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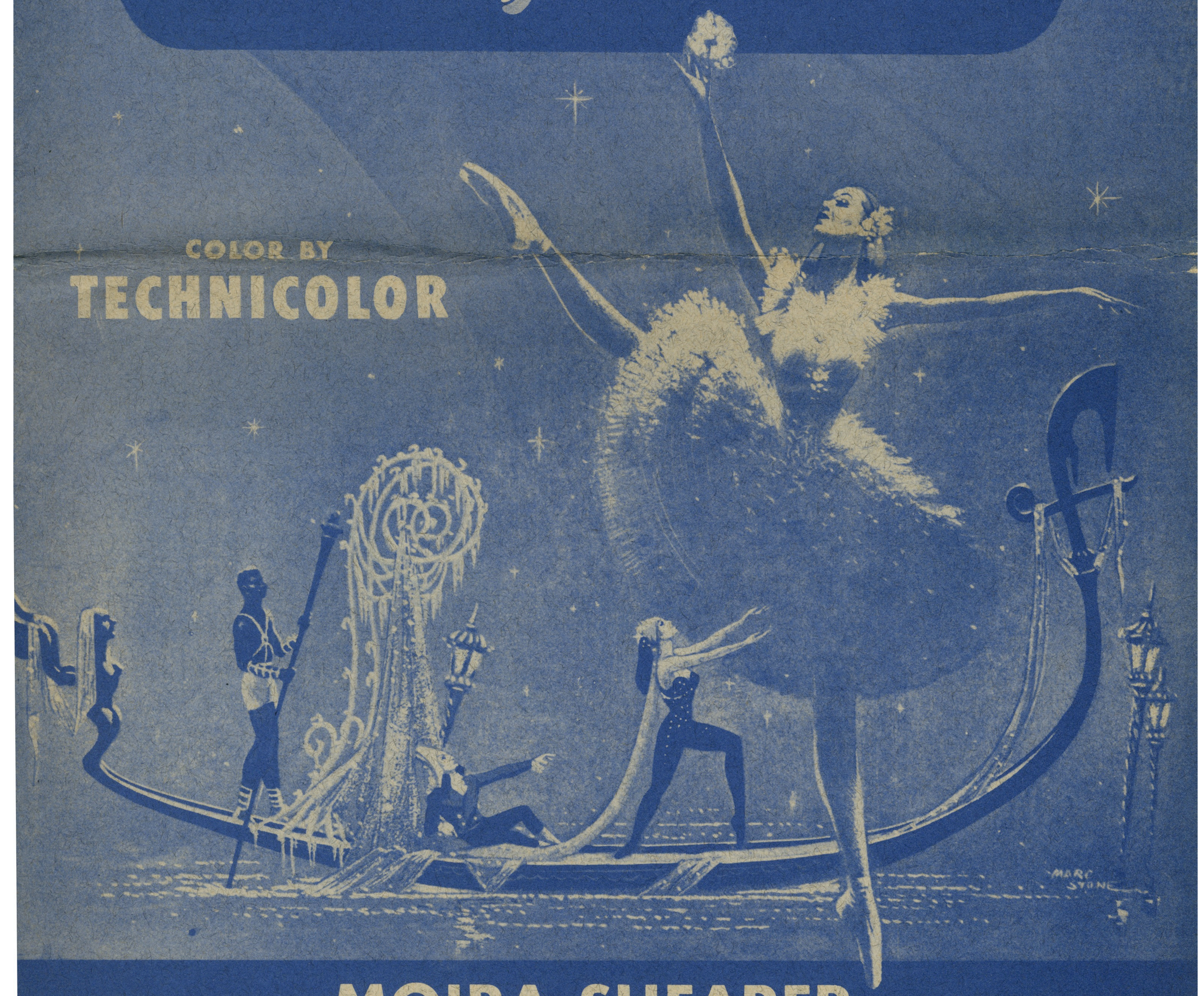
Tales of Hoffmann, Powell, Michael, 1951

A POWELL-PRESSBURGER PRODUCTION

Tales of Hoffmann

by Jacques Offenbach

COLOR BY
TECHNICOLOR



CO-STARRING **MOIRA SHEARER**

LEONIDE MASSINE · ROBERT HELPMANN · ROBERT ROUNSEVILLE and presenting LUDMILLA TCHERINA

with Sir Thomas Beecham and the Royal Philharmonic Orchestra

Presented by LONDON FILMS · Released by LOPERT FILMS DISTRIBUTING CORPORATION

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Credits

LONDON FILMS PRESENTS

"TALES OF HOFFMANN"

by Jacques Offenbach

Written, Produced and Directed by

Michael Powell & Emeric Pressburger

IN TECHNICOLOR

Co-Starring

Moira Shearer, Leonide Massine, Robert Helpmann,

Pamela Brown, Ludmilla Teherina,

Frederick Ashton and Robert Rounseville

with

Lionel Harris **Philip Leaver**

Meinhart Maur **Edmund Audran**

and

The Sadler's Wells Chorus

English Libretto by Dennis Arundell

Conducted by Sir Thomas Beecham

with the

Royal Philharmonic Orchestra

Production designed by Hein Heckroth

Edited by Reginald Mills

Photography by Christopher Challis

Choreography by Frederick Ashton

A LOPERT FILMS DISTRIBUTING CORPORATION RELEASE

Cast

PROLOGUE & EPILOGUE

	Sung by	*Played by*
Stella		Moira Shearer
Hoffmann	Robert Rounseville	Robert Rounseville
Lindorf		Robert Helpmann
Nicklaus	Monica Sinclair	Pamela Brown
Kleinzack		Frederick Ashton
Luther	Fisher-Morgan	Meinhart Maur
Nathaniel	Renee Soames	John Ford
Hermann	Owen Brannigan	Richard Golding
Andreas		Philip Leaver

ACT I

Olympia	Dorothy Bond	Moira Shearer
Hoffmann	Robert Rounseville	Robert Rounseville
Nicklaus	Monica Sinclair	Pamela Brown
Spalanzani	Graham Clifford	Leonide Massine
Coppelius	Bruce Dargavel	Robert Helpmann
Cochenille	Murray Dickie	Frederick Ashton

ACT II

Giulietta	Margherita Grandi	Ludmilla Tcherina
Hoffmann	Robert Rounseville	Robert Rounseville
Nicklaus	Monica Sinclair	Pamela Brown
Dapertutto	Bruce Dargavel	Robert Helpmann
Schlemil	Richard Standen	Leonide Massine
Pitchinaccio	Murray Dickie	Lionel Harris

Ballet in Prologue & Epilogue danced by Moira Shearer & Edmond Audran

Synopsis

THE PROLOGUE

The Scene is the Opera House of an ancient German University city. Hoffmann, a former student, sits in the auditorium watching the ballet. He is in love with Stella, the prima ballerina, who appears to him as the embodiment of his past loves. She dances the "Dragonfly Ballet."

"The Dragonfly is born and pushes her way to the surface of a green shimmering lake. She meets her mate. They make love. Afterwards the Dragonfly turns on her mate and kills him and then flies triumphantly away into the moon."

A sinister figure watches in the wings. It is Lindorf, Hoffmann's enemy and evil genius, who intercepts a love letter which Stella has sent to Hoffmann.

In the interval, Hoffmann goes to Luther's Tavern. Here young students greet him—"The first song is yours, then." He sings them the Ballad of Kleinzack and as he sings, thinking of Stella, the beer mugs become life size and the Ballad becomes a ballet.

"The hunchbacked figure of the clown Kleinzack steps down from the beer mug. He is jester to the Duke of Eisenach and is hopelessly in love with a Lady of the Court. She spurns him, and mockingly turns her mirror to his hideous face. He falls sobbing to the ground."

In his reverie Hoffmann sees Stella as the Lady and himself as Kleinzack. He is distraught. The sight of Stella has reopened old wounds. "Would you hear the three tales of my folly of love?" he asks. The students listen with Hoffmann's companion, Nicklaus, who has accompanied him throughout his adventures.

ACT I

In Paris, Spalanzani and Coppelius, two puppet-makers are finishing their masterpiece, Olympia, a life-size doll of great beauty. Cochenille assists them. While Coppelius is finishing her eyes Olympia lies asleep. Hoffmann arrives, a shy, eager student. He falls in love with Olympia on sight. His companion Nicklaus is with him. Coppelius appears and sees in Hoffmann a likely customer. He sells him a pair of magic spectacles which transforms images. Through them all puppets, including Olympia, appear completely human and Hoffmann is entranced.

