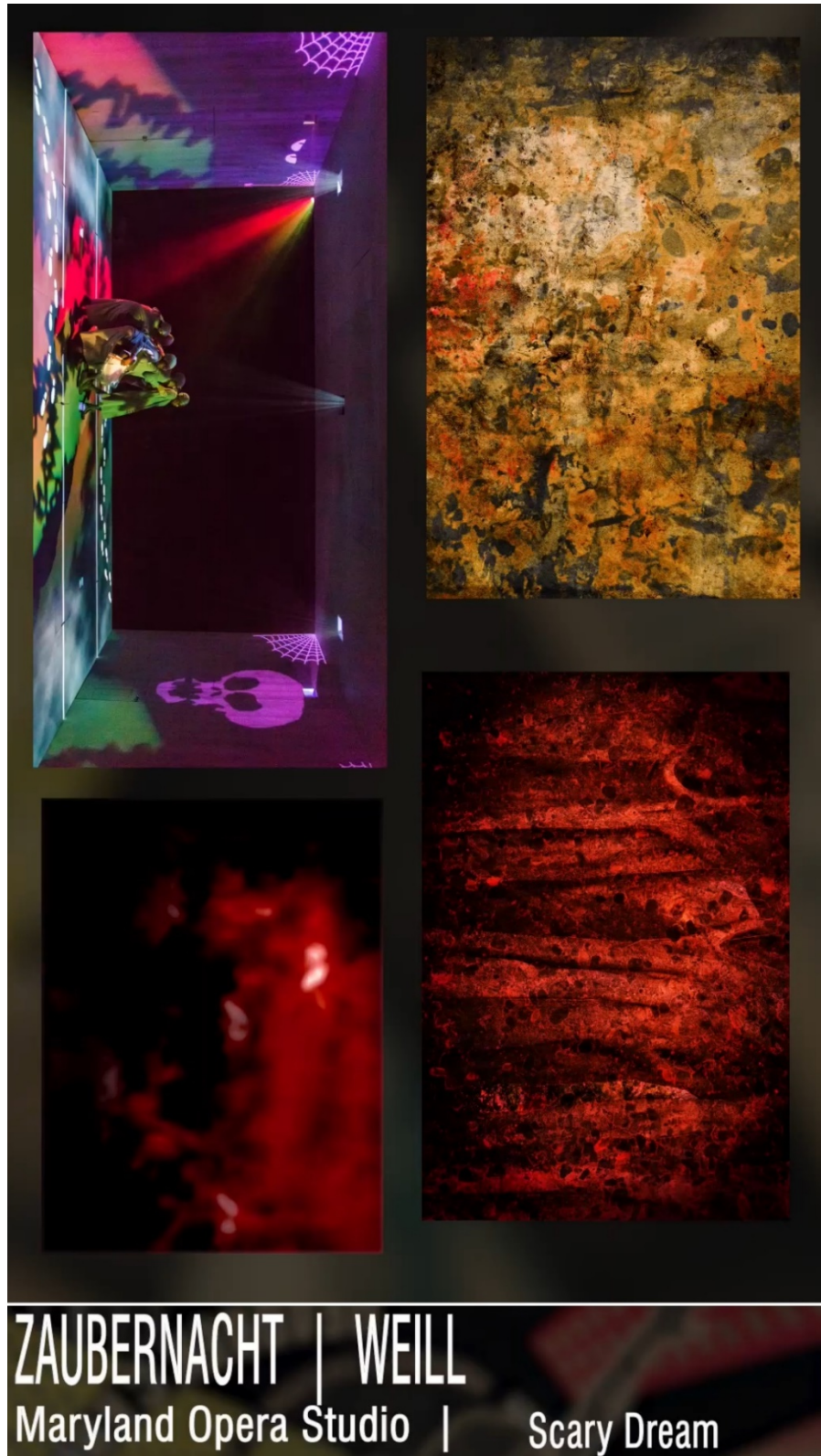


Figure 3 - Zaubernacht Research Plate 2

1.5 – Shifts in Design

As cost-out approached and *Zaubernacht* entered early rehearsals, I spec'd out two different projection systems to be used in the double-bill. *Zaubernacht* would use a Watchout system while *Mahagonny* would use an Isadora system. While using two separate systems for a single production would stretch our inventory thin, we did have the equipment to do it, and each system serviced their respective opera quite well.

Cost-out led to major shifts in the design, particularly the cutting of the bedsheets around the space, leaving the three screens for *Mahagonny* as the primary projection surfaces. This change in surface made me rethink projections. How can I embrace the architecture of these screens and still service the story of *Zaubernacht*? I decided to embrace this new frame by giving it a frame of my own in the form of storybooks and comics, as they felt nostalgic, reminiscent of my younger self reading *Calvin and Hobbes* and *In the Night Kitchen* while curled up in bed. At the same time as this change in surface, rehearsals were generating new ideas as well, including projecting shadow puppetry onto the bed.

1.6 – Design Plates



Figure 4 - Zaubernacht Redesign Research Plate 1

1.6 – Design Plates

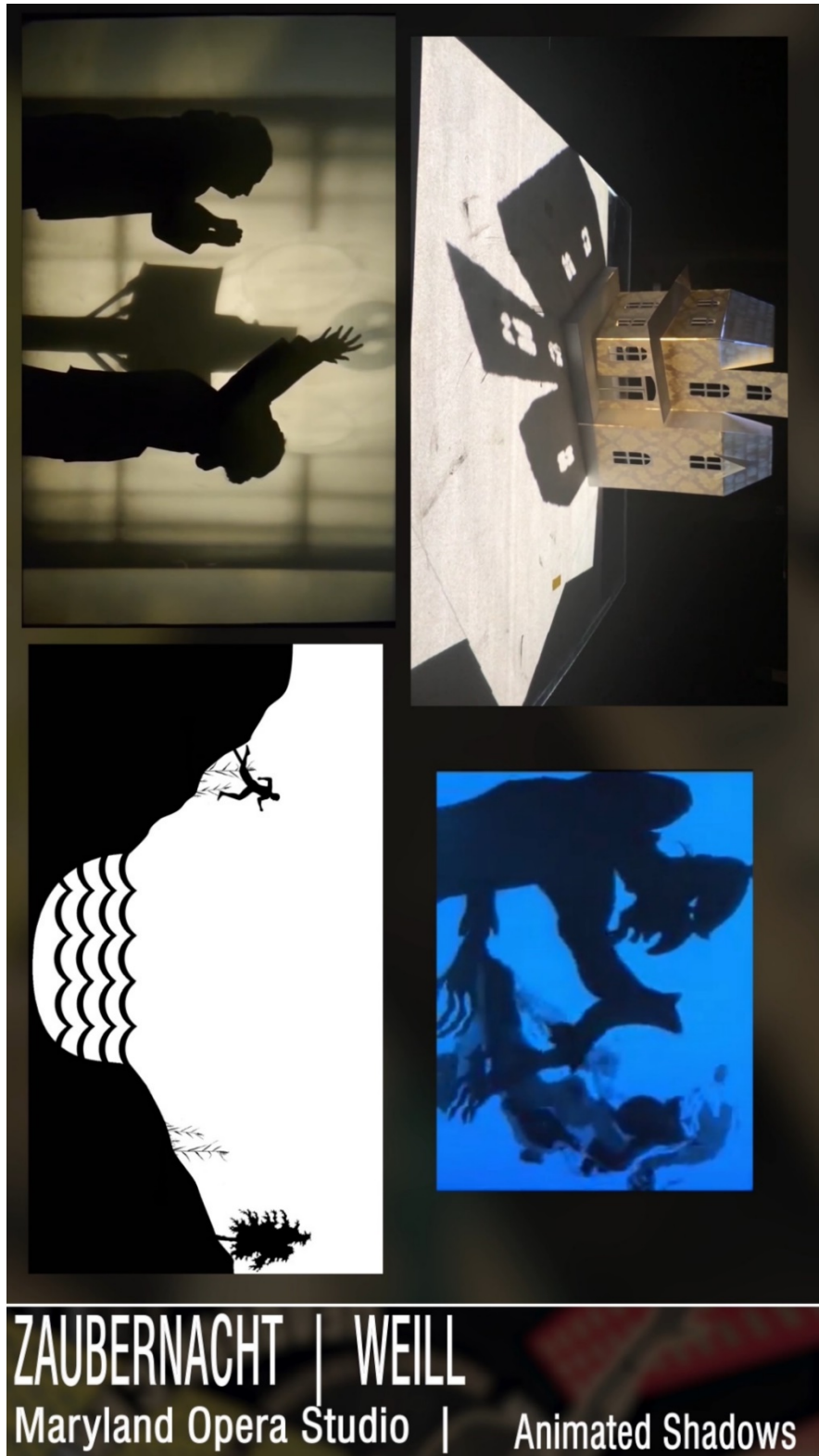


Figure 5 - Zaubernacht Redesign Research Plate 2

1.6 – Design Plates



Figure 6 - Zaubernacht Redesign Research Plate 3

1.6 – Design Plates

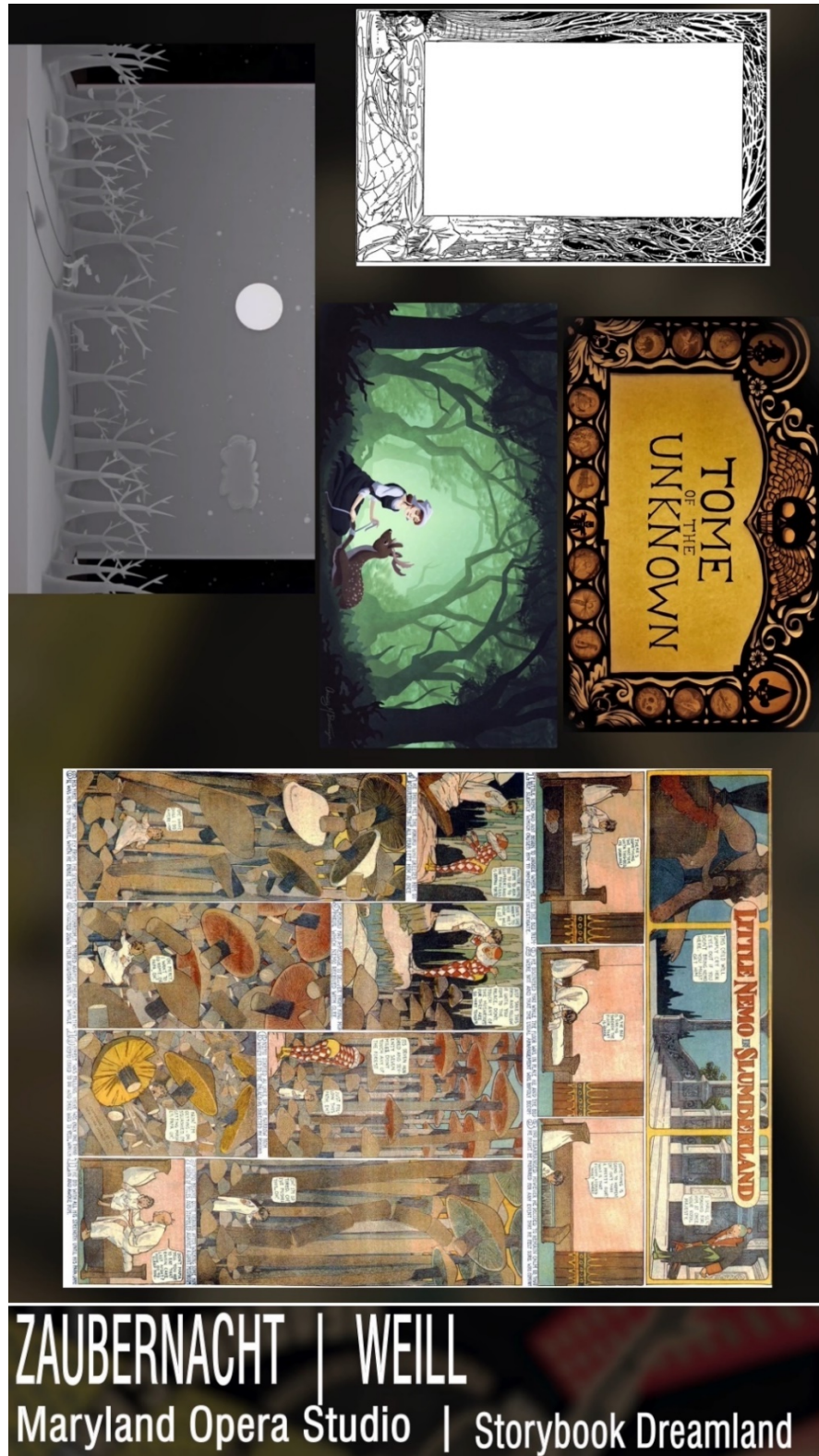


Figure 7 - Zaubernacht Redesign Research Plate 4

1.7 – Streamlining Story & Design

Ultimately, these shifts led to meeting with the design team to clarify the story that had been developed over the past few months. Parsing through the story we set three languages for projections:

1. Evil Dissonant world of technological screens, as seen in the cellphone and television.
2. Supertitles
3. Night time with stars

This naming of languages streamlined the purpose of projections as an element that reacted to the action on stage rather than driving it, which echoed the initial ideas both David and I had for the design.

1.8 – Story Meeting Notes

Mahagonny / Zaubernacht – Story Meeting 11-07-2018

ZAUBERNACHT

Tuning (Bear, Jill, Child, Glow Worm all enter stage during this; Bear hides in box)

Mother enters in silence with Bear; Child doesn't want anything to do with this and watches videos and TV

Child falls asleep

Fairy enters

Fairy has aria

Bear comes out of box, coming alive (Bear solo of "I'm alive!")

Bear goes to Fairy; Fairy introduces Bear to Child (Glow Worm is hiding on/under/around the bed, in a pile of blankets)---FIRST MAGICAL MOMENT

Bear, at end of sniffing/marching orders, rolls prop ball offstage

Ball dancer enters (is superhero), bumps into wardrobe

Jill (in the wardrobe), falls out, and does a solo

Then Jill and Ball do a duet (ESTABLISHING THEIR RELATIONSHIP, Ball keeps trying to run Jill over)

Horse comes out---irascible, middle-aged dude---has lame foot

Horse does a thing about trying to tell story to Ball, Ball ain't paying attention, and Horse is like "Listen up young whippersnapper"

---BEAR and HORSE are parental---Bear is embracing, Horse is Chris Brusberg, and "when I was in the meadow", or "when I was winning the race I was in"

Ball touches Horse's foot, and Horse erupts

<<<that's what we got so far>>>

STRAY BITS:

Duet between Doll and Jill (Jill is Doll wannabe, Doll is Regina George)

Glow Worm struggles to do what everyone else does, "let me play too!" but struggles to do it---everyone comes together to help Glow Worm

Child wakes up and Toys help Child get through trauma

Figure 8 - Story Meeting Notes 1

1.8 – Story Meeting Notes

Shadow puppetry to remember death of dead sibling

MOMENT OF MAGIC

Technology comes on, drawing Child in

Toys try to stop Child, but ends with Bear dying

-Technology/Evil Dissonant World on Screens

-Supertitles on Screens

-Intimate starscape/magic on floor

Clouds, and stars, and stuff on TV

Figure 9 - Story Meeting Notes 2

Chapter 2: The Pre-Production Process for *Mahagonny-Songspiel*

2.1 – Cinematic Inspirations

Upon receiving a copy of the book *1001 Movies to See Before You Die* in high school, I started to check off the films that I had seen. I'd flip through the book to read blurbs about each of the movies, mentally notating ones I'd like to check out from the library or rent from Blockbuster. Pouring through this book again and again not only led me to watching a wide array of movies but widened my general knowledge of cinema. I was particularly keen on the silent era, mostly the German Expressionist films of the 1920s.

