

Philip Glass's Cocteau Trilogy, or the Multiple Ways of Adapting Film into