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An Exploration of Moises Kaufman's 33 Variations through Scenic Design

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An Exploration of Moises Kaufman's 33 *Variations* through Scenic Design

An Exploration of Moises Kaufman's 33 *Variations* through Scenic Design

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Drama

By

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Susquehanna University
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University of Arkansas

ABSTRACT

In partial fulfillment of a Master of Fine Arts degree, this thesis paper will document the scenic design process of Moises Kaufman's *33 Variations*, performed at the University of Arkansas in September of 2012. This paper will map the collaborative journey taken by the design team, highlighting the dialogue between the scenic designer and director. It will also touch upon the construction and rehearsal process and how both contributed to the final design.

This thesis will attempt to answer the question: How do you create a fluid and evocative space for two separate, yet coexisting time periods joined through the rhythm of Beethoven's music? I will begin with a condensed analysis of the play, followed by the design process and ending with a self-evaluation of the process and final design product.

This thesis is approved for recommendation
To the Graduate Council

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DEDICATION

This thesis is dedicated to Doug and Betsy Harman, the most wonderfully supportive, talented, smart, beautiful, patient, kind, dorky, and awesome people I know. I'm so lucky you're my parents. I love you. More.

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INTRODUCTION

Moises Kaufman's *33 Variations* weaves a story about two strong-willed individuals racing against time in order to create and understand extraordinary beauty. The protagonist, Dr. Katherine Brandt must find it within herself to also accept the joy and beauty of the ordinary in order to reconcile with daughter, Clara. Dr. Katherine Brandt and Ludwig von Beethoven bring the 21st Century and 1820's together to create separate, yet similar worlds full of passion and ambition. The characters of both time periods overlap one another in dialogue and blocking, suggesting ripples in time colliding into one another. This cyclical nature of time strongly guided our decision-making during the design process, steering us toward a less realistic and more evocative scenic design.

Throughout this process it became apparent that the scenic design needed to suggest, rather than fully articulate, the 33 different scenes. The greatest challenge was finding ways to create these separate spaces, especially for the archive, while still creating a flowing permeable space.

ANALYSIS

Moises Kaufman wrote this play in the mid 2000's with it's premiering on August 30, 2007 at the Arena Stage in Washington, D.C. Kaufman set this play in two distinctly different time periods. The playwright's protagonist, Katherine, lives in the present along with her daughter, Clara; Gertie; Mike; her nurse and the voices of other medical personnel and a flight attendant. The closer to the climax of the play we get, the closer Katherine gets to the world of Beethoven. Beethoven's scenes occur in both 1819 and 1823. Close to the end of Act II when Katherine is near to death, Katherine and Beethoven share the stage together and their worlds/time periods appear to overlap through their shared mental and physical states.

The dramatic action progresses at similar paces in the two worlds. Both Beethoven and Katherine feel the weight of a looming deadline brought about by their decaying health and feel the pressure to create their final masterpieces. Their needs are mirrored by their actions- swift movements and decisions that pull their family and friends into their whirlwind of work, dreams and ideas. This whirlwind is best illustrated at the end of Act I with the characters from both time periods sharing lines such as "I must have more time" and "there's not enough time", all while occupying the same stage space. From the moment we meet Katherine until Clara's final scene announcing Katherine's death, we follow Katherine's life at a steady pace, seeing how ALS affects her physically and mentally every few months, as the disease pushes her to work faster and harder.

Similarly, Beethoven's decline is documented in parallel with Katherine's, but his occurs at a slower pace, drawn out over a period of years (beginning in 1819 and concluding in 1823); the audience views his creative genius and mental and physical instability in several-month spurts. For example, we first meet Beethoven in 1819, and then we see him months later in his summer home working on the variations with Diabelli, who is becoming increasingly agitated about the length of time Beethoven has spent on the work. Shortly after, Diabelli and Schindler converse on a street and Diabelli says, "Schindler, please. It's been almost a year. I need to publish these variations" (39). When Gertie and Katherine are in the archives, trying to piece together Beethoven's works and progress they note that Beethoven allowed a large passage of time between sketches. Katherine says, "So there are not sketches for the variations between 1819 and 1822?" (60). The split-stage portrayal of both the early 19th Century and the 21st

Century is used to ensure that audience views crucial moments in both characters physical decline and mental accomplishments.

Although there are discrepancies in time (as presented by Schindler's writing), Kaufman uses these inaccuracies to draw attention to Schindler. Katherine realizes, in a true "breakthrough", that Schindler manipulated dates in his autobiography to imply that Beethoven disliked Diabelli's waltz. This inaccuracy illustrates how time and personal interpretation can warp history.

Gertie and Katherine are able to make educated guesses as to how Beethoven's life unfolded, but are dependant on Beethoven's conversation notebooks, used after his hearing leaves him completely, and Schindler's biased autobiography. The scenes in which Beethoven's acquaintances write down their remarks to Beethoven in his notebook and the audience hears Beethoven's verbal response are juxtaposed against the present-day scenes where Gertie and Katherine read this one-sided conversation notebook (without hearing Beethoven's verbal response) in an attempt to understand how the conversations unfolded.

Gertie and Katherine create hypotheses based around half of the information recorded, while some of the recorded information was actually manipulated by Schindler himself. In Schindler's autobiography he changes conversations and Beethoven's opinions, especially in regards to Diabelli's waltz to suit his own preferences. Katherine and Gertie were willing to take Schindler's opinions for granted. Schindler's demonstrated dedication and loyalty to Beethoven, paired with the lack of recorded responses from Beethoven made the unraveling of history particularly one-sided and open for interpretation. In this play both time and history are fluid entities, which influenced the final design choices.

In a more poetic sense, time appears to flow in two separate circles that begin to slowly blend together and overlap. The moments when Katherine and Beethoven appear in the same scenes act as if time has disintegrated and past and present meet through shared passions and fears. Beethoven and Katherine are united in their shared fear of impending death and the loss of time that could be spent creating, learning and sharing knowledge. Their dual need for perfection, solutions and brilliance grow larger the closer to death they both get.

To be specific and literal, this play has 33 different scenes set within a variety of locations within both America and Bonn. To be more abstract and general, I like to think of this play having scenes of physical connections and of mental and educational progress. There are the flesh-and- blood scenes where Gertie and Katherine, Katherine and Clara, Clara and Mike, Schindler and Diabelli, Schindler and Beethoven, and Beethoven and Diabelli all attempt to connect with one another. Then, there are the scenes of scientific discovery, of music, art and moments of true historical significance such as when Beethoven creates his music in “Fugue” and the scenes where Gertie and Katherine are alone in the archive conducting their research. Each locale furthers the goals of particular scenes and I believe that each scene either contributes to the character’s development of relationships or furthers the connection between music and self, therefore strengthening bonds across time.

It’s important to understand exactly where each scene is set in order to establish the physical location as well as understand the mood of the play. Amy Herzberg, the director, provided paperwork listing the title of each scene, where it is set geographically and where it is set in time, along with the characters and potential furniture options and special effects that might be necessary. This chart was incredibly helpful in the design process to help keep track of what was necessary. I used this chart to help organize my thoughts, but then added to it my emotional responses for each scene as well. (Appendix G).

The tension between the mother-daughter characters of Katherine and Clara drives much of the action forward. Clara chooses to dabble in many career options, preferring to try new things, experience a broader range of what life has to offer, but never perfect anything. Katherine sees this as a huge fault and is unable to comprehend her daughter’s desires. Their exchange on page 21 captures their relationship perfectly when Katherine says; “You can’t excel at anything if you keep changing careers.” Clara responds: “I excel at changing careers.” Katherine finishes the conversation with a jibe at her daughter: “I think that’s a great idea. That way you’ll always be mediocre at everything.” In a similar vein, Katherine states that her daughter has and always will be observant, but “she meanders though life. She experiences everything but commits to nothing.”(59). Katherine has affection and pride for her daughter, but doesn’t wear her emotions on her sleeve.

Katherine wants her daughter to become something or someone that society respects and looks up to. In her opinion, self-validation is not as important as receiving recognition through awards, grants

and articles in popular newspapers. The only time Katherine recognizes Clara's achievements is through sarcastic remarks, belittling her. Clara reports to Mike that her mother is "thrilled I got a rave review in the Village Voice" (47). Katherine continues to criticize Clara's mediocrity and her unwillingness to "do something" in everyday conversations. For example, when Clara attempts to take care of Katherine and shows concern for her mother's trip to Bonn asking about medication and her mother's preparations, Katherine turns the table by commenting on Clara's hair, "Did you cut your hair?...You have such beautiful hair. I wish you did something with it" (20). This seemingly empty statement shows both that Katherine does not want Clara attempting to take care of her, and that Katherine feels that Clara has great potential but refuses to embrace it.

This conflict between the two of them creates distance and tension between the characters. Mike makes a conversational *faux pas* with Clara when he hears that Katherine is flying to Bonn, saying, "Good for her. Most people when they are diagnosed, they want to stay home and spend time with their family" (24). Clearly, Clara is hurt by this; her attempts to spend time with her mother in Bonn is a source of conflict between the two of them. This conflict escalates when Gertie accidentally lets it slip that Katherine has entrusted her with instructions for Katherine's death. Clara is enraged:

Who has cooked you dinner every night? Who has cleaned your clothes—cleaned *you*? Who has made it possible for you to spend all these months here to work on you precious monograph? I'm good enough for all that, but not the big decisions? I finally see how you see me, Mom. And it's horrible (86).

At this point, Clara begins to see that even with death looming over their relationship, she will be unable to bridge the divide that separates the two of them. She hoped that her trip to Bonn would magically solve their problems, "I thought if I came here, somehow, she and I would be able to figure things out" but Mike puts things in perspective saying, "I see people go through this all the time. Everybody wants some kind of closure before the end. But it doesn't work that way. It never happens the way people want it to happen" (87). Mike is right the problems in their relationship are so established, run so deep, that it is impossible to fix it completely.

Yet, there is a moment before Katherine dies when she begins to realize the beauty within her daughter and starts to come to terms with who her daughter really is. This profound moment of realization

and clarity for Katherine occurs when Clara hums Diabelli's waltz simply because she likes it. Katherine sees that because Clara picks up on a little of everything that her observations and passion for life are what make her special. This is the moment when Katherine lets go of the "ideal" daughter she has created in her head and begins to accept Clara for who she is.