Spalanzani and Coppelius wrangle over the ownership of Olympia and Spalanzani finally buys Coppelius off with a cheque which he knows to be valueless. Olympia's eyes are fitted and she is complete.

The guests arrive and, although they are but puppets, to Hoffmann, through the magic glasses, they appear as an assembly of rich and important people. At supper time Hoffmann is left alone with Olympia. He makes passionate love to her and by chance presses the spring which makes her answer: "Yes! Yes"

Olympia waltzes with Hoffmann but suddenly she gets out of control. She whirls faster and faster. Hoffmann falls in a daze, breaking the magic glasses. Meanwhile Coppelius has discovered that he has been cheated. He revenges himself by destroying Olympia. Hoffmann, pale and terrified, realizes the truth. He sees the puppets. He sees the scattered limbs of Olympia. A broken spring uncoils and vibrates in the air . . .

ACT II

. . . to become ripples in water, reflecting the face of Giulietta. It is night in Venice. In a gondola sit Giulietta and Dapertutto. She is a beautiful courtesan in the power of her sinister companion. Guests are arriving at Giulieutta's Palace. Among them are Hoffmann and Nicklaus. On the floating terrace stands Schlemil, a haunted lover without a shadow, waiting to hand Giulietta ashore. He loves her. She despises him. Hoffmann watches from a balcony, scornful of Giulietta's power over men, but when she introduces Hoffmann to Schlemil, it is obvious that they are going to be rivals. Pitchinaccio, a hideous dwarf, winks knowingly at the guests.

Nicklaus draws Hoffmann aside, near a large mirror, to warn him against Giulietta. Dapertutto listens. When they go, his reflection appears in the mirror and walks out of it into the room. His purpose is to capture Hoffmann's soul through Giulietta. Summoned by his power she appears. Already she has stolen Schlemil's shadow for him; now Dapertutto orders her to capture the reflection of Hoffmann. Hoffmann enters and succumbs to Giulietta's spell. He proves his love by giving her his reflection. The guests enter with Schlemil, whom Giulietta has inflamed with jealousy, and Dapertutto draws Hoffmann's attention to the mirror. He has lost his reflection.

Schlemil challenges Hoffmann to a duel and leads him to a waiting gondola. The gondolier, revealed as Dapertutto, lends Hoffman his sword. In the fight Schlemil is killed and Hoffmann obtains the key to Giulietta's room. He rushes back with it, expecting to find Giulietta awaiting him, but instead, there is only Pitchinaccio, laughing maniacally. In despair, Hoffmann hurls the key at the empty mirror. It cracks and his reflection appears again in the glass. He has regained his soul.

The Epilogue

In the Opera House there is the finale of the Stella Ballet. The curtain falls. In the Tavern Hoffmann's audience is spellbound. Hoffmann's Tales are told and with the telling Hoffmann finds his true destiny as a Poet. Stella appears at the door of the Tavern and looks down at him. She realizes that Hoffmann no longer needs her. Lindorf realizes, too, that Hoffmann can no longer come under his evil spell; he goes to meet Stella and together they pass out of the Tavern into the town.

Quotes from Leading Newspapers

Crowther—N. Y. Times

"Bedazzled the eye! A rare and thrilling fusion of pantomime, music and dance. Decor of incredible magnificence. "Tales of Hoffmann" is splendid!" . . . "A rich and inventive use of the motion picture medium." . . . "Miss Shearer's numbers are cinematic gems." . . . "Nothing that a studio's rich resources and its magical workshops could provide in the way of physical production has been denied this film." . . . "You'll live long before you see a picture more grandly and luminously produced."

Guernsey—N. Y. Herald Tribune

"A grandiose pageant! Strikingly beautiful scenes! Wedding of the arts!" . . . "Robert Helpmann does a particularly effective job with his role of evil genius in four different guises." . . . "A mountain range of strikingly beautiful scenes." . . . "This is a real achievement."

Thomson—N. Y. Herald Tribune

"Rarely has any score or any recorded performance of opera sounded . . . more richly satisfying, more sumptuously presented from the purely instrumental point of view."

Winsten—N. Y. Post

"Top Rating! Excellent! A thing of beauty which should remain . . . at the Bijou for a year!" . . . "A tremendous visual feast for those who delight in imaginative make-up, in sets ransacked from several fields of art, in dancing of obviously superior quality. The singing sounds worthy of the Metropolitan Opera."

O'Connor—Journal American

"A magnificent memorable motion picture. I never expect to see anything finer on the screen. This is the screen supreme!" . . . "A picture of breath-taking beauty." . . . "Spectacular . . . a veritable fairyland of color. You feel as if you were wafted out of your seat and floated to some heavenly body."

Peck—Daily Compass

"Undoubtedly the most extravagantly beautiful, dazzling, sumptuous, gorgeous, rapturously colorful and spectacular movie you are likely to see for some years to come. Ladies and Gentlemen, it will knock your eyes out!" . . . "Rich, luscious, fabulous spectacle."

Cook—World Telegram & Sun

"The Bijou (is) the most urgent visiting spot for anyone who ever cared a hang about ballet or opera or movies at their very best . . . you can throw in radio and television too!

Jack Garver—United Press

"It is the most beautiful thing pictorially ever seen in any entertainment medium."

Kolodin—Saturday Review of Literature

"The crowning achievement of his (Jacques Offenbach's) long musical life."

Leon Mishkin—Telegraph

"By all odds one of the most spectacular achievements ever to have been put on the screen!"

Harold Rogers—Christian Science Monitor

"Music, song, ballet and pageantry are blended into a matic Technicolor spectacle."

Cue

PICTURE OF THE YEAR—"most certainly the outstanding motion picture of this season."

Ethel Colby—Journal of Commerce

"A magnificent motion picture." . . . "Glorious music . . . beautifully sung." . . . "Far surpasses anything done before." . . . "Can be looked to for the highest plane of photographed art."

Paul Affelder—Brooklyn Eagle

"Tales of Hoffmann" is a thorough joy for music lovers." . . . "Robert Rounseville does a masterful job. Our only hope is that movie stardom won't take him away . . . he's too good." . . . "Few motion pictures are worth seeing just for their musical content; this one is." . . . "Movie fans will have a good time."

Cameron—Daily News

"*****Brilliant! Lavish! Imaginative! Miss Shearer and Ludmilla Tcherina dance divinely! Not to be forgotten!" . . . "Four Stars—Top rating."

Quinn—Mirror

"Visually beautiful . . . a technical triumph!" Also chosen (MIRROR-MOVIE OF THE WEEK.)

Quick Magazine

MOVIE OF THE WEEK—"Dazzles with some of the most gorgeous make up, costumes and sets ever seen in the movies."

National Board of Review

STARRED SELECTED FEATURE—"only the screen could support the play of imagination with which Powell and Pressburger have visualized Offenbach's fantastic opera."

Peggy Doyle—Boston Evening American

"Colossal and stupendous might serve to indicate the eye-widening munificence of "Tales of Hoffmann." Shearer and Tcherina are as beautiful as they are gifted."

Marjory Adams—Boston Daily Globe

"Color so gorgeous that it intrigues and dazzles; imagery so exquisite that it appears to come from the Arabian Nights; beautiful familiar music and ballets that are rich and wonderful to watch; these are the delight of "Tales of Hoffman."

Elinor Hughes—Boston Herald

"One of the most astonishing and spectacular films ever to reach the screen. For sheer lavish beauty and musical richness it has no parallels that I know of."

Helen Eager—Boston Traveler

"The ultimate in visual and aural splendor—the dancing of Moira Shearer, Robert Helpmann and Leonide Massine is a joyous blending of skill and grace. Hoffmann sung by Robert Rounseville in a superb performance. A triumph of artistic beauty."

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Cyrus Durgin (Music Critic)—Boston Daily Globe

"A dazzling spectacle, Mr. Rounseville's performance is a continual joy. Ann Ayars' portrayal of Antonia matches that of Mr. Rounseville in its superb blend of vocalism and drama."

Prunella Hall—Boston Post

"Magnificent is the word for "Tales of Hoffmann." Never has so much beauty been incorporated into one film."

Commonweal—Philip T. Hartung

"A visual and auditory treat." . . . "One of the most luxuriously beautiful films I've seen." . . . "A stunning film." . . . "A movie definitely not to be missed."

Chicago Herald American—Ann Marsters

"No words seem powerful or vivid enough to give a mental picture of the wonders that we beheld in this amazing film. By all means see "Tales of Hoffmann."

Chicago Tribune—Mae Tinee

"One of the most artistically produced, photographed and startlingly beautiful films ever made. A remarkable, thoroughly enjoyable experience."

Chicago Sun-Times—Doris Arden

"Incredibly rich, adventurous, lavish and designed to delight the eye and ear."