Prior to the first meeting, I listened through a recording of *Mahagonny-Songspiel*, and I had heard some rumblings about potential cinematic influences for our production. Perhaps it was the score mixed with the thoughts of cinema, particularly at the time Weill and Brecht wrote it, as well as *Mahagonny's* more experimental nature, but my immediate instinct was to watch Dziga Vertov's documentary *Man with a Movie Camera*. At first this was quite odd—while I was aware of the film and had seen several seminal Soviet silents, I had not seen *Man with a Movie Camera*. In fact, notes made on the day of the listen-through indicate that the music felt more German Expressionist, having me reminisce over images of *Metropolis*, *The Cabinet of Dr. Caligari*, *Dr. Mabuse the Gambler*, and *M*. Yet it was not the architectural nature of German Expressionism that was coming to mind, but rather, according to my notes, “the hectic editing and composition of multiple images as well as some of the themes.” Thus, considering Sergei Eisenstein's contribution to cinema with his use of montage in *Battleship Potemkin* and *October*:

10 Days That Shook the World—both which I had seen—I moved to his contemporary, Vertov, whom to my understanding had greatly experimented with editing and cinematography in *Man with a Movie Camera*.

Watching the film, I wrote “the imagery is fantastic and I am really connecting with the architecture, mechanics, and the editing”. With images of cacophonous cuts, surreal composite shots, and experimental silent cinema ala Ralph Steiner’s *Mechanical Principles*, I completed my notes certain that *Man with a Movie Camera* could play a major part in the design process.

2.2 – Notes from First Listen

Mahagonny-Songspiel/ Initial Reactions

This is the recording I listened to:
https://www.youtube.com/watch?v=BAAOih_InUM

The music reminds me a lot of Gottfried Huppertz score to *Metropolis*, thus a lot of imagery from German Expressionist films are coming to mind—by German Expressionism I mean in particular Fritz Lang rather than *Cabinet of Dr. Caligari*---both the hectic editing and composition of multiple images as well as some of the themes. Thinking of *Metropolis* and *Dr. Mabuse the Gambler*, and even some *M.*

Also some flashes of *Man with Movie Camera*, or atleast the Kino DVD case of it, as I have not seen said film

Despair, loose virtues, vices—a intoxicated jaunt through Nighttown

Destruction, ala the flooding of the lower city in *Metropolis*

Want to use film stock and analog mediums

--Influence of Piscator

Dadaism/surrealism with the made-upness of “Mahagonny”

Talked to Chris after listening, and he said that “it is a known fact that there has never been a successful production of *Mahagonny*”—which I find exciting and gives me confidence to go in a strange direction

I then started to watch *Man with Movie Camera*

<https://www.youtube.com/watch?v=cGYZ5847FiI>

Figure 10 - Mahagonny Notes from First Listen 1

2.2 – Notes from First Listen

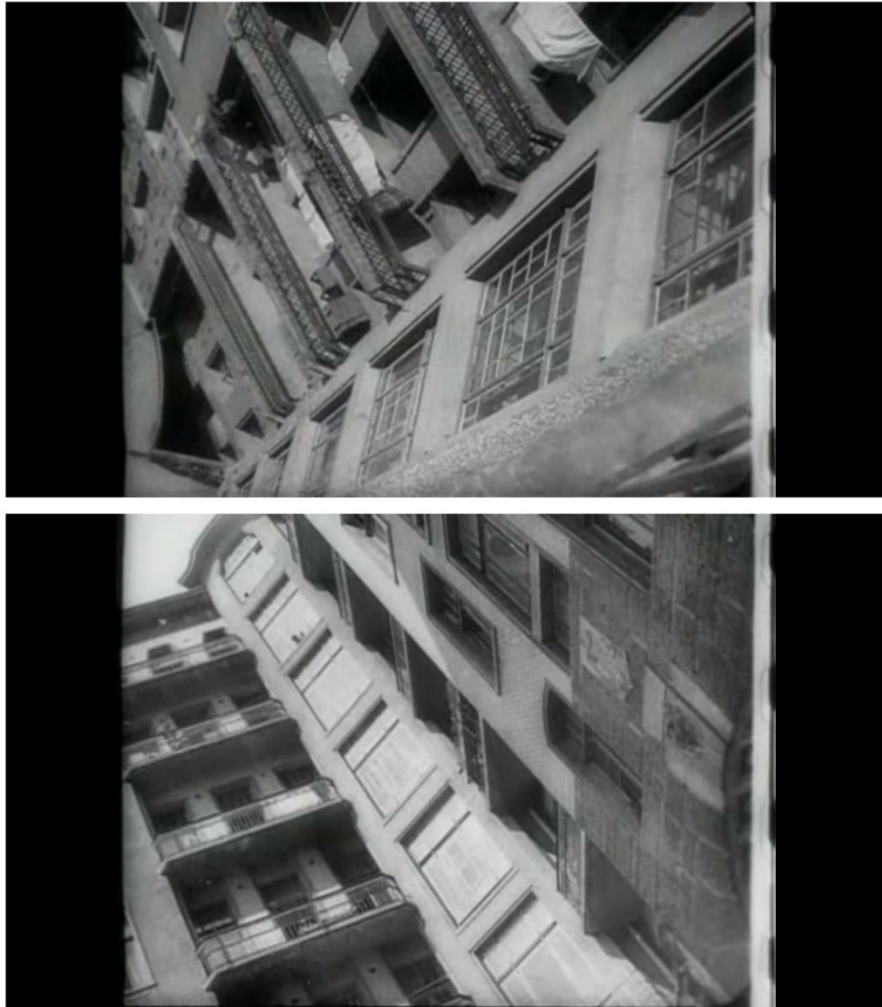


Figure 11 - Mahagonny Notes from First Listen 2

2.2 – Notes from First Listen



Watching this film as research—the score is modern and not the vibe for Kurt Weil, but the imagery is fantastic and I am really connecting with the architecture, mechanics, and the editing. The mechanics are making me think of Ralph Steiner. Really digging the experimental silents as an influence/research

Ended up muting the modern score because it's bad and jazzy and giving me all the wrong feelings—I don't feel bad about muting it because it is not the original score, thus intent of the film

Man, those Dutch Angles are really exciting

Figure 12 - Mahagonny Notes from First Listen 3

2.2 – Notes from First Listen



Figure 13 - Mahagonny Notes from First Listen 4

2.3 – The Director’s Impulses and Reactions

In our first meeting, David, joining us via phone, expressed interest in creating a hellscape with people stuck in purgatory. Beyond that, we didn’t delve too deeply into the meat of *Mahagonny*, in part because David would be there in person for the next meeting.

Prior to that second meeting a couple of weeks later, B. Benjamin Weigel and Christopher Brusberg, the costume and lighting designer respectively, had further conversations with David. He suggested that Ben and Chris watch *Giant* for the “washed out idea”, *Destry Rides Again* for “excess”, and *Sunset Boulevard* for “excess and decay” (Email/Notes).

We met with David in person in the Kogod Theatre where the production was to occur. In the space, David, having the impulse for a $\frac{3}{4}$ thrust staging, asked ways in which the space had been successfully used before. Chris said Tennis Court/Alley stages have been quite successful, and by placing the orchestra at one end of the stage, we’d echo his initial $\frac{3}{4}$ thrust idea.

After sussing through the logistics of using the space, David pitched his first idea for staging the opera—which, he said, we were free to shoot holes in. Like the first production in 1927, he wanted some portion of the show to occur in a boxing ring, as well as in a sleazy cabaret for “The Alabama Song”—locations where the men would be gambling and fighting each other before they all perish.

Going through some initial research images, a still from *Sunset Boulevard* sparked the idea of setting the show on a sound stage. David asked about the possibilities of using live feed, which I affirmed “yes, we can do that”. I then rattled

off a bunch of cinematic ideas: projecting stock footage of driving behind people on a bench holding a steering wheel; having me on stage live mixing the camera feeds; having a specific area where insert shots of cards, alcohol, and money are shot in close-up. We were all keen on the idea of creating a film live on stage and proceeded to discuss how we might stage each song with that approach.

2.4 – Initial Research

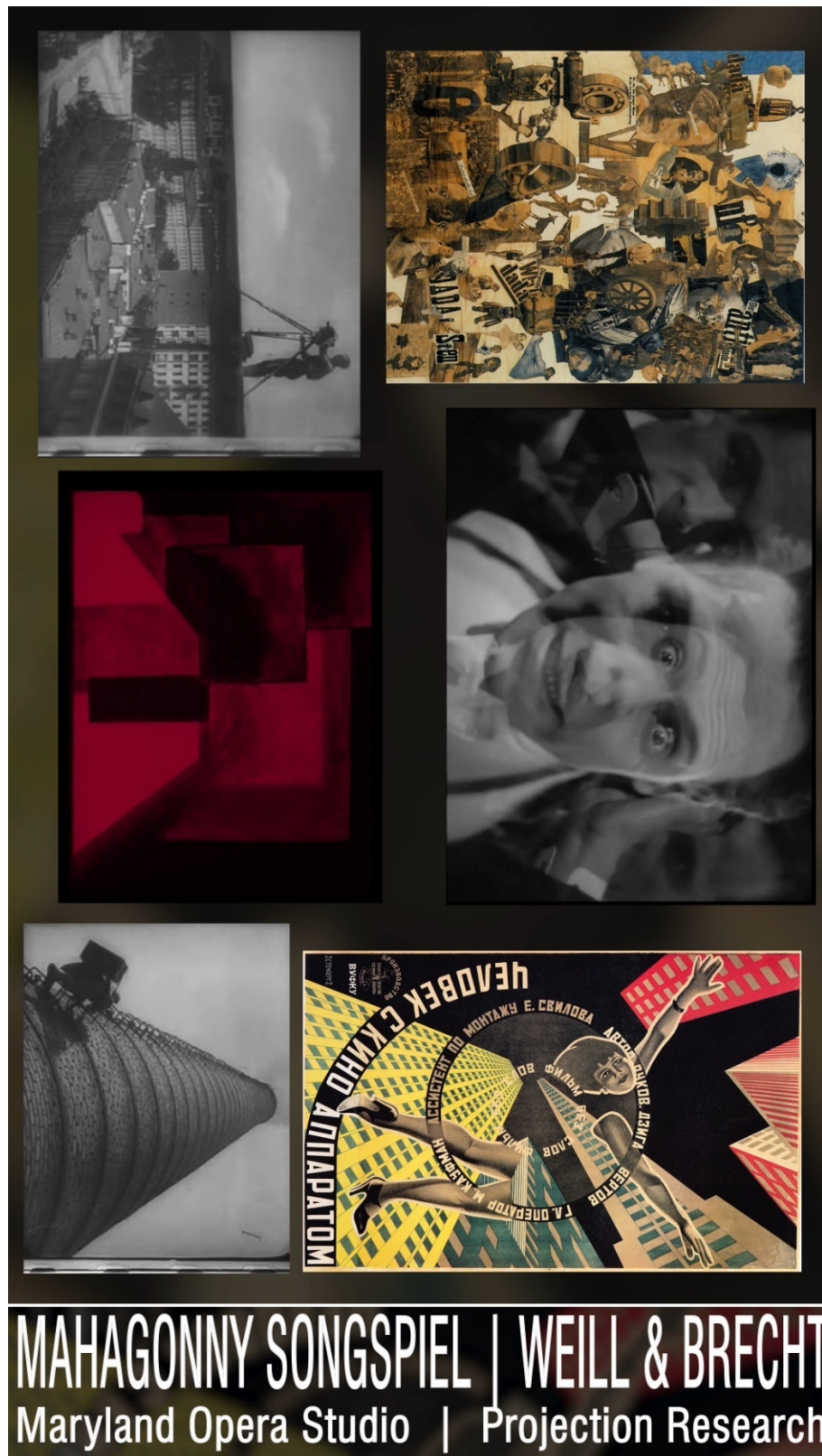


Figure 14 - Mahagonny Initial Research Plate

2.5 – Developing a Unified Cinematic Language

The collaborative process with David and the *Mahagonny-Songspiel* design team was exemplary. Any idea, no matter how wacky or crazy or out of your department it was, felt welcome to say. Atop that, I have never been a part of a process where projections were so intricately implemented into the fabric of conceptual storytelling. Yet while Ryan, Chris, David, and I were scattered across the United States and Ben was off galivanting in Europe, the majority of the early design process occurred as an entire team rather than as a series of break out meetings with the director.

Conceptually, we set our story in 1927, the year the opera was written. Ben notated that we, a production part of a Kurt Weill festival, may be hitting the 1920s a bit too hard, as our sister production at Maryland Opera Studio, *Street Scene*, takes place in the 1920s and opens in the theater next to our Double-Bill the day after we close. He also noted that David's film research were films of the 1940s and 1950s rather than the late Silent Film era. David elaborated that he wanted an "old-timey" feel rather than a hard, chronological anchor. While what constitutes "old" is relative, he set the 1970s as the latest we should potentially go.

From here we re-examined each of the songs, delving into different genres and specific films they should feel like. Jumping from German Expressionist Hallmarks through Pre-code Hollywood to Golden Age classics, it was clear that the creative team's cinematic frame of reference was quite disparate. To reconcile this, at our next meeting we selected five films for each of us to watch as research: *Sunset Boulevard*, *Metropolis*, *The Blue Angel*, *The Lost Weekend*, and *Scarface: The Shame of*

a Nation. These films were selected as explorations of different genres we were interested in recreating, or as overarching thematic influences.

This cinematic research served multiple purposes. First, as a unified task, it provided a common language between designers and director; second, it gave insight into the tonal approach of each song; third, it provided historical research of cinema during the large period of time we were emulating; finally, for the purposes of projections, it gave great insight and inspiration into the cinematography and editing of the period. Examining cinematography and film editing highlighted a difference in research between the emotion and tone of the opera and the projection design.

At the top of our next meeting we went through the list of the films we had watched, noting for the group what elements were exciting, before going through each song. During this discussion we determined that it was quite important for me to live mix the video, cutting between cameras on stage, a camera in the booth for insert shots, and stock footage.

Ryan's initial scenic renderings placed two screens above each section of audience for projecting the film, and a third on the ground for projecting stock footage. While in most cases as a projection designer I strive for the scenic design to be more than just a series of white rectangles, Ryan's projection screens were precisely in the aesthetic of our show. He also created a beautiful cabaret stage and a floor with a variety of textures that I hoped close-ups could utilise to give a sense of location.

I started to prep design plates for each of the six songs. Using film clips and stills, these plates were representational of the types of shots, composition, and editing I was aiming for in each number.

Ben truly put the icing on our concept's cake by casting each of the characters as a famous film or cultural icon: Charlie Chaplin, Nat King Cole, James Dean, Marlene Dietrich, Josephine Baker, Babe Ruth, and Humphrey Bogart.

I have never designed a show with so much live feed that also had to be live mixed. Jared advised me to embrace that and spec out a video mixer in tandem with an Isadora projection system. He also advised for me to put together some camera demos of specific shots I plan on doing as a communication device.

To simplify some of the rigorous moving parts, David and I decided that for each song one camera would retain a wide shot while the other would be on a dolly for more intricate and dynamic shots.

One last production challenge we faced before going into rehearsals was how to implement supertitles. Traditionally Maryland Opera Studio splits a single video output from a computer running Power Point to televisions facing the audience. However, not only was this the first time MOS had worked in the Kogod Theatre, but the televisions used for supertitles were going to be used for their production of *Street Scene* in the Kay Theatre at the same time. Thus, we planned on pumping the supertitles through the projection system. By taking in the output of the supertitle computer, I could manipulate the size and placement of the supertitles. Naturally for *Mahagonny*, we placed them in the lower third of the movie, making them subtitles.

