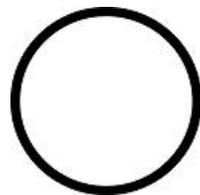


**ADELAIDE
FESTIVAL**
1-17 March 2019

AF

**Schools Program
Learning Resources:**

**The Magic Flute
Komische Oper Berlin / Barrie Kosky / 1927**



**STATE OPERA
SOUTH AUSTRALIA
EDUCATION**

Capabilities: *Literacy, Numeracy, Critical & Creative Thinking, Personal & Social, Information and Communication Technology, Ethical Understanding, Intercultural Understanding*

Cross Curriculum priorities: *Sustainability*



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The Magic Flute at Adelaide Festival

Barrie Kosky and his multi-award-winning opera company, the Berlin-based Komische Oper will make a triumphant return to the 2019 Adelaide Festival with its most popular and joyous masterwork, Mozart's *The Magic Flute*.

Following its Berlin premiere in 2012, *The Magic Flute* has won Opera World Awards, accumulated rapturous reviews and played to over half a million people in 22 cities across Europe, America and Asia.

The Magic Flute is co-directed by Komische Oper's Artistic Director Barrie Kosky in conjunction with Suzanne Andrade from acclaimed British performance company 1927.

Together with Paul Barritt, they have created a thrilling imaginative world which fuses the virtuosity of live opera performance with grand-scale animated tableaux.

Their production evokes the enchantment of Buster Keaton's silent movies, the dark underbelly of Tim Burton and the whimsy and humour of early 20th Century animated cartoons - think *Felix the Cat* and *Betty Boop*.

The Magic Flute has played to sell out audiences since 1791 when it was first staged just eight weeks before Mozart's death.

On one level the work is a fairy tale of a damsel in distress and the handsome prince who rescues her, however beneath the surface the story explores the layers of human experience, the quest for enlightenment and the search for knowledge, justice, wisdom and truth.

Joint Artistic Director Rachel Healy said: "Mozart wrote *The Magic Flute* as an entertainment and that is where this Kosky/Andrade production succeeds so spectacularly. Back in 2016, I saw their *Magic Flute* in the middle of a full-to-bursting theatre with every audience member wearing mile-wide grins, and I knew that we had to find a way of presenting it at the Adelaide Festival. The production captures the spirited warmth of the original with a masterful application of 21st century technology."

Joint Artistic Director Neil Armfield said: "The rise in popularity of graphic novels and anime coincides with the world-wide success of Komische Oper's *The Magic Flute*. We are delighted to program a work that appeals so immediately to young audiences and opera first-timers, while also attracting seasoned opera lovers who know that the production values and musicianship of Berlin's Komische Oper is of the highest possible standard."

Barrie Kosky said: "I saw the work of Suzanne Andrade and Paul Barritt of 1927 and thought it was such a wonderful combination of animation and silent films and 2D and 3D performance - I'd never seen anything like it. Our production is one where you can take kids and grandma. In Berlin it's almost like a cult production, with people coming six or seven times to see it. I thought Berlin audiences reacted

very positively to it until I went to Los Angeles, where they were absolutely screaming with laughter: we sometimes had to stop the film. And it's also a godsend for seasoned opera audiences who are sick to death of *The Magic Flute* and bowled over that they can go and see a production where they're surprised at every aria."

The centrepiece of the Adelaide Festival's 2017 season was Barrie Kosky's production of *Saul*, produced by Glyndebourne Festival Opera.

It was the first time an Australian arts organisation had presented a major operatic work directed by Kosky since he left Australia in 2001.

It marked a return to Adelaide for Kosky, who was Artistic Director of the 1996 Adelaide Festival, and still cites Adelaide Festival as his "favourite Australian festival".

Tickets for *Saul* sold out within weeks of going on sale with more than 40% of tickets sold to interstate visitors.

Multi-award-winning performance company 1927 was founded in 2005 by animator and illustrator Paul Barritt, along with writer and performer Suzanne Andrade.

Their past works have toured the world and their third show, *Golem*, was recognised as one of the highlights of the 2016 Adelaide Festival.



About Barrie Kosky

Barrie Kosky is the Intendant and Chefregisseur of the Komische Oper Berlin. At the end of his first season for 2012/13, the Komische Oper was voted 'Opera House of the Year' by Opernwelt magazine. In 2014, Kosky was voted 'Opera Director of the Year' at the International Opera Awards in London and at the same awards in 2015, the Komische Oper was voted 'Opera Company of the Year'.



Recent and future highlights include:

- Glyndebourne Festival Opera; Adelaide Festival – Handel *Saul*
- Oper Frankfurt; Royal Opera House – Bizet *Carmen*
- Komische Oper Berlin – *Candide*, Puccini *Boheme*
- Bayreuther Festspiele – Wagner *Die Meistersinger von Nürnberg*
- Opernhaus Zürich – Tchaikovsky *Eugene Onegin*; Schreker *Die Gezeichneten*
- Future productions at Bayerische Staatsoper & Opéra National de Paris
- L'Opéra de Dijon – Rameau *Les Boréades*

His most recent work at the Komische Oper Berlin has included *The Magic Flute* (co-directed with 1927), which has been seen by over a quarter of a million people in three continents, *The Monteverdi Trilogy*, *Ball at the Savoy*, *West Side Story*, *Moses und Aron*, *Tales of Hoffmann*, *Eugene Onegin*, and his production of *Castor and Pollux* (co-produced by English National Opera) which won the Laurence Olivier Award for best opera production in 2012.

Barrie Kosky has directed opera productions for the Bayerische Staatsoper (*Die Schweigsame Frau* and *The Fiery Angel*), Glyndebourne Festival Opera (*Saul*), Oper Frankfurt (*Dido and Aeneas/Bluebeard's Castle* and *Carmen*), Dutch National Opera (*Armide*), Oper Zurich (*La Fanciulla del West* and *Macbeth*). He has also presented his productions at the Los Angeles Opera, Teatro Real Madrid, Gran Liceu Barcelona, Vienna Staatsoper, English National Opera, Oper Graz, Theater Basel, Aalto Theater Essen, Staatsoper Hannover, Deutsches Theater Berlin and Schauspielhaus Frankfurt and is a regular guest at the Edinburgh International Festival. In 16/17 he

made his debuts at ROH with *The Nose*, and at the Bayreuth Festival with *Die Meistersinger von Nürnberg*.

Barrie Kosky was Artistic Director of the 1996 Adelaide Festival and has directed opera and theatre productions for Opera Australia, Sydney Theatre Company, Melbourne Theatre Company and the Sydney, Adelaide and Melbourne International Festivals. From 2001-2005 he was co-Artistic Director of the Vienna Schauspielhaus.