Interestingly, when Gertie describes Beethoven's sketches, the sketches that Katherine spends so much time trying to understand, the sketches became a metaphor for Clara and Katherine's relationship and personalities. This description of Beethoven's process, or an artist's process in general describes perfectly the dichotomy of mother and daughter:

These sketches are the most intimate diary of his compositional process. Many believe they are more important than the finished works, because they are closer to the original inspiration of the artist. You see, after an artist is done polishing a work, the initial instinct is marred by technique. These sketches show an unadulterated first impulse (31).

Clara prefers to experience a little bit of everything. She is a free spirit, determined to learn as much about the world as possible. She is the "initial instinct" and her work is successful because she follows her instincts and doesn't bog herself down in technique or years and years of practice or research. In contrast, her mother has chosen to hone her expertise on one subject and to become the best of the best. She has technique, skill, determination, and passion, but it is bottled up in one area. She is blinded by her need for perfection that she loses sight of the general, and the beauty within the rest of the world.

Gertie picks up on the strained mother-daughter relationship even before she meets Clara. She asks Katherine at the train station if she likes her daughter, "I mean you love her, of course. But you don't like her, do you?" (45). While this conversation both pulls and pushes Gertie and Katherine together as they begin to get to know one another better, it is clear that Gertie does not approve of Katherine's constant criticism of her daughter. Later, after Gertie comes to care for both Katherine and Clara, she brushes Katherine off saying, "You're not alone. You can call your daughter" (86).

While Katherine feels distanced from her own daughter, she feels a deep connection to Beethoven. Katherine is drawn to his music and passion, eventually realizing that they share declining health as well. The closer to death they become, and the more Katherine researches Beethoven, the closer their worlds are drawn together until they begin to overlap. Although Gertie is the first to sense

Beethoven's presence, it is Katherine who makes the first contact in her need for support during one of her trips to the hospital. Beethoven slowly enters her exam room, distracted by his own time and needs, but Katherine metaphorically and physically leans on him. She draws strength from his presence. This moment of physical dependence also represents how Katherine's research of Beethoven comforts her in its ability to distract her from her disease. He gives her something to work for-- the ultimate distraction: beautiful music-- and eventually leads her back to her daughter and a place of peace.

Katherine draws comfort and support from Beethoven, but as Beethoven himself nears death, his music is his closest companion and source of support. Perhaps Katherine knows this and feels a connection with both Beethoven and his music. On page 56 when Beethoven and Katherine's dialogue begins to overlap they both say, "I have so much to do" and "I must have the chance to finish the work". The themes of music, dedication, and passion-- as a uniting force-- are clearly seen at this point.

Beethoven's music is more important to him than anything, which makes him a societal outlier. Whether it's his disdain for the aristocracy who have not "earned" his respect, or his refusal to pay rent, eat, or take care of himself, he refuses to bow down to societal standards. Basic human-survival instincts and manners are second on Beethoven's list of priorities, taking a back seat to the creation of his music. His music is his best friend, lover, confidante, inspiration, and preferred interaction.

Beethoven is clearly most comfortable away from society; he enjoys the countryside where he can be away from Vienna: "Anything's better than the stench of Vienna and the Viennese" (27). The societal pressures Beethoven experiences in Vienna, such as the overriding fear of being evicted, the pressure to meet deadlines, and the need to acquiesce to those that belong to a higher social status, seem to disappear when he is in the countryside.

Luckily for Beethoven, he has Anton Schindler to take care of him. Schindler is Beethoven's dedicated companion, secretary, servant, nursemaid, friend, and bookkeeper. Schindler's calling card, according to Katherine's research, actually says, "Friend of Beethoven" on it. Without Schindler's prodding and encouragement, Beethoven would surely live in his own filth, barely surviving on crumbs or handouts. He clearly cares about his master, even coming back to look after him after being fired.

Schindler also acts as a liaison between Beethoven and those who commission or publish his works. Schindler shields Beethoven from any negative statements, suggesting to Diabelli on page 22 that

he would withhold future compositions from the publisher if he says anything derogatory about Beethoven.

Schindler looks down on Diabelli's waltz. In a moment of frustration with the publisher he shouts, "You should be happy Beethoven is even looking at your insignificant waltz!" and ends with his confusion over Beethoven's obsession with the waltz. Diabelli responds, "Of course it's baffling to you. You aspire to the stuffy rooms of the palaces and the aristocracy. You can't understand what I mean with my waltz. But maybe your master can" (44). This passage highlights the differences between these two characters. Schindler strives to do his job well and clearly loves Beethoven's mightier, loftier pieces. On the other hand, Diabelli finds comfort in what will eventually be described as a "beer hall waltz", a tune that everyone can tap their fingers to and dance to with joyful abandon. This is a primary theme of the play: the idea of beauty in the ordinary. The ordinary is approachable, enjoyable, just like a beer hall waltz and Beethoven in all his genius found potential and beauty in Diabelli's simple melody. Katherine's journey revolves around her ability to understand Beethoven's attraction to this piece. When she finally realizes why Diabelli's melody was so enticing to Beethoven, she begins to understand her own daughter as well.

Diabelli is perceptive enough to know that Schindler does not appreciate his waltz. In a moment of deep understanding between Schindler and Diabelli, Diabelli goes as far as stating that they both will never rise to the importance and genius of Beethoven. Unlike Beethoven, Diabelli isn't concerned with creating music for the sake of art and beauty. Instead, he prefers to have praise, money and affection.

Diabelli's character in general is one of practicality. He is a foil to Beethoven's creative genius and Schindler's dedication. Most of his interactions with Schindler or Beethoven revolve around monetary concerns; he is desperate to publish Beethoven's variations for fear of going broke. Diabelli whines, "I need it for the publishing house. We have sold almost nothing this year. I don't want to go back to teaching twelve-year olds the guitar" (40). He wants to climb the social ladder where he can live a comfortable life.

Diabelli is in a tentative place of power because he can give Beethoven (and Schindler) the money that will continue to feed them, but Schindler always seems to come out on top in interactions with him. Schindler is secure in his self and the work he does and looks down on Diabelli. He mocks him and

certainly does not approve of the quality of his waltz, stating on several occasions that the waltz is inconsequential and a waste of time.

The coming together of opposite characters creates a discordant cacophony of differing ambitions and life philosophies throughout this play. Yet, it is these same opposing people that eventually come together to create a harmonious waltz, all uniting to celebrate Beethoven's life and legacy.

THE DESIGN PROCESS

In late March of 2012 Amy Herzberg, the director, and I began meeting to discuss *33 Variations*. For our first production meeting, Amy greeted the design team with each of the 33 scenes mapped out in terms of what furniture she thought was necessary to evoke each scene and how transitions could occur. (Appendix G). This practical information was supplemented with a collection of quotes, feelings, ideas and research that she had already gathered. Amy shared a snippet from “Late Beethoven: Music, Thought, Imagination” a book about Beethoven written by Maynard Solomon. The part that felt the most powerful was a sentence describing Diabelli’s theme, saying that it “conveys ideas, not only of the national, the commonplace, the humble, the rustic, the cosmic, but of the mother tongue, the earthly, the sensuous, and, ultimately, perhaps, of every waltzing couple under the sun” (20). This theme of beauty within ordinary life, of the depth of simplicity was something that united our production. When Katharine finally accepts her daughter, Clara, she realizes that both the waltz and Clara may be what she perceived as “commonplace”; yet, they both have a deeper beauty and complexity that she didn’t initially see.

In addition, Amy felt strongly about several descriptive words such as “fluidity,” “motion,” “space,” “permeability,” “circular,” “towering,” “swirling cosmos,” “journey,” and “ripples”. These strong words were quite influential in our final design concept, which led to a series of conversations over the next few design meetings.

The design team was focused on finding practical solutions for the 33 different scenes that take place in two separate time periods and several different locales. We asked questions such as “How do we want the scene changes to look?” and “How does Beethoven’s music either underscore or contribute to the scene changes?” The sound designer, Will Eubanks, felt that Beethoven’s music should be present in every scene and all scene changes. This led to a discussion about the rhythm of the piece. Amy felt that the scenes and worlds of each character should ripple and overlap into one another, without jarring scene changes or choppy transitions. It quickly became apparent that we would need to solve the scene changes sooner rather than later in order to establish the flow of the piece.

The next few production meetings throughout the months of April and May focused on establishing the right “feel” of the play. I began to make collages of both historical images as well as inspirational and suggestive images that I felt connected to the world of the play. Interestingly, the lighting

designer, MFA candidate Diana Kaiser, and I felt strongly that texture should play a role in our design. My initial collage of images included wood, metal, chipped paint and plaster, paper, and highly-textured canvases in an array of colors that I felt evoked the feeling of shutters, hospital beds, old walls, and wooden shelves. I chose these textures as a way to begin exploring how the various worlds and times could melt into one another. Texture helped me to think in looser, less realistic and literal ways. For example, different grains of wood suggest several different styles of architecture or time periods without actually creating detailed walls, molding or windows. Texture acted as the gateway into a more evocative world. Once I began to narrow down colors and textures that I felt spoke to the different time periods and locales I found myself surrounded by oranges, yellows, browns, plaster and chipped paint. (Appendix C). This collection of textures and colors came from the idea of the deeply-layered history of Beethoven and his music, how Dr. Brandt's goal was to chip away at his complex music in order to uncover his motivations and reveal what was hidden.

With these textures and colors in mind, along with the words “towering” and “circular,” I began to draw thumbnail sketches of spaces in which I felt our characters could live and interact. I felt strongly about the archive, where all of Beethoven’s notebooks are stored and closely monitored, being an incredibly tall, majestic space, and began by creating long columns of shelving arranged in a half circle (Appendix A) I played with the idea of each side of these tall rectangular pieces having a different texture on each side to evoke the feeling of different scenes. As an example, I arranged the rectangles into a line and turned the sides so that all metal showed through in an attempt to create a cold, stark, and lonely environment for all of the scenes that were played in the hospital. (Appendix A) While sharing this idea in an early design meeting, Amy and the rest of the design team felt a powerful connection to the height of the set, but felt like something was still missing. The silhouette of the shelves also presented as very linear and angular which seemed to contradict our circular, fluid space that we hoped to create. (Appendix B). Another concern was that we had not really thought of a way to incorporate the projections into this production. Moises Kaufman’s 2009 Broadway premiere of *33 Variations* featured projections that we had decided to purchase and incorporate into our design. For months we tried to figure out how to use them before we determined that they just didn’t work with the aesthetic of our production and were subsequently eliminated.