2.6 – Research Plates



Figure 15 - "Off to Mahagonny" Research Plate

2.6 – Research Plates

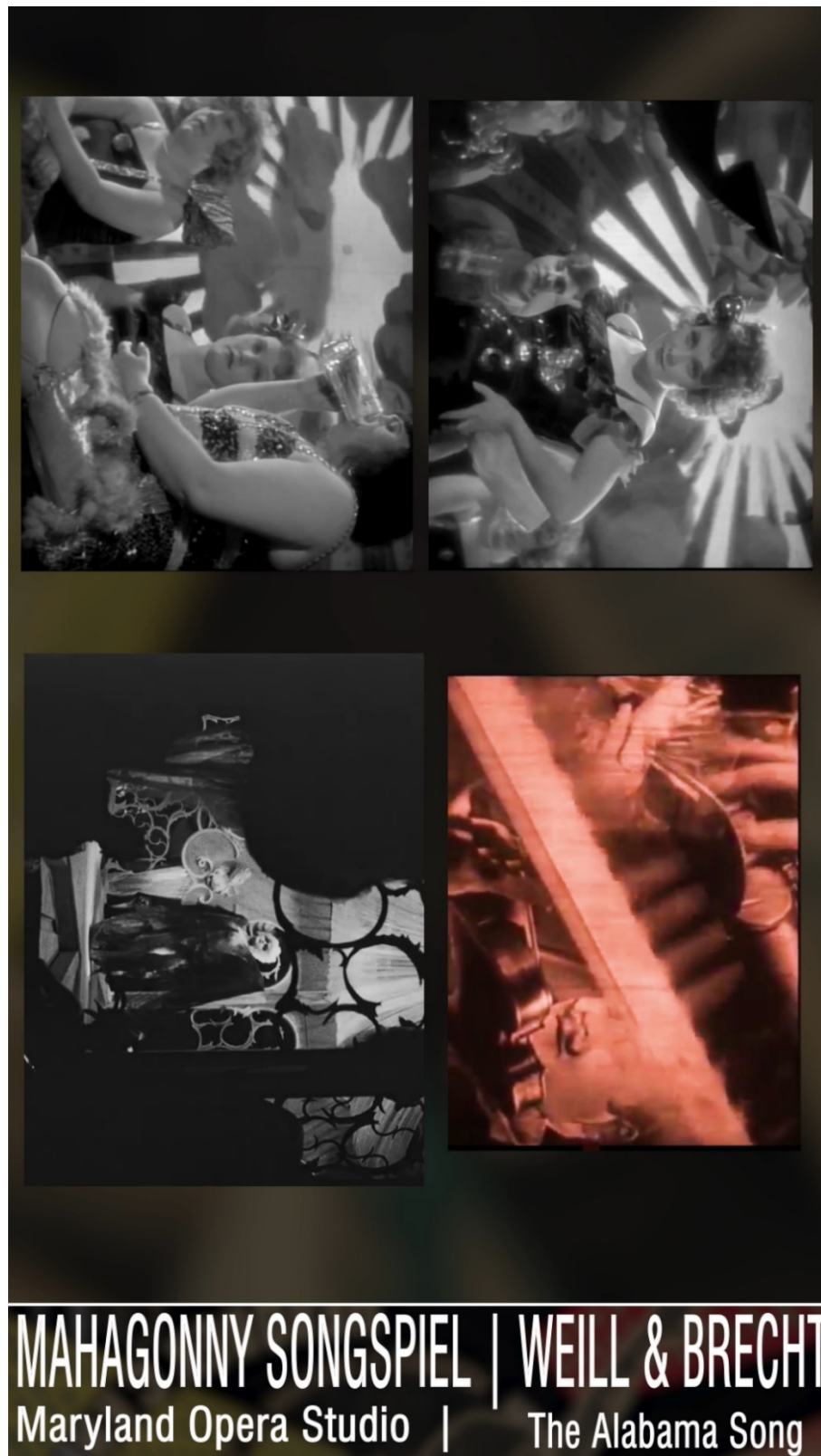


Figure 16 - "The Alabama Song" Research Plate

2.6 – Research Plates



Figure 17 - "If You Had Five Bucks" Research Plate

2.6 – Research Plates



Figure 18 - "Benares Song" Research Plate

2.6 – Research Plates



Figure 19 - "God in Mahagonny" Research Plate

2.6 – Research Plates



Figure 20 - "Finale" Research Plate

2.7 – Meeting Notes

OPERA MEETING 5-16-2018

Potential to pack a huge punch

Experience that gets audience as close to music and action

Initial thought ¾ round audience setup (with orchestra finishing it)

Not as interested in scenery, but fantastic floor and props

Zaubernacht

Fairytale

Children wake up and things come to life

Becomes more and more of an acid trip

Projections – text gets incorporated into scenery

Transport us---non-realistic

Enhance Fantasy aspect

Don't show orchestra—make 'em disappear?

At Night (hence the title)

Supertitles—figure out unique ways to fit text into scene in larger space

Mahagonny

Pulling orchestra in

---hats? Jackets?---feel a part of the show, particularly in this show

Create a world/hellscape land with people stuck in a purgatory

---lots of different ways to do this

Emphasis on clothes and lighting to show story

Stuck forever in one terrible place

---currently question mark—political statement? Scenery? Abstract?

See the orchestra

[David wanted to chat and gauge my skills before really asking for more projection-y bits]

Figure 21 - Mahagonny Meeting Notes Page 1

2.7 – Meeting Notes

[Listening to Zaubernacht Notes]

Listening to Zaubernacht the first time whilst doing notes on dinner break for *Vagrant Trilogy*, our first 10 out of 12

Reminds me of ballets my sisters would perform in as kids

--magical, mystic, and mysterious

---Overall this didn't go to well, as I was mostly focused on *Vagrant Trilogy*

Chris sent us an email (June 3rd, 2018) outlining ideas he had sent to David, and David recommended three films, *Giant*, *Destry Rides Again*, and *Sunset Boulevard*, all of which I have not seen. Chris is about washed out, excess, and decay.

Spring Opera Meeting 6/4//2018

Creating a movie

Live feed and potentially live editing

Setting up different shots for this film they are making

Each scene a different movie? Mayhaps they all fit into the same

Colours/tints vary scene to scene

SONG 1

Fun driving in the desert (start of *Leaving Las Vegas*, *Swingers*, etc.)

---Desert, introduce colours at the end

SONG 2, Alabama Song

Loungey, seedy

Cockroach to Lyric

Verse 1: Performancecy (Separation from men, more of a performance)

Verse 2: Draw Men in (Men infiltrate women or women infiltrate men)

Figure 22 - Mahagonny Meeting Notes Page 2

2.7 – Meeting Notes

Verse 3: About the Men (getting pleasure, having sex, but focus is shifted to them)

SONG 3

Get rid of sexy time, get into drinking and gambling

SONG 4

Too much of a good thing happens in front of us

Our concept sorta breaks down

2 different worlds happen

Room for a shift here

Bigger moment can happen here

Song 5, God in Mahagonny

Boxing ring?

Space with 3 different sets of people

-Men, God, Ladies

Big one, then reaction to it (dichotomy)

Everyone dies in this one

--Too much sex, gambling, drinking, etc leads to death or lunacy

Song 6, Finale

Are we seeing the movie, or credits, dunno

Epilogue in contrast to the rest of the show

Step out even further and talk to the audience

Almost a surprise when the movie ends

Give audience real things to latch on to

Get to shocking place (modern day) that does not alienate audience

---what talking to the audience in the 1920s was for audiences then, do for today

Figure 23 - Mahagonny Meeting Notes Page 3

2.7 – Meeting Notes

ZAUBERNACHT

Completely change the world/space in a snap

Starts with fun, playful characters without ulterior motives

Night sky?

Toybox that living toys come out of---nod to potential use of roadcases in Mahagonny

REACTIONS TO MEETING DAVID

David's fun—relaxed, funny, and willing to dive into a bunch of crazy shit

We first talked about Mahagonny

The initial plan was to meet in the Dance conference room, but we moved to the Kogod—we always had the plan to show David the space, and as it was only being used for equipment for fixing the air conditioning in the building, it was open to meet in there. Chris nabbed a roadcase as a potential table.

Going into this meeting I had prepped 2 plates of research, one for each show—they were initial reactions to each piece. I didn't feel completely confident, mostly since I hadn't had a conversation with David yet and wasn't sure what exactly we wanted to go for.

He had already had conversations with Chris and Ben, while Ryan and I had not. He had sent them a list of movies to check out, which included *Giant* and *Sunset Boulevard*, the latter of which we took a lot from.

The first question he posed was about the ways we had used the Kogod before (in the round, alley, proscenium, etc.). Chris answered that he had seen it most successfully used in Tennis Court/Alley setup. David asked where the orchestra would go, and we answered that they'd be at one end of the alley, echoing his initial idea of a $\frac{3}{4}$ thrust.

Going into *Mahagonny*, David expressed his first idea that he said we should feel free to shoot holes in, which was to do it in a boxing ring (at least a portion, not necessarily all), that the Alabama Song would be at some Titty Bar—sleezy, and that then the men would be gambling and fight each other then all die.

Going back to *Sunset Boulevard*, the idea was floated of having the show take place on a sound stage

He discussed the possibilities of using live feed, which I affirmed “yes, we can do that”. I then rattled off how it would be fun to have setups with a 16mm projector shooting stock footage on a backdrop with actors in front “driving a car”, which would all be captured in a camera and live projected.

Figure 24 - Mahagonny Meeting Notes Page 4

2.7 – Meeting Notes

Also proposed that we'd create a film throughout the opera that we'd maybe playback at the end (he suggested maybe just the credits)---If we do this, maybe we should have someone live editing it, which I volunteered to do

Actors coming out of roadcases—my idea for the end, but then Chris/David said if we do this at the end maybe we should start with it

Big event at top with bare stage, then garage door opens with all equipment coming in in roadcases, setting up the studio. Some roadcases have performers inside them

Zaubernacht

Tent—like kids

---night sky

Projections going more environmental in this piece, like night sky, or candy dream land

We all came in focused on light things, then Adrian had a fucked up idea that maybe some of the elements in this opera will be utilized in fucked up ways in *Mahagonny* (like the cute bear character gets lapped danced on during “The Alabama Song”)

---We all liked this idea

OPERA MEETING 6-19-2018

Chris went to the Weill foundation with David, which he described as surprisingly useless—had nothing on *Mahagonny* and *Zaubernacht*

Brechtian movie set

1927

As long as music is sung pretty, Weill foundation doesn't give a fuck

Ben – we may be hitting the 1920s a little too hard, as *Street Scene* may currently be in the 1920s

---a lot of David's movie research was 1940s and 50s

Chris doesn't care about Time perio

Figure out where we're roughly set

Old-timey feel, 1970s may be the latest we can go time period

---What is “old”—it is different for all of u

Figure 25 - Mahagonny Meeting Notes Page 5

2.7 – Meeting Notes

Mayhaps we should watch *The Lost Weekend*

Look at genres for each of these pieces/film scenes

Song 1 – Bing Crosby/Bob Hope “Road to...” movies

---Backdrops

---Gawdy, fake, fun

---Silly costumes

Song 2 – The Cabaret

--The Blue Angel

Song 3 – Gangster Film

---Angels with Dirty Faces

---Scarface (1932)

Song 4

--Man with the Golden Arm? The Lost Weekend?

Song 5 – Boxing

--David may be leaning away from boxing

-----SM apparently called the entire show from the floor in the original production, very Our Town

--Boxing, but not boxing

--More epic, perhaps, ala Odessa Staircase sequence

--Epic destruction

--Intolerance, Metropolis, Battleship Potemkin

Song 6 – Wizard behind the curtain

---Brechtian acknowledgement of the artifice

---Seeing credits go

---Not like wrap party or strike

---Sunset Blvd

Figure 26 - Mahagonny Meeting Notes Page 6

2.7 – Meeting Notes

Spring Opera Meeting 6-29-2018

ZAUBERNACHT

Mr Rogers—magic themes

Kids aren't magical

Atleast one of the kids are of an ilk of being a potential future shooter

Both kids going through bullying/cyber bullying

Brother & Sister, with a Nanny

Fairy has to bridge gap from Human World to Magical World

We're doing the version with the Fairy returning at the end to sing a little bit

Technology addiction has overpowered even the mom

---Not enough "put down your phone", as it was used to shut the kids up

Dreamland is a magic based world that contrasts with the technology of the kids in the modern day

MAHAGONNY

Creating One Movie---one vocabulary

The Movie is Mahagonny

---Addiction, technology takes control of our lives and has a potential to destroy us

Reconvene about genre

--12pm est

Root the common idea---not 6 different films, but one film

Idea of real world and the film that transports us

Two ideas occurring at once

Filmmakers are union stage hands, just doing their job, while the film is the fantasy

Figure 27 - Mahagonny Meeting Notes Page 7

2.7 – Meeting Notes

---Film is more heightened thing in the centre

Stage Crew rooted in the actual period we're in (1930s, 40s, whenever we set it)

Sunset Boulevard

Metropolis

Blue Angel

The Lost Weekend

Scarface

OPERA MEETING 7-11-2018

Scarface

Metropolis

--everything was big, and "ballet-ish" as Chris says

Sunset BLVD

---More fantastical element, positive

The Blue Angel

--Backdrops are cool

--Fresnel on stick

The Lost Weekend

Singing-----shooting

Not singing---setting up those shots

Grandeur of Metropolis and Sunset BLVD

Blend positive fantastical elements of Sunset BLVD with epic/operatic qualities of Metropolis

Mahagonny needs to be a place we want to go

Grandeur attractive beauty of Mahagonny in the beginning

---Blue Angel does the best

---Colour of Las Vegas/Atlantic City is missed

-----Fun intoxication, especially first number with the guys

Figure 28 - Mahagonny Meeting Notes Page 8

2.7 – Meeting Notes

Lost Weekend

---deterioration of a character

---it taking a hold of them than them taking control of it

Ryan---bigger but manageable

Epicness of the simplicity (of Metropolis)

Cut away from face and into their brain (characters)

During non-singing---looking at setting up of shots

Actually singing—getting both things at one time

First Scene

---Still in car on our way to Mahagonny

Second Scene

---Enter Cabaret, inside

---Men's head in silhouette

---One camera on cabaret stage, everything else on Cabaret stage

Third Scene

Foreshadow going into crazy expressionist editing ala eyes in Metropolis at the beginning

Supertitles potentially as teleprompter

Live editing is necessary, like a DJ live sampling music

Lots of lighting work will be determined by aperture of camera

Lights for when camera is live

Practicals as much as possible for each shot

More details we can give the audience the better—go in colour

Song 4 - Drunkeness

--Drug Induced thing

--Lost Weekend destroying apartment scene

Figure 29 - Mahagonny Meeting Notes Page 9

2.7 – Meeting Notes

-----strung out-ness leads to fighting
--Compositing/overlaying shot of people in alley and model of cabaret
Song 5 – Bar Fight
--HELL
Song 6
--Credits/The End
--Mayhaps the singers start singing to the audience rather than cameras

I CAN USE STOCK FOOTAGE!

Some flexibility

OPERA MEETING WITH DAVID 08-10-2018

Song 5

Outside of Mahagonny---right next door/in alleyway next door

Fancy people in a shitty alleyway

Distance between them and Mahagonny

Song 6

Last Door---send them to Bedlam/Loony Bin

Capture the idea of Hell

OPERA MEETING WITH DAVID 08-21-2018

Jimmy – bouncer/god character in song 5

Kicked out/can't get back in

6 – hell

Door to Mahagonny reopens, only it's a hell they must be sacrificed to

Figure 30 - Mahagonny Meeting Notes Page 10

2.7 – Meeting Notes

OPERA MEETING 09-14-2018

Zaubernacht

--elaborating everyday practical objects into something larger and fantastical

David

--First time when Fairy queen enters, it's actual magical, not something conjured via a practical

Mahagonny: Songspiel & Zaubernacht Handoff Meeting 10-5-2018

Projection Screen M – Rear Projection Screen for Car

Zaubernacht

---TV that is playing Mahagonny film

-----Not the first scene

----is the TV a CRT?