Recent and forthcoming highlights include new productions of *Pelléas et Mélisande* and *Anatevka* for Komische Oper Berlin, and revivals of *Carmen* at ROH, *The Nose* at Opera Australia and KOB, *Eugene Onegin* for Zurich Opera and a revival of his award-winning production of *Saul* for Glyndebourne in 2018. He will also direct new productions for Bayerische Staatsoper, Zurich Opera, and Opéra de Dijon. In 2017 Kosky's production of *Saul* won 6 out of 7 categories at the Helpmann Awards, including Best Opera and Best Opera Direction.



About 1927

1927 is a multi-award-winning London-based independent performance company that specialises in integrating live performance and music with hand-made animation and film to create magical cinematic productions. The result is a unique theatrical experience which inspires, informs, and entertains. Working across theatre, opera, music and dance, 1927 crosses borders and boundaries creatively and literally - collaborating with partners and making work for audiences in the UK and across the globe.

Show Credits

Composer: Wolfgang Amadeus Mozart

Libretto: Emanuel Schikaneder

Directed by: Barrie Kosky (Komische Oper) and Suzanne Andrade (1927) Animation: Paul Barritt (1927)

Conceived by: Suzanne Andrade, Paul Barritt (1927) and Barrie Kosky (Komische Oper Berlin)

Presented by the Adelaide Festival in association with the State Opera of South Australia, Adelaide Symphony Orchestra and Adelaide Festival Centre by arrangement with Arts Projects Australia

Festival Theatre, Adelaide Festival Centre
Fri 1 Mar, 7.30pm
Sat 2 Mar, 1pm & 7pm
Sun 3 Mar, 1pm
2hrs 40min, including interval

The presentation of *The Magic Flute* has been made possible by the Adelaide Festival Opera Donor Circle.

In short

Having played in more than 25 cities around the world, *The Magic Flute* finally comes to Australia for the opening weekend of the 2019 Adelaide Festival.

Mozart's *The Magic Flute* is as much mass popular entertainment as it is a masterpiece and this unique production, which has delighted over half a million people worldwide, excels on both levels.

Barrie Kosky, Suzanne Andrade and Paul Barritt (from 1927, the company that wowed Adelaide Festival audiences with *Golem* in 2016) have created a game-changing blend of live action with bespoke, hand-crafted animation to give audiences of all ages an experience of opera that is musically and visually sublime.

Drawing heavily on the imagery of 1920s cartoons (*Felix the Cat*, *Betty Boop*), the silent films of Weimar Germany (Murnau) and Hollywood (Buster Keaton) its dark edge is reminiscent of Tim Burton but always leavened by innocent warmth and comical touches that are laugh-out loud funny.

If there are children in your life bring them too. It's a knockout!

It is a tour de force. The audience oohed and ahed, clapped, gasped and guffawed. There was no let-up...The experience was unforgettable. - THE GUARDIAN



Video Links

<https://youtu.be/avBGWYZJ-1Y>

<https://www.youtube.com/watch?v=IS8m-ullOK8>

<https://www.youtube.com/watch?v=f5KQrPxDPuY>

The Magic Flute Reviews

The Observer

By Fiona Maddocks

<https://www.theguardian.com/stage/2015/aug/30/magic-flute-edinburgh-festival-review-barrie-kosky-1927-komische-oper-berlin>

The Magic Flute at Edinburgh festival review – unforgettable and exhausting
4/5stars out of 5 stars.
Festival theatre, Edinburgh

The Magic Flute as a silent film works like a manic dream in Barrie Kosky and theatre company 1927's visually stunning production

The Magic Flute has always stood apart. Mozart and his librettist Emanuel Schikaneder wanted the work to have a vaudeville anarchy, a knock-about humour spliced with magic, enlightenment, wisdom and more than a little cruelty. It's a tough call for a modern director. Few succeed. Schikaneder's theatre in the suburbs of Vienna promised flying machines, trapdoors, thunder, as well, apparently, as fires and waterfalls. Match that. At the 1791 premiere, the actor-impresario played the bird-catcher Papageno and Mozart conducted. Match that too. Three months later Mozart was dead. Schikaneder battled on, eventually succumbing to poverty and insanity, dying 20 years later.

In the Australian director Barrie Kosky, composer and librettist have found their man. Working with the Komische Oper Berlin and the UK theatre company 1927, Kosky has delivered a quixotic enterprise that buzzes and whirrs and spins with manic energy and joy. It is a tour de force. The audience at Thursday's opening night at the Festival theatre, Edinburgh oohed and aahed, clapped, gasped and guffawed. There was no let-up. The visual ingenuity stunned and delighted. The experience was unforgettable if exhausting.

Kosky was, in his own words, "bored shitless" by his first, youthful encounter with the piece. That is not as blasphemous a reaction as it sounds. Music notwithstanding, the action of Mozart's last opera can drag. The story is confusing, the spoken dialogue cumbersome. Good for a child's first opera? No, unless you want to curb an expensive habit early. The worry with this production was not that we would be bored but that we might be smothered by high-octane theatrical excess.

Having opened in Berlin to enthusiastic reviews in 2012, since when it has been seen in America, Austria and elsewhere in Germany, this Komische staging was always likely to prove Edinburgh's operatic highlight. We knew from the publicity shots that it would be a 1920s silent film updating, with Papageno as Buster Keaton, Monostatos as Nosferatu, Pamina as Louise Brooks and the Queen of the Night a monster skeletal spider. Of three preview articles I scanned, not one mentioned the conductor's name or that of a single singer. The show was the thing.

Kosky first came to wider prominence in the UK with his controversial 2011 staging for English National Opera of Rameau's *Castor and Pollux*. The memory of men dancing in underpants remains indelible (I have tried to erase it). This summer he has triumphed at Glyndebourne with Handel's *Saul*, altogether more enjoyable.

This *Magic Flute* is on another level, thanks to the collaboration with Paul Barritt (animations) and Suzanne Andrade, guiding lights of the amazing 1927 company. Spoken dialogue is replaced by title cards and many an exclamation mark. The acting style borrows the muted gesture and mime of early film.

Cartoons, hand tinting and sequential images move kaleidoscopically in front of our eyes. Flying red lips grow insect legs and multiply. Flowers and butterflies and mechanical monkeys fill the "screen", with lever, pulleys, shutters, cogs and wheels moving at different speeds. Astonishing stage images tumble out one after another: Monostatos/Nosferatu and his rabid devil dogs, all frothing jaws and gleaming eyes, melting at the sound of Papageno's bells; Pamina enclosed in a snow globe singing *Ach, ich fühl's* (Ah, I feel it) as snowflakes turn to soot.

Papageno, in his pork-pie hat and implacable expression, downs cocktails and through his hiccupping haze sees nubile, pink flying elephants pirouette before him. His magic bells are paper cut-out dolls with chubby legs. Tamino's flute is represented by a naughty, naked Tinkerbell whose flight across the stage leaves a vapour trail of notes on a stave. Terry Gilliam has done it all before, but never at such length, or with such a great soundtrack.