In an effort to embrace the circular feeling of the scenic environment, I began to explore using curved walls instead of traditional flat, straight walls. This discovery ultimately became the basis for the final design.

I was still determined to define the archive as a space with realistic shelving full of books and archive boxes. At this point I was attempting to marry the curvy, fluid, abstract walls with the stagnant, linear archive wall. (Appendices A and B) I tried having it fly in, or slide out or become revealed through the shifting of the curvy walls. Stubbornly I held onto this shelving unit because I was unable to solve the archive world without using realistic structures. It took intense collaboration between myself, Amy, Will and Diana during tech week to come up with the final solution that we eventually fell head over heels in love with.

We felt confident that the curving walls were almost exactly right, but we were struggling to find a way past the archive conundrum. We played with the idea of projecting images of archive boxes on the wall, but then discovered that having these images across the actor's bodies wouldn't work for the aesthetic that we wanted. In addition, Amy was very attached to the idea of the Wittgenstein sketchbook, the collection of Beethoven's sketches that results in Katherine and Gertie's biggest breakthrough. Amy felt that this sketchbook should be treated as respectfully as possible, like an urn of ashes put to rest in a mausoleum. To Amy, the act of actually taking this archive box down and revealing the sketchbook and then finally putting it to rest, sliding it back into place, was an important and very physical moment that she believed could not be captured through projection alone.

With these ideas in mind we began brainstorming how to create a sliding archive box that would mesh with the curving walls. We still explored the idea of another separate unit somehow revealing itself as the archive, but ultimately we knew that the archive was going to have to fit itself into the world of our curved walls in a simple, yet evocative way.

By July, I realized that one of my original research and inspirational images of chipping plaster and stone walls in an orangey-beige tone might work for the wall treatments. (Appendix C) Diana was also able to share her thoughts by stating that she believed that the color could be an interesting canvas for a lighting design and that the texture was definitely something she wanted to explore further.

With this chipping-plaster concept, we felt that it could suggest walls of both the outdoor and indoor variety, as well as creating suggestive map-like patterns on the wall. (Appendices C, D and E). In scene 21, Schindler walks in on Beethoven writing all over his shutters because Beethoven has run out of paper. It is an incredibly powerful moment that represents Beethoven's undying passion and need for perfection despite detrimental circumstances such as poverty, hearing loss and sickness. There was discussion of working this moment into the scene design by having pieces of Beethoven's music be revealed underneath the plaster texture, suggesting that his music is the part of this world that unifies both time periods and all the characters together.

With the chipped plaster revealing Beethoven's music idea exciting us, Amy and I tried to take it a step further to see if we could take those worn-out wall pieces and find a way to reveal the archive behind them or through them. Our idea was that in the places where the plaster was crumbling away, we would use a scrim to hide openings in the walls. Over the scrim, we would paint Beethoven's music to have one layer of a reveal, and behind the music, when lit properly, we would have the archive boxes appear as if the curving walls had been built over and around the entire archive. The archive would span not just one wall, but appear gradually across the entire set. (Appendix A) This idea appealed to us because we felt it was a strong choice that the archive not be limited to one shelf, or one area of the set; it should be vast, overwhelming and powerful.

After further consideration, we still felt that this solution wasn't exactly what we were looking for. This solution made it difficult to remove one of the archive boxes from the wall, which was a very important piece of physical action Amy wanted the actor to perform. Would we cut a piece of the scrim out? Would there be a box hidden along the floor level so it wouldn't be as noticeable? Would Amy have to sacrifice this crucial moment in order to further the design? These questions made the solution less than desirable and our search for the "right" design continued.

Looking back on the collaboration that took place during the summer, I now see that we were desperate for a solution and were close to achieving the look we wanted. However, by not having the entire team available to fully explore the decisions we were making, the process hit a wall. Upon returning to school in the fall, and with the rest of the design team present, we were able to move forward once again, especially with the solution for the archive. With the input and expertise of the technical director,

Patrick Stone and my scenic design mentor, Michael Riha we were able to effectively articulate an idea for the archive scene, which utilized a scrim. Although it would technically be possible to have archive boxes behind the scrim panels, through additional conversations and several models, we determined that we weren't going to be able to achieve the aesthetic we were hoping for. (Appendices B and C)

As rehearsals began, the construction process unfolded quickly. I mapped out the placement of the walls on the floor with a few measuring tapes, a little bit of confidence, and paint. From the painted lines, we built what we referred to as the "ribs" to create the basic structure of the curved walls. (Appendix D) This was an instance when building off of the drafted plates was possible, but using the lines on the floor as the basis for our pattern was a more efficient and accurate way to get the construction process started. As we began to build the skeleton of our walls, we found ways to shape Oriented Strand Board, or OSB, to the sometimes quite intense curvature by scoring the back of the plywood to allow the material to bend further. This process was fairly successful, except where the strongest curves were concerned; towards the end of the run of the production, the cuts made on the back of the OSB were beginning to crack and show through on the front (audience) side. Luckily, the final texture of the walls masked this problem pretty well and the wall retained the curve for the run of the show.

During the month of September, the simple, black furniture with clean, unobtrusive silhouettes were finished and given to the cast to use during the rehearsal process. (Appendices D and F) Wheels were added to the heavier pieces of furniture, such as the bed, archive table, and Diabelli's desk to create quick, but unfortunately, noisy transitions that flowed with the music and curvature of the set. The scene changes became short, choreographed moments, which added a dance-like quality to the show that furthered the idea of our characters dancing a waltz through life.

While I was pleased with how the walls shaped the space, we had managed to ignore the looming problem of creating a powerful moment for the scenes that took place in the archive. In fact, this problem remained a problem right up until tech week when we as a design team realized that we could not ignore it any longer. Yes, we had decided to hide just one single archive box within the curvature of the walls, and this satisfied Amy's need to physically remove and replace the sketchbook from the archive, but the basic world of the archive was still lacking the dramatic impact we wanted it to have. We

continued to explore projecting images of columns and columns of archive boxes onto the entire set, but this idea felt wrong to everyone. It was certainly a solution, but it wasn't the right one.

In a moment of desperation, the design team sat together one late night and discussed with Amy what exactly the archive meant to the production and the characters who worked and researched within it. We determined once again as we had in the first production meetings that we wanted the archive to feel monumental, overwhelming in its presence. It is the space where history is preserved, breakthroughs are made, and it should feel distinctly different from every other scene. We knew that the archive was special, but how were we going to present this special space to the audience?

At one moment in our discussion, words such as "other worldly," "timeless," and "swirling cosmos" were thrown out again to the team. These words prompted a whirlwind, midnight journey to the best decisions we made as a team. First, we determined that a realistic image of boxes was not what we needed at all. Next, we knew that the archive would have to be presented as something completely different from every other scene, approaching ethereal and magical. In addition, most scenes were tightly focused to certain areas on the stage, but we determined the archive needed to expand and utilize the entire space, to further suggest its magnitude and overwhelming presence.

Another breakthrough occurred when the sound designer, Will Eubanks began to play music that had a dreamlike, and magical sensibility. It was the only time during the production that something other than Beethoven's music was heard. This small, aural change already seemed to make the archive its own separate, powerful place. The music we listened to allowed us to think of a swirling cosmos with ripples of music dancing through space. Immediately we knew what we had to do. Beethoven's handwriting should appear on the walls as if his presence was almost tangible, but not quite. Diana suggested that slowly-rotating gobos could give the impression of a breathing, otherworldly, timeless place. Slowly, our archive was becoming a magical environment; this was the most exciting break through of the entire design process. It felt right, we were all making break-through together and the design was finally coming to a place we felt was nearly complete.

What occurred next was a frenetic time period of creating projections from scratch with the help of Michael Riha and Amy's ability to write out Beethoven's music. Michael was able to capture her writing as a video and give it to me to manipulate. In a matter of a few days, I learned a new video and image

control program, Isadora, which allowed us to create our own set of original projections specific to suit the needs and aesthetics of our production. We created projection specific to the needs of the scenes, using them to heighten the sense of the archive's ethereal presence.

Eventually, I was able to create two unique types of projections needed for our production. The first set of projections were the practical images that showed the pages of the Wittgenstein sketchbook, as called for in the script. (Appendix I). The second, and perhaps the most exciting to me, were the projections of the short videos created by Michael Riha and Amy Herzberg, reproducing Beethoven's hand writing music on staff paper. These "flitters" of Beethoven's music played across the entirety of the set to create our version of the archive. (Appendix I). Will and Diana shaped the archive beautifully through sound, color, shape and rhythm, while the projections bumped up this otherworldly place by creating ghosts of Beethoven across the entire space. In a fortunate accident, I discovered that I could adjust the speed of the "flitters" which allowed me to have them appear, disappear, and fade in and out at different tempos and sizes. In some instances it was almost as if the movement of the gobos, the rhythm of the music and the speed of the "flitters" all seemed to align perfectly, as if the archive space was slowly breathing.

When the archive came together at the last minute the design team had an eerie moment of sitting quietly together and knowing that we had finally figured it out. This moment was truly incredible and is certainly a huge reason why creating theatrical productions is something I want to do for the rest of my life.

SELF EVALUATION

I have never been more excited by the outcome of a production than I was for *33 Variations*. Despite the ups and downs of this process, it is incredible to know that the collaborative process ultimately resulted in a stage picture that I feel truly suited the script and created an environment for the story to be told. Of course, the design process could have been better. I should have pushed myself to create a more finished idea for the design before summer, and pushed myself to think more outside of the box much earlier in the process, especially where the archive was concerned. That being said, the moment when things fell into place during tech week, couldn't have happened in a design meeting. The elements that inspired our world came because we were in the theatre and could actively manipulate our space through music, light, color, rhythm and projection. This was the type of show where endless amounts of time could have been spent "exploring," but I believe we were able to utilize moments during tech week to do the final exploration that we needed to do in order to create the archive moment.

If I could change my process, I would create more thumbnail sketches earlier on and learn how to express ideas with Amy in a more efficient and effective manner. I realized part way through the design process that Amy had very concrete ideas in her head, but was unable to articulate or uncover them until she saw them drawn out. The only way to fully visualize our shared ideas was to spend many hours together drawing, sketching, and building tiny models to help Amy articulate her ideas. Luckily, we were almost always on the same page and my sketches simply needed additional detail, which I could have done much earlier in the process.