-----It's a CRT

Spec an isolated media player that loops

Touch base with Tim about prop cameras

Supertitles---I've taken on this task

---potentially have it triggered via OSC for an outside operator to take care of during live mixing

Note for Ashley regarding this (I haven't given this note yet)—supply a board op for Supertitles, also have MOS supply spacing for Supertitles, particularly for subtitles of Mahagonny film

---OR, take it in as a live feed and superimpose over----this is probably the best idea for Mahagonny

Talk to Chris about Camera Lights

---maybe an OSC trigger

SURPRISE, ZAUBERNACHT IS AN 80'S PIECE!

Figure 31 - Mahagonny Meeting Notes Page 11

2.8 – Camera Demos



Figure 32 - Mahagonny Camera Demo 1

2.8 – Camera Demos

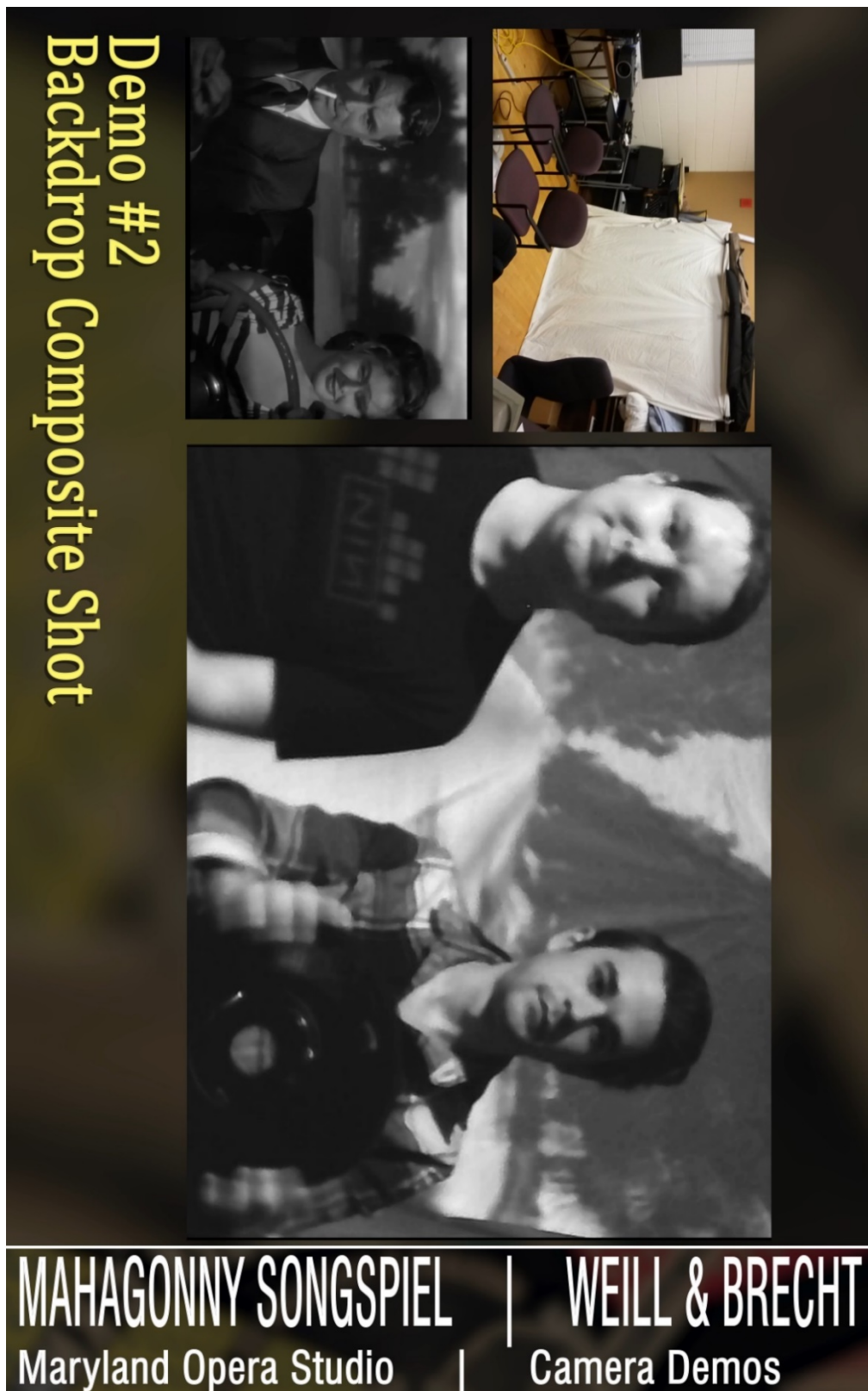


Figure 33 - Mahagonny Camera Demo 2

2.8 – Camera Demos

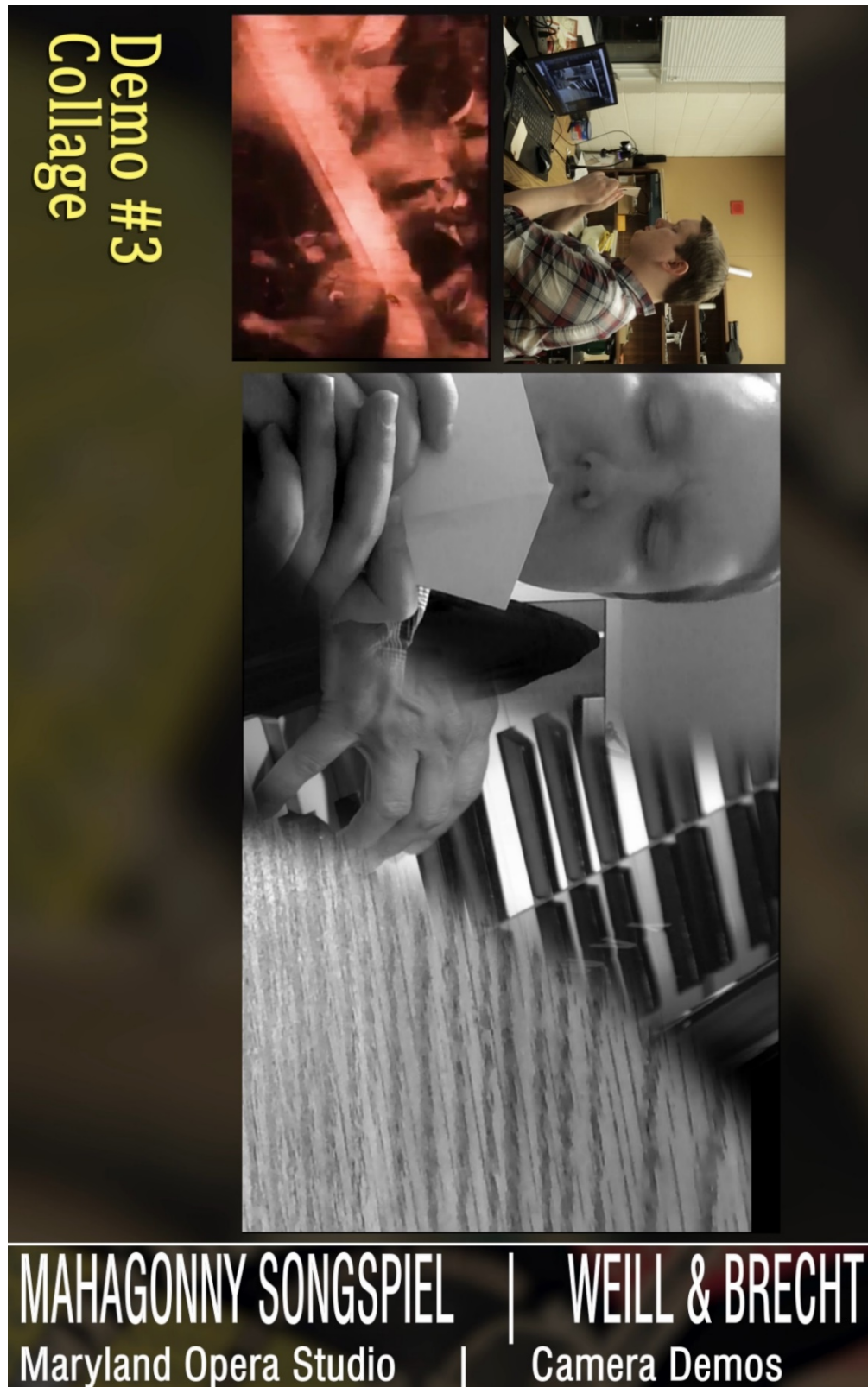


Figure 34 - Mahagonny Camera Demo 3

Chapter 3: The Rehearsal Process

3.1 – *Zaubernacht* Rehearsal

While we had streamlined the function and language of projections in our story meeting, ideas continued to develop throughout the rehearsal process of *Zaubernacht*. In one email exchange, Adriane proposed an idea of the toys getting mesmerized by swirly and zig-zag patterns on the TV. I liked this idea, as it gave both the television and the corruptive power of technology more gravitas. It also fit into our language of projections being evil, dissonant, technology. However, the projection system was currently spec'd for the television to be controlled by an isolated media player rather than through the show computer. Thus, in order to have a cue, the projection computer would have to get signal to the television. Luckily, this was not a difficult change for Devin, our projection coordinator.

Sitting in rehearsal, it was clear that the story was in the choreography, and that any large gesture would draw eyes away from that story. While there were moments where I wanted to lean into the music I held back, as the story I had to support was that of the dance rather than that of the orchestra.

In the following runs, I parsed out the few moments that truly needed shifts in the projections, which were instigated either by the Fairy Queen or by the Glowworm, who corrupts the night brought by the Fairy Queen.

In an email sent out to the design team, Tarythe, Craig, Ashley, and Adriane, David instructed that “any further changes need to go through me and Tarythe. For both operas. There are too many side conversations happening”. Thus, I became hesitant anytime Adriane approached me with a new idea when David wasn't in

rehearsal. One such request was to implement champagne bubbles floating up during the second Glow worm hypnosis when everyone is taking selfies. Not being too large of an ask, I noted it and placed it in my cue sheet.

3.2 – Mahagonny-Songspiel Rehearsals

Implementing cameras into rehearsal was a vital asset needed to determine camera placement, angles, focus, and editing. For rehearsals the projection system was simplified from four cameras to two, a DV Camcorder on a tripod, and one of the GoPros used in the actual system. Due to conflicts of equipment availability, a USB Webcam was substituted in place of the GoPro for the first few rehearsals. A MacPro, two capture cards, and two monitors, along with the DV Camcorder, Tripod, and Webcam, were placed on a projector cart to easily roll in and out of the rehearsal room.

Cameras were not introduced to rehearsal until the third week after music rehearsals and some initial scene staging had occurred. During the first few weeks of rehearsal I told David not to prioritize camera placement and angles, as they were elements I was playing with and discovering. There was a monitor set up with the current live feed playing as if it were the movie screen in the space.

These rehearsals where I got to play were instrumental in determining how the film looked. When I wasn't running around moving cameras, I was playing with editing between cameras, or capturing screenshots of the camera as a reference point. Together with stage management, the cameras were given numbers, indicating which one is on a dolly and which one is on a tripod. After difficulty

moving the tripod camera, it too would be placed on casters, although it would retain its function of getting wide shots.

After a few weeks of play I had a good handle on positioning of cameras for each song. The first rehearsal where cameras were a major focus was when the camera operator supernumeraries came into rehearsal. Time with them was very limited before tech, so I threw a lot of information at them fast, which they were pretty darn good at picking up.

In our final rehearsal before spring break, I recorded the video feeds of both cameras during a run. Using this footage over spring break, along with some stock footage and place holders, I created what I call the “Rehearsal Room Film Cut”, a demo of what the final film would look like when live mixed. This exercise informed the editing of each song, and I subsequently made a Shot List of each shot used in the film as a starting cue sheet.

3.3 – Rehearsal Equipment Request

ZAUBERNACHT & MAHAGONNY: SONGSPIEL

-----Rehearsal Equipment Request-----

| | |
|---------------------------------|--|
| DATE: | FEBRUARY 21, 2019 |
| VENUE: | THE CLARICE SMITH PERFORMING ARTS CENTER KOGOD THEATER 8270 Alumni Dr. College Park, MD 20742 |
| PROJECTION DESIGNER: | PAUL DEZIEL [LEAD] (708) 912-4433 Paul.deziel@gmail.com |
| FACULTY ADVISOR: | JARED MEZZOCCHI jaredmez@umd.edu |
| PRODUCTION MANAGER: | ASHLEY POLLARD pollarda@umd.edu |
| TECHNOLOGY MANAGER: | JOEL HOBSON jmhobson@umd.edu |
| PROJECTIONS COORDINATOR: | DEVIN KINCH dkinch@umd.edu |
| REHEARSAL: | February 27 – March 15, 2019 |

3.3 – Rehearsal Equipment Request

EQUIPMENT LIST:

CAMERAS

| | |
|--------|---------------------|
| 2 | Go Pro Hero 5 Black |
| 1 | USB Webcam |
| Notes: | |

COMPUTERS & ACCESSORIES

| | |
|---|--|
| 1 | Mac Pro (Trashcan) Sierra Isadora 2.5.6* |
| 2 | HDMI to SDI Converters |
| 2 | Blackmagic Intensity Shuttle** |
| Notes: *With Mouse, Keyboard, Monitor, and related cable **Or equitable transfer of camera signal into computer | |

CABLES & SIGNAL

| | |
|--------|---------------------------------|
| 2 | 6' HDMI Cable |
| 2 | 100' SDI Cables |
| 2 | 50' Edison Cables |
| 2 | Cube Tap/Multi-tap Edison Plugs |
| Notes: | |

SPECIAL REQUESTS

| | |
|--|--|
| | |
|--|--|

Figure 36 - Rehearsal Equipment Request Page 2

3.4 – Camera Placement Documents

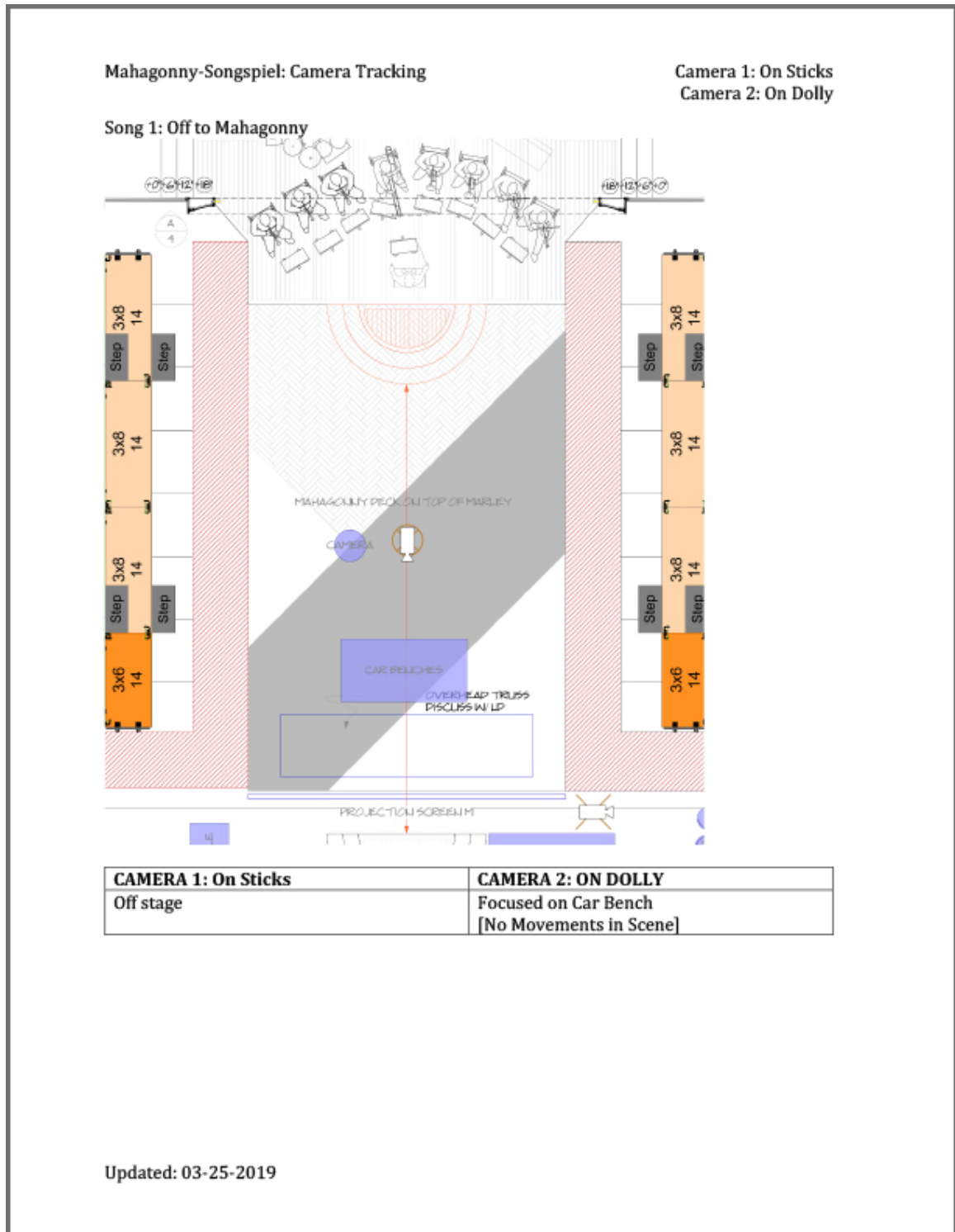


Figure 37 - Camera Tracking "Off to Mahagonny"