Washington Evening Star—Jay Carmody

"True splendor comes to the screen in "Tales of Hoffmann." It is a motion picture that achieves the very essence of delight, the highest purpose of entertainment."

Washington Daily News—James O'Neill, Jr.

"One of the most magnificent and dazzling pictures ever to reach the screen. The performances are inspired."

Washington Times-Herald—Ernie Schier

"Inspired backgrounds—the dancing is a revelation that is entirely likely to leave most people breathless. Sung by a superb cast."

Philadelphia Daily News—Chuck Melven

"A masterful blending of the arts, saturated with eye-filling technicolored beauty and soothed with some of the most enchanting music ever to come off a sound track." . . . "Never in this reviewer's wildest flights of fancy did he ever expect to see the motion picture screen reach the "Tales of Hoffmann." . . . "Moira Shearer's dancing is nothing short of brilliant, and Ludmilla Tcherina is all fire and passion as the courtesan, Giullietta."

The Philadelphia Inquirer—Mildred Martin

"No more gorgeous Technicolor ever delighted the eye." . . . "glittering sound and spectacle . . . exciting for its splendor and intermittent beauty." . . . "Out-and-out movie magic."

Philadelphia Evening Bulletin—Laura Lee

"Tales of Hoffmann" is as beautiful as anything you are likely to see in a long, long time." . . . "The beauty and grace of Moira Shearer leave nothing to be desired."

San Francisco Call Bulletin

"Tales of Hoffmann" has outdone anything ever produced in . . . song, ballet and drama." . . . "unimpeachable artistry . . . the score is filled with delectable music." . . . "For richness of effects, profusion of characterizations and combination of beautiful bodies and lovely voices, this film outshines anything yet attempted in its field of entertainment."

San Francisco News

"Eye filling gorgeousness." . . . "Tales of Hoffmann" is a distinguished picture of great beauty and charm . . . a far step forward in motion picture fields."

San Francisco Examiner

"Lots of musical and movie fascination." . . . "Well acted, superbly sung and plentifully danced."

San Francisco Chronicle

"Tales of Hoffmann" spectacular." . . . "Steeped in hyper-gorgeous Technicolor." . . . "Gilt-edged talent."

San Francisco Monitor

"Tales of Hoffmann" most brilliantly screened."

Los Angeles Daily News

"Brilliant and exciting . . . one of the most adventurous uses of celluloid technique you are likely to see this year." . . . "A triumph."

Los Angeles Examiner

"So much concentrated beauty, brilliance, and action . . . one emerges in a strange state of emotional exhilaration." . . . "An exciting splurge of vivid Technicolor." ". . . nothing quite like it in the theatre." . . . "A unique and tremendously exciting experience in the theatre."

Los Angeles Mirror

"Unique in music-centered entertainment." . . . "Truly amazing."

Los Angeles Evening Herald-Express

"A worthy successor to "Red Shoes" which should delight every theatre-goer." "Tops anything that Hollywood has been able to produce."

Los Angeles Times

"Probably the most beautiful "live" motion picture ever made."

Buffalo Courier-Express

"Exciting in its impact, fabulous in its production and amazing in its achievement."

Buffalo Evening News

"A large audience sat enthralled." ". . . Stunning dancing of Moira Shearer." ". . . Such imaginative use of color, movement and mime . . . (T. O. H.) it will usher in a whole new era of opera and ballet on the screen."

Cleveland Plain Dealer—Ward Marsh

"One of the most magnificent screen achievements I have ever witnessed. For amazing fantasy, imagination flight, and sheer brilliance of production, this production stands very high and quite alone."

Cleveland News—Arthur Spaeth

"Magnificent is the word for "Tales of Hoffmann." A visual melodic feast . . . To tell the truth, the exquisite sweets of "Tales of Hoffmann" cannot be completely absorbed in a single seeing . . . This is a repeat picture if there ever was one."

New Orleans Item—Ewing Poteet

"It has just about everything one could ask . . . marked with taste and imagination."

Sun Telegraph—Fred Lissfelt, Music Critic

"As a picture this one is unforgettable. Luxury the keynote—Imagination the overtone."

Pittsburgh Press—Ralph Lewando, Music Critic

"Sumptuous in setting and costumes . . . Gratifying in individual and collective artistry."

Sun Telegraph—Leonard Mendlowitz, Movie Critic

"A miracle of production. Hollywood in its most glamorous heyday has never approached the visual beauty and staggering lavishness which went into this production."



The Dragonfly Ballet featuring Edmund Audran and Moira Shearer.

EMERIC PRESSBURGER

Emeric Pressburger, the Hungarian half of that unbeatable "triple-threat" writer - director - producer combination exemplified in the by now famous phrase: "A Michael Powell-Emeric Pressburger Production," an artistic "wedding" of the cultural heritages of London and Budapest, was born in 1902 in Miskoloz, North Hungary. From playing the fiddle in a movie "pit" during the silent days in Stuttgart to his current status as one of the screen's foremost creative talents is a long way and one that was fraught with all the "picturesque" vicissitudes of "la vie de Boheme," which included outwitting suspicious landladies, writing short stories (three a day, one to pay for each meal), sleeping on park benches (in the Summer) and in station waiting rooms (in the Winter) between dinner and breakfast, and dreaming fitfully of "the big break."

It came from Ufa, the big German film company, where an old "comrade at arms," Robert Siodmak, was looking for a script which Pressburger immediately supplied. The film was called, "Farewell"—Ufa's first sound film. Pressburger was launched! By 1933 he was eating regularly and had an impressive list of screen credits. With the rise of Hitler the dream seemed about to be shattered. There was no question of remaining in Berlin while the Nazi cannibals were taking over. He fled, with many others, to Paris. The old "la vie da Boheme" started over again—this time with the handicap of being a stranger in a land and not knowing the language. He wrote scripts — dozens, only one of which he sold, "One Rainy Afternoon" (subsequently re-made in Hollywood with Francis Lederer starred as "One Sunday Afternoon"). He tried his luck in London, in 1935, again a stranger in a strange land, again trying to work under the handicap of not knowing the language. But another old "comrade-at-arms," Alexander Korda, a fellow Hungarian, rescued him and put him under contract.

Through Korda he met Michael Powell, and the rest became notable screen history, twelve years of fruitful, distinguished collaboration, marked by such successes as "The 49th Parallel" (which won an "Oscar" in Hollywood), "The Invaders," "Colonel Blimp," "Stairway to Heaven," "Black Narcissus," "The Red Shoes," and, most recently, "Tales of Hoffmann," with which they have crowned a decade of almost unmatched achievement.

His hobbies are three, his lovely daughter, Angela, music and cooking—the entire range of the staggering Hungarian cuisine. Shy, soft-spoken, he has a devastating wit, as if all these years of both good and bad fortune have innoculated him against the follies of life.

RANDOM NOTES ABOUT "TALES OF HOFFMANN"

Ludmilla Tcherina, who dances the role of the Venetian courtesan in "Tales of Hoffmann," the famous opera now at the ..... Theatre, was voted France's most popular actress last year, and awarded the Grand Prix Feminine.

Dean of the world's male ballet stars is Leonide Massine, who dances three varied roles in "Tales of Hoffmann," now at the ..... Theatre.

Massine, who divides his time between homes in Paris, America and Capri, has danced with every major company in the world, but now appears only as a guest artist.

* * *

The man who gets credit for working out the ballets in "Tales of Hoffmann," Technicolor production at the ..... Theatre, is Frederick Ashton, choreographer for Sadler's Wells' Ballet Company.

Robert Rounseville, who plays (and sings) the hoity-toity Hoffman in "Tales of Hoffmann," once sang for nine months at Leon and Eddie's saloon in Manhattan, where he introduced the non-operatic "Praise the Lord and Pass the Ammunition."

* * *

"Tales of Hoffmann," the Technicolor opera-ballet currently in the road-show engagement at the ..... Theatre, was the last and greatest work ever created by the composer Jacques Offenbach.

Offenbach never lived to see it performed, but he considered it the prime achievement of his career.

* * *

Jazz provided a stepping stone to opera for Robert Rounseville, handsome singing star of "Tales of Hoffman," spectacular Technicolor production at the ..... Theatre.

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ROBERT ROUNSEVILLE

Biography

Robert Rounseville was born in a tradition of great song—his maternal great aunt was the fabulous Lillian Nordica, the first American opera singer to win an international reputation. With such a heritage, he was bound to win him laurels for himself and he did. His first season with the New York City Opera was a triumph. He was acclaimed for his Pelleas to the Melisande of Maggie Teyte, for the title role in Offenbach's "Tales of Hoffmann' (which he repeats in the Powell-Pressburger film version) and for his Don Jose in "Carmen." This season he will sing the tenor lead in Prokofiev's "The Love for Three Oranges," not heard here since the memorable regime of Mary Garden with the Chicago Civic Opera.