For somewhere in all this, Mozart's music is knocked into the background. Kristiina Poska conducted a meticulous but dull performance. The challenges of the live projections no doubt influenced the four-square feel of the music making. Chorus work, often offstage, was good. The Orchestra of the Komische Oper played well but made little impact, except in the overture before the curtain rose. The singers too – in the case of the Queen of the Night and the Three Boys appearing as disembodied heads poking through peepholes – had to submit to the bigger stage picture.

Only a kohl-eyed, besuited Allan Clayton really had the chance to shine, which he did, as Tamino, without too much interference from the staging beyond playing the archetypal silent-movie hero. Maureen McKay's kiss-curling Pamina and Dominik Köninger's Papageno, each sung with charm, were imprisoned dramatically by their heavy Keaton-Brooks characterisations. Dmitry Ivashchenko's low, growly, Russian-bass Sarastro stood out vocally. (A second cast gives the final performance tonight.)

The opera, Mozart's last, is a *Singspiel*, the spoken dialogue providing a tempo change between arias, ensembles and choruses. By omitting that dialogue, the score took on a different contour, not least because those gaps were filled not with continuo ornament, but with a cinema-style honky tonk playing snatches of Mozart's fantasias in C minor and D minor: real chunks of real music. This introduced a new and decidedly odd key relationship to the score, not necessarily wrong – though *Die Zauberflöte* is mostly in E flat major – but distracting, like having a few sonnets dropped into Hamlet.

At the end, my neighbour said it was all very interesting, but she preferred *The Magic Flute* the normal way. There is no normal way. I do not want to see this one again, but

I am glad I did, even if afterwards I had to go in search not of the next whisky bar, but of a shop still open and selling aspirin.

Review: Brilliant transformation of 'The Magic Flute'

November 25, 2013|By Mark Swed, Los Angeles Times Music Critic

<http://articles.latimes.com/2013/nov/25/entertainment/la-et-cm-la-opera-flute-review-20131125>

L.A. Opera has a hit on its hands in Barrie Kosky's cheeky, subversive staging of Mozart's opera 'The Magic Flute' as a dazzling, adorable live-action cartoon.

With its show-business staging of Mozart's "The Magic Flute" as a cheekily animated silent movie, Los Angeles Opera on Saturday night got what it very much needs. That this will be a hit goes without saying. But what this once pioneering company really needs right now is a reason to be talked about again.

So, let's talk about Barrie Kosky, one of the hot directors on the international scene and, like most hot directors on the international scene, ignored in America.

Not too many American opera companies dare hire directors who put buckets of excrement onstage, as Kosky did in a recent German production of Janáček's "From the House of the Dead." Don't expect the Metropolitan Opera to call on the outspoken Australian director any time soon. In the current issue of Opera magazine, he calls the Met's "Live in HD" "repulsive and fake," dismissing the company's popular movie theater broadcasts as "spectacle, schmecktacle."

Not that L.A. Opera is taking any chances with Kosky's U.S. debut. He turns "Flute" into a dazzling live-action cartoon far too adorable to offend. Go ahead and bring the kiddies.

The Dorothy Chandler stage becomes a cinema. A large screen on which animation is projected has various cutout doors and platforms for the characters to pop in and out. Rather than projected opera, Met style, Kosky's idea is projected animation as living theater. And with a cast that has effectively learned its carefully choreographed moves, the concept works brilliantly.

Attacked by a serpent at the start of the opera, Tamino really is swallowed by the beast, tumbling into a comic-book stomach, surrounded by comic-book intestines and miscellaneous yet-to-be-digested junk. The audience laughed hysterically.

Much else is funny as well, as Mozart meant his opera to be, even if Kosky ultimately turns just about everything into a joke. Some characters become specific silent film personas, and that pretty much works. Papageno, the bird catcher, is Buster Keaton, though not as sad-faced. Pamina, whom Tamino pursues, is Louise Brooks in her Lulu haircut. Monostatos, the mean Moor, is Nosferatu.

Kosky replaces the opera's sometimes-tedious spoken dialogue with silent movie intertitles. They are accompanied by excerpts from Mozart's C-minor and F-minor keyboard fantasies on a period hammerklavier rudely yet delightfully amplified to resemble a barrel-house upright.

For all the fun, Kosky's "Magic Flute" also has a subversive context. The production comes from the Komische Oper, the avant-garde and typically controversial Berlin company that Kosky has headed since last year. In addition, he collaborates with a young British theater

company, 1927 (named for the year "The Jazz Singer" ushered in the talkies), that mixes theater, music and animation. All of this is clearly poking fun at the spiritual reverence with which Berliners hold "Flute."

The first great recording of the opera was a glowing account by the Berlin Philharmonic under British conductor Thomas Beecham in 1937. Just last month, the Berlin Philharmonic released a new recording of the opera, on DVD. It is led by Simon Rattle, who is quoted on the jacket as saying, "Let's not forget what a raging masterpiece" the opera is.

This is exactly what Kosky and his 1927 co-director, Suzanne Andrade, along with 1927 animator Paul Barritt, intend for us to forget in their fine entertainment. Kosky, in fact, is a slippery character. He says in the L.A. Opera program book that everyone knows "The Magic Flute" and that an 8-year-old can enjoy it. He told The Times the opposite: that he hated Mozart's opera when he saw it as an 8-year-old and that his 1927 collaborators had never heard of it when he first approached them.

Not every production of "Flute," of course, needs to explore the social and spiritual intentions that Kosky's has little use for. Thus, the mysterious high priest Sarastro, in top hat, may be meant to merely represent Georges Méliès, the early French fantastist filmmaker whose 1902 "A Trip to the Moon" seems to have inspired some of Barritt's imagery. Sarastro's domain is full of *fin-de-siècle* machinery.

There are many visual surprises. I'm not going to spoil them other than to say that the pink elephants are pure pleasure and that the butterflies are a little too cute in a Hallmark card sort of way. For all that is gained, some things are lost in this extravagant animated conceit.

The music, although not secondary, can sometimes seem to take on an accompanimental role. The singers are so challenged with their exacting moves that they must often struggle to project the character of Mozart's score. The cast, probably necessarily, relies on emerging singers game for such a challenge.



The Magic Flute: Press

<https://www.theguardian.com/music/2015/jul/13/barrie-kosky-the-magic-flute-i-was-like-euggh>

Interview

Barrie Kosky: 'When I first saw The Magic Flute, I didn't get it and I didn't like it'

Tom Service

Epic, inventive and physical, Barrie Kosky's operas even rattle his singers. As Edinburgh braces itself for his Magic Flute, the outspoken Australian talks about the work he calls 'a graveyard for directors' – and reveals why he'll be scaring the sheep

'There is no crisis in opera!' says Barrie Kosky. 'It's simple. Just give the British companies £100m – it's as easy as that!' The Australian opera director is on passionate, trenchant form. He has two shows in the UK this summer: a new production of Handel's Saul for his debut at Glyndebourne this month, and his globe-conquering production of Mozart's The Magic Flute, which comes to the Edinburgh festival next month.