3.4 – Camera Placement Documents

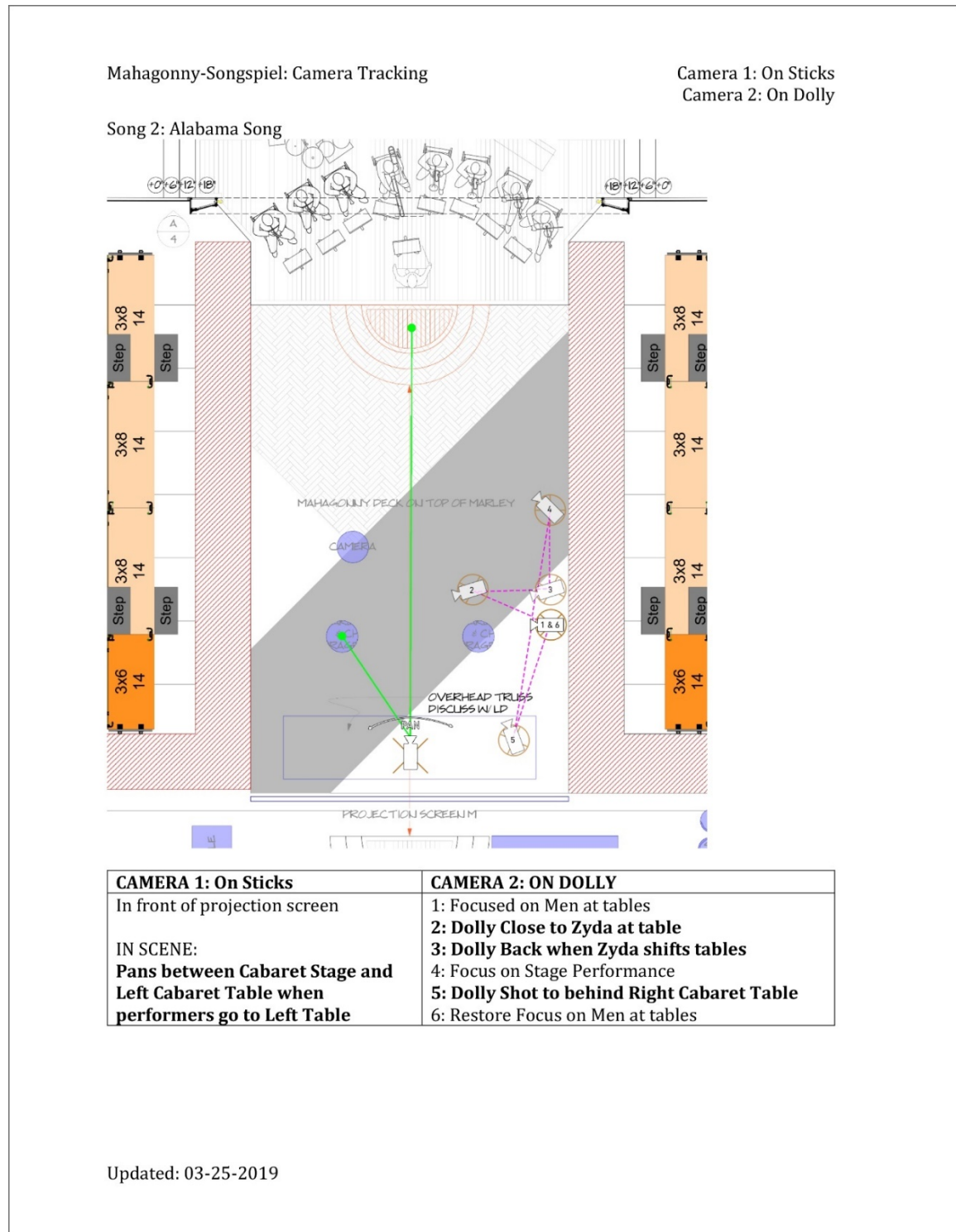


Figure 38 - Camera Tracking "The Alabama Song"

3.4 – Camera Placement Documents

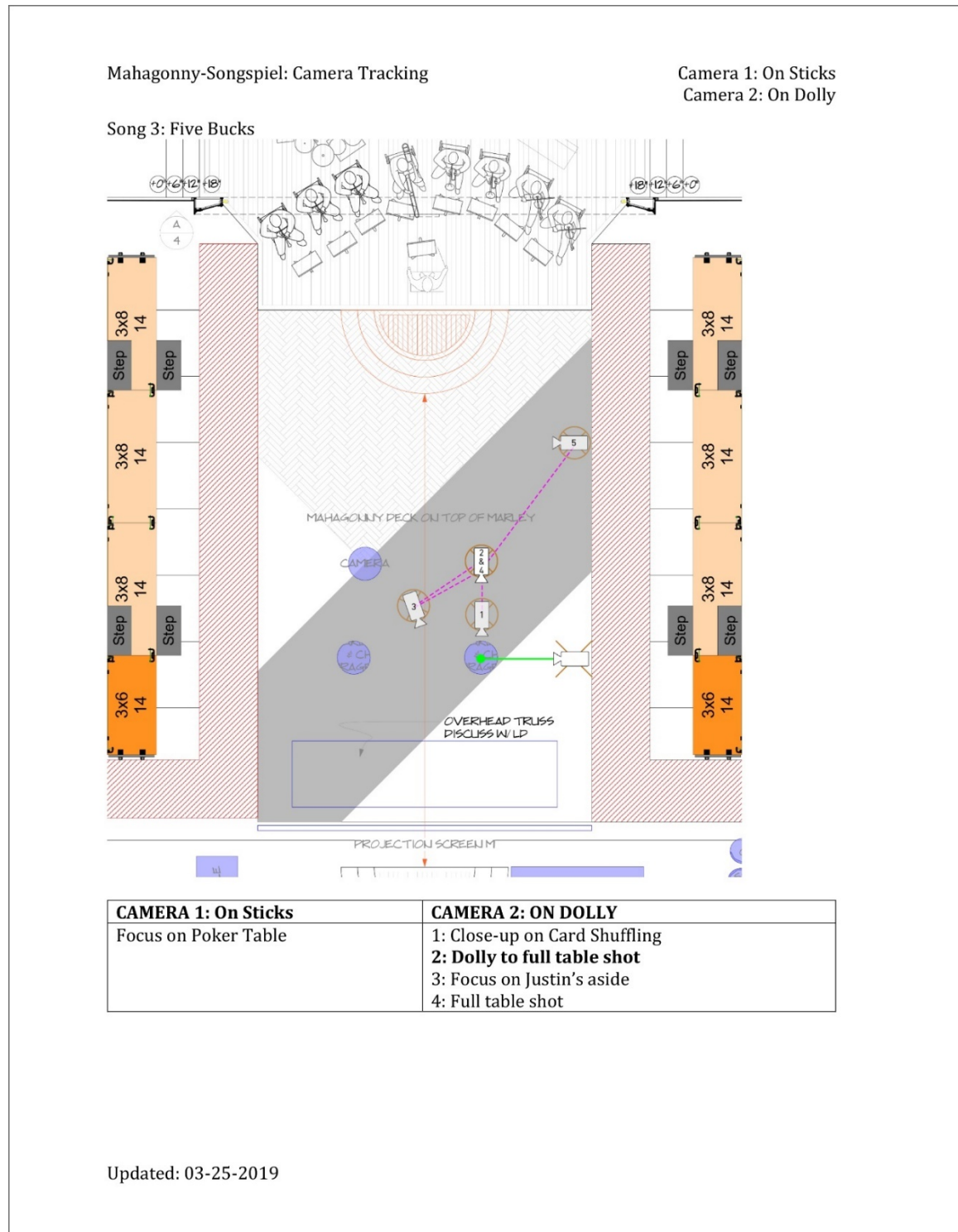


Figure 39 - Camera Tracking "Five Bucks"

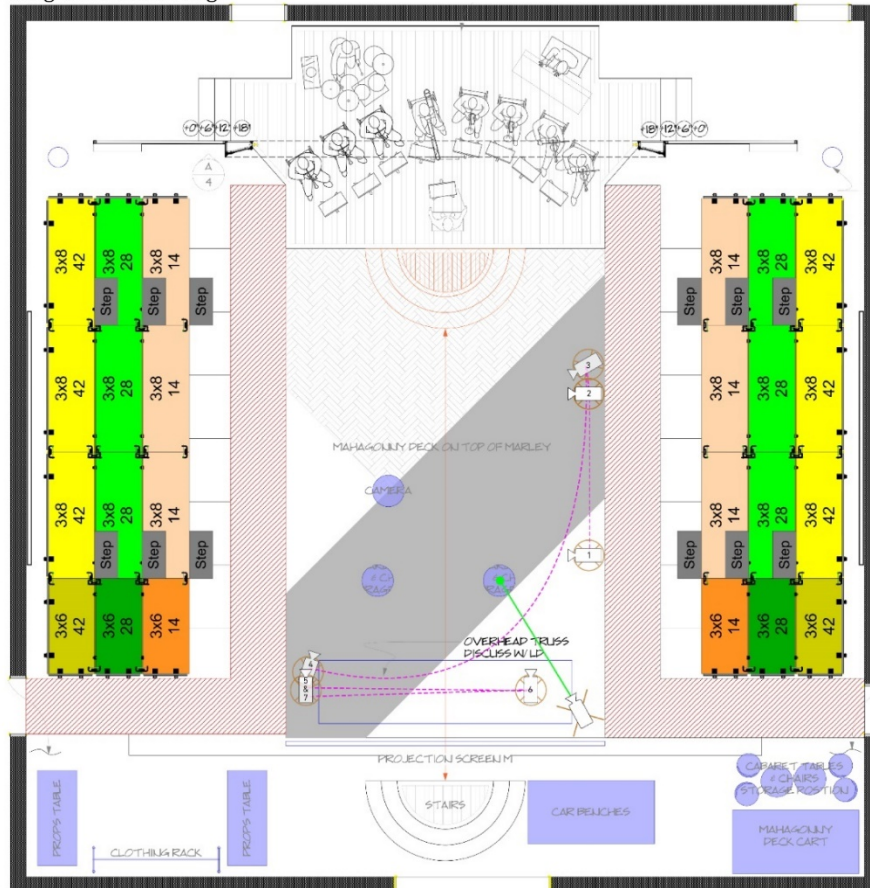
3.4 – Camera Placement Documents

Mahagonny-Songspiel: Camera Tracking

Camera 1: On Sticks

Camera 2: On Dolly

Song 4: Benare's Song



CAMERA 1: On Sticks

Focus on poker table

CAMERA 2: ON DOLLY

- 1: Focus on Fight
- 2: Dolly to Jeremy and Amanda embrace
- 3: Dolly to focus on ensemble dancing
- 4: Dolly to Corner for reverse shot
- 5: Dolly to focus straight US/DS
- 6: Dolly tracking of ensemble crossing of stage
- 7: Dolly tracking of ensemble crossing back

Updated: 03-25-2019

Figure 40 - Camera Tracking "Benares Song"

Mahagonny-Songspiel: Camera Tracking

Camera 1: On Sticks
Camera 2: On Dolly

Song 5: God in Mahagonny

| CAMERA 1: On Sticks | CAMERA 2: ON DOLLY |
|-------------------------------|---|
| Focus on God on cabaret stage | 1: Focus on Mike, Dallas, & Justin 2: Follow M, D, & J as they crawl to God 3: Closer shot of Mike, Dallas, & Justin 4: Dolly track M,D, & J as they go to God 5: Restore First Position 6: Restore Sixth Position 7: Focus on ensemble except God 8: Dolly tracking ensemble crossing to God 9: Dolly to encirclement/envelopment of God |

Updated: 03-25-2019

56

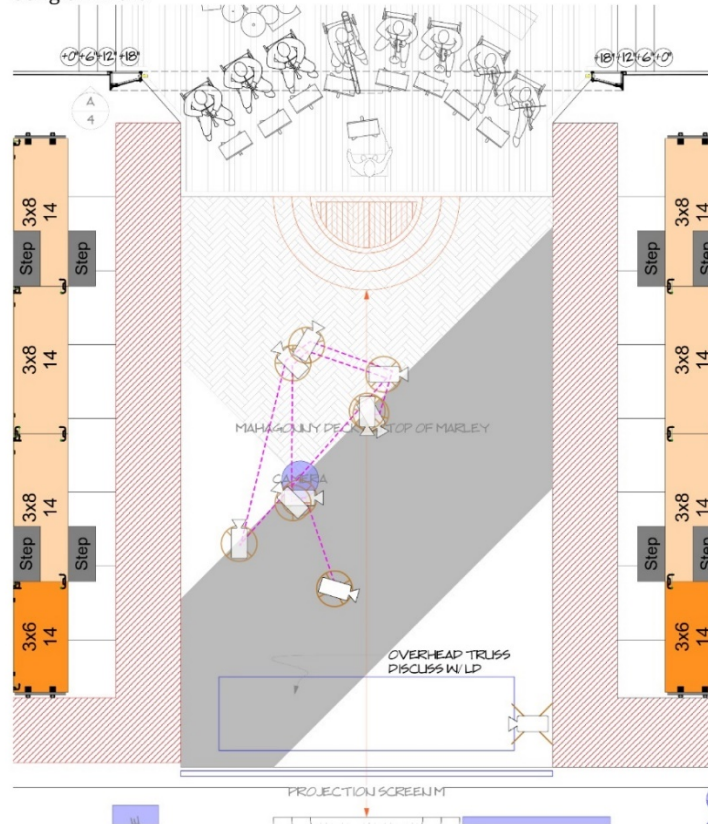
3.4 – Camera Placement Documents

Mahagonny-Songspiel: Camera Tracking

Camera 1: On Sticks

Camera 2: On Dolly

Song 6: Finale



| CAMERA 1: On Sticks | CAMERA 2: ON DOLLY |
|--------------------------|---|
| Focus across back screen | Follow Mike around, dolly, panning, & tilting to see ensemble in their death states, |
| | At end, stay centre as Mike crosses into the corner with Camera 1, then track Amanda's movement to the projection screen, staying centre stage, focused on the screen |

Updated: 03-25-2019

Figure 42 - Camera Tracking "Finale"

3.5 – Rehearsal Images



Figure 43 - Rehearsal Camera Screencap "The Alabama Song"



Figure 44 - Rehearsal Camera Screencap "Five Bucks"

3.5 – Rehearsal Images



Figure 45 - Rehearsal Camera Screencap "Benares Song", with supertitle placeholder



Figure 46 - Rehearsal Camera Screencap "Benares Song", with supertitle placeholder

3.5 – Rehearsal Images



Figure 47 - Rehearsal Image "Off to Mahagonny"



Figure 48 - Rehearsal Image "Off to Mahagonny"

Chapter 4: Technical Documentation

4.1 – Equipment Requests

ZAUBERNACHT & MAHAGONNY: SONGSPIEL

BY KURT WEILL

DIRECTED BY DAVID LEFKOWICH

DATE: October 15, 2018

VENUE: THE CLARICE SMITH PERFORMING ARTS CENTER
KOGOD THEATER
8270 Alumni Dr.
College Park, MD 20742

PROJECTION DESIGNER: PAUL DEZIEL [LEAD]
(708) 912-4433
Paul.deziel@gmail.com

FACULTY ADVISOR: JARED MEZZOCCHI
jaredmez@umd.edu

**PRODUCTION
MANAGER:** ASHLEY POLLARD
pollarda@umd.edu

TECHNOLOGY MANAGER: ...