He was born in Massachusetts of Mayflower families on both sides, descended from New England doctors, teachers and ministers. While a student in college, he led his own dance orchestra and even crooned, but the crooning was really so good that he was urged to go to New York for serious study. While engrossed in his studies of voice, languages and acting, he appeared in night clubs, vaudeville, radio, operettas and musical comedies. A two-week engagement at Leon & Eddie's was extended to 35 weeks! It is ironic to recall that the tenor who triumphed as Pelleas, one of the most spiritual and delicate of all opera roles, was the one who introduced the wartime hit, "Praise the Lord and Pass the Ammunition!" Rounseville has since added oratorio, recitals and symphonic appearances to his background. He is as successful in the latest Rodgers and Hammerstein successes as he is in the great operatic showpieces and lieder. When Sir Thomas Beecham was casting the singing-acting roles of "Tales of Hoffmann" for the screen, there was no question of who it should be other than the virile, romantic young man whose career had been as mellifluous as it was variegated.

MICHAEL POWELL

Biography

In 1936 "The Edge of the World" was shown in America and was voted "one of the ten best films of the year" by the National Board of Review. It was the introduction of Michael Powell as a director, not only to American audiences, but to the international cinema. It took him 7 years to make it (six of the years were spent in nurturing the story and trying to get financing for it) but it established his artistic reputation. His career since then has been a continuous succession of triumphs. Together with Emeric Pressburger he made "The 49th Parallel," "Colonel Blimp," "I Know Where I'm Going," "Stairway to Heaven," "Black Narcissus," "Red Shoes" and, most recently, "Tales of Hoffmann."

Michael Powell was born in Canterbury, Kent, in 1905. At twenty he was already working with Rex Ingram in Nice, learning from that famous film master of the silent era. By 1930 he had served his apprenticeship in every department of film making, from still photographe to director. Then came his association with Alexander Korda on "The Thief of Bagdad" to be followed shortly thereafter with his collaboration with Pressburger—an event that became the most successful writer-director-producer partnership in the entire annals of the cinema.

Powell has a kind of nervous vitality that feeds upon itself, he never tires. He leaps or strides, he does not walk. This is contrasted sharply with his periodic moods of gloomy silence. That's when he's thinking. He has no hobby or, rather, all his hobbies lead directly or indirectly to his work in films—books, plays, places, people — they have some bearing on his past films or his plans for future ones. He has even put his pets (two cocker spaniels) in films. He shares one passion with his co-worker, Pressburger —he likes to cook—even when the company is out on location. He doesn't smoke or drink but laces his coffee with rum, sometimes, chiefly when working.

He was married in 1943 and lives with his wife, Francesca, and their little son, Kevin Michael, in Kensington.

LEONIDE MASSINE

Biography

Massine is one of the last of the giants of the golden age of the Russian Ballet during its florescence under Diaghilev. Dancer, choreographer, actor—he was already familiar to American screen audiences, through his appearance in two short Ballet Russe films made by Warners. Then came his international success in "Red Shoes" and now—"Tales of Hoffman."

He was born in 1899 in Moscow of musical parents. At 14, while studying drama and ballet at the Moscow Imperial School for the Theatre, he was discovered by the famous impressario, Diaghilev, who was looking for a replacement of the fabulous Nijinsky, with whom Diaghilev had quarrelled. That was the turning point in his career.

At 15 he danced the solo part in "The Legend of Joseph" and at 21 created his first ballet choreography, "Soleil de Nuit." During most of the First World War he was stranded in Spain with the Diaghilev Ballet and there studied intensely Spanish national dances, which was to influence greatly his future work. Massine remained with Diaghilev until 1925, during which he produced 17 ballets, the two most famous being "La Boutique Fantastique," and "Le Tricorne." For three years after his break with Diaghilev, Massine worked on his own. He produced "Beau Danube," which has since been included in the repertoire of almost all ballet companies throughout the world. His versatility showed itself when he did choreography for the Cochran Revue in London and the Roxy Theatre in New York, for Ida Rubenstein in Paris and La Scala in Milan. He also appeared with Tilly Losch in Max Reinhardt's production of "The Miracle." From 1933 to 1937 he was associated with Colonel de Basil and his Ballet company. He was the first to introduce the element of irony in choreography (in his symphonic ballet to Brahms' Fourth Symphony).

Then came the Monte Carlo Ballet, with whom he toured America. It was an eventful trip for Massine for it was in the United States that Massine married the beautiful dark-haired Tania Orlova, of the Monte Carlo Ballet Russe. It was on this tour that Massine made two ballet short films in Hollywood, "La Vie Parisienne" and "Caprice Espagnol." His eight year old daughter, Tania, was born in Hollywood and five year old Lolito in New York, where the Massines have a house by the sea on Long Island.

A complete cosmopolitan (he speaks fluent Russian, French, English, Italian, Spanish and Portugese), Massine's favorite retreat is his island home near Capri, made famous by Homer, "Isola della Sirene," which Massine bought 20 years ago. There the caretaker tends the vineyards and fruit gardens and waits for the periodic visits by the great dancer and his family. Massine's hobby is collecting old prints and books and treatises on choreography.

In "Tales of Hoffmann" he is seen as Spalanzani, Franz and Schlemil.

LUDMILLA TCHERINA

Biography

Ludmilla Tcherina, who dances the role of Giulietta in Act II of the film, "Tales of Hoffmann," is the daughter of a Russian inventor and a French mother. She was born in Paris in 1924, started dancing at 3 and was subsequently accepted as a pupil by the famous Olga Obrezhenskaya, of the Imperial Theatre, Moscow. (It was Obrezhenskaya who was later to become Russia's foremost woman film director also.)

At still a tender age, she became prima ballerina of Serge Lifar's Monte Carlo Ballet, touring Switzerland, Monaco, France and England. Ballet critics throughout Europe marvelled at her "point" or toe work.

In 1946, she married Lifar's premier danseur, Edmond Audran. They formed an outstanding partnership, touring Europe and giving solo performances.

An admirer of Picasso, she is a splendid draughtsman herself and designs her own clothes and ballet costumes. She and her husband plan the choreography for many of their own ballet programs. She likes, also, to compose music. Her only sport is swimming, and her favorite novelists run the range from Jean Paul Sartre to Vicki Baum.

Audiences here have seen her in the French picture, "A Lover's Return," with Louis Jouvet, but she has made several films since, in France and England, including "La Belle Que Voila" and, of course, her most ambitious role to date, that of Giulietta, in "Tales of Hoffmann."

ROBERT HELPMANN

Biography

Robert Helpmann, who is seen in Offenbach's "Tales of Hoffmann," in the quadruple role of Lindorf, Miracle, Dapertutte and Coppelius as filmed by Powell and Pressburger, made his film debut in Michael Powell's "One of Our Aircraft is Missing." This was during the war. Five years later, this old association was renewed when Powell asked Helpmann to take a leading role in his projected ballet film, "The Red Shoes." The interval between those two films saw the rise of Helpmann as one of England's foremost male dancers and choreographers.

Helpmann comes from Australia. At 9 he borrowed two shillings from his grandfather to 'leave home' and make his way in the world on the stage. He never got further than the local confectioners. The two shillings were spent on glaced pineapple. The turning point in his life came when he saw Pavlova during her world tour in 1926. He sought an audition and later joined her company. In England he continued his training with the Sadler's Wells School. Then came Paris, studying with Kasavrina and Obrezhenskaya, where he became imbued with the famous Russian tradition of the ballet, and then England again, where he joined the Sadler's Wells Company as a full-fledged dancer—alternating with stints at the Old Vic Theatre in London, such as his most successful appearance as a stage actor in "A Midsummer Night's Dream," in which he breathed real lyric poetry into the role of Oberon.

His first choreographic creation was Ravel's "La Valse." Subsequently came his dance version of "Hamlet" which he planned to do on the screen until Sir Laurence Olivier forestalled him. His most recent ballet creation is "Don Quixote," which the Sadler's Wells Co. included in their most recent American tour.

Helpmann likes to alternate between dancing and acting. In 1947 he sponsored two revivals, "The White Devil" and Andreyev's "He Who Gets Slapped." He also appeared in Olivier's "Henry V," as the doddering old Bishop of Flay, a performance so witty and so complete that few of his friends recognized him in the part.