In addition, I wish I could have utilized the other designers during the middle of the design process. They helped guide the world into the right aesthetic of our curvy, fluid walls early on and ultimately helped to create the final design idea for the archive toward the end of the process. However, during the summer months, their presence was distinctly missed and I fully realized the importance of a design team. A design duo was a fantastic experience, but the design team was ultimately the reason why this production turned out the way it did.

CONCLUSION

There were moments when I doubted our ability to come up with the “right” solution for this design, but in the end I feel that we as a design team were able to collaborate and use our shared ideas to create a truly incredible world for the characters of *33 Variations* to live in. Decisions may have been made late in the game and some designers may have been out of the loops for the summer months, but in the end we were able to band together and come up with a magical space that successfully allowed for seamless scene changes, distinct and evocative locales, and a living, breathing character within the archive. As Moises Kaufman reminded us during his visit, “wow moments” stamp images into your brain forever and re-solidify your love and passion for theatre. For me, this entire production process and final results were one continual “wow moment” after another. This production created something truly wonderful and the feedback we received from the audience members hit home that the work we did furthered the story and made an impact on the audience, as well as ourselves.

Works Cited.

Ludwig Van Beethoven, Skizzenbuch "Wittgenstein", Autograph. Digital image. *Digital Archives of Beethoven-Haus Bonn*. Beethoven-Haus Bonn, Dec. 2004. Web. 26 Apr. 2012. <<http://www.beethoven-haus-bonn.com> >.

Solomon, Maynard. *Late Beethoven: Music, Thought, Imagination*. Berkeley: University of California, 2003. Print.

Appendix A

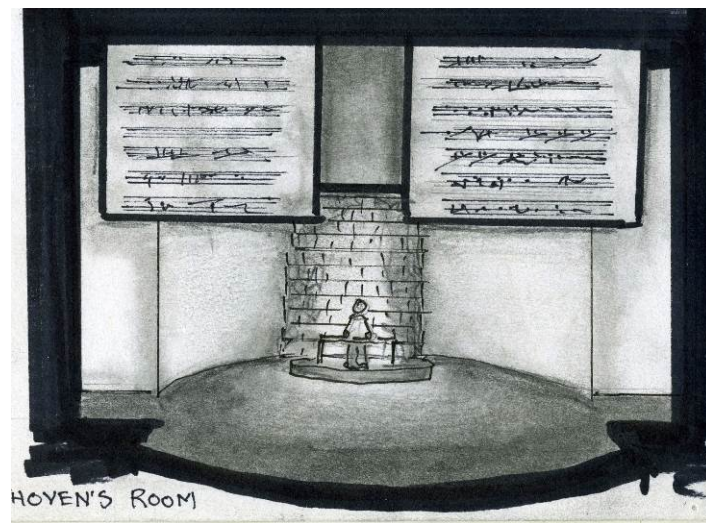


Figure 1. First Group of Concept Sketches: Beethoven's Room by Ashley De Lys Harman: March, 2012

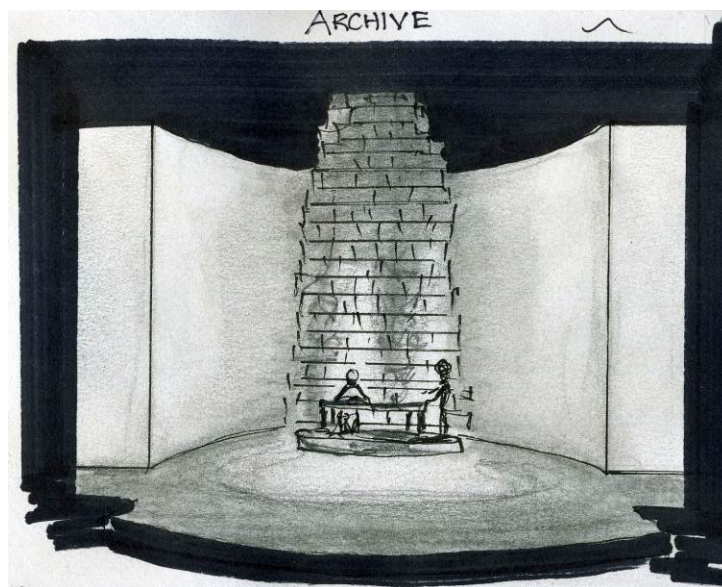


Figure 2. First Group of Concept Sketches: The Archive by Ashley De Lys Harman: March, 2012

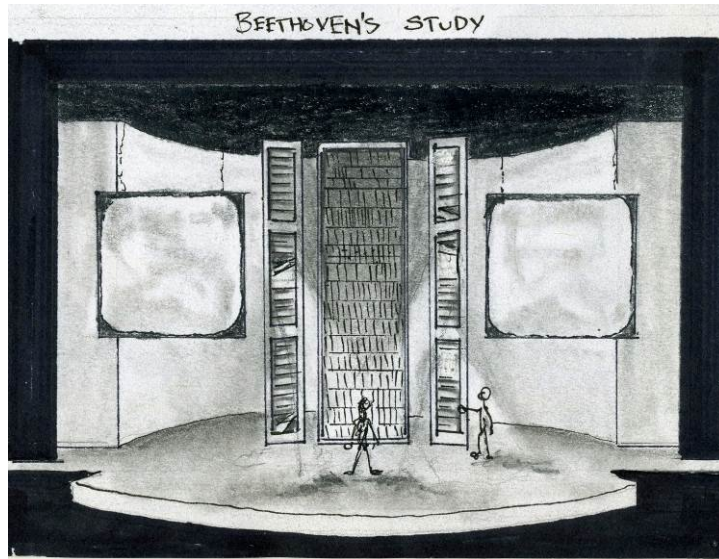


Figure 3. First Group of Concept Sketches: Beethoven's Study and Projection Screens by Ashley De Lys Harman: March, 2012

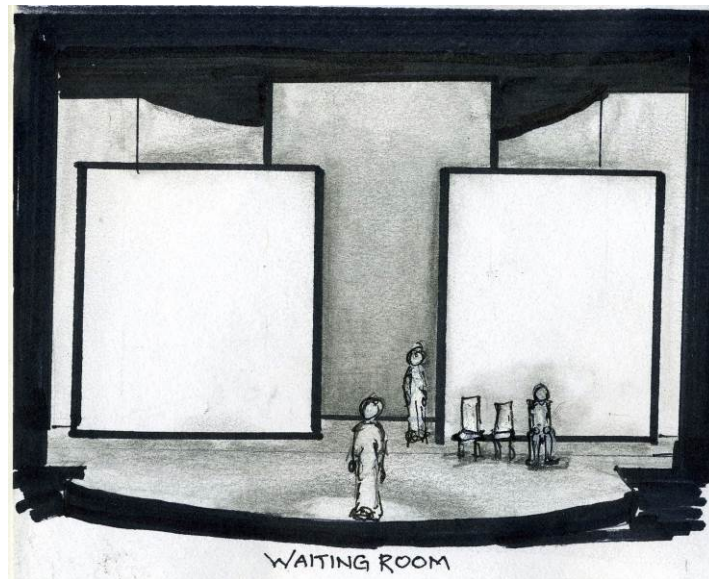


Figure 4. First Group of Concept Sketches: The Waiting Room with Screens by Ashley De Lys Harman: March, 2012

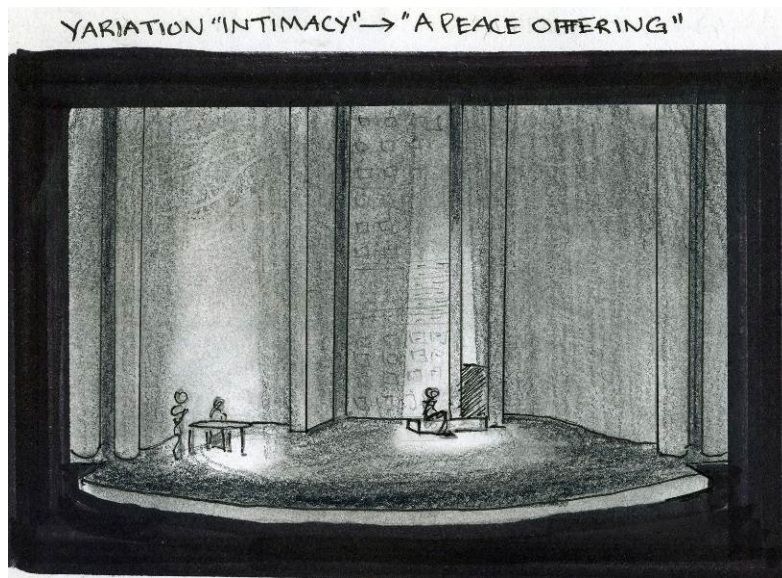


Figure 5. Second Group of Concept Sketches: Diabelli's Office and Clara's Bonn Bedroom by Ashley De Lys Harman: April, 2012

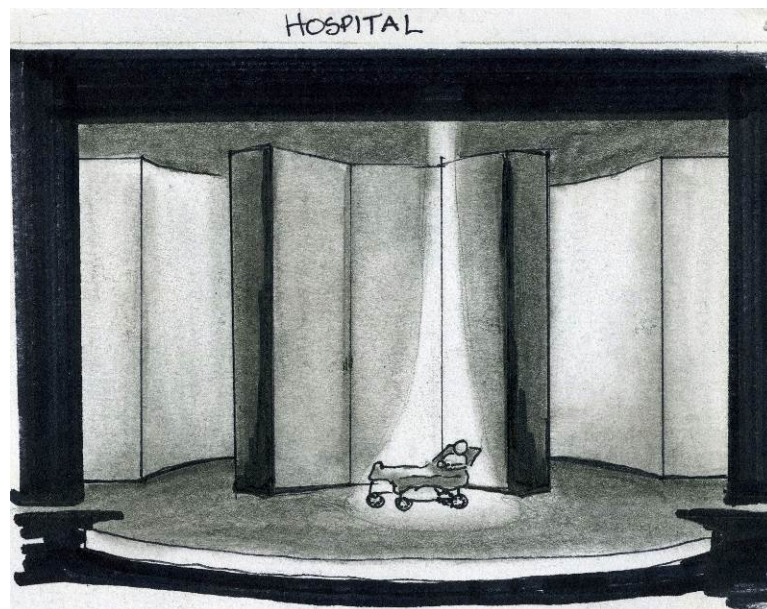


Figure 6. Second Group of Concept Sketches: The Hospital, metal walls by Ashley De Lys Harman: April, 2012