A nearly unstoppable tumult of ideas, energy and opinion, Kosky is as charismatic and inspirational in person as his productions are intense and thrilling. Opera in cinemas? "Cinemas and live streaming aren't the future of opera. They're just marketing tools. The future of opera is not getting people 12,000 miles away to see Anna Netrebko. That's the death of opera." The problem with British ideas of music-theatre? "There is an obsession with literalism and a fear of abstraction." Doing a production in the middle of the sheep and somnolence of the Sussex downs at Glyndebourne? "They're not getting Barrie-lite. I said to them, 'I would love to come, but you're not getting a Barrie summer production.'"

Apart from an Edinburgh festival appearance of his double bill of Purcell's Dido and Aeneas and Bartók's Bluebeard's Castle, British audiences have had only one chance to see a Kosky show in repertoire so far: his production of Rameau's Castor and Pollux for English National Opera in 2011, a rare foray for ENO into French baroque repertoire. But this was no gentle historical recreation: instead, his Castor and Pollux was a show that shocked some and delighted others with its probing psychosexual interpretation of Pollux's descent into the Underworld. But that association of "Barrie Kosky" and "controversy" is a one-dimensional interpretation of what Kosky has been doing for the past 25 years on the stage in Australia, Vienna, and at the Komische Oper in Berlin, where he has been in charge since 2012. "What is a 'Barrie Kosky' show anyway?" he challenges me. "They all have very different styles. I pride myself on the fact that every single one of my shows has a different creative world."

Indeed: there's no bigger contrast between what Kosky did for Rameau and his Magic Flute, which is a joyous yet profound staging in which animation takes centre stage. Partly a homage to silent movies of the 1920s, Kosky's Flute takes live video to new heights on the opera stage, with the singing characters seamlessly interacting with cartoons. But the roots of this show lie in his problematic relationship with the piece. When he first saw it as a child in Melbourne, he was bored. "I started going to the opera when I was seven, and my Hungarian grandmother put me on to Bartók and Janáček, so I had seen lots of opera when, a few years later, I saw my first Flute. And I

was like, 'Eughh?'" He makes a sound somewhere between incomprehension and nausea.

"It didn't help that it was a terrible production that used Aussie vernacular for the dialogue. 'Got a glass of red ned?' I remember that line. I didn't like the piece and didn't understand it. I was offered the chance to do the Flute three times, and always said no, then the Komische Oper said we need a new production and I said, 'I'm not doing it – it's a graveyard for directors.'"

But the Flute is a siren song that no opera company chief can resist for long, so Kosky had no choice but to relent. It wasn't easy for him. The problem is to do with what The Magic Flute actually is. For Kosky, it's not an opera. "If you sat in the first season of the Flute in Vienna in 1791, you'd have realised that it's end-of-the-pier meets panto meets Mozart's profound music meets vaudeville. It's structured like a revue, and it's got nothing to do with *Così fan tutte* or *Don Giovanni* or the Da Ponte operas. The piece exists only half through Mozart's music, the rest is Schikaneder's words and his theatre. And that's what's genius about it. That's why if you do a 'concept' production, it's a catastrophe. It's best to treat it like a surreal fairy story and let the deeper resonances just wander through." Kosky's epiphany about the piece led him to his collaborators: the animation and production team of London-based company 1927. "It was instant love: I knew the piece very well and they didn't know it at all. They'd never even been to the opera. It was a perfect marriage."

The result is a show that Kosky thinks is closer to what Mozart and Schikaneder intended "than most of the other productions I've seen". What were scenic spectacles in Schikaneder's theatre become live animations in Kosky's, so that the Queen of the Night is turned into a ferocious maternal spider that Louise Bourgeois would have been proud of. And that's not all: at the start of the show, Tamino flees from the horrifying maw of a gigantic monster; and, whenever he thinks of Pamina, cartoon hearts explode with palpitating love. All of these things happen precisely in time with the music, too. If this is a show that returns to the spirit of the original, it's also rooted in 21st-century technology.

Which is another world compared to what Kosky plans for Handel's *Saul* at Glyndebourne. He is bracing himself for the criticism that, because *Saul* is an oratorio, it wasn't meant to be staged. "There are no rules about what should be staged. If you're surprised and delighted by what a director comes up with, you should celebrate it, whatever it is." He wanted to do *Saul* because of its fantastic characters and its strong narrative: he finds the oratorios more radical in their structure and prefers their music to that of Handel's operas.

Ed Lyon as Mercury in Kosky's production of *Castor and Pollux* at the London Coliseum. Photograph: Tristram Kenton for the Guardian

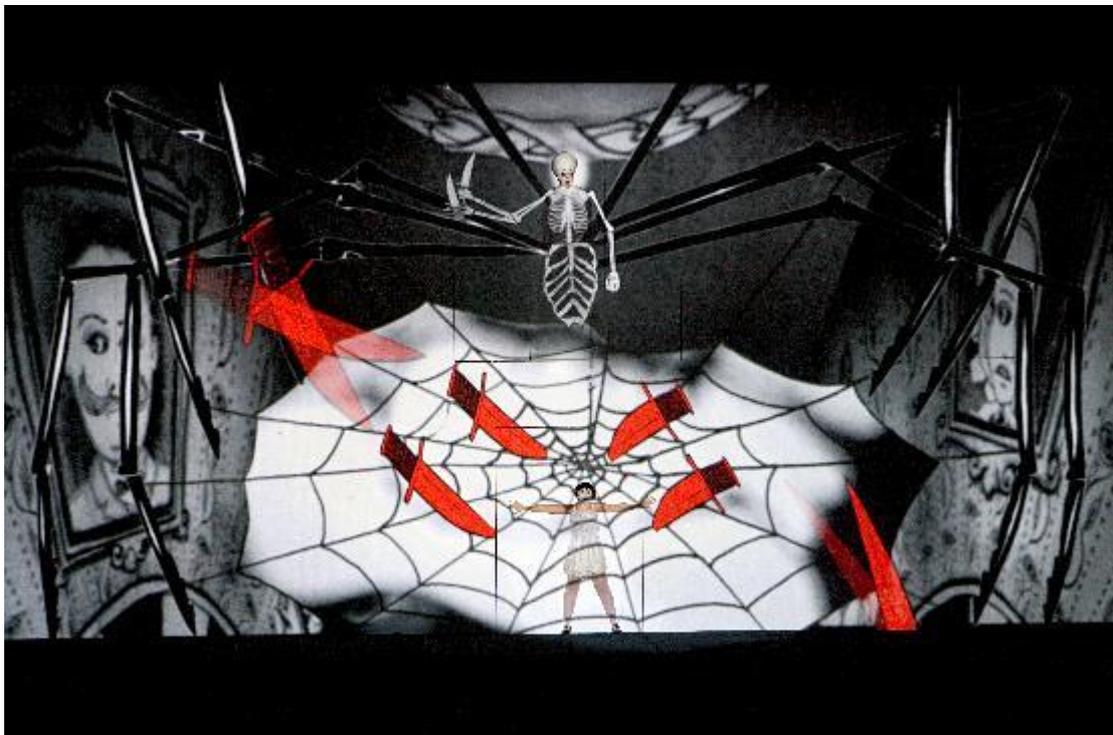
"Handel's biblical oratorios have absolutely nothing to do with the Jews or Jewish culture. So, prayer shawls, suitcases, any reference to the Holocaust, or long-suffering ghetto images – they are all out. In fact, *Saul* is about as Goyish as you can get. There's not a drop of Jewish feeling in it at all. For Handel, *Saul* is a king, he's not a Jewish king, it's got nothing to do with Jewish iconography at all."