In "Tales of Hoffmann" he appears again with his teammates of "The Red Shoes," Moira Shearer, Leonide Massine and Ludmilla Tcherina.

His hobby is comedy and mimicry. He prefers Dickens to Oscar Wilde. He is a dancer with a sense of humor.

MOIRA SHEARER

Biography

She is 25, Scottish and red-haired, the only child of a civil engineer in the British Colonial Service, and comes from a musical family. She took to dancing as a bird takes to flight. At six she showed such promise that she was accepted as a pupil by Ethel Lacey, formerly of the Diaghilev Ballet and herself a pupil of the great ballet-master, Enrico Cecchetti. Lacey could teach her no more, after a few brief months, and sent her to Nicholas Legat formerly of the Imperial Russian Ballet, the teacher of Pavlova and Nijinsky. Until she met Legat, she was merely a little girl who loved to dance. With him she realized that it was what she wanted to do more than anything else in life. Watching the Russian Ballet companies at Covent Garden in London, enthralled, she never realized that she would one day herself dance the Can-Can with Massine and deputize for Danilova.

With the outbreak of the war, she joined the Sadler's Wells School and eventually the company to which it was attached, and in 1946 danced her first full-length ballerina role, Aurora in "The Sleeping Beatuty." To dance a great classical role at one of the world's greatest opera houses at twenty is not only a great achievement for a dancer it is also a privilege. She scored a triumph. Despite her perfection, which is to the dancer's art what Heifetz' is to the violinist, she is superstitious as a Georgia cotton-picker and touches "for luck" the little toy white horse, Pegasus (which stands on her dressing table next to a photo of Pavlova) before each performance.

When Michael Powell, looking for a dancing star for "Red Shoes" approached her, she turned up her nose at the role, disdaining the movies. She wanted nothing to interfere with her career with the Sadler's Wells Ballet.

It took Powell a year to persuade her to accept the role, and that happened only when Powell told her that both Massine and Helpmann were also to be in the film.

The film made screen history and Moira Shearer was now world famous. It was with less trepidation, this time, that Michael Powell approached her again a year later with an offer to appear in "Tales of Hoffmann." She had to dance and mime, but speak no dialogue. So, Shearer returns to the screen, after her success in "Red Shoes," as the doll, Olympia, in Act I of the Powell-Pressburger film-opera, "Tales of Hoffman." In addition, she appears as Stella in the Prologue and Epilogue.

She is currently one of the leading ballerinas of the Sadler's Wells company, with the entire ballet repertory at her command. In 1949, she visited America for the first time on the Sadler's Wells tour. Since then, she has toured Italy and Turkey. She is married to Ludovic Kennedy, the English novelist. England's foremost ballet critic, Arnold Haskell, says of her, "She has an attack and self-possession altogether unusual in a young dancer. She has a magnificently fluid style, great and unusual physical beauty and *intelligence*."

SIR THOMAS BEECHAM

Biography

Sir Thomas Beecham, who conducts the Royal Philharmonic Orchestra of London for "Tales of Hoffmann," is acknowledged one of the world's half dozen leading conductors. It all started in 1885 when little Tommy Beecham, then six, after attending his first concert, a piano recital, climbed out of bed in the middle of the night, walked into the drawing room where his parents were, and asked timidly, "Please, my I learn the piano?" Who could resist that? Little Tommy Beecham was on his way—and what a way it was!

At fourteen he studied with Rossall. He spent his pocket money attending opera performances in Liverpool. During this period and later at Wadham College, Oxford, he began dabbling in composition. At Oxford he studied with John Varley Roberts, organist of the famous Magdalen Church. At twenty, he founded his own orchestra. "I realized," he recalls, "that here was the medium of expression for which I had vainly sought in the piano or any other solo instrument. I bought loads of scores, studied them voraciously, and found, to my agreeable surprise, that I had little difficulty either in grasping their contents or committing them to memory."

That same year, Beecham substituted for the famous German conductor, Hans Richter, who was unable to appear—conducting the great Halle Orchestra in a Beethoven-Wagner concert. It was his first job of conducting a professional orchestra. He made the grade. After that, Beecham was able to practically "write his own ticket." Then came a series of triumphs. At 23, he conducted his first opera, "Faust"; a year later he was travelling throughout Europe, enlarging his musical horizon; from 1906 to 1909, he organized a new orchestra of his own and produced an unbroken continuity of five years of all the great operas. Beecham conducted the first performance of Offenbach's "Tales of Hoffmann" in England. The repertoire at His Majesty's Theatre, which he conducted, included operas by Mozart, Richard Strauss, Wagner, Borodin, etc.

In 1911, Beecham brought the Russian Ballet of Diaghilev to England, as well as the whole repertory of Russian opera. Then came the memorable Halle concert series and his organization of the English Opera Company. From 1915 to 1920 he gave over five-hundred performances of the works of Mozart alone. Beecham has since been regarded as one of the world's supreme authorities on Mozart's music.

In 1916, after a diplomatic-musical mission in Italy, he was knighted by the King. With the war's end, Sir Thomas re-opened Covent Garden and concertized extensively with orchestras all over Europe. This lasted for almost a decade. In 1931, he again brought a Russian Opera Company to London and a year later began the reorganization of London's own Covent Garden. He remained as artistic director there until the outbreak of World War II in 1939. During all this time, he was a frequent guest conductor at the important Continental operatic festivals, notably those of Munich, Cologne, Berlin, and Salzberg. He made three visits to the United States as guest conductor of the New York Philharmonic and Philadelphia Orchestras. In 1942-44, Sir Thomas was one of the two senior conductors of the Metropolitan Opera of New York, the other being his friend, Bruno Walter. In 1946, Sir Thomas created the Royal Philharmonic Society. He is at present touring America with this new body of musicians.

It was Beecham who conducted the orchestra for the Powell-Pressburger "Red Shoes." And it was Beecham who suggested to the two film producers to film "Tales of Hoffmann." Sir Thomas acted not only as conductor of the orchestra for "Tales of Hoffmann" but was the film's musical director, choosing the opera cast and supervising every musical element in the film.

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OPERA ON THE SCREEN

Feature

Towards the close of the nineteenth century, Richard Wagner, with his innovation of "the music drama" revolutionized opera as it had been known to the world for almost 300 years. It was Wagners aim to fuse both music and drama into a single artistic entity. A generation later, Leopold Stokowski wanted to go Wagner one better by hiding the singers behind the stage settings and having actors and actresses, who looked the part of the roles that were to be sung, mime the action on the stage in view of the audience. Thus the spell of an opera like "Carmen," for instance, would not be broken by the audience having to see a Carmen who weighed more than the bull, even if she *could* sing. Stokowski's dream was not be realized until almost another generation had passed. When Michael Powell and Emeric Pressburger filmed Offenbach's "Tales of Hoffmann" with the exception of Robert Rounseville and Ann Ayars, who sing the roles of Hoffmann and Antonia, and also act them, all the remaining voices are not seen. This permitted the directors to cast the desired roles with just the types for these parts, without sacrificing any musical quality.

Moira Shearer, Leonide Massine, Robert Helpmann, Pamela Brown, and Ludmilla Tcherina are featured in this Technicolor film-opera, with Sir Thomas Beecham conducting the Royal Philharmonic. "Tales of Hoffmann," by the producers and cast of the celebrated "Red Shoes," is a London Film Presentation, released in America by Lopert Films Distributing Corporation.

OFFENBACH ON THE SCREEN

Feature

It is doubtful if in the entire repertoire of music there is a song more universally known and loved than the Barcarolle from Jacques Offenbach's operetta, "Tales of Hoffman," the Michael Powell-Emeric Pressburger Technicolor film version of which is currently at the ..... Theatre. Its lilting cadences have been played, sung, whistled, recorded in every corner of the world. This was the work of that genius of the light opera theatre, Offenbach, the son of a German-Jewish cantor, who became, for a generation, the musical rage of Paris. His two most famous operettas were "Orpheus in Hades" and "Tales of Hoffman."

To put Offenbach on the screen isn't easy. With an Offenbach operetta "the music is the thing" and a visual interpretation of the airiness and grace of its libretto must harmonize perfectly with this luxurious music. Happily, the former was in the very capable hands of Sir Thomas Beecham, the celebrated conductor, and the Royal Philharmonic Orchestra, while the latter was in the equally capable hands of the Powell-Pressburger directorial team that had made the immensely successful "Red Shoes." And to interpret those bewitching characters with which Offenbach's librettist peopled the operetta, the directors chose an unsurpassable cast including Moira Shearer, Leonide Massine, Robert Helpmann (all of "Red Shoes") plus Pamela Brown and Robert Rounselville.
ville.