PROJECTIONS COORDINATOR: DEVIN KINCH
dkinch@umd.edu

LOAD IN: TBD
FIRST TECH: TBD
OPENING: April 5th, 2019
CLOSING: April 11th, 2019

Figure 49 - Equipment Request Page 1

4.1 – Equipment Request

EQUIPMENT LIST:

PROJECTORS & VIDEO SCREENS

| | |
|--------|---|
| 0 | EIKI LC-WUL100 AH-24721 Fixed Lens 0.80:1 |
| 3 | NEC PA622U-13ZL NP30ZL Zoom Lens 0.79:1 - 1.04:1* |
| 2 | Christie L2K1000 0.80:1 Fixed Lens |
| Notes: | |

CAMERAS & ACCESSORIES

| | |
|----------------------------------|-----------------------------|
| 2 | Small HD Cameras* |
| 2 | Large Tripods on Wheels |
| 1 | Pocket Camera |
| 1 | Camera [for orchestra view] |
| Notes: | |
| *To be inserted into prop camera | |

COMPUTERS & ACCESSORIES

| | |
|--------|---|
| 1 | Mac Pro (Trashcan) Sierra Bootcamp PC Watchout Control VNC Software |
| 2 | Blackmagic Intensity Shuttles |
| 1 | Canopus Box |
| 1 | Edirol Roland V4 Mixer |
| | |
| Notes: | |

CABLES & SIGNAL

| | |
|---|-----------------------------|
| 8 | 100' VGA Cables |
| 2 | VGA to 5-Cable BNC Adapters |

4.1 – Equipment Request

| | |
|---------------|-----------------------|
| 3 | 150' SDI |
| 1 | HDMI to RCA Converter |
| | Various Others, TBD |
| Notes: | |

SPECIAL REQUESTS

| | |
|---|-------------------------|
| 4 | City Theatrical Dowsers |
| 1 | Isolated Media Player |
| 1 | CRT TV with RCA inputs |
| | |

TDPS

| | |
|---|---|
| 1 | NEC PA622U-13ZL NP30ZL Zoom Lens 0.79:1 - 1.04:1* |
| | |

MEDIA LAB

| | |
|---|--|
| 2 | Watchout Towers |
| 1 | Mac Pro (Trashcan) Sierra Isadora 2.5.6 VNC Software |
| 1 | NEC PA653U NP30ZL Zoom Lens 0.79:1 - 1.04:1 |
| | |

TECH TABLE/MIXING STATION

| | |
|---|---|
| 7 | Preview Monitors (4 for Raw Camera Feed, 1 for Video Mixer Output, 2 for Computer Output) |
| 2 | Clip Lights |
| 3 | Little Lights |
| 4 | 2'x2' sheet ¼" Foam Core |

Figure 51 - Equipment Request Page 3

4.2 – Projector Plot



Figure 52 - Projector Plot

4.3 – System Schematic

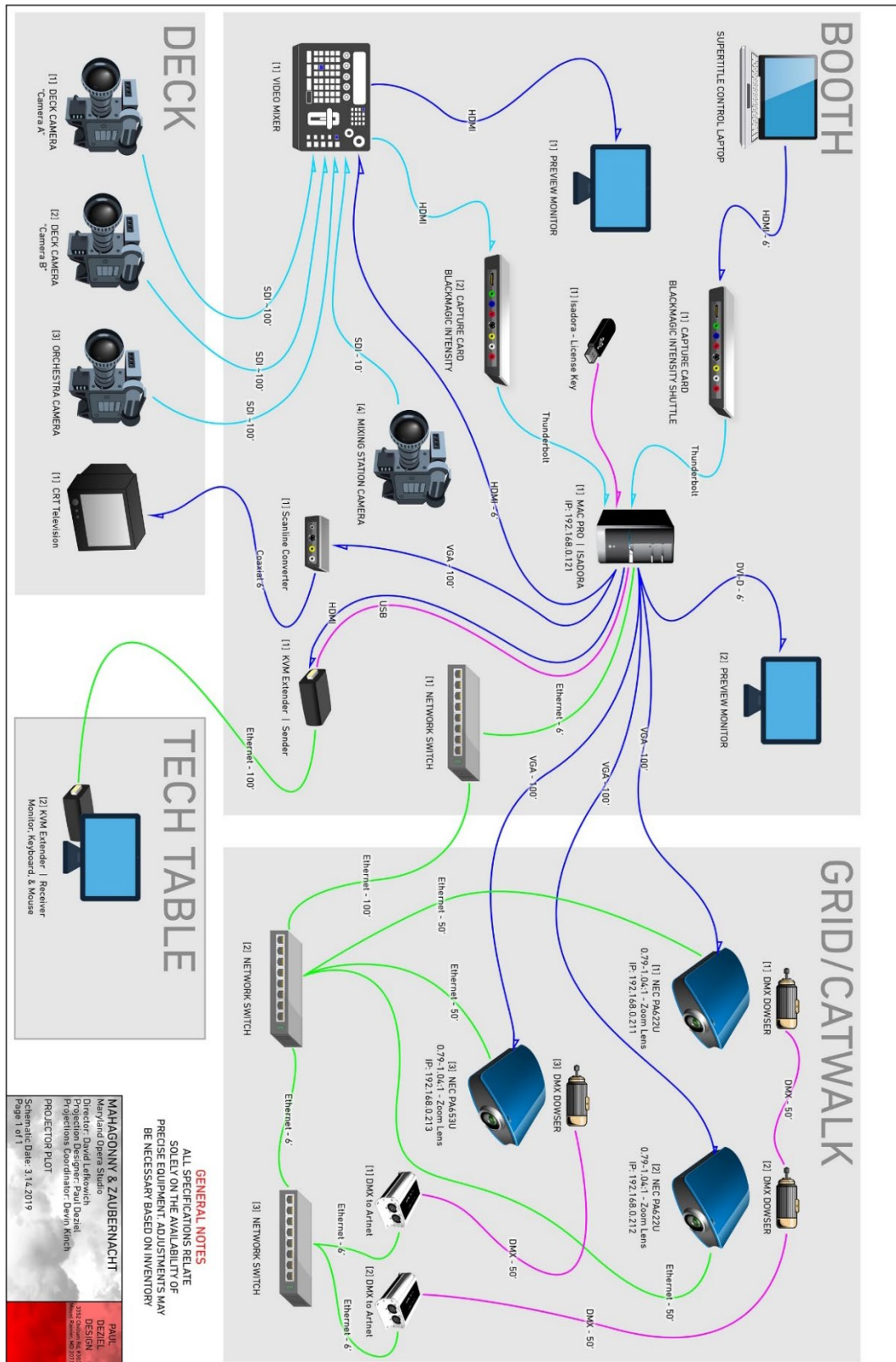


Figure 53 - System Schematic

4.4 – Zaubernacht Cue Sheet

| ZAUERNACHT | | | | |
|------------|-------------------------|--|----------|--------|
| CUE # | DESCRIPTION | CALLED ON | NOTES | PAGE # |
| 1 | Test Grids | Projection Test | | |
| 2 | Blackout | End of Projection Test | | |
| 5 | PRESHOW | | | |
| 7 | BLACKOUT | | | |
| 10 | Bedroom Walls & TV | Preshow | | |
| 14 | Night Sky | Bells when Child falls asleep/Fairy Queen Enters | | 1 |
| 20 | TV off | TV off | internal | 2 |
| 30 | Static Sky | Glow Worm Hypnotises toys with light | | 38 |
| 40 | Night Sky | End of Hypnosis | | 41 |
| 50 | Pixelated Clouds | Cellphone Hypnosis | | 69 |
| 70 | Big Flash, retain white | Last group photo | internal | |
| 80 | Night Sky | End of Hypnosis | | 70 |
| 90 | Crazy Static! | Hypnosis 3 | | |
| 100 | Screen Flash | Anna activates Screen | internal | |
| 110 | Screen Flash | Anna activates Screen | internal | |
| 120 | Screen Flash | Centre screen flash, auto into twist | internal | |
| 140 | No more static, red sky | Bells | | 79 |
| 150 | Bedroom Walls, sunrise | Fairy Queen exits | internal | 85 |
| 160 | Blackout | Lights out/End of show | | 86 |
| 170 | Clouds | Curtain Call | | |

Figure 54 - Zaubernacht Cue Sheet

| | Off to Mahagonny | | | | | |
|------------------|------------------|---------------------------------|-----------------------|--|--------------------------|-------------------|
| Shot # | [in song] | Content | Source | Edit on | Notes | RP SCREEN |
| 1 | 1 | Full Countdown | Izzy | Start of Music | Stock footage | |
| 2 | 2 | Men in Car | Dolly | End of Stock | | DRIVING STOCK |
| 3 | 3 | Highway Sign 1 | Izzy | "Schoener, Gruener" | created content | |
| 4 | 4 | Men in Car | Dolly | ^after these words | | |
| 5 | 5 | Close-up on all men | Dolly (digital zoom) | "Fuehl ein grosses" | DZ Temp 1 | |
| 6 | 6 | Car driving on Road | Izzy | End of chorus | Stock Footage | |
| 7 | 7 | Close-up on Mike waving hand | Dolly (digital zoom) | "Auf nach Mahagonny" | DZ Temp 2 | |
| 8 | 8 | Close-up with Dallas leaning in | Dolly (digital zoom) | Justin catches hat | DZ Temp 3 | |
| 9 | 9 | Men in Car | Dolly | Justin puts Mike's hat on/"Schoener, Gruener" | | |
| 10 | 10 | Close-up on all men | Dolly (digital zoom) | Jeremy elbows Dallas | DZ Temp 1 | |
| 11 | 11 | Travel Montage Overlaying | Izzy [over] | "Auf nach Mahagonny" | created content/Stock | |
| 12 | 12 | Close-up on all men | Dolly (digital zoom) | "Schoener, Gruener" | DZ Temp 1 | |
| 13 | 13 | Men in Car | Dolly | ^after these words/Car bump | | |
| 14 | 14 | Highway Sign 3 Overlay | Izzy [over] | "Wie ein grosses" | created content | |
| 15 | 15 | Men in Car | Dolly | "...muss" | | |
| 16 | - | Film Grain | Izzy | Men get off bench | Stock footage | End of film strip |
| The Alabama Song | | | | | | |
| 17 | 1 | Short Countdown | Izzy | End of slow piano music | Stock footage | |
| 18 | 2 | Cabaret Stage | Tripod | End of stock | | Olio Drop |
| 19 | 3 | Close-up on stage performance | Tripod (digital zoom) | "For we must find"/Zyda crouch | DZ Temp 1 | |
| 20 | 4 | Orchestra | Orchestra | "Oh moon..." | Fade | |
| 21 | 5 | Zyda at cabaret tables | Dolly | "We now must say goodbye" | Fade/Tracking Dolly Shot | |
| 22 | 6 | Cabaret Stage | Tripod | Start of next verse | | |
| 23 | 7 | Amanda on Stage | Dolly | End of verse into chorus | | |
| 24 | 8 | Cabaret Stage | Tripod | second "Oh moon..." | Fade | |
| 25 | 9 | Orchestra | Orchestra | Piano finish of chorus | | |
| 26 | 10 | Close-up on stage performance | Tripod | "Oh show us" | DZ Temp 1 | |
| 27 | 11 | Duo crossing to cabaret tables | Dolly | "I tell you we must die"/Duo crosses to tables | Tracking Dolly Shot | |
| 28 | 12 | Zyda at cabaret tables | Tripod | Zyda "Oh moon..." | | |
| 29 | 13 | Money overlay | Izzy [over] | Jeremy gives Zyda money | Created content/fade | |
| 30 | 14 | Amanda at cabaret table | Dolly | A few beats | fade | |

4.5 – Mahagonny Shot List

Figure 55 - Mahagonny Shot List

4.5 – Mahagonny Shot List

| | | | | | | |
|------------|----|------------------------------------|-----------------------|---|-------------------------|-------------------|
| 31 | 15 | Amanda at cabaret table | Tripod | Amanda at the other table | fade | |
| 32 | 16 | Money overlay | Izzy | Mike gives Amanda money | fade | |
| 33 | 17 | Close-up on stage performance | Tripod | A few beats | fade | |
| 34 | - | Film Grain | Izzy | Transition music | | End of film strip |
| Five Bucks | | | | | | |
| 35 | 1 | Short Countdown | Izzy | First piano phrase before card shuffle | Stock footage | |
| 36 | 2 | Mike Shuffling cards, close to mid | Dolly | End of Stock | Tracking Dolly Shot | Olio Drop |
| 37 | 3 | Close up of cards being dealt | Izzy | Mike starts to deal out cards | Filmed | |
| 38 | 4 | Mid shot of Poker | Dolly | End of Dealing | | |
| 39 | 5 | Chips starting a betting pool | Izzy | Bets start to be made | Filmed | |
| 40 | 6 | Mid shot of Poker | Dolly | End of bets | | |
| 41 | 7 | More bets into pile | Izzy | Additional bets | Filmed | |
| 42 | 8 | Mid shot of Poker | Dolly | End of bets | | |
| 43 | 9 | Hands taking away betting pool | Izzy | Bet pool being taken away | Filmed | |
| 44 | 10 | Close up of Mike | Tripod | Start of ranting aside song | | |
| 45 | 11 | Poker Time Passing Overlay | Izzy [overlay] | 1/2 to 1 full second after Shot 10 starts | Stock/Filmed/fade | |
| 46 | 12 | Poker Time Passing | Izzy | Ending words of rant | Montage to full opacity | |
| 47 | 13 | Mid shot of Poker | Dolly | End of Rant/"Wer in Mahagonny blieb" | Fade | |
| 48 | 14 | Chips starting a betting pool | Izzy | Bets start to be made | Filmed | |
| 49 | 15 | DZ Close-up on Justin | Dolly (digital zoom) | Card dealt to Justin | DZ Template 1 | |
| 50 | 16 | DZ Close-up on Jeremy | Dolly (digital zoom) | Card dealt to Jeremy | DZ Template 2 | |
| 51 | 17 | DZ Close-up on Dallas | Dolly (digital zoom) | Card dealt to Dallas | DZ Template 3 | |
| 52 | 18 | DZ Close-up on Mike | Dolly (digital zoom) | Card dealt to Mike | DZ Template 4 | |
| 53 | 19 | DZ Close-up on Justin | Dolly (digital zoom) | Card dealt to Justin | DZ Template 1/Fade | |
| 54 | 20 | DZ Close-up on Jeremy | Dolly (digital zoom) | Card dealt to Jeremy | DZ Template 2/Fade | |
| 55 | 21 | DZ Close-up on Dallas | Dolly (digital zoom) | Card dealt to Dallas | DZ Template 3/Fade | |
| 56 | 22 | DZ Close-up on Mike | Dolly (digital zoom) | Card dealt to Mike | DZ Template 4/Fade | |
| 57 | 23 | Mid shot of Poker | Dolly | All look at cards | | |
| 58 | 24 | Mid shot of Poker | Tripod | All turn back to table | | |
| 59 | 25 | More bets into pile | Izzy | Additional bets | Filmed | |
| 60 | 26 | Mid shot of Poker | Tripod | "Im jeden Falle"/bets finished | | |
| 61 | 27 | DZ Close-up on Justin | Dolly (digital zoom) | Justin shows his hand | DZ Template 1 | |
| 62 | 28 | DZ Close-up on Jeremy | Tripod (digital zoom) | Jeremy shows his hand | DZ Template 5 | |