There are other clichés Kosky wants to avoid: "Mobile phones and press conferences are a problem in Handel productions at the moment. Peter Sellars did it brilliantly 30

years ago, but now it's been done and done. I'm not interested in that any more. The show will have an archaic, epic, poetic quality. And it will be highly emotional, highly physical. I've been talking to the singers, and some I've worked with already know they are going to be bruised and battered. I saw Iestyn Davies [who sings David] the other day and said, 'Are you preparing yourself? Grow your beard and get ready for a lot of tongue-kissing.'"

Kosky knows that he's in a privileged position in Berlin, where 87% of the Komische Oper's funding comes direct from the city, meaning he can take risks with repertoire, and with his productions (in three consecutive nights at the Komische Oper when I was there, they presented the Flute, and Kosky's productions of Schoenberg's Moses und Aron and Bernstein's West Side Story, thereby traversing pretty well the entire operatic gamut in 72 hours), and he can keep ticket prices low. It all works: his average box office is 95% in Berlin. He pities the plight of the UK's bigger opera houses. "Just give people more money to be able to experiment and to do their jobs and it's the end of the discussion. The only solution is: if you want to do opera, do it well."

Which all comes down to Kosky's operatic credo. "In opera, people are experiencing – on an incredibly unconscious level – a return to an archaic form of storytelling ritual that we need. That's why it will survive. It is a special thing and it's a live experience: the human voice coming out of the human body that you can only hear in this space at this time. Opera is something that says more about our mortality and our emotions than most other things. I know that's why I go. And I presume that I'm like millions of other people. So, I remain blissfully optimistic about the future."



Behind The Magic Flute

Sourced from: operapaedia.org and sfopera.com

Filled with ritual and symbolism, Mozart's final masterpiece is a playful but profound look at man's search for love and his struggle to attain wisdom and virtue. From the virtuosic arias of the Queen of the Night to the folksong-like melodies of the bird catcher Papageno, the full range of Mozart's miraculous talent is on display in this magical fairy-tale opera. That The Magic Flute is a barely veiled Masonic allegory cannot be doubted. It acts, in fact, as a kind of introduction to the secret society.

Its story celebrates the main themes of masonry: good vs. evil, enlightenment vs. ignorance, and the virtues of knowledge, justice, wisdom and truth. The evocation of the four elements (earth, air, water and fire), the injunction of silence in the Masonic ritual, the figures of the bird, the serpent and the padlock as well as the 'rule of three' all play important roles in the plot or in the musical fabric of the opera (three 'Ladies', three 'Boys', three loud chords at the beginning of the overture signifying the three 'knocks' of the initiates at the temple, three temples, the three flats of E-flat Major which is the primary tonality of the work, etc.) All these symbols and characteristics come from Egyptian lore and the various original texts of Masonry; hence the opera's libretto is set in Egypt, although many productions eschew that specification.



INTERVIEWS

A Magical Storybook

Barrie Kosky, Suzanne Andrade and Paul Barritt on flying elephants, the world of silent film and the eternal search for love

How did you come up with the idea of staging *The Magic Flute* with 1927?

Barrie Kosky (stage director; Intendent of the Komische Oper Berlin): *The Magic Flute* is the most frequently performed German-language opera, one of the top ten operas in the world. Everyone knows the story; everybody knows the music; everyone knows the characters. On top of that, it is an “ageless” opera, meaning that an eight-year-old can enjoy it as much as an octogenarian can. So, you start out with some pressure when you undertake a staging of this opera. I think the challenge is to embrace the heterogeneous nature of this opera. Any attempt to interpret the piece in only one way is bound to fail. You almost have to celebrate the contradictions and inconsistencies of the plot and the characters, as well as the mix of fantasy, surrealism, magic and deeply touching human emotions.

About four years ago I attended a performance of *Between the Devil and the Deep Blue Sea*, the first show created by 1927. From the moment the show started, there was this fascinating mix of live performance with animation, creating its own aesthetic world. Within minutes, this strange mixture of silent film and music hall had convinced me that these people had to do *The Magic Flute* with me in Berlin! It seemed to me quite an advantage that Paul and Suzanne would be venturing into opera for the first time, because they were completely free of any preconceptions about it, unlike me.

The result was a very unique *Magic Flute*. Although Suzanne and Paul were working in Berlin for the first time, they had a natural feel for the city’s artistic ambiance, especially the Berlin of the 1920s, when it was such an important creative centre for painting, cabaret, silent film and animated film. Suzanne, Paul and I share a love for revue, vaudeville, music hall and similar forms of theatre, and, of course, for silent film. So, our Papageno is suggestive of Buster Keaton, Monostatos is a bit Nosferatu, and Pamina perhaps a bit reminiscent of Louise Brooks. But it’s more than an homage to silent film—there are far too many influences from other areas. But the world of silent film gives us a certain vocabulary that we can then use in any way that we like.

Is your love of silent film the motivation behind the name “1927”?

Suzanne Andrade (stage director/performer; co-creator of 1927): 1927 was the year



of the first sound film, *The Jazz Singer* with Al Jolson, an absolute sensation at the time. Curiously, however, no one believed at that time that the talkies would prevail over silent films. We found this aspect especially exciting. We work with a mixture of live performance and animation, which makes it a completely new art form in many ways. Many others have used film in theatre, but 1927 integrates film in a very new way. We don’t do a theatre piece with added movies. Nor do we make a movie and then combine it with acting elements. Everything goes hand in hand. Our shows evoke the world of dreams and nightmares, with aesthetics that hearken back to the world of silent film.

Paul Barritt (filmmaker; co-creator of 1927): And yet it would be wrong to see in our



work only the influence of the 1920s and silent film. We take our visual inspiration from many eras, from the copper engravings of the 18th century as well as in comics of today. There is no preconceived aesthetic setting in our mind when we work on a show. The important thing is that the image fits. A good example is Papageno's aria "Ein Mädchen oder Weibchen" [a girl or a little wife]. In the libretto, he is served a glass of wine in the dialogue before his aria. We let him have a drink, but it isn't wine. It's a pink cocktail from a giant cocktail glass, and Suzanne had the idea that he would start

to see pink elephants flying around him. Of course, the most famous of all flying elephants was Dumbo—from the 1940s—but the actual year isn't important as long as everything comes together visually.