"Tales of Hoffmann," in full Technicolor, is a London Films presentation, released in the United States by Lopert Films Distributing Corporation.

And, incidentally, the sequence built around the Barcarolle in the film is, as it should be, one of the high spots of the picture, musically and pictorially.

OFFENBACH'S "TALES OF HOFFMANN"

Feature

"Make haste and produce my opera. I have not much time left, and my only wish is to see the first night."

This pathetic appeal was sent to Carvalho, director of the Opera Comique, by Jacques Offenbach. Though only 61, his health was failing. Past the zenith of his popularity, cold-shouldered by his new rivals, Offenbach had written what he knew to be his best opera, "Tales of Hoffmann." For years, though, he had struggled to get it produced, such is the fickleness of fortune, for there had been a time when every new Offenbach opera was rushed to the stage when the ink was hardly dry on the music score.

Unhappily, Offenbach was prophetic. Production was again postponed a year. On one afternoon, after going through the piano score with singers who had been cast of the opera, he was seized with a sharp attack of suffocation and died shortly afterwards. The first performance of "Tales of Hoffman" was ultimately given on February 10th, 1881. Its latest performance will be the elaborate film version in Technicolor, produced and directed by Michael Powell and Emeric Pressburger, starring Moira Shearer, Leonide Massine, Robert Helpmann and Pamela Brown, which has its American Premiere at the ..... Theatre starting .....

Offenbach had cherished the idea of writing "Tales of Hoffmann" for thirty years. "The Strange Tales of Hoffmann" a dramatic version by Jules Barbier and Michel Carrel (the librettists of "Faust") was first produced at the Odeon, Paris in 1851. Later, when Offenbach wanted to write a score he found the libretto had already been written and Hector Salomon, the Opera Comique chorusmaster, was half-way through the score. Salomon withdrew in deference to the older man and thus Offenbach's opera was born.

FROM "DR. CALIGARI" TO "TALES OF HOFFMANN"

Feature

There are coincidences so pat and apt that is is difficult to believe them but, as Maxim Gorky once said, "There are some things in life which are so incredible that you couldn't have invented them—they must really have happened." Such a pair of coincidences occurred in the making of the film version of "Tales of Hoffmann" by Michael Powell and Emeric Pressburger, which has its ..... Premiere at the ..... Theatre ..... starting .....

Many years ago, before the First World War, in fact, Sir Thomas Beecham conducted the first performance of Offenbach's light opera, "Tales of Hoffmann." It was at the Drury Lane Theatre in London. Many years ago, also, during the late twenties, Hein Heckroth, the German scenic designer, devised the settings for no fewer than eight separate productions of "Tales of Hoffmann." Would it, therefore, surprise you to learn that in 1949, both Sir Thomas and Herr Heckroth were informed by the co-producers, Powell and Pressburger, that they wanted them to again officiate in their old capacities for the forthcoming film production of "Tales of Hoffmann"? That is exactly what happened. As one can imagine, it was a labor of love for both gentlemen, despite the fact that they were well paid for their collaboration.

Moira Shearer, Robert Helpmann, Leonide Massine, Ludmilla Tcherina and Pamela Brown are starred in this elaborate Technicolor version of one of the world's immortal musical works which is being released in the U S. by Lopert Films Distributing Corporation.

TWO COINCIDENCES MARK "TALES OF HOFFMAN"

Feature

In 1919, in Berlin, a strange motion-picture was produced called "The Cabinet of Dr. Caligari."...It used the then prevailing "expressionist" style of art for its design, with shadows; furniture and doors and windows painted on backdrops, instead of constructed. Expressionism came and went and was supplanted by many other artistic "isms" in the thirty years that passed until 1949, in London, a motion-picture was filmed which went all the way back to that classic film for the style of many of its sets—but on a considerably more elaborate scale and with the full resources of Technicolor cameras, etc., to give them splendor. The film was "Tales of Hoffmann" and the scene designer Hein Heckroth.

For instance, one of the Venetian lagoon scenes required the reflection of light on water, but Heckroth wanted something very special — *colored reflections*, rich and brilliant. So he poured rivulets of diffenently colored oil on the water and, as everyone knows, oil swims very placidly, indeed on water. He got his effect more than any combination of lights could have given him.

Another example: there is a very high and elaborately wide staircase scene, down which Moira Shearer and Robert Rounseville, as the doll, Olympia and Hoffmann, waltz, and down which later Leonide Massine tumbles. It takes your breath away, this staircase, only—it isn't a staircase at all! It is a series of painted lines, "S" shaped, on the polished black studio floor, but so cleverly done that the illusion of a tall, winding staircase is complete.

"Tales of Hoffmann" is replete with imagination, poetry, and fantasy, drawing from all sources and modes to make for a unique screen entertainment.

ON MAKING "TALES OF HOFFMANN"

Feature

Three years ago, film-makers Michael Powell and Emeric Pressburger presented ballet on the screen in an entirely new way. Their film, "The Red Shoes," won international success among balletomanes and laymen alike. It also presented to the world one of Britain's most talented young ballerinas, Moira Shearer.

Conducting the music for that ballet was Sir Thomas Beecham. It was his first association with the cinema for many years, and his first association with Powell and Pressburger. Sir Thomas suggested that if they were thinking of putting opera on the screen as they had ballet, "Tales of Hoffmann" would be an ideal choice. They agreed. Then production designer Hein Heckroth, who had designed eight stage productions of "Hoffmann" in Germany, added his voice. The initial idea of a film production of "Hoffmann" was decided.

Powell and Pressburger wanted to use their original "Red Shoes" cast, Shearer, Massine, Helpmann and Tcherina. They wanted Beecham to act as supreme musical director. They wanted to assemble the best English speaking cast of singers available. It was not until two years later that all these conditions were possible.

It was decided that "Hoffmann" should be a Composed Film; the whole film to be recorded in sound first, with artistes afterwards interpreting the visuals in mime and ballet to a recorded playback. This is reversing the usual order of filmmaking, but logically in an operafilm the music was of prime importance.

Next, it was agreed that the film, as a general aesthetic scheme, would primarily be sung by singers and acted by dancers, or by actors who understood music, as envisioned by Leopold Stokowski at one time, when he planned a similar project. Sir Thomas was thus left free to choose the best voices, irrespective of their acting experience or physical beauty.

For six months Beecham, Powell and Pressburger worked together on the score—cutting, arranging, transposing and condensing. Eventually, Sir Thomas himself made, as a blue-print, a piano recording of the opera—now cut from 3 hours to 2¼ hours in length.

The only intrinsic change in the film version was made in the Prologue. In Offenbach's opera, Hoffmann's final love is the opera singer, Stella. While she appears in the nearby theatre, Hoffmann tells the stories of his three loves in Luther's Tavern. For film purposes, the character of Stella (played by Moira Shearer) is changed to a ballet dancer who is seen dancing a five-minute ballet, "The Dragonfly," partnered by Edmond Audran, to Frederick Ashton's choreography. The music for this was especially arranged by Beecham.

While working on the score, Sir Thomas was drawing on his unparalleled musical knowledge to comb the world for the best possible English-speaking singers, whether established stars or complete unknowns. Liaison music director, Fred Lewis, worked with him, listening to hundreds of records sent from Europe and America, and auditioning over fifty singers. There was only a possible four weeks in the year when Sir Thomas and the Royal Philharmonic Orchestra were available, owing to heavy commitments for tours, Glyndebourne Festival, the Edinburgh Festival and an American tour. When the cast was provisionally decided upon, it was uncertain how many of the thirteen singers would be free at this time. Everyone accepted.

Production was on its way and a new milestone in screen entertainment was on the point of being realized. "Tales of Hoffmann"—in Technicolor—will have its ..... Premiere at the ..... Theatre starting .....

"TALES OF HOFFMANN" ON THE SCREEN

Feature

Last year, at the famous Shepperton Studios in England, which had been unused since 1934 when Alexander Korda made screen history with his filming of H. C. Wells' "Things to Come," a most unique event occurred. For ten weeks a company of film actors, actresses and technicians worked with none of the players speaking or singing a single word, though they were putting a world famous light opera on the screen—Offenbach's "Tales of Hoffmann." "How come?" asked a visitor. "Are you going back to the days of the silent movies?"

Then it was explained to him that the entire musical score—orchestra solo and choral—had already been recorded by Sir Thomas Beecham and the Royal Philharmonic Orchestra, plus a large cast of singers. The dancers and actors in the film had, therefore, only to go through their parts to match the music, against a recorded playback —and for the first time in screen history it was possible to tell the completed length of a film before even the filming *started!* Since the music recorded for would be the running time of the film, not a minute more or less.