Figure 7. Second Group of Concept Sketches: The Archive by Ashley De Lys Harman: April, 2012

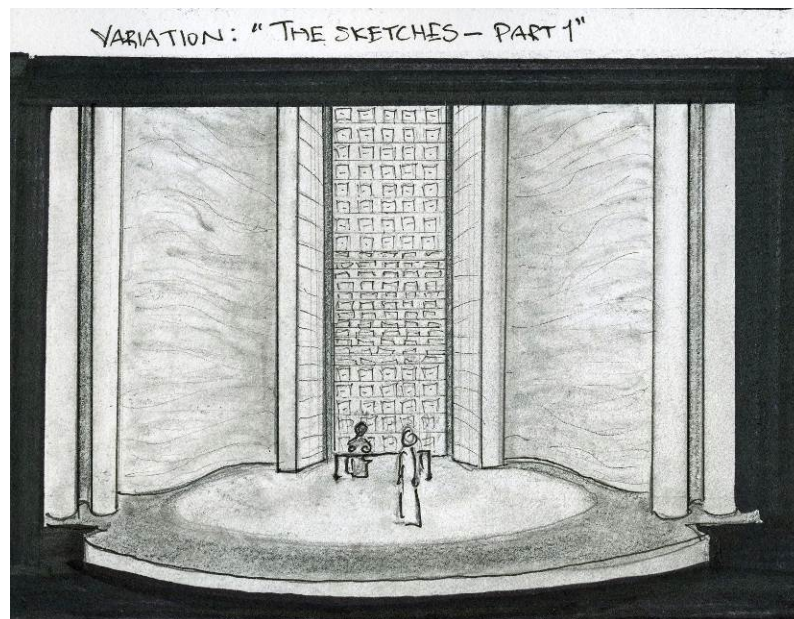


Figure 8. Alternate Concept Sketch: The Archives, columns of boxes by Ashley De Lys Harman: April, 2012

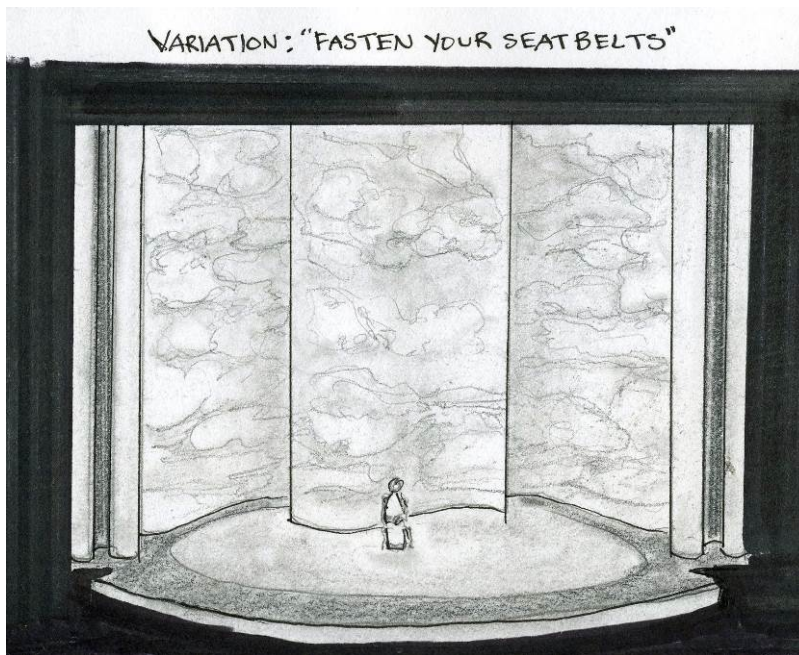


Figure 9. Alternate Concept Sketch: Katherine Flies to Bonn by Ashley De Lys Harman: April, 2012

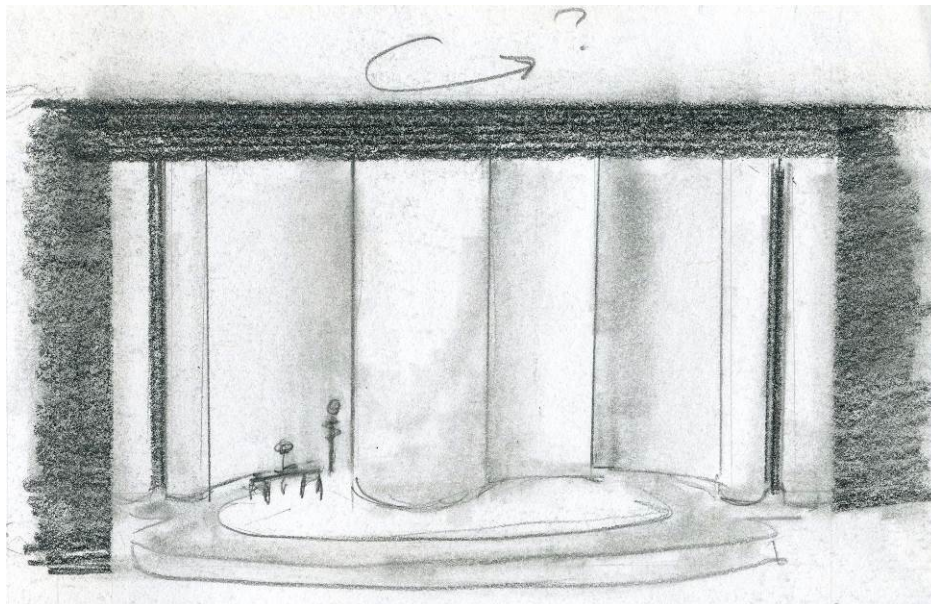


Figure 10. Alternate Concept Sketch: Moving Walls and Small Platform by Ashley De Lys Harman: May, 2012

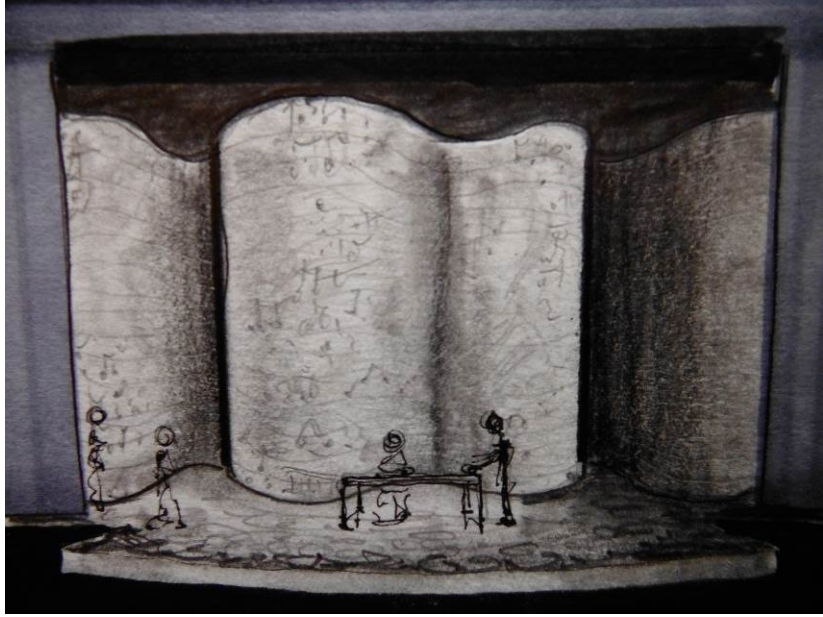


Figure 11. Later Concept Sketch: 3 Curving Walls with Music Notes by Ashley De Lys Harman: May, 2012

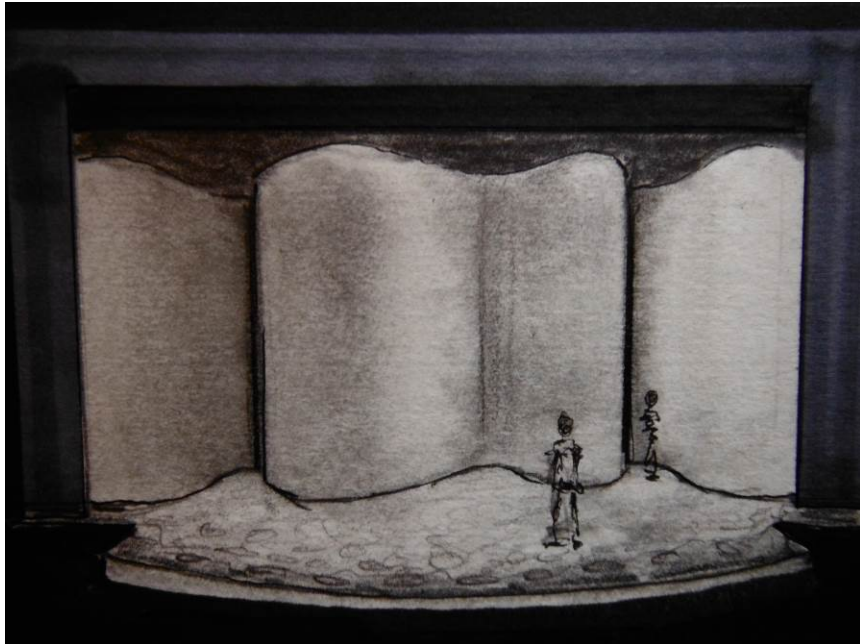


Figure 12. Later Concept Sketch: 3 Curving Walls by Ashley De Lys Harman: May, 2012