Suzanne Andrade: Our *Magic Flute* is a journey through different worlds of fantasy. But as in all of our shows, there is a connecting style that ensures that the whole thing doesn't fall apart aesthetically.

Barrie Kosky: This is also helped by 1927's very special feeling for rhythm. The rhythm of the music and the text has an enormous influence on the animation. As we worked together on *The Magic Flute*, the timing always came from the music, even—especially—in the dialogues, which we condensed and transformed into silent film intertitles with piano accompaniment. However, we use an 18th-century fortepiano, and the accompanying music is by Mozart, from his two fantasias for piano, KV 475 in C minor and KV 397 in D minor. This not only gives the whole piece a consistent style, but also a consistent rhythm. It's a silent film by Wolfgang Amadeus Mozart, so to speak!

Does this piece work without the dialogues?

Suzanne Andrade: I think that almost any story can be told without words. You can undress a story to the bone, to find out what you really need to convey the plot. We tried to do that in *The Magic Flute*. You can convey so much of a story through purely visual means. You don't always need two pages of dialogue to show the relationship between two people. You don't need a comic dialogue to show that Papageno is a funny character. A clever gimmick can sometimes offer more insight than dialogue.

Paul Barritt: Going back to silent films, for a moment—they weren't just films without sound, with intertitles in place of the missing voices. Intertitles were actually used very sparingly. The makers of silent films instead told their stories through the visual elements. While talkies convey the stories primarily through dialogue, silent films told their story through gestures, movements and glances, and so on.

Barrie Kosky: This emphasis on the images makes it possible for every viewer to experience the show in his or her own way: as a magical, living storybook; as a curious, contemporary meditation on silent film as a singing silent film; or as paintings come to life. Basically, we have a hundred stage sets in which things happen that normally aren't possible onstage: flying elephants, flutes trailing notes, bells as showgirls... We can fly up to the stars and then ride an elevator to hell, all within a

few minutes. In addition to all the animation in our production, there are also moments when the singers are in a simple white spotlight. And suddenly there's only the music, the text and the character. The very simplicity makes these perhaps the most touching moments of the evening.

During the performance, the technology doesn't play in the foreground. Although Paul spent hours and hours sitting in front of computer to create it, his animation never loses its deeply human component. You will always notice that a human hand has drawn everything. Video projections as part of theatrical productions aren't new. But they often become boring after a few minutes, because there isn't any interaction between the two-dimensional space of the screen and the three dimensions of the actors. Suzanne and Paul have solved this problem by combining all of these dimensions into a common theatrical language.

What is *The Magic Flute* really about?

Paul Barritt: It's a love story, told as a fairy tale.

Suzanne Andrade: The love story between Tamino and Pamina. Throughout the entire piece, the two try to find each other—but everyone else separates them and pulls them away from each other. Only at the very end do they come together.

Barrie Kosky: A strange, fairy-tale love story, one that has a lot of archetypal and mythological elements, such as the trials they must undergo to gain wisdom. They have to go through fire and water to mature. These are ancient rites of initiation. The Masonic trappings imposed on the story interested us very little, since they have, of course, much, much deeper roots.

Tamino falls in love with a portrait. How many myths and fairy tales include this plot point? The hero falls in love with a picture and goes in search of the subject. And on his way to her, he encounters all sorts of obstacles. And, at the same time, the object of his desire faces her own personal obstacles on her own journey.

You can experience our production as a journey through the dream worlds of Tamino and Pamina. These two dream worlds collide and combine to form one strange dream. The person who combines these dreams and these worlds is Papageno. We are very focused on these three characters. Interestingly, Papageno is in pursuit of an idealized image too: the perfect fantasy woman at his side, something he craves almost desperately. Despite all of the comedic elements, there is a deep loneliness in *The Magic Flute*. Half of the piece is the fact that people are alone: Despite the joy in Papageno's bird catcher aria, it's ultimately about a man who feels lonely and longs for love. At the beginning of the opera, Tamino is running alone through the forest. The three ladies are alone, so they are immediately attracted to Tamino. The Queen of the Night is alone—her husband has died, and her daughter has been kidnapped. Even Sarastro, who has a large following, has no partner at his side. Not to mention Monostatos, whose unfulfilled longing for love degenerates into unbridled lust. *The Magic Flute* is about the search for love, and about the different forms that this search can take.

Finally, it is also an Orphic story—it is about the power of music, music that can move mountains and nature. After all, the opera is called *The Magic Flute*, not *Tamino and Pamina*! The magic flute isn't just an instrument, it is the quintessence of music, and music, in this case, is synonymous with love. I think that's the reason why so many

people love this opera so much, because they see, hear and feel that it's a universal representation of those looking for love, a journey that we all take time and time again.

Themes and ideas

- Storytelling through film
- Combining genres
- Masonic allegory
- Good versus evil
- Virtue
- Ignorance versus enlightenment

Literary/Theatrical Devices

- Opera
- Music
- Movement
- Lighting
- Costume
- Film
- Physical theatre
- Animation

Activities

Pre-show

- Conduct a research project on Mozart.
- Research the history of opera and a composer who has been an innovator in the genre.
- Complete a research project on animation and its use as a theatrical device.
- Take a look at the marketing material for *The Magic Flute*. Identify the target market and come up with a plan for distribution.
- Opera has an ageing audience. Come up with a way to promote opera to a younger audience to keep the art form alive.
- Discuss with your class: to what extent do you think opera needs gimmicks and reinvention to keep it relevant to new audiences?

Post-show

- Take an existing opera and design a modern version using unique storytelling devices.
- Compose a piece of operatic music to perform to an audience.
- Write a review of *The Magic Flute*.
- Think about the way Kosky staged *The Magic Flute* and list existing productions that could use animation to enhance the narrative.
- Make a short animation of *The Magic Flute*.
- Design a poster for your own production of *The Magic Flute*.
- Make a model of a set design for Barrie Kosky's *The Magic Flute*.

Discussion Questions

- Why is it important to present theatre in different ways?
- How does the animation enhance or detract from the production?
- How does *The Magic Flute* use sound and movement to create a narrative?
- What are the main themes of the production and how does the director portray them?

