

IN CELEBRATION OF

25
YEARS

THE
PHANTOM
OF THE OPERA
at the
ROYAL ALBERT HALL



1 & 2 OCTOBER 2011

CAMERON MACKINTOSH and ANDREW LLOYD WEBBER
present
THE 25TH ANNIVERSARY CELEBRATION PERFORMANCES
INSPIRED BY THE ORIGINAL PRODUCTION
of
ANDREW LLOYD WEBBER'S

THE PHANTOM OF THE OPERA at the ROYAL ALBERT HALL

Starring
RAMIN KARIMLOO SIERRA BOGGESS
HADLEY FRASER

KIERA BARRY GARETH LIZ WYNNE
DUFFY JAMES SNOOK ROBERTSON EVANS
and
SERGEI POLUNIN

Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional Lyrics by RICHARD STILGOE

Book by RICHARD STILGOE & ANDREW LLOYD WEBBER

Based on the novel 'Le Fantôme de l'Opéra' by GASTON LEROUX

Orchestrations by DAVID CULLEN & ANDREW LLOYD WEBBER

Original London Creative Team

Sound Design by MARTIN LEVAN Lighting Design by ANDREW BRIDGE

Production Design by MARIA BJÖRNSON

Musical Staging and Choreography by GILLIAN LYNNE

Directed by HAROLD PRINCE

Royal Albert Hall Creative Team

Produced by CAMERON MACKINTOSH

Lighting by ANDREW BRIDGE and PATRICK WOODROFFE

Sound Design by MICK POTTER

Musical Supervisor and Conductor
ANTHONY INGLIS

Musical Supervisor
STEPHEN BROOKER

Costume Design by MARIA BJÖRNSON Projection Design by JON DRISCOLL
Set Design by MATT KINLEY inspired by the original design by MARIA BJÖRNSON

Musical Staging and Choreography by
GILLIAN LYNNE

Directed by
LAURENCE CONNOR

A CAMERON MACKINTOSH & REALLY USEFUL THEATRE COMPANY PRESENTATION

World premiere of *The Phantom of the Opera* at Her Majesty's Theatre, London, 9 October 1986

Laura Lovell

The Irreplaceable Maria Björnson

Occasionally in life a thought comes into one's head as if by magic and the result is something quite extraordinary. That was how Maria came to design *Phantom*. Almost immediately after Andrew Lloyd Webber mentioned the idea of doing a musical of Gaston Leroux's novel I felt that she was the only person who could bring this extravagantly theatrical story to life and make audiences believe in it. Uniquely, in my experience, Maria started to think about the world she was going to create even before Andrew had written the score and though the show is one of the most glamorous and beautiful ever staged it is also elegantly simple in its execution. We had wonderful fun working together thinking of how to make the grandiose traditions of 19th-century opera both engaging and real without sending it up, and Hal Prince then added his own theatrical magic to her creation.

Everyone who has worked with Maria has fallen under her spell and been amazed by her devotion and attention to detail. Even the first try-out of *Phantom's* first act in Andrew's church at Sydmonton was complete with a real chandelier despite the stage being the size of a postage stamp. She cared as much about the entire production as her own work and, unlike many original creative teams of long-running shows, she regularly went back to make sure that the show looked as good as it did on opening night. Shortly before her tragic and untimely death, I had started to have discussions with Maria about a new, more flexible, design for *Phantom* that could be produced in theatres unable to sustain the long runs of the original *Phantom*. Maria was fascinated by the idea of exploring the backstage areas of the Palais Garnier Opera House where the Phantom lurked. I subsequently took this idea to designer Paul Brown who had started his career in Maria's studio as her protégé. Inspired by her thoughts he has realised a hauntingly different and exciting visual world for the new production next year.

Cameron Mackintosh

ONE 36V 400W LAM

MALE SINGER
01.

FEMALE SINGER
N01

SET MIRROR
DETAIL



WHITE SATIN COURTS
+ BOW AS 1.
2 1/2\"/>

Kristin Kristops of Paris, Curtain Call Act I
Sarah Brightman

All I ask of
you

Kristops of Paris
Quick change for
Il Muto.