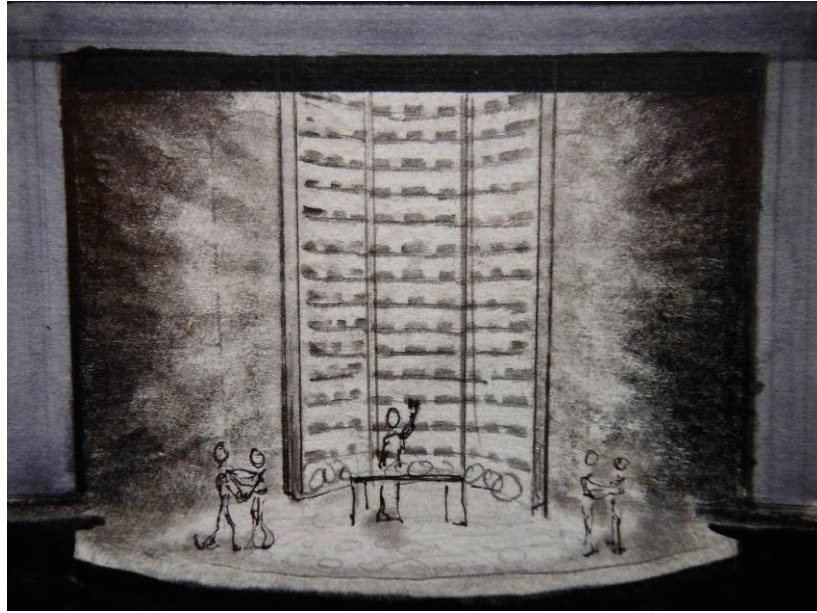


Figure 13. Later Concept Sketch: The Archive Backlit by Ashley De Lys Harman: May, 2012

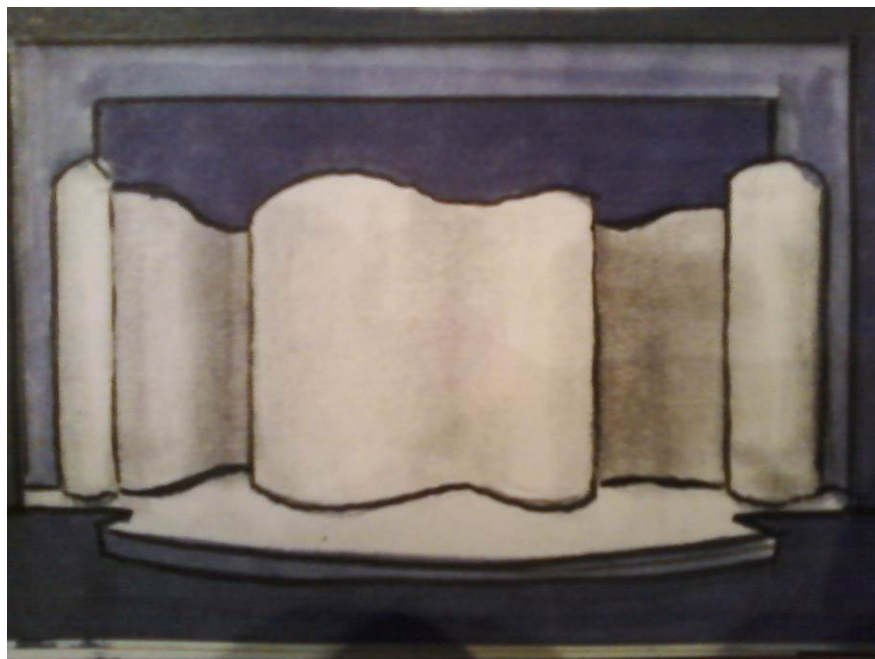


Figure 14. Final Concept Sketch: 5 Curving Walls by Ashley De Lys Harman: July, 2012



Figure 15. Final Concept Sketch: 5 Curving Walls with Music Notes and Texture by Ashley De Lys Harman: August, 2012



Figure 16. Final Concept Sketch: 5 Curving Walls with Archive by Ashley De Lys Harman: August, 2012

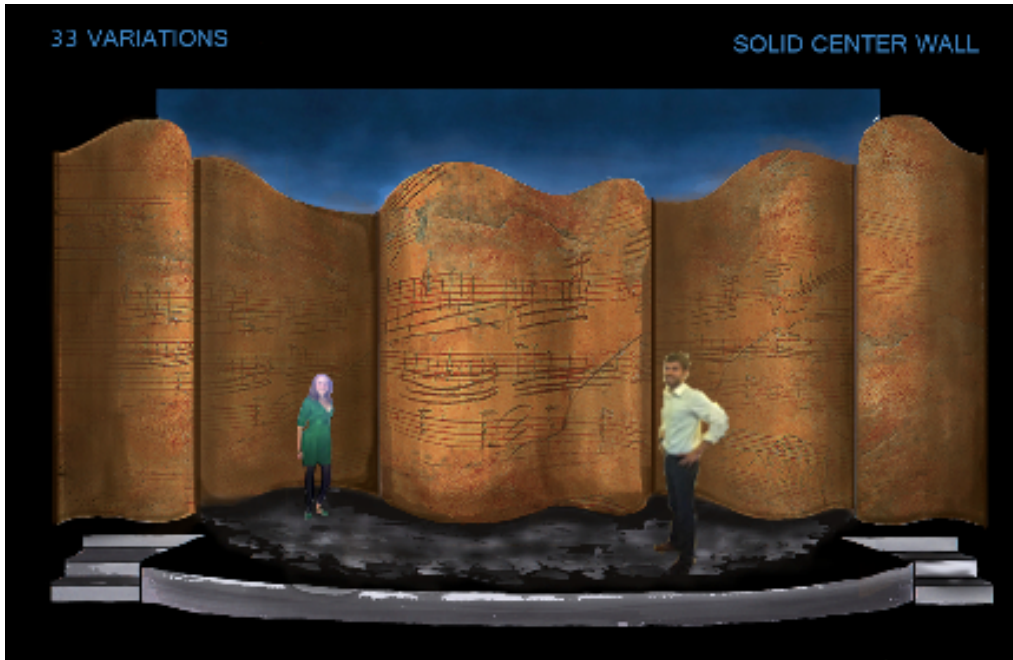


Figure 17. Photoshop Rendering with Solid Center Wall by Ashley De Lys Harman: August, 2012



Figure 18. Photoshop Rendering with Center Wall in Mid-Reveal by Ashley De Lys Harman: August, 2012



Figure 19. Photoshop Rendering with Center Wall Backlit for Archive Reveal by Ashley De Lys Harman: August, 2012

Appendix B



Figure 20. First 1/4" scale model: Beethoven's Study. Photo taken by Ashley De Lys Harman: April 2012



Figure 21. Second 1/4" scale model: The Archive. Photo taken by Ashley De Lys Harman: May 2012



Figure 22. A later model beginning to show the 5 curved walls concept. Photo taken by Ashley De Lys Harman: August 2012



Figure 23. Model experimenting with archive reveal placements. Photo taken by Ashley De Lys Harman: September 2012



Figure 24. Model experimenting with archive reveal placements. Photo taken by Ashley De Lys Harman: September 2012



Figure 25. Model experimenting with archive reveal placements, shows shelving structural and aesthetic problems. Photo taken by Ashley De Lys Harman: September 2012



Figure 26. Model experimenting with archive reveal placements, fully backlit. Photo taken by Ashley De Lys Harman: September 2012

Appendix C

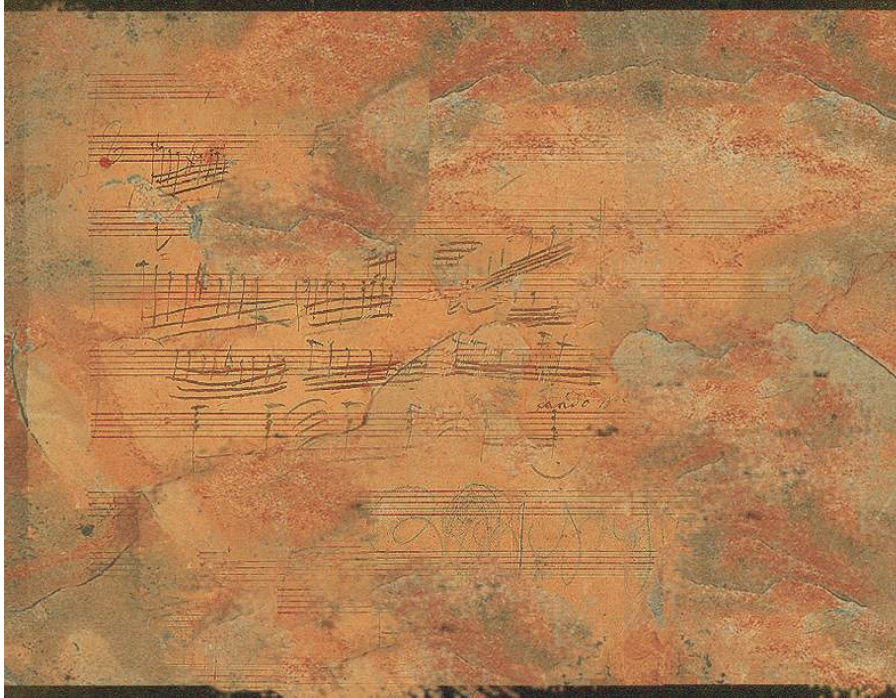


Figure 27. Texture over Beethoven's own Handwriting Photoshop collage created by Ashley De Lys Harman: April, 2012

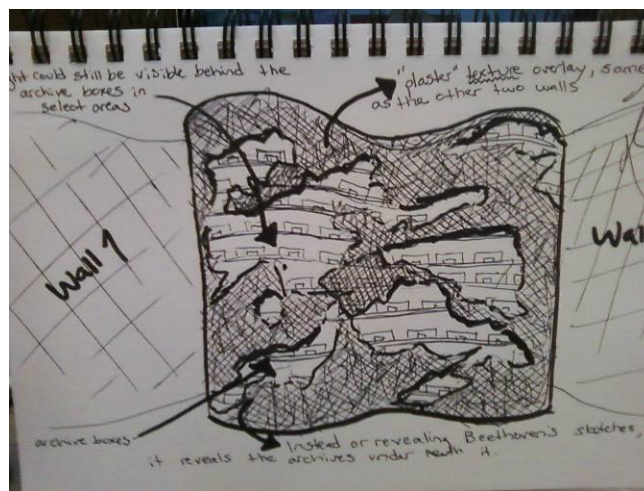
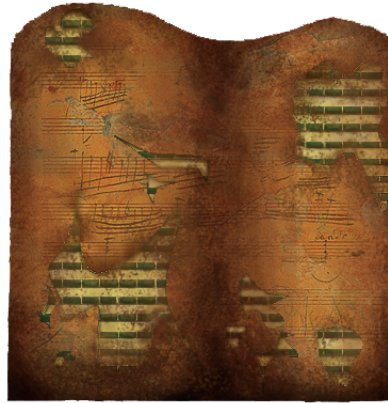