Essay Questions

- Discuss the significance of ritual and symbolism in *The Magic Flute* and how it is portrayed through theatrical techniques.
- To what extent does animation, colour and movement develop the central ideas of *The Magic Flute*?
- Discuss the use of the masonic allegory to present the main ideas of *The Magic Flute*.
- “Cinemas and live streaming aren’t the future of opera. They’re just marketing tools. The future of opera is not getting people 12,000 miles away to see Anna Netrebko. That’s the death of opera,” says Barrie Kosky. To what extent do you agree with that statement and how does Kosky back this up in his production of *The Magic Flute*.
- “Opera is an elite art form”. Discuss using *The Magic Flute* as a vehicle.
- Choose one or two of the following elements of the production and discuss how they are used to develop ideas:
 - Narration
 - Characters
 - Set design
 - Music
 - Animation
 - Film
 - Dialogue
 - Costume
 - Lighting



Essay Writing Tips

Writing an essay can seem like a huge task, but with a bit of organisation, a plan and a breakdown of the essay question, an essay can become a manageable assignment.

Here are some tips to help keep the stress levels down and assist you to write an essay you can be proud to submit.

Choose a question:

- Choose a question you are interested in finding out the answer to.
- Define your purpose. Is your essay to inform or persuade? Once you have determined your purpose, you will need to start breaking down the question.
- Highlight the key words in the question. These will become the focus of your essay. These highlighted words will become the focus of your plan. Highlight words that might narrow the argument down, for example, “between chapters 1 and 3”, “during the 19th century” or “with reference to the minor characters”. Use a dictionary to look up any words you don’t understand.
- Highlight what the question is asking you to do. Is it ‘discuss’, ‘argue’, ‘explain’, ‘compare’? Does the question ask for personal opinion or experience? Make sure you keep coming back to these instructions to make sure you are meeting the criteria.
- Don’t Google the question! There may be plenty of answers to the question online, but that doesn’t mean they’re good/right.

Prepare an outline or diagram of your ideas.

- In order to write a successful essay, you need to organise your thoughts. After you’ve highlighted the key words in the question, jot down your ideas around them. You can do this either in a mind map, spider diagram, or whatever way your planning works best. By taking your ideas and putting them to paper, you will be able to see links between your ideas more clearly, and this will help to flesh them out with examples and evidence.
- A good way to organise the essay is to divide your answer to the question into three parts. If you’re having trouble finding points ask yourself, ‘what are three good reasons this answer to the question is the right one’. Those three reasons become your main points to answer your topic and the ones you will back up with quotes from the text or examples from the performance.
- Note some quotations that may be useful, but also jot down the page number, so you can ensure the source of the quotes is acknowledged and referenced if they're used.

Write your thesis statement.

- Once your ideas are sorted into relevant categories, you can create a thesis statement. Your thesis statement tells the reader the point of your essay; it answers the question. To discover your thesis question, look at your outline or diagram.
- Your thesis statement has two parts. The first part states and summarises the question and the second part answers it, presenting the point of the essay.

Write the body.

- The body of your essay argues your answer to the question or topic. Each main idea from your diagram or outline will become a separate section within the body of your essay.
- Each body paragraph will have the same basic structure. Begin by writing one of your main ideas as the introductory sentence. This topic sentence should have impact, so make it strong. Under your topic sentences, write each of your supporting ideas in sentence form, but leave three or four lines in between each point to come back and give detailed examples to back up your position. Fill in these spaces with relative information (quotes, examples, evidence) that will help link ideas together. Use words like 'however', 'moreover', 'in addition' to link to the previous paragraph.
- Always begin your paragraph with a topic sentence to make clear what the paragraph is about. For example:

"Playwrights often present similar ideas in different ways. Williamson's interpretation of Hamlet is no exception to this."

"The death of Tom Robinson can clearly be linked to three people."

- Explain your point and give a clear example from the text or production to support.
- Finish each paragraph by linking the idea back to the question.
- Embed your quotes effectively and intelligently. Don't include a quotation for its own sake, or one that floats amongst your sentences. Integrate them into the paragraphs with context. For example:

Richard III defends his actions, believing that, "Conscience is but a word that cowards use" (Shakespeare, Act 5, Scene 3, p14). ✓

versus

Richard III defends his actions. "Conscience is but a word that cowards use". (Shakespeare, Act 5, Scene 3, p14). ✗

- Avoid passive language or sweeping generalisations. You should use strong, impactful sentences backed up with relevant evidence.

Add an introduction.

- Now that you have developed your thesis and planned the body of your essay, you can write your introduction. The introduction should attract the reader's attention, show the focus of your essay and answer the question.
- Make sure you name any texts to be discussed.

Write the conclusion.

- The conclusion should do just that: conclude. No new information should be brought up in the conclusion and you should avoid using quotes or evidence in this part. The conclusion brings closure of the topic and sums up your overall ideas while providing a final perspective on your topic. To write a strong conclusion, simply review your main points and provide reinforcement of your thesis.

Polish your essay.

- If this is a draft, it is important you are submitting your best work for drafting. Your teacher should not be seeing the first draft of your work. You should proofread (reading your essay aloud will help you to find errors) several times and make sure you are giving a draft that is free of errors. If your teacher is spending their time adding or subtracting apostrophes, correcting spelling, telling you to reference or adding inverted commas to quotes, they will not be paying close attention to the content, which is where the good grades are. Help your teacher to get you the best grade possible by submitting your best work for drafting.
- Check the order of your paragraphs. Your strongest points should be the first and last paragraphs within the body, with the others falling in the middle. Make sure that your paragraph order makes sense and you have effective linking sentences.
- Read the question again. Have you answered it?
- Read the assessment criteria. Have you met the requirements?
- Have you 'discussed', 'explained', 'analysed', 'compared' as the essay question asks you to do? Have you included personal experience or opinion in every paragraph (only if the essay question indicates)?
- Delete anything irrelevant and stick to the word limit.
- Read your essay again (and then maybe again!).

- You are ready to submit!



Review Writing Tips

While there is no perfect formula for review writing, there are some basic techniques you should consider in order to write an effective, engaging review. A review is both a report of an event and an appraisal of it. As a report, it should give basic factual detail, such as the place and date of the performance, the full name of the company and the name and author(s) of the text (and the text it is based upon, if applicable). It is also important to credit the director, costume, set and lighting designer(s) and actors. Make sure to access a program, rather than try to improvise without one. Programs often include all the facts you need, as well as directors' notes, which might help you get an idea of the company's objectives and viewpoints.

When you attend the event you are going to review, make sure you get there in comfortable time, get your program and get settled in. Look around you a bit; take a look at the set, if it's visible. See who the audience is and get some sense of their reaction to the show. Take notes if you can, but you may discover it isn't easy writing in the dark. The important thing is that you note your impressions, themes, moments when the show comes to life, or times when it is unsatisfying.

Prepare yourself beforehand. If it is a classic work, like *Richard III* by Shakespeare or an historically recent work like *Waiting for Godot*- read the play, or at least become familiar with it. You are not there for the suspense and titillation of the story; rather, you want to know what they have done with the original production.

In the review itself, don't get caught up retelling the plot - we already know what happened to Macbeth and Hamlet. But, in the case of a new play, you will need to give a synopsis of the plot as part of your information. Having said that, the synopsis should only be brief, and not a bunch of paragraphs recounting the narrative.