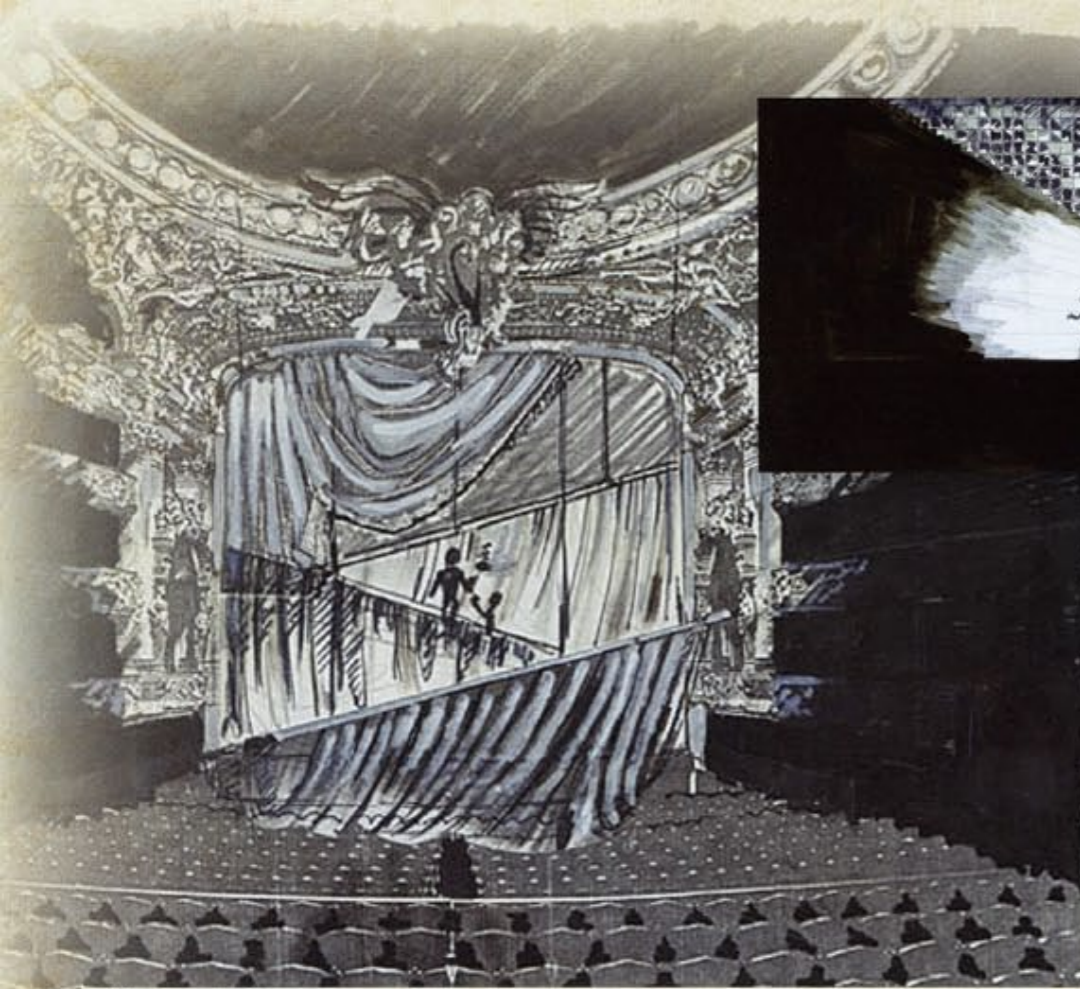
Curtain call
dress 'Il Muto
line up downstage
when chandelier
clashed end Act I

'Stage' make
up.



Phantom of the Opera

Maria Björnson



Various projections
or objects
through
place
Opera House
3 Translucence + Ph



2) Box 3
+ RAOUL
Phantom
opposite.

* could also have
dust sheets on the sides
3 Dancers Masquerade 2.1.

Kristin 02.7., Lair 2.8 (END) 10
Quick Change Jan
Zerlina Don Juan 2.6.



not like draped at
top - but like it in the



Butterfly

Most important
Dancer
'leads'
Chorus

140



Fish

twisted
spines to
hold out
skirt +
spines on
prongs to give
base movement.