Figure 28. Initial Archive Reveal Sketch with Texture and Scrim by Ashley De Lys Harman: July 2012

Center Wall with texture overlay



Notes:

- The shape of the hole opening is drawn large so that the plaster texture can soften the edges when applied to the scrim.
- The music notes will be drawn in with the plaster texture layered on top.
- Cup gun can apply color and shadow of the plaster last

Figure 29. Photoshop rendering of wall texture and archive reveal by Ashley De Lys Harman: July 2012



Figure 30. Part Way through the execution of wall texture and treatment. Photo taken by Ashley De Lys Harman: September 2012

Appendix D

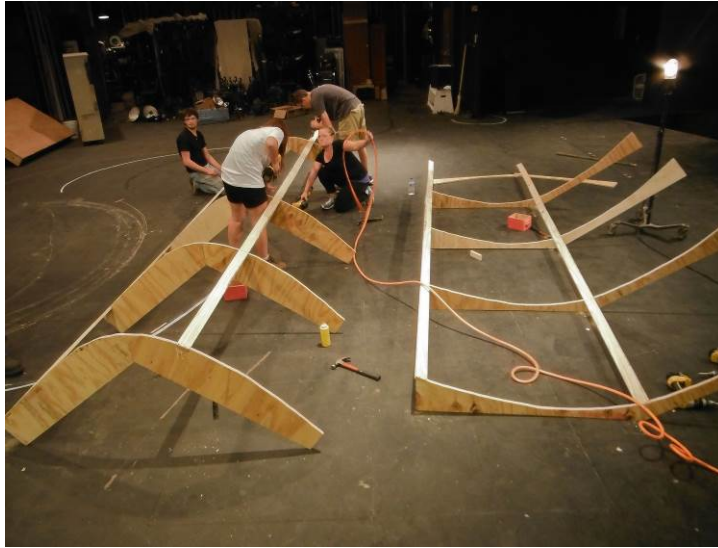


Figure 31. Construction of the “ribs”. Photo taken by Ashley De Lys Harman: September 2012



Figure 32. Covering the “ribs” with Oriented Strand Board. Photo taken by Ashley De Lys Harman: September 2012



Figure 33. View of the bottom of the “ribs” and the stage left wall. Photo taken by Ashley De Lys Harman: September 2012



Figure 34. All walls up and the beginning of the paint treatment. Photo taken by Ashley De Lys Harman: September 2012



Figure 35. Actors in Rehearsal with the Archive Desk Photo taken by Ashley De Lys Harman: September 2012

Appendix E



Figure 36. Scene 3: Research (Bed #1: Katharine's room) Photo taken by Ashley De Lys Harman: September 2012



Figure 37. Scene 28: Intimacy (Bed #2: Mike and Clara in Bonn Apartment). Photo taken by Ashley De Lys Harman: September 2012



Figure 38. Scene 31: Limbo (Bed #3: Katharine's Hospital Room). Photo taken by Ashley De Lys Harman: September 2012



Figure 39. Scene 8: The Sketches- Part 1. Photo taken by Ashley De Lys Harman: September 2012



Figure 40. Scene 25: Cafeteria Food. Photo taken by Ashley De Lys Harman: September 2012



Figure 41. Scene 19: The Conversation Notebooks. Photo taken by Ashley De Lys Harman: September 2012



Figure 42. Scene 22: The Discovery. Photo taken by Ashley De Lys Harman: September 2012



Figure 43. Scene 26: The Fugue. Photo taken by Ashley De Lys Harman: September 2012



Figure 44. Scene 33: Katharine and Clara say goodbye. Photo taken by Ashley De Lys Harman: September 2012

Appendix F

I want the scenic design for *33 Variations* to reflect Beethoven's grandeur, Katherine's hard exterior, but crumbling body, and the fluidity of time. The design for *33 Variations* will rely heavily on color, texture, scale and shape to create a fluid and evocative set. The heart of *33 Variations* revolves around two characters searching for perfection and meaning in the world of music as their bodies begin to fail them. Beethoven's music weaves the past and present together, interlacing characters across time. This fluidity of time and the 33 rapid scene changes written into the script creates the need for a suggestive set.

I will use vast, curving walls, reminiscent of unfurled sheets of music, to shape the space. Like Beethoven and Katherine's aging bodies, the walls themselves are in a state of decay, allowing for older layers of music note inscribed wall to show through.

The use of isolated light and various moving furniture pieces will let various scenes to occur in smaller areas of the stage, yet when Katherine and Gertie enter the archive, all of the walls can be utilized as canvases for projection. Allowing the full extent of the walls to be viewed during the archival scene will also heighten their impact, and the impact of these scenes of discovery.

Figure 45. Initial Design Statement.

Appendix G

33	SETTING	2012	1819-1820	1822-1823
1. Theme	Hospital waiting room	X Early June	X Early 1819	
This is an in-between world, moving from the physical waiting room space and back into Katharine's own world, where she shares her thoughts with the audience. Mike and Clara need to be able to exit into an exam room (or off stage). Katharine's inner world overlaps with Diabelli's as she narrates his scene. Already, the two time periods overlap on stage. This needs to be a fluid scene where specific locale loses its importance after the idea of a waiting room/doctors office is established.				
2. Eavesdropping	Outside Beethoven's room		X Early 1819	
This is Beethoven's house, it should feel distinctly different from the previous scene. Colder? Smaller? Older. This space is sacred to Schindler, it is where his hero creates masterpieces. Specifically, Schindler is in the hallway outside of Beethoven's room. This is where their relationship is first established and Schindler's regard for Beethoven is seen.				
3. Research	Katherine's bedroom	X 6 days later Mid June		
This is Katharine's bedroom, it is neat, stark and plain. More importantly this is a place where Katharine and Clara's relationship is laid out for the audience. The balance of power swings to Katharine most often, and Clara should be clearly uncomfortable. Neutral or cooler colors? No nonsense.				
4. Negotiating Genius	Diabelli's office		X Early 1819 next day	
Diabelli's office simply needs a desk and chair to establish it as a separate locale. This desk and chair should have papers and books on it with perhaps a quill or two laying around. As Diabelli's wealth increases, his desk should accumulate more books and clutter. This should be a vibrant space, like Diabelli. Warmer than the previous scenes.				
5. Two World's	Computer shop	X same day Mid June		
A typical computer shop, perhaps fluorescent lights? This space can be defined more by props and sound cues such as the computer bags and voices of shop personnel.				

33	SETTING	2012	1819-1820	1822-1823
6. Fasten Your Seatbelts	Airplane/ Hertzendorf countryside/woods	X next day Mid June	Early May, 1822 (more likely 1819) 12 sketches done 60-65 degrees	Early May, 1822 (more likely 1819) 12 sketches done 60-65 degrees
<p>This scene flows between two physical locales, joined together by Katharine's narration, her own internal world. Katharine is on an airplane, perhaps just a simple seat with a simple light around it. As she discusses Schindler's book, Beethoven and Schindler appear in the countryside. While Katherine is restricted by her environment, the audience finally sees Beethoven in an open environment. He is free to breath, roam and explore, there are no restraints here. Beethoven's sense of freedom in this scene is important and should be articulated through a more expansive playing space and perhaps warmer lighting.</p>				
7. Bonn	Bonn rental apt. Beethoven apt. in Helzendorf	X Mid June two days later	Mid May 1822 (more likely 1819)	Mid May 1822 (more likely 1819)
8. The Sketches Part 1	Beethoven-Haus: Archives Elevator Sub-basement Mike and Clara phone conversation	X next day and one week later Late June		
<p>This is a particularly important scene because it is where Katharine begins to live her dream; she reaches the archives in Bonn and witnesses their full expanse and potential. This scene must live up to both her expectations and that of the audience. This should be the only scene that fully utilizes the entire stage space besides the moment of Beethoven's "Fugue" composition. To quote the script "as the doors of the elevator open, we see an impressive sight: a multitude of towering shelves filled with sketchbooks and books. It looks like they go on forever"(p.30). Whether or not the actual, physical archival boxes and books are important is second to the importance of the vastness of the space itself. Part way through this scene Clara and Mike have a phone conversation that could simply be spots of light on them outside of the main archival space.</p>				
9. Classical Music	Concert (first date)	X Early July		
<p>This space is important only to emphasize the awkward situation that these two people are in. They're in a limbo-like space trying to establish their relationship and their setting should just allow for close proximity within the large stage space. Perhaps simply two seats next to one another in a sea of darkness.</p>				
10. The Sketches Part 2	Schindler/Diabelli chase Beethoven's apt.		Early 1820 (1 year later) 19 sketches done	

33	SETTING	2012	1819-1820	1822-1823
<p>This scene should give Schindler and Diabelli a place to play cat and mouse. Perhaps these characters can weave in and out of the curving walls. Beethoven's apartment is as it has been.</p>				
11. Baseball	train station	X 3 months later Early October around 50 degrees	(x)	
<p>This locale is specific, but could easily be suggested through the noise of a city or a simple bench. What is important is that this encounter between the two women is the beginning of their true friendship.</p>				
12. Circus Music	Beethoven's apt.	(x)	Early 1820 same day	
<p>No furniture is necessary for this scene</p>				
13. Clara	train station bench	X same day Early October around 50 degrees		
<p>This is the same scene as 11.</p>				
14. Dancing	nightclub outside nightclub katherine (phone)	X Early October around 60 degrees		
<p>This is a jarring scene: we are thrown into a nightclub, a completely different atmosphere than previously seen. Perhaps this scene can utilize sound and light spilling out across the stage. While the focus has been primarily on Katharine and her need to understand Beethoven and his music, this scene should remind us that Clara and Mike have lives outside of musicology and Katharine. This scene, like the concert hall, puts them in an environment where the audience can watch them react and respond to each other in a setting outside of Beethoven's life. Although Mike and Clara are trying to understand one another in this scene and what they mean to one another, Katharine, ever present in Clara's mind, makes an appearance. She should be distanced from Mike and Clara's club, but allow for interaction with her daughter. Katharine's appearance puts a damper on the scene, perhaps the scene darkens or becomes cooler? Music gets lower?</p>				

33	SETTING	2012	1819-1820	1822-1823
15. Accidents of Fate	Beethoven's apt.		Early 1820 one month later 20 variations done	
We are once again in Beethoven's apartment, but it should be obvious that Beethoven cares far more about his music than the upkeep of his apartment.				
16. The Exam	examination room	7 months in Early January	(X)	
This scene should leave the audience feeling as wounded and alone as Katharine herself feels. She is getting x-rayed and the audience should see her come apart under flashes of light. Should she be in an actual "room"? or is it more implied? Is a hospital bed present in this scene too? Katharine should definitely be as isolated as possible, with only Beethoven entering her space to comfort her with his presence.				
17. Septet	Mike's office archives Beethoven's apt.	X 7 months in Early January		X
This is where every character appears on stage at once, we see how all of their motivations overlap and align with one another. Time periods overlap and become blurred, melting into each other, joined through shared passions and fears. The characters are trapped, but tangled around each other, weaving their lives together. I think blocking will be important in the success of this scene. Perhaps the whole stage could be utilized for the first time since the archive reveal scene?				
intermission				
18. Here Be Dragons	Library Bonn rental apt. Beethoven's apt.	X two and a half weeks later Mid January 40 degrees		
Overlapping scenes again, switching time periods, quick changes. The two apartments don't change, but perhaps these scenes can happen without furniture? Just have the desk??? Characters are more in motion than glued to an area.				
19. The Conversation Notebooks	Beethoven's apt. Archives Beethoven's room	X		November 1822
Same as above, same locales. Perhaps just the archive desk?				