Figure 56 - Mahagonny Shot List

4.5 – Mahagonny Shot List

| | | | | | | |
|----|----|-----------------------------------|-----------------------|---|---------------------------|-------------------|
| 63 | 29 | DZ Close-up on Dallas | Tripod (digital zoom) | Dallas shows his hand | DZ Template 6 | |
| 64 | 30 | DZ Close-up on Mike | Tripod (digital zoom) | Mike shows his hand | DZ Template 7 | |
| 65 | 31 | Hands taking away betting pool | Izzy | End of hand/"Auf der See" | Filmed | |
| 66 | 32 | Close-up of Justin | Dolly | Start of ranting aside song | | |
| 67 | 33 | Poker Time Passing Overlay | Izzy [overlay] | 1/2 to 1 full second after Shot 32 starts | Stock/Filmed/fade | |
| 68 | 34 | Poker Time Passing | Izzy | Ending words of rant | Montage to full opacity | |
| 69 | 35 | Mid shot of Poker | Dolly | "Wer in Mahagonny blieb?"/Dolly out of shot | Fade | |
| 70 | 36 | Chips starting a betting pool | Izzy | Bets start to be made | Filmed/Fade | |
| 71 | 37 | Cards being dealt | Izzy | Cards dealt | Filmed/Fade | |
| 72 | 38 | Cards being dealt, different shot | Izzy | Cards dealt | Filmed/Fade | |
| 73 | 39 | Cigarette burning | Izzy | [tbd] | Stock/Fade | |
| 74 | 40 | Cards being dealt | Izzy | Cards dealt | Filmed/Fade | |
| 75 | 41 | Cards being dealt, different shot | Izzy | Cards dealt | Filmed/Fade | |
| 76 | 42 | Drinking a shot | Izzy | [tbd] | Filmed/Fade | |
| 77 | 43 | Mid shot of Poker | Tripod | Turn to look at cards | Fade | |
| 78 | 44 | Mid shot of Poker | Dolly | All turn back to table | | |
| 79 | 45 | More bets into pile | Izzy | Additional bets | Filmed | |
| 80 | 46 | Mid shot of Poker | Dolly | Bets stop | | |
| 81 | 47 | Cards Close-up | Izzy | Justin shows his hand | Filmed | |
| 82 | 48 | DZ Close-up on Justin | Dolly (digital zoom) | Justin shows his hand | DZ Template 1 | |
| 83 | 49 | Cards Close-up | Izzy | Jeremy shows his hand | Filmed | |
| 84 | 50 | DZ Close-up on Jeremy | Tripod (digital zoom) | Jeremy shows his hand | DZ Template 5 | |
| 85 | 51 | Cards Close-up | Izzy | Dallas shows his hand | Filmed | |
| 86 | 52 | DZ Close-up on Dallas | Tripod (digital zoom) | Dallas shows his hand | DZ Template 6 | |
| 87 | 53 | Cards Close-up | Izzy | Mike shows his hand | Filmed | |
| 88 | 54 | Table shot | Poker | "Auf der See" | | |
| 89 | 55 | Close-up of Jeremy | Dolly | Start of ranting aside song | | |
| 90 | 56 | Poker Time Passing Overlay | Izzy [overlay] | 1/2 to 1 full second after Shot 32 starts | Stock/Filmed/fade | |
| 91 | 57 | Close-up of Jeremy | Tripod | Jeremy goes to other camera | Fade | |
| 92 | 58 | Poker Time Passing | Izzy | Ending words of rant | Montage to full opacity | |
| 93 | 59 | Poker Table | Poker | Jeremy sits | | |
| 94 | 60 | Panned shot of women with chips | Tripod | Zyda and Amanda take the poker chips | | |
| 95 | 61 | Women leading men through space | Dolly | Beginning of "ood's" | Dolly Tracking Shot, fade | |
| 96 | - | Film Grain | Izzy | Transition music | | End of film strip |

Figure 57 - Mahagonny Shot List

4.5 – Mahagonny Shot List

| Benare's Song | | | | | | |
|------------------|-------------------------------------|-----------------------|---|---------------------|--|---------------|
| 97 | 1 Short Countdown | Izzy | First piano phrase before card shuffle | Stock footage | | |
| 98 | 2 Jeremy fighting Mike | Tripod | End of stock | | | [nothing] |
| 99 | 3 End of Fight to Jeremy/Amanda hug | Dolly | Jeremy throws men off him | Dolly Tracking Shot | | |
| 100 | 4 Deshelved stage, men on ground | Tripod | Amanda crosses out of shot | | | |
| 101 | 5 Men sitting up | Dolly (digital zoom) | Men "ohs" after Zyda "Where is the telephone" | DZ Template 1 | | |
| 102 | 6 Dancing/Zyda DS Cross | Dolly | "Let's Go"/Dancing starts | Dolly Tracking Shot | | |
| 103 | 7 Zyda looking into camera | Tripod | Zyda "Where is the Telephone" | | | |
| 104 | 8 Men sitting up/Ensemble Dancing | Dolly | Men "Oh's" | | | |
| 105 | 9 Amanda looking off | Tripod | Zyda exits previous shot | | | |
| 106 | 10 Men sitting up | Tripod (digital zoom) | Men sit up for "Oh's" | DZ Template 2 | | |
| 107 | 11 Zyda looking into camera | Tripod | Zyda "Where is the Telephone" | | | |
| 108 | 12 Men sitting up | Dolly | Men "Oh's" | | | |
| 109 | 13 Jeremy and Justin about to fight | Dolly (digital zoom) | Jeremy grabs Justin | DZ Template 1 | | |
| 110 | 14 Ensemble crossing stage | Dolly | All cross to edge of stage | Dolly Tracking Shot | | |
| 111 | 15 Ensemble on stage | Tripod | End of ensemble "Where shall we go" | | | |
| 112 | 16 Ensemble sinking into floor | Dolly | Zyda/Amanda cross into shot | | | |
| 113 | - | Izzy | Transition music | | | |
| Film Grain | | | | | | |
| God in Mahagonny | | | | | | |
| 114 | 1 Short Countdown | Izzy | First piano phrase before card shuffle | Stock footage | | |
| 115 | 2 Men on ground | Dolly (digital zoom) | End of Stock | DZ template 1 | | |
| 116 | 3 God entering stage | Tripod | God enters | | | |
| 117 | 4 Men on ground | Dolly (digital zoom) | God gets into place | DZ Template 1 | | |
| 118 | 5 God on stage | Tripod | Silence between men singing and God | | | |
| 119 | 6 Men getting blown back | Dolly (digital zoom) | Men get blown back | DZ Template 1 | | Destruction 1 |
| 120 | 7 God and co. wide shot | Tripod (digital zoom) | Men stop rolling backwards | DZ Template 2 | | |
| 121 | 8 Men start crawling | Dolly (digital zoom) | Men start singing/start to crawl towards god | DZ Template 1 | | |
| 122 | 9 Men crawling towards god | Tripod (digital zoom) | Men at edge of shot 8 | DZ Template 3 | | |
| 123 | 10 Men on floor at god | Dolly | End of men singing verse | | | |
| 124 | 11 Men being blown back | Tripod | God knocks men back | | | Destruction 2 |
| 125 | 12 God still crouchin | Dolly | Men stop rolling backwards | | | |
| 126 | 13 God and co. wide shot | Tripod (digital zoom) | God gets up | DZ Template 2 | | |

Figure 58 - Mahagonny Shot List

4.5 – Mahagonny Shot List

| | | | | | | |
|-------------------------|----|---------------------------------|-----------------------|--|---------------------|------------------|
| 127 | 14 | Men walking to God | Dolly | Men start to cross to God | Dolly Tracking shot | |
| 128 | 15 | Men being blown back | Tripod | God blows men back | | |
| 129 | 16 | God and co. wide shot | Tripod (digital zoom) | Men stop rolling backwards | DZ Template 2 | |
| 130 | 17 | God and co. extra wide shot | Tripod | Amanda & Zyda start to sing | | |
| 131 | 18 | Men slowly crossing to God | Dolly | Men start singing verse | | |
| 132 | 19 | Amanda & Zyda cross Down Stage | Tripod | Amanda & Zyda cross down to men | | |
| 133 | 20 | Slight zoom on shot | Tripod (digital zoom) | When appropriate | DZ Template 4 | |
| 134 | 21 | God Mid Shot | Dolly | God starts to Sing | | |
| 135 | 22 | Women surround men | Tripod (digital zoom) | Amand & Zyda cross to men | DZ Template 4 | |
| 136 | 23 | Three Men standing | Dolly | Amanda & Zyda leave Justin | | |
| 137 | 24 | All start to approach God | Tripod | All jump to face God | | |
| 138 | 25 | God taken to murder circle/Hand | Dolly | Amanda & Zyda go to grab god | Dolly Tracking shot | Destruction 3 |
| 139 | 26 | Film Grain | Izzy | Transition music | | end of film reel |
| God in Mahagonny | | | | | | |
| 140 | 1 | Short Countdown | Izzy | First piano phrase before card shuffle | Stock footage | |
| 141 | 2 | Following Mike/Wide end shot | Dolly | End of stock | Dolly Tracking Shot | Test footage |
| 142 | 3 | Credits | Izzy | Ensemble looks at credits | | Credits |
| 143 | 4 | End of Reel/Blackout | Izzy | End of Credits | | End of reel |

Figure 59 - Mahagonny Shot List

Chapter 5: The Tech Process

5.1 - *Zaubernacht*

There were a few additions in the tech process, most notably adding flashes of white to support Chris's flashes of light during the selfie sequence. But all additions were either riffs on previously prepared content or generated in Isadora.

Several other collaborations with Chris occurred, including timing out when the sun rises above the horizon at the end of the show.

Once challenge I faced during this tech was being my own board op. The flash sequence, the first couple of times we ran it, would continually get the note that the flash of projections and lighting were slightly out of sync. This was my fault, as I'd either anticipate the call, or be late with it by wanting to watch it as a designer.

During tech, the Child's relationship to the television was not present, as the TV started in preshow already turned on. This was changed in the Final Orchestra dress to have the Child turn on the TV when she enters the space at top of show. Initially this proved problematic, as the performer was physically turning on and off the TV, which led to it accidentally being turned off at top of show. For opening, we rectified this by having her mime the button-press as a projection cue of turning on the TV was called.

In the Final Orchestra dress run, we encountered another errors: the dowsers closing and subsequently having trouble opening them. To ensure that the dowser issue would not repeat itself, it was cut from the production.

5.2 – *Mahagonny-Songspiel*

Entering tech, we made some shifts to the design. I replaced the booth camera setup with a down shot of the poker table. The booth camera setup required a dedicated person to operate and capture the shots; with the setup out of the audience's sight, its liveness was no longer a compelling aspect of the design, but a hinderance to the video operator. Thus the shots the camera would capture were eventually filmed during a dark day of tech.

Supertitle slides without text were changed to have a green background, so when no supertitles were being pumped through the projection system, the video feed could be chroma keyed to full transparency.

A lot of tech came down to directing the camera crew—altering their focus and movement throughout each song. We quickly learned of the importance of dressing the cables coming from the cameras

The cue shot list developed from the rehearsal room film cut was the basis of my cueing at the start of tech. Palettes of digital zooms had to be made for each of the songs to achieve a number of these shots.

I kept running into issues of cutting from one camera to another while also changing the digital zoom—for a fraction of a second, the digital zoom would happen first or the cut to the camera then the zoom. I asked Devin about work arounds, and we discovered that using the switcher's auxiliary output, we'd gain another additional live feed that could be altered in Isadora. This made transitions such as cutting from one camera with one digital zoom to another camera with a different digital zoom easy and smooth.

The hectic editing of “Five Bucks” in the Rehearsal Room Film Edit had 61 shots from the countdown footage to the transitional film grain. In practice, I quickly learned that this was not only overwhelming to operate, but it didn’t successfully achieve the sense of time passing and losing money. Looking back at my research, I decided to create the collage of multiple shots, both live and stock, like those seen in *Metropolis*.

Before the first Piano Dress, we restaged the fifth song, “God in Mahagonny”. We moved the cameras centre stage, with one focused downstage to Babe Ruth, Nat King Cole, and Charlie Chaplin, the other focused upstage on God. We also added stock footage of destruction on the back-projection screen.

We also changed the finale. Rather than having the cameras still filming during the “Finale”, we pushed them to the side, facing the audience. At the end, the cast still say the credits roll on the driving projection screen, but now the credits were backwards and overlaid with the colour feed from one of the cameras that was now pointed at the audience.

On the live mixing front, most scenes became quite consistent, leading me to program them sequentially to guarantee their consistency. However, “Benares Song” I always was cutting to cameras and digital zooms on the fly. While it too had its consistencies, each time it was run in tech and in performances, cuts and zooms were always in flux.

5.3 – Tech Notes

Zaubernacht Spacing 3-26

~~Make the pixelation of the moon less intense~~

Mahagonny Spacing Rehearsal 3-27

Preshow--title card of credits, perhaps

PODIO NOTES

---Move Orchestra cam to just inside proscenium arch, focus down on where piano will be figure out way to hide supertitles until we need to see them

Way to insure Tripod camera is consistent with height/even?

Transitions---have next film feed with number/test texture going on over it---maybe switch between each camera
----DO THIS

Supertitles---greenscreen blank slides?

Poker--changed position of Dolly to DS of poker table; for Justin's aside, Dolly is turning to face Driving screen

End of film reel

Vignette--what would carbon arc do to image

Build show in one scene?

Mask the GoPros with duveteen or something

Eliminate shadow of guys heads at the bottom of the screen

Finale---lead Mike to the people, don't follow

Ask if there's another camera dolly

Add 10 feet to dolly camera

Figure 60 - Tech Notes

5.3 – Tech Notes

TECH 3-28-2019

ZAUBERNACHT

For Zaubernacht TV, how long does the film go on? seems like we need to have more than just a scene from Mahagonny

Don't have TV be a different scene---actually, no, this is smart

Add Curtain Call cue

Side to side motion in Zaubernacht during hypnosis---maybe something?

Something that draws dancers center from

Cue Flash side screen

flash side screen

brighten center screen/dim sides

flash center, which brings on TV

---swirl begins

Make the Bedroom look more interesting

Fairy Queen gesture

---static stops moving, TV turns off

-----then, static on screens fade to clouds

MAHAGONNY

notes

Off tt Mahagonny----zoom in on last mahagonny sign

There's a flash in the montage actor---fix that shit

program the show in a manner where I can fucking run it

Programming time

Figure 61 - Tech Notes

5.3 – Tech Notes

Picture frames
Bookshelves, end of dresser, some chotchkie

Add flashes for Selfies

Get dowsing actors from FMFA showfile---addresses are "1", "2", and "3"

For God in Mahagonny, change the positions of the cameras to be centre, getting straight upstage and straight downstage shots

TECH 3-29-2019

ZAUBERNACHT

--Add dowsing actors to TAB 7 and TAB 160
--Post-Show/bow look
--render TV content as interlaced

Sunrise cue---1/3rd of the way through, Fairy queen is out (3.5 minutes)

MAHAGONNY

--Dolly back sooner at top of Five Bucks
--top of benares---slight dz on tripod
---fix DZs in it

Screen for Benares
---something sexy, havanna on it

Matthew---more tracking of Zyda during Benares
Emma---follow Amanda on dolly tracking shot to get into corner

PIANO DRESS

Zaubernacht
---With TV off in the beginning, we should cut power to it, then restore power to it later in the show
-----talk to Jacob about that

Create Curtain call clouds loop

Penguin Bows---how will that work for Paul

Figure 62 - Tech Notes

5.3 – Tech Notes

Day time---is there a jump in the loop?