Your review is a personal piece and can be in any sequence you wish, but it might be advisable to start factually and work your way gradually to the evaluative comments. A sequence like the following works well:

- An introduction indicating the name and nature of the production.
- A paragraph or two briefly outlining what happens.

- A paragraph on the director's role - what styles has he/she used, what interpretation has been imposed?
- An account of the performances, the design (costumes, set, lighting) and how well these aspects highlight the ideas and themes in the work.
- Don't generalise - superlatives or condemnation are not much use without examples. Always try and find an instance which illustrates your point. Don't just say it was 'wonderful' or, worse still, 'boring', without accounting for yourself.
- A conclusion appraising the success of all these elements.

Remember that the production sets its own terms of success - within budget, expertise, the quality of the concept, whether it's a touring company etc. Be reasonable within those terms. Be gracious. You are assessing a production, rather than writing an essay arguing why the company did or didn't ruin *Romeo and Juliet*. You can be honest, but not insulting. You're not a sit down comedian and your review shouldn't be full of clever one-liners. Your task is to give a clear and vivid account of the performance.

It helps to read other reviews, but not ones on the show you are covering. You either end up feeling you can't repeat ideas or that you are in a debate with another reviewer, or sometimes you might inadvertently take those ideas and use them as your own. Trust your own judgment, it doesn't matter what the others are saying. If you want to read reviews to get an idea of how some good ones are written, though, look in *The Australian*, *The Adelaide Review*, *The Guardian*, *New Yorker*, etc.

Theatre reviewing will help you develop your understanding of drama and the theatre. It will improve your theatre literacy skills. The task of reviewing will make you more responsive to what you see and improve your creative and critical thinking skills.

Theatre reviews should:

- Give an accurate impression of the performance for someone who has not been there
- Convey a considered, personal judgement of the quality of the experience
- Consider how a text was interpreted.

Here are some other things to mention:

- *What kind of play is it? What is it about? Mention the genre and style of the piece.* Is it dance, drama, music? Is it absurdist, realism or contemporary? Is it elaborate, simple, rough, naturalistic, or a mixture of styles?
- *What is the nature of the theatre experience?* You must note your own responses, but as theatre is a public event, you should make mention of how others respond, the atmosphere of the evening, and the social context.

Style guide:

This will vary from teacher to teacher, publication to publication, but here are some things to note

- List the details of the show, theatre, date at the top of the review
- Use the full names of the author, playwright, crew, actors, director in the first instance. Subsequent mentions must be referenced by surname.

- Use title case and italics for the show name
- Use short paragraphs
- Don't use too many gushing superlatives ('amazing' is way overused. Try something different – there's a list below)
- Check your facts: spelling, grammar, dates, names, historical references etc.
- Talk about all of the aspects of theatre (set, costume, design, lighting, script, direction, music, sound, acting, theatre)



Use some new words

General adjectives associated with performance:

Outrageous, shocking, persuasive, compelling, inspiring, affecting, absorbing, daring, provocative, obscure, delightful, captivating, morbid, surreal, challenging, nostalgic, complex, spectacular, chilling, foreboding, enchanting, astonishing.

Words to describe the mood or tone:

Entertaining, facetious, sensational, didactic, bombastic, forceful, servile, persuasive, chauvinistic, nostalgic, querulous, guarded, indifferent, sensible, earnest, fervent, wistful, embittered, detached, sincere, tolerant, jocular, cautious, pensive, thoughtful, passionate, conservative, arrogant, critical, ponderous, antagonistic, ardent, admiring, disrespectful, bitter, cynical, satirical, sardonic, sarcastic, quizzical, ironical, anxious, resentful, disappointing, cautious, neutral, despondent, pessimistic

Words to describe the direction:

Skilled, purposeful, exciting, clever, thought-provoking, challenging, stimulating, visually exciting, aesthetic, earnest, cautious, sincere, sensitive, sensitive, aggressive, theatrical, dynamic, confident, bold, adventurous, conservative, lacklustre, predictable.

Words to describe the set:

Elaborate, realistic, understated, rough, skeletal, simplistic, minimal, abstract, naturalistic, unrealistic, cubist, surreal, stylised, traditional, representational, imaginative, lush, dense, open, vivid, jagged, symbolic, shiny, lavish, detailed, sparse, functional, elegant, delicate, durable, romantic, impressionist, expressionist.

Words to describe costumes:

Outrageous, transforming, flattering, stylish, elegant, chic, bright, dull, plain, elaborate, ornate, evil, revealing, tailored, period, symbolic, ornate, vivid, lavish, stylised, colourful, extravagance, simplistic, beautiful, dainty, alluring, luxurious.

Words to describe the makeup:

Skilfully applied, realistic, period, fantastical, shocking, simple, elaborate, vivid, stylised, abstract, traditional, clever, minimal.

Words to describe sound:

Menacing, rhythmical, repetitive, haunting, eerie, overpowering, complementary, engulfing, pulsating, lapping, trickling, swishing, blaring, lyrical, grating.

Words to describe lighting and effects:

Simplistic, minimal, abstract, eerie, dull, gloomy, bright, majestic, shocking, forbidding, shadowy, luminous, flickering, twinkling, hypnotic, pulsating, flashing, thematic.

Words to describe style and/or genre:

Comedy, classical, symbolic, expressionistic, absurdist, naturalistic, representational, tragic, comic, satirical, melodramatic, surreal, period, traditional, contemporary, existentialist, avant-garde, romantic, allegorical, farcical.

Words to describe character:

Miserly, clumsy, careless, conceited, cocky, ambitious, mean, merciful, confident, generous, gracious, greedy, gregarious, garrulous, noble, needy, humble, grotesque, irritable, lazy, loyal, patient, pragmatic, placid, serious, eccentric, quarrelsome, industrious, petulant, enlightened, reliable, determined, cruel, arrogant, sophisticated, slovenly, vivacious, cantankerous, fussy, obsessive, unpredictable, neurotic, uncouth, vicious, mature, shrewd, insular, feminine, effeminate, calculating, callous, self-indulgent, flippant, jaded, compassionate, zealous, brash.

Words to describe performance:

Dynamic, disciplined, pedestrian, uninspired, complex, flat, skilful, agile, versatile, emotive, compelling, surprising, delightful, demanding, under-stated, lively, energetic, restrained, inspired.

Words instead of 'good':

Capable, quality, fine, adept, accomplished, masterly, skilful, seasoned, vigorous, adept, high-standard, superior, skilled, proficient, choice, sound, supreme, prominent, pre-eminent, potent, important, distinguished, illustrious, influential, awe-inspiring, grand, splendid, majestic, monumental, resplendent, brilliant, impressive, magnificent, imposing, enjoyable, profound.

Words instead of 'effective':

Powerful, practical, emphatic, moving, affecting, compelling, competent, impressive, potent, striking, telling, cutting, penetrating, sharp, successful, efficacious.