33	SETTING	2012	1819-1820	1822-1823
20. Physical Therapy	Bonn rental apt.	X Mid January		
Same apartment, need the walker or a chair, someplace for Katherine to sit, but nothing else is really necessary for this scene.				
21. Joyful Silence	Beethoven's apt.			X Early 1823 3 years in
Beethoven's hearing loss leave him both isolated and free. Free within this space? Open stage, wider feeling to the space, more light? Any furniture necessary?				
22. The Discovery	Archives Schindler as bio (Diabelli Office Flashback)	X Late March 9 months in	(Early 1819)	
The archive table will be necessary, Gertie and Katherine can enter/exit behind walls to suggest the extension of the archives and their storage past the set itself. Diabelli's world begins to mesh with present day, dialogue and blocking can overlap to show the blending of the two worlds and ease with which history can be manipulated. Diabelli can have his desk/chair?				
23. Cheeseburger	Bonn rental apt.	X Early April		
Focus is on Clara, Mike and the speech machine. This could be mimed, but I think having an actual machine will really help this scene. Not much else besides a chair is really necessary here.				
24. Beauty	Diabelli's office			X 1823 Early April 3 months later 31 variations done
Diabelli's office accumulates more and more finery as the play progresses. Props will be important to establish his growing wealth. More books, quills, papers, scrolls, perhaps knick-knacks? Bookends? Does his chair change shape or upholstery?				
25. Cafeteria Food	Hospital Cafeteria	X Mid April		
Although the dialogue suggests that Clara, Mike and Gertie are surrounded by people in this cafeteria, I think that having a tightly isolated place for them to talk could work. Cafeteria tables aren't necessary as they never need to sit down, but I think props could really help to establish this particular environment. Trays, cups, plastic or cheap silverware can really signify a cafeteria setting.				

33	SETTING	2012	1819-1820	1822-1823
26. Fugue	Beethoven's room			two weeks later
Beethoven is only concerned with his music at this point. Everything but his music should disappear. I like the idea of this being an empty stage with simply Beethoven and his music. Perhaps highlight the notes of the walls somehow? Projection? Beethoven is alone with his music. This is more of an emotional place, rather than physical.				
27. Morphine	beautiful outdoor square/park	X Late May a month or so later 70 degrees		
Need a place to sit, perhaps a park bench? Outdoors can be established through change in light.				
28. Intimacy	Bonn rental apt. Katherine in wheelchair, elsewhere	X Late May same day		
Same apartment as scene 23, focus of the bedroom. Isolated scene, simply Clara and Mike on their bed together. Katherine enters the scene at the end, opposite side of stage?				
29. A Peace Offering	Bonn rental apt. kitchen.	X Late May days later		
Same apartment, but focus of a living space. Table and chairs are definitely necessary, space for Katherine to enter with a wheelchair. Is it important that this is a kitchen? Or can table and chairs define the space well enough?				
30. Not a Human Being	Beethoven's study MRI room Waiting room	X Late May 24 hours later		Early May 1823
Katherine's fears and emotions are laid bare in these scenes. Her fears and anxieties bubble to the surface when she gets her MRI's done, she can't hide from the machine. The machine is not as important as her exposure to the audience. Costume and light will be most important to establish her vulnerability in this scene I think. She could be in her hospital bed that could double as a gurney? I like the idea of a cold metal gurney, something sparse, glinting, cold, unfeeling. Beethoven enters and helps Katherine through her pain.				
31. Limbo	MRI/Hospital Room Waiting room Beethoven's Study Limbo	X Late May		(x) June 1823

33	SETTING	2012	1819-1820	1822-1823
<p>Still in the hospital, this can be established simply with the hospital bed and colder/less welcoming colors/light. Both Katherine and Beethoven are falling apart, their worlds are starting to blend together, bound by their mutual pain and fear. Perhaps Beethoven and Katherine's scenes can be played closer and closer together? Perhaps sharing the same space? Or nearly in the same space? How much can their worlds overlap?</p>				
32. Breakfast	Katherine's Hospital Room	X Mid-June		
<p>Still in the hospital. Perhaps another place for family to sit? Hospital chairs?</p>				
33. Variation #33	Conference, lecture hall Archives	X Early July 3 weeks later		
<p>Putting the variations to rest in the archive is a monumental occasion; it is symbolic of Katherine's funeral. The box back in the wall is like a mausoleum, it is both Katherine and Beethoven's final resting place. This should be almost as expansive a feeling as the first time the ladies enter the archive, there should be a feeling of infinity, of the repetition and circularity of time. This scene is a farewell and a celebration of passion, beauty, art, intelligence and life. The whole space should be utilized.</p>				

Figure 46. Scene breakdown chart by Amy Herzberg with additional comments and thoughts by Ashley De Lys Harma

Appendix H

PROJECTIONS “MAGIC” SHEET

- 1) Turn projectors ON
- 2) Turn computer ON

- 3) Turn computer OFF
- 4) Turn projectors ON

- A through I are the Beethoven’s handwriting “flitters”
- Pressing the first number or letter in the parenthesis will “activate” or turn that flitter on.
- Pressing the second letter or number in the parenthesis will “deactivate” or turn that “flitter” off.
- Once a “flitter” is activated you MUST de-activate before moving on to the next “flitter”.

Ex: If you want to turn flitter A on → press 1, wait for the flitter to finish and then press 2

A (1,2) B (3,4) C (5,6) D (7,8) E (9,0)	F (q,w) G (e,r) H (t,y) I (u,i) SPACE BAR- jump to the next cue
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PROJECTION CUES

BO- this comes on as the start, just so when the douser is “undoused” nothing accidentally pops up

CUE #	NAME	PG.	WHERE/LINE
1	ARCHIVE	30	“Ah, here we are”
2	COVER	31	“Here we go”
3	MEND	31	“This is the first page”
4	PAGE2	31	“ <i>Und</i> this is the second page”
5	INFRARED	31	“And now, with this button”
6	FULLSKTCH	31	“...compositional decisions. Some of these phrases...”
7	VAR.12	31	“Look here.”
8	VAR3	32	“And here is what you’re looking for”
9	FADE	32	Right as Clara and Mike appear
10	VAR3	33	“Bye”
11	4BARS	33	“Look, the first four bars”
12	FIRST	33	“And here you can see all the sketches he made...”
13	SECOND	33	“Not satisfied with that, he made this”
14	THIRD	34	“And then this”
15	FINAL	34	“And here’s the variation itself”
16	FOOD	35	“-a rising promise. Dr. Ladenburger, what’s this?”
17	FADE	35	Beethoven’s entrance
18	FOOD	35	Beethoven’s exit
19	BLACKOUT	36	end of scene
20	FUGUE	76	Beginning of scene
21	BLACKOUT	83	End of scene

Figure 47. Projections Magic Sheet created by Asley De Lys Harman. September 2012

Appendix I



Figure 48. Images from the Wittgenstein Sketchbook. Photo taken by Ashley De Lys Harman: September 2012

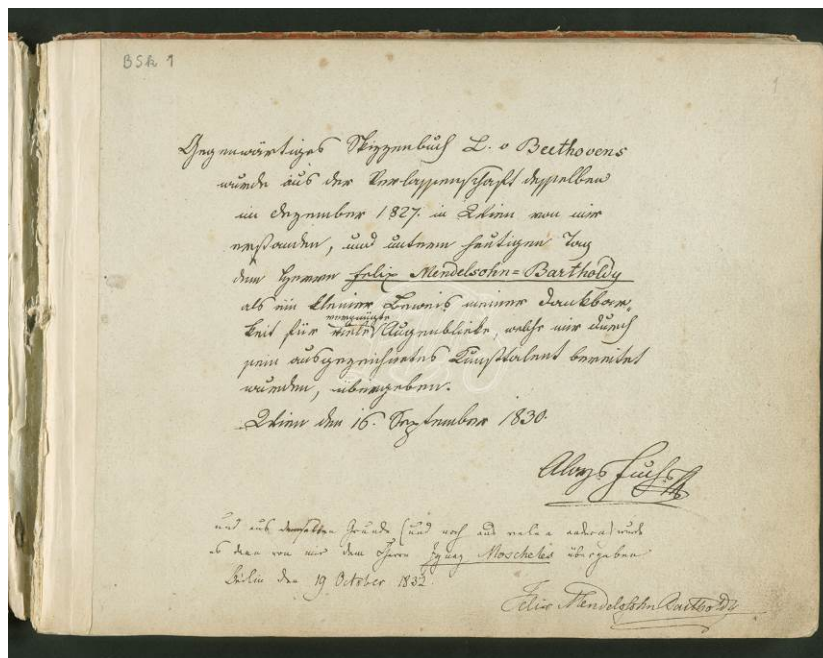


Figure 49. The Mendelssohn front page in the Wittgenstein sketchbook, used as a projection. Image taken from the Haus of Beethoven website.



Figure 50. Example of the “flitters” created and used during the archive and Beethoven composing scenes. Photo taken by Ashley De Lys Harman: September 2012