



Bühnenbild Verdi: „Maskenball“ (Städtische Oper, Berlin)

C A S P A R N E H E R

„A Masked Ball“

to Neher's extraordinarily picturesque decorations. At the same time, the scenic arrangements of this most successful play in which projections by Neher were employed, proved how effectively the illusionary properties of the theatre may be heightened by the use of stage technique in sensitive and masterly hands.

How many revolutionary innovations invaded the boards in the fifteen post-war years. How soon all the "epoch-making inventions of the new day", nearly all of them mere adaptations of ancient theatrical devices, were once more forgotten. Tremendously exaggerated notions of the value of constructive solutions of theatrical problems in general have been reduced in the meantime to normal proportions and even the particularly expensive revolving stage is now practically a thing of the past. The great expectations set upon the first attempts to introduce film scenes into stage plays have given place to a clear conception of the strict limitations of such interpolations. To prophesy what will be permanent is always a thankless task. But unless all the signs are deceptive, the projection plate is the one novelty of recent years which has a future. Caspar Neher has done the decisive work in this field, having proved the artistic possibilities of projections years ago at the Volksbühne (People's Theatre) in a series of extraordinarily effective scenes. Full of ideas as he is, this masterly scenic artist succeeded in adapting the projected picture to stage uses and availing himself of its uncommon power of heightening the illusion. We all remember the beautiful production of "A Masked Ball" (Berlin Municipal Opera) in which the last scene might have been especially chosen to display the effect of projections at their most brilliant.