By fitting the action to a recorded score, it is possible to film a musical work in exact chronological order.

"Tales of Hoffmann," starring the brilliant cast of "Red Shoes"—Moira Shearer, Leonide Massine, Robert Helpmann, Ludmilla Tcherina, and Pamela Brown, was written, directed, and produced by Michael Powell and Emeric Pressburger, creators of "Red Shoes." It is in full Technicolor and was produced by London Films. Lopert Films is distributing the film in America. It will have its first ..... showing at the ..... Theatre starting .....

"TALES OF HOFFMANN", A FLIGHT OF FANCY

(Feature)

As a former director of documentary and realistic fictional films ("Edge of the World," "The 49th Parallel," "The Invaders," "Colonel Blimp," "Stairway to Heaven" and "Black Narcissus"), Michael Powell, co-director with Emeric Pressburger of "Tales of Hoffmann," coming ..... to the ..... Theatre, has a right to indulge in flights of cinematic fancy, as he so successfully proved in the Powell-Pressburger production of "Red Shoes" and as he hopes to prove again in this free adaptation of Offenbach's famous light opera. After three years of preparation and almost a year of shooting, "Tales of Hoffmann"—the most fanciful picture ever to come from a British studio—is ready to bear out Mr. Powell's remarks in a recent interview.

"If, in this day and age, there are still people who like to believe that everything they see on the screen is done without tricks and there is no deception whatever, then they do not deserve cinema entertainment that is anything other than straightforward documentation of facts, and flights of fancy are not for them, poor souls . . . To deceive the ear and eye into enjoying unusual experiences—that is true cinema. The documentary film, with its reportage of facts as they are, is no more cinema than five-finger exercises and scales can be termed music. They are merely the *raw material* out of which the artist creates his art. We hope we have achieved this in 'Tales of Hoffmann'."

Moira Shearer, Robert Helpmann (both of the Sadler's Wells Company), Leonide Massine and Pamela Brown are starred in this elaborate superproduction in Technicolor, with music conducted by Sir Thomas Beecham leading the Royal Philharmonic Orchestra.

THE CHOREOGRAPHY OF "TALES OF HOFFMANN"

Feature

Since it was Powell and Pressburger's idea to illustrate "Tales of Hoffmann" cinematically, rather than to film a theatrical production of the famous light opera, the use of the ballet form for this purpose was a natural and almost inevitable part of the production plan.

In planning the many dance sequences for the film, choreographer Frederick Ashton made full use of the plasticity of the film medium. Ashton believes that the "magic" quality of the camera, which is unbound by a stage and the three sides of a set in a theatre, should be used to enable the audience to get close to the dancer and see the pattern of the dance from different angles—like Goya saw them on his striking canvases.

The main ballet in the film is danced by Moira Shearer, of "Red Shoes" fame. It is a six minute tour-de-force during which she dances as the doll, Olympia, to the famous "Doll Song" aria. Balletomanes will see ballet in "Tales of Hoffmann" as they could never see it on the stage, because of the dances which have been worked out for the camera in order to make the most complete use of the screen possibilities.

Frederick Ashton not only designed the choreography for "Tales of Hoffmann" but also appears as a dancer himself in with Moira Shearer.

"Tales of Hoffman," in Technicolor is a London Films presentation, written-directed-produced by Michael Powell and Emeric Pressburger, starring Moira Shearer, Leonide Massine, Robert Helpmann and Ludmilla Tcherina (all of "Red Shoes"). "Tales of Hoffmann" is distributed by Lopert Films Distributing Corp. It will have its first ..... showing at the ..... Theatre, starting .....

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TALES OF HOFFMAN SCENE MATS



4A

Moira Shearer and Frederick Ashton in a scene from the Technicolor film, "Tales of Hoffmann".



4C

Frederick Ashton, Robert Helpmann, Moira Shearer and Leonide Massine in a scene from the Technicolor film, "Tales of Hoffmann".



2A

Robert Rounseville sings the title role of Hoffmann in the Technicolor film, "Tales of Hoffmann".



2B

Moira Shearer as Olympia in the Technicolor film, "Tales of Hoffmann".



2D

Robert Rounseville sings the title role of Hoffmann in the Technicolor film, "Tales of Hoffmann".



4B

Robert Helpmann and Ludmilla Tcherina in a scene from the Technicolor film, "Tales of Hoffmann".



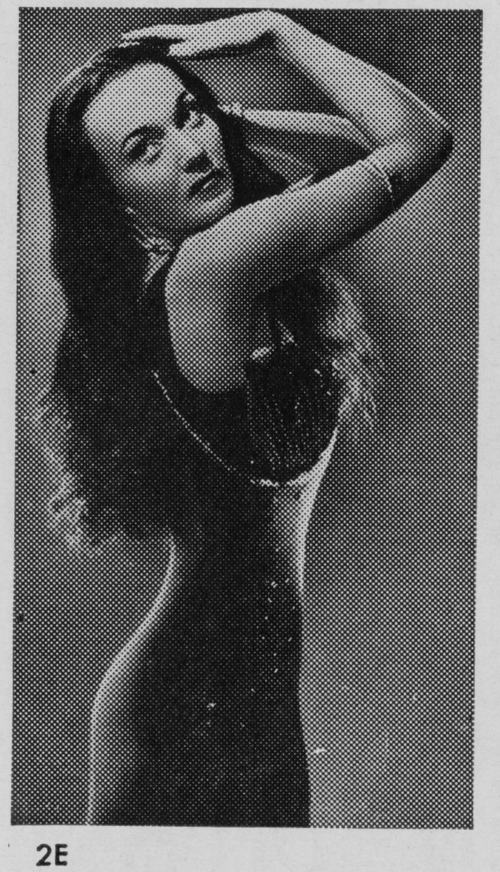
4D

Robert Rounseville and Ludmilla Tcherina in a scene from the Technicolor film, "Tales of Hoffmann".



2C

Moira Shearer as Olympia in a scene from the Technicolor film, "Tales of Hoffmann".



2E

Ludmilla Tcherina, as the Venetian Courtesan Giulietta, in "Tales of Hoffmann".



2F

Ludmilla Tcherina, as the Venetian Courtesan Giulietta, in "Tales of Hoffmann".

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IMPORTANT!

"TALES OF HOFFMANN"

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UNITED ARTISTS

Revisions And Additions To This Pressbook

CORRECTED BILLING

LONDON FILMS PRESENTS

"TALES OF HOFFMANN"

by Jacques Offenbach

Written, Produced and Directed by

Michael Powell & Emeric Pressburger

COLOR BY TECHNICOLOR

Co-Starring

Moira Shearer, Leonide Massine, Robert Helpmann,

Pamela Brown, Ludmilla Tcherina, Ann Ayars,

Frederick Ashton, Mogens Wieth and Robert Rounseville

with

Lionel Harris **Philip Leaver**

Meinhart Maur **Edmund Audran**

and

The Sadler's Wells Chorus

English Libretto by Dennis Arundell

Conducted by Sir Thomas Beecham

with the

Royal Philharmonic Orchestra

Production designed by Hein Heckroth

Edited by Reginald Mills

Photography by Christopher Challis

Choreography by Frederick Ashton

A LOPERT FILMS DISTRIBUTING CORPORATION RELEASE

DISTRIBUTED THRU UNITED ARTISTS

NOTE: Revised billing includes the names of ANN AYARS and MOGENS WIETH as co-stars, and UNITED ARTISTS as distributor.

ADD TO SYNOPSIS

ACT III

As a mature artist and poet, Hoffmann falls in love with Antonia, the only child of talented musicians. Her mother, a great singer, has already died of consumption. Crespel, her father, is the wreck of a formerly great conductor. He knows that Antonia has inherited her mother's physical weakness as well as her great talent, and fearing a second tragedy, he has forbidden her to sing, or even to enter the Music Room. Crespel forbids his deaf servant, Franz, to admit either Hoffmann or the quack Doctor Miracle, who he believes killed his wife. Franz misunderstands and admits them both.

When Hoffmann arrives, Antonia runs into his arms. Their love is as strong as ever, but he is unaware of her sickness and urges her to sing. She is on the verge of collapse when Crespel returns. Franz announces Dr. Miracle but Crespel refuses to see him knowing that he intends to kill Antonia also. Ignoring Crespel, Miracle sits by an empty couch pretending to examine Antonia who lies in an uneasy slumber in another room. But such is his hypnotic power that he draws her from her bed and wills her to sing. As she approaches the statue of her mother she hears her mother's voice. Their voices join in a duet and Antonia seems to be transported into a vast theatre where her father is conducting. Miracle urges her on and on until, panting and trembling, her voice rises in an ectasy of triumph and she falls dying in his arms.