139



Flower

combined
with black

graded
tutu +
pompoms.

141

Phantom of the Opera 'Her Majesties'

Nana Björnson



5) Transformation to gala orchestra used up out of pie ultimately



First Masquerade
the square long to
16 Kato.

Phantom of the Opera 'Her Majesties'

Nana Björnson



should be
a swag
with a deep
cut in

DUMMIES ≠ MASK INFORMATION - PLEASE RETURN,



Mask Black shiny finish. (D8) BIT OF WIG AT BACK YELLOW HARLEQUIN.

(D9) BOWPEEP.



PALE PORE FACE VICT (18) WITH SEE THROUGH GOLD TRIM VELVET LEAF BACK LAG MASK WHITE



(D11) BLUE LANE MASK TO MATCH COSTUME COLUMBINE FEATHERS + GREEN WIG

2) Masquerade Chorus Tights detail. Don't lose on pair of dots.

3) FISH LADY - GOLD/CARAMEL GLITTER TIGHTS.

4) MONKEY GIRL - APPLIQUE DEBONS ON RED TIGHTS COATS SEAM TO BEECHES.

5) TINY SOLDIER BLACK SOCKS

6) RIGOLETTO - BLACK TIGHTS ON RIGHT LEG. THIN LINED HORIZONTAL ON LEFT LEG.

7) EXECUTIONER BLACK SOCKS SHIRT

8) CHINAMAN - BLACK SOCKS BOOTS

9) MALE + CLOWN MASK + BUNDO COAT.

10) GIRL WITH TURKISH BOWS ART.

11) BLACK TAINTED BOWS + SILVER DIAMANTE.

12) GANDISE LADY.

TOP LIFE SIZE WHITE SHIRT SAME WITH BLACK RED LANY BLACK STYLISH WITH SILVER DIAMANTE



Unisaldo Prangi in form of dress. Carnival (1st Male Singer) Stretchy Sequen brod skirt + ruffles around neck and skirt



Pirate, Du Allieu (Carchold) Palsano grotesque Point attached to shoulder.

Sketch of Paris 1800 coat + scarf
Coat - for Phantom's office 1.6, 2.2
Coat + hat Mausoleum 2.4.

Real Starcat 2.0
(Change back to title to Phantom)
+ hat + hat

and Two Singers Masquerade Act 2 sci



Maria Björnson was absolutely the right designer for Phantom; her style and methods of working were a wonderful match for this ambitious and romantic production. She had a complete, thought-through vision for the piece with strong ideas for every detail and made it dramatic, glamorous and also fun, with her eye for the charming and quirky.

Maria was a perfectionist, with a remarkable ability to capture a historic period and mood in meticulously observed detail. She started with intense research, spending weeks in Paris studying and photographing every aspect of the Garnier Opera House, and in libraries hunting out the costumes and decor of the belle époque.

Maria's brief for the design from producer Hal Prince was minimal - 'a black conjuror's box that everything comes out of' - and from this Maria planned and storyboarded the whole show, making, with her assistants, exquisite set models of every detail.

The costume designs are lovely things in their own right, as well as excellent working drawings. Minute attention is given to every hat, wig or shoe, with strict instructions as to how they should be worn (woe betide any performer found with a detail out of place). Faces in the costume designs are often photographs collaged in. Maria enjoyed the tease of using famous faces, like Errol Flynn in her designs for Raoul, for instance, or Kenneth Williams's face on a female costume design.

Maria spent hours choosing fabrics, attaching swatches to the designs and often using vintage pieces when what she wanted was not available new. She was extremely skilled at bringing colour and pattern together in one garment, often using extraordinary combinations to great effect.

Maria Björnson's majestic vision for Phantom catches the theatrical splendour of early 20th-century Paris and also the lushness, darkness and the sense of danger of the musical.

Her work is now inspiring other designers and students of costume who come to see her original artwork in the Maria Björnson Archive.

Michael Lee
Archivist, Maria Björnson Archive
www.mariabjornson.com

Her Majesty's Theatre Maria Björnson

IF YOU DANGEROUS NOT REAL ARTIST BUT VISUAL SUBSTITUTE