Mahagonny

Off to Mahagonny---fix digital zooms

Alabama

---dolly should be closer to Amanda

End of Alabama song is a bit of a mess, programming wise

At top of Benares, Matthew should follow Amanda as she parts

Benares

---Fix Digital Zooms

---As Emma crosses, stop before table

Time explosion for God in Mahagonny---ask David for exact placement

TOS

---Add film grain to Lowered Screen

Alabama song---a bit of a mess the first few before second piano

Benares

---Matt, you can tilt down further

---What is projected on the back wall?

End of show---instead of blackout/dowsing, maybe we go to black static/grain?

PRODUCTION MEETING

Zaubernacht---preshow is reinstated---15 minutes (do we want to see the same Mahagonny

Scene for that long?)

~~Add Makeup/Wig Designer to Credits~~

TO DO:

Film

--Poker chips betting

--Poker Chip Pile Diminishing

--Cards being dealt

--Card hands being shown

Figure 63 - Tech Notes

5.3 – Tech Notes

--Shots being poured
Stock
--Destruction for God in Mahagonny
Create
--3rd Poker Collage
--Benares Screen look

Zaubernacht
--better cloud loop
--better sunrise
--bedroom looks (one girl's room, one boy's room)

ORCHESTRA DRESS #1

Zaubernacht
--Get Dowsers working

There is currently no relation to the TV--why do we have it? it ain't used by child at all

For TV snap out at beginning, have the TV turn off--talk to Chris about that
---Have Turning off TV video

Add TV turn on Cue, for when Child comes in and turns on the TV

~~Look at loop of Static 3~~

All the vocalization is distracting and takes me out of the expressionism of dance

Have sun rise when Fairy Queen exits

MAHAGONNY

~~Alabama--Matthew, don't follow Zyda when she first crosses downstage~~

~~Matt--adjust camera to be as straight as straight as possible~~

~~Emma--down track downstage until Zyda and Amanda start to cross downstage~~

~~Five Bucks~~

~~Fix Poker Cam Focus--isn't focused on correct spike mark~~

~~God in Mahagonny~~

~~Have Emma start closer to the screen~~

~~Everyone got into place late~~

~~End of God in Mahagonny/into Finale--have cameras tilted to look a lower rather than higher~~

Figure 64 - Tech Notes

5.3 – Tech Notes

NOTES FROM DAVID:

Cut to Poker above shot when betting
"Worst of All"---have broken damaged film grain
Fire Hut during "Ja, sagen die Maenner von Mahagonny"

ASIDE:

--Do some shitty opera gigs at small and mid-size venues/companies

ORCHESTRA DRESS #2

Mics---will they be in for the run of the show?
---in poker camera shot

Zaubernacht

TV--wasn't fucking turned on
Should be a video black, none of this fucking turn on and off BS
Dowsers---what the fuck
---Craig suggests reaching out to Jared
---David upset that we are seeing so many things for the first time today
---Should have asked for them up and running sooner, but also the system should be completely up and running prior to tech
-----ARTNET DOWSER CONTROL DOES NOT WORK
-----ADDENDUM---they do, but their idiosyncrasies have not been sussed out
Have a better Curtain Call look (day clouds, yo)
Add TV into preshow test cue (I think it's already there, but nonetheless)

Mahagonny

Matt
---don't follow Zyda during first chorus
Emma
--avoid catching Matt in your shot
Matt- get more center during Alabama
Went early into transition after poker

Benares

too frenetic on my part
Double tap in God in Mahagonny for third destruction video

Figure 65 - Tech Notes

5.3 – Tech Notes

PRODUCTION MEETING

ZAUBERNACHT

Dowsers are cut

TV will be mimed to turn on---called on (don't have a fade)

---FIX THIS IN PROGRAMMING

MAHAGONNY

POKER

A bit late when cutting to overhead betting (first and second betting)

When we cut to Jeremy, we see screen

BENARES

We see the screen

GOD IN MAHAGONNY

First shot, have Emma focused on Dallas and emptiness, then slowly tilt down to Mike and Justin

Figure 66 - Tech Notes

Chapter 6: Production Photos

6.1 – Zaubernacht

Top of Show – In the Child's Room



Figure 67 - Zaubernacht Production Photo

6.1 - Zaubernacht

Magical night sky



Figure 68 - Zaubernacht Production Photo

6.1 – Zaubernacht

Fairy Queen re-enters at the end of night as the sun is about to rise



Figure 69 - Zaubernacht Production Photo

6.2 – Mahagonny-Songspiel, “Off to Mahagonny”

Jimmy, Bobby, Charlie, and Billy drive to Mahagonny



Figure 70 - Mahagonny Production Photo, “Off to Mahagonny”

6.2 – Mahagonny-Songspiel, “Off to Mahagonny”

All four men together in one shot



Figure 71 - Mahagonny Projection Screencap, “Off to Mahagonny”

Stock Footage overlaid with the camera feed



Figure 72 - Mahagonny Projection Screencap, “Off to Mahagonny”

6.3 – Mahagonny-Songspiel, “The Alabama Song”

Jessie crosses from the cabaret stage to the men watching in the audience



Figure 73 - Mahagonny Production Photo, "The Alabama Song"

6.3 – Mahagonny-Songspiel, “The Alabama Song”

Jessie and Bessie framed by both the proscenium and the camera



Figure 74 - Mahagonny Projection Screencap, “The Alabama Song”

The piano in the orchestra playing both for the opera and for the camera



Figure 75 - Mahagonny Projection Screencap, “The Alabama Song”

6.4 – Mahagonny-Songspiel, “Five Bucks”

Charlie, played by Babe Ruth, sings into the camera as the music speeds up for the aside



Figure 76 - Mahagonny Production Photo, “Five Bucks”

6.4 – Mahagonny-Songspiel, “Five Bucks”

A collage of stock footage and live feed convey the passage of time over a variety of vices



Figure 77 - Mahagonny Projection Screencap, "Five Bucks"

An above shot shows the growth of the poker pot

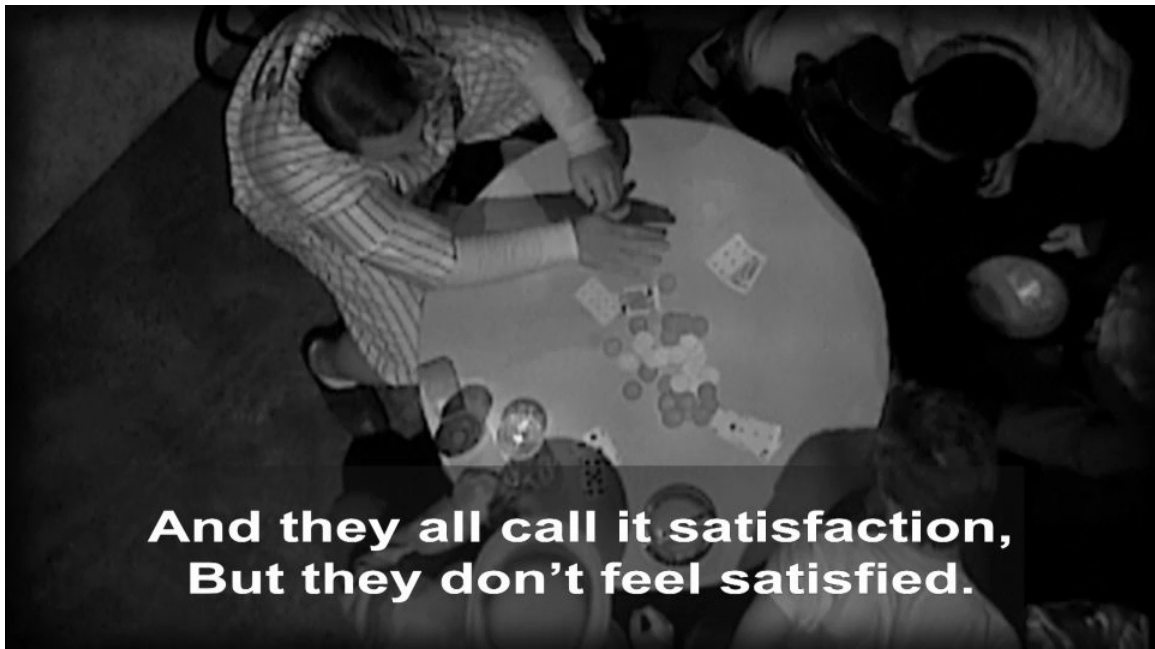


Figure 78 - Mahagonny Projection Screencap, "Five Bucks"

6.5 – Mahagonny-Songspiel, “Benares Song”

The second of three takes filmed during this song



Figure 79 - Mahagonny Production Photo, "Benares Song"

6.5 – Mahagonny-Songspiel, “Benares Song”

As the same actions are repeated by the cast, the camera makes multiple takes at different angles

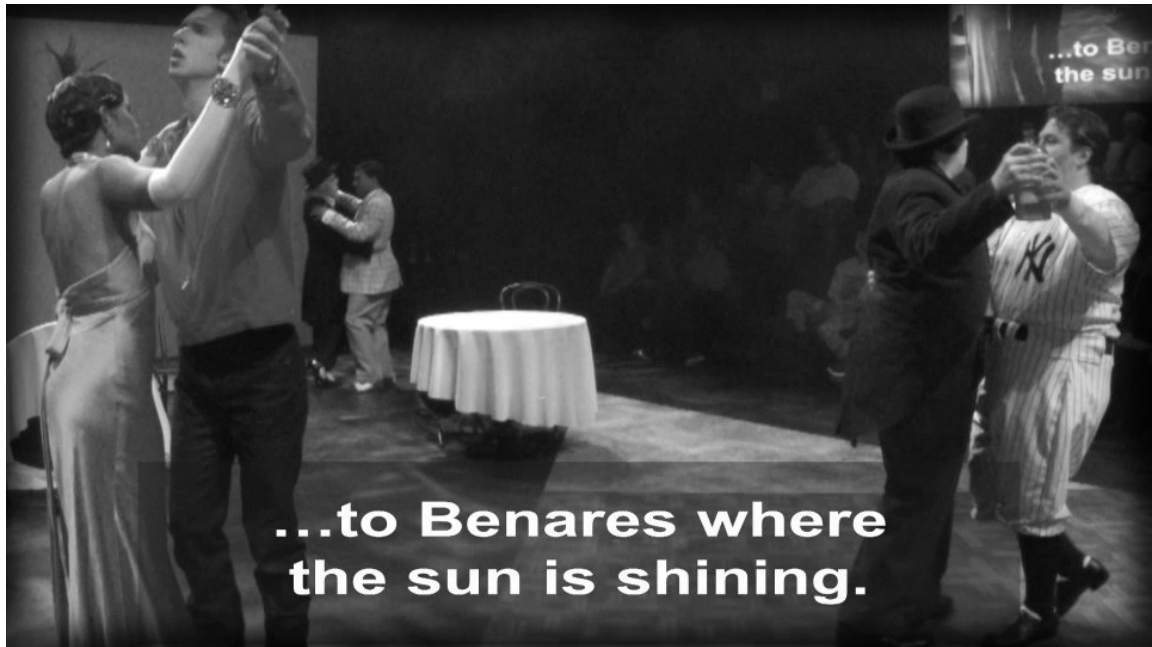


Figure 80 - Mahagonny Projection Screencap, "Benares Song"

The marimba, now captured from the reverse angle



Figure 81 - Mahagonny Projection Screencap, "Benares Song"

6.6 – Mahagonny-Songspiel, “God in Mahagonny”

The men crawl towards the camera and towards God, who lingers just off camera on the Cabaret Stage



Figure 82 - Mahagonny Production Photo, "God in Mahagonny"

6.6 – Mahagonny-Songspiel, “God in Mahagonny

God, surrounded, about to face his demise



Figure 83 - Mahagonny Production Photo, "God in Mahagonny"

6.7 – Mahagonny-Songspiel, “The Finale”

The ensemble is stuck in the film, seeing the audience just behind the mirror of the credits



Figure 84 - Mahagonny Production Photo, "Finale"

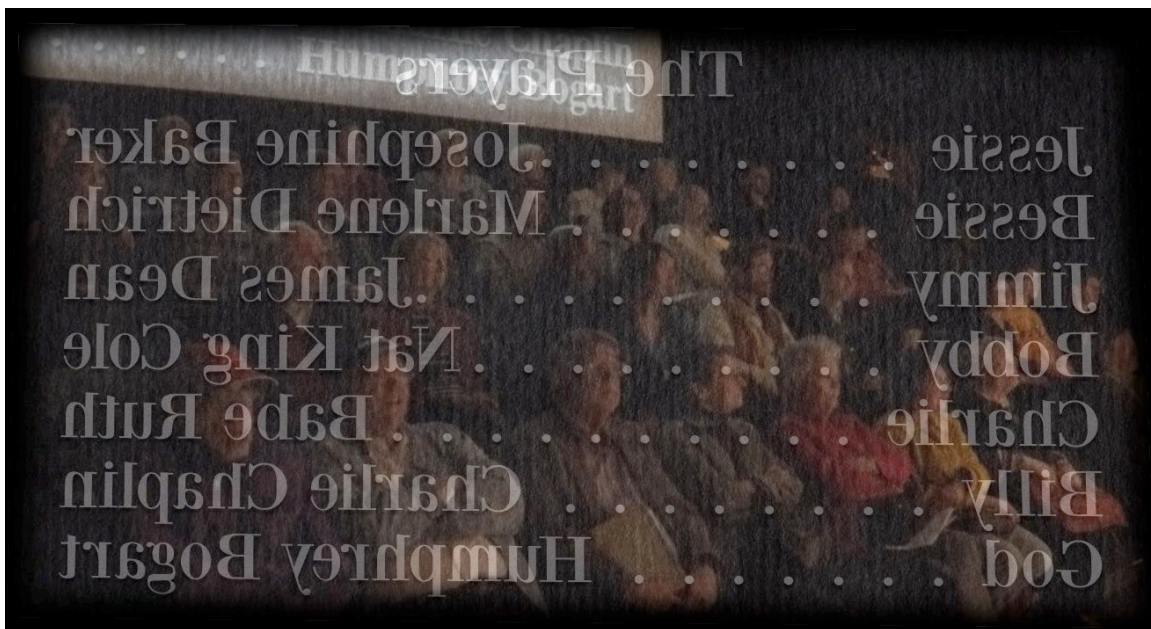


Figure 85 - Mahagonny Projection Screencap, "Finale"

Chapter 7: Final Reflections

Looking back at the double-bill of *Zaubernacht* and *Mahagonny-Songspiel*, I'm filled with a sense of great accomplishment. The creative team pulled off a wicked feat of artistry, collaborating not only on design, but on creating the story for both pieces and how to cohesively mesh them into an evening of performance. Having poured through my notes, I am quite surprised that many of the ideas present in the early meetings made it into the production by the end of it.

Zaubernacht was quite a challenging process. The continuous development of the story was difficult to keep tabs on, leaving me feel on uneven footing. Paired with the changing of the projection surface after cost-out, my confidence in the trajectory of the design started to waver. However, this hesitation allowed for a clear exploration of the story we're trying to tell, allowing me to double-down on the atmospheric/environmental origins of the design instead of completely redesigning. In retrospect, I think this is the harder show to produce, the composer and librettist gave little to hold on to.

Mahagonny-Songspiel was one of the best design processes I've ever been a part of. It also allowed me to implement projections as a driving force in the story. The driving car sequence was one of the most fun things I've ever designed, and the *Metropolis*-inspired collages of live-feed and stock footage is personal favourite of my own work.

While there hasn't been a show I've designed that I didn't want to take a second hack at, there isn't a major overhaul I'd do with a second swing at this

production from a design aspect. From a production aspect, I would ask for an assistant, as *Mahagonny* rehearsals would benefit greatly from a person at the editing station and a person at the camera. The largest thing I'd ask for would be to not produce these again as a double-bill. I think *Zaubernacht* could go a lot further in a stand alone production, or atleast a production where we didn't have to try to relate to a piece it definitely was not.

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