ADDITIONAL CAST LISTING

ACT III

	Sung by	*Played by*
Antonia	Ann Ayars	Ann Ayars
Hoffmann	Robert Rounseville	Robert Rounseville
Nicklaus	Monica Sinclair	Pamela Brown
Crespel	Owen Brannigan	Mogens Wieth
Franz	Graham Clifford	Leonide Massine
Dr. Miracle	Bruce Dargavel	Robert Helpmann
Mother's Voice	Jean Alexander	

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...the inspired producers of that memorable film

...the beloved music of Jacques Offenbach, played by Sir Thomas Beecham and The Royal Philharmonic Orchestra

Frederick Ashton

Robert Rounseville
with SIR THOMAS BEECHAM
and The
ROYAL PHILHARMONIC ORCHESTRA
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"BEDAZZLES THE EYE!

A rare and thrilling fusion of pantomime, music and dance. Decor of incredible magnificence. 'TALES OF HOFFMANN' is splendid!" *—Bosley Crowther, N.Y. Times*

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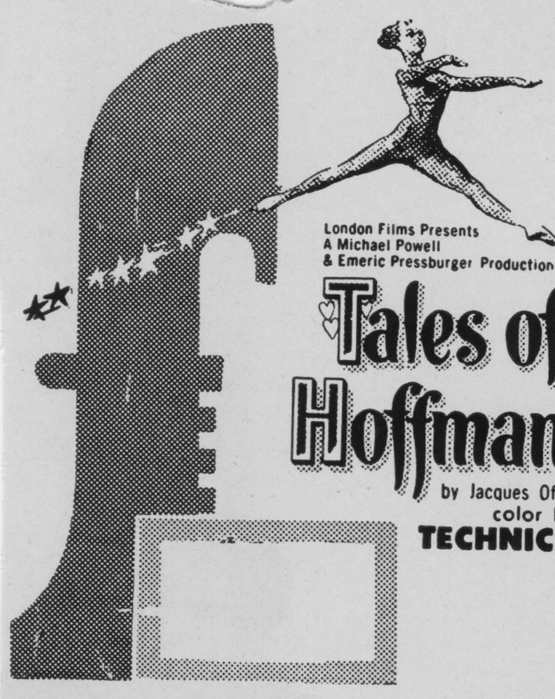
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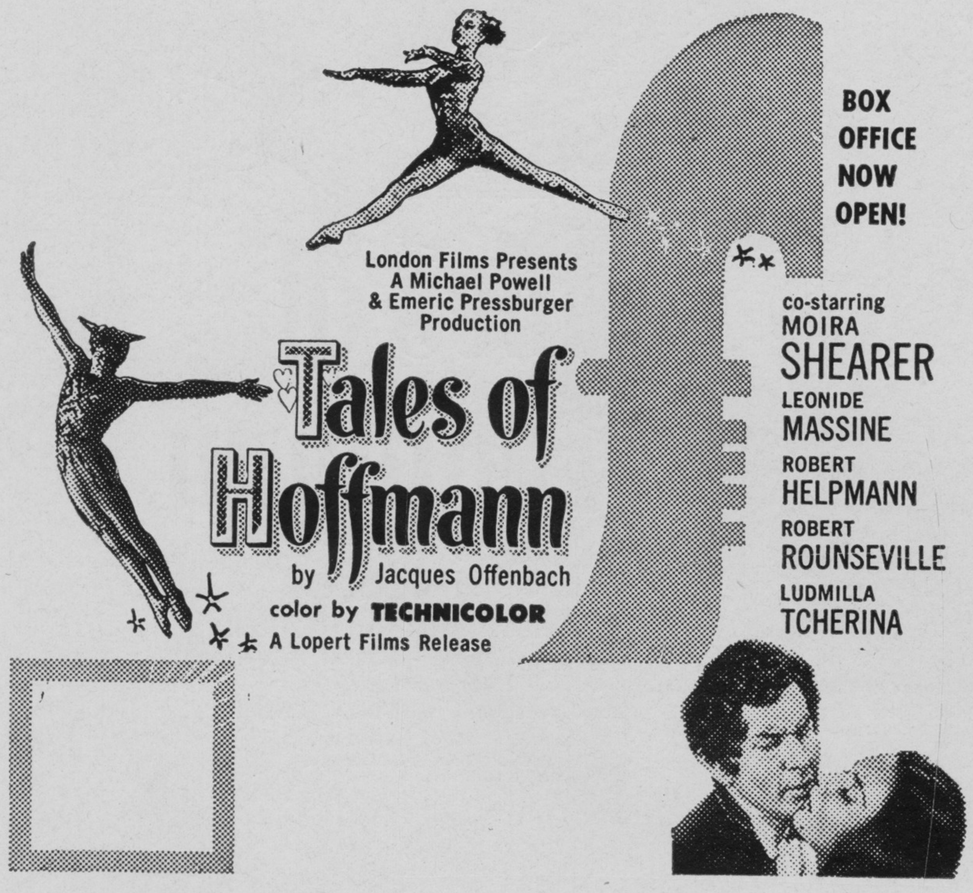
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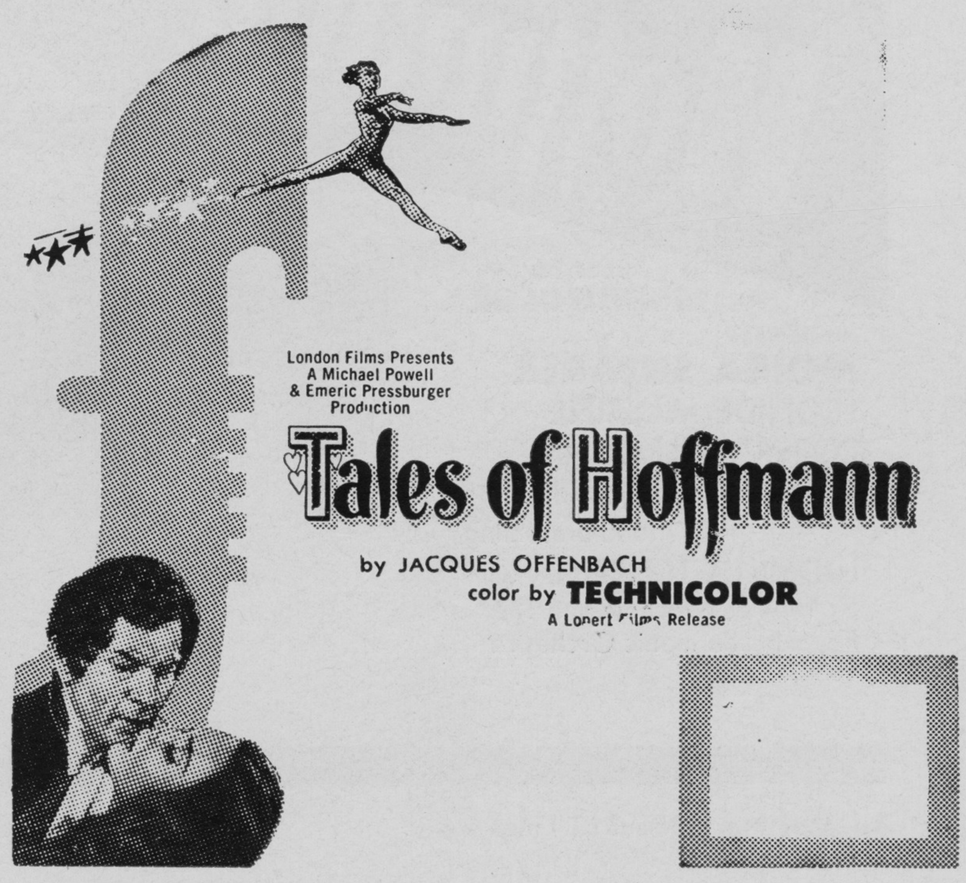
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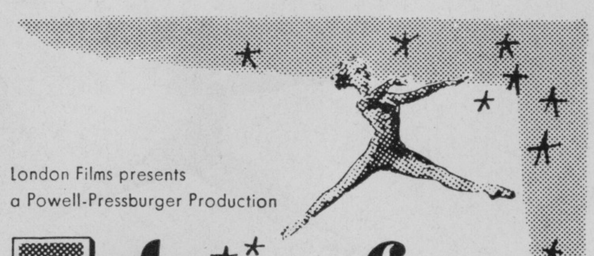
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co-starring **MOIRA SHEARER**
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Tales of Hoffmann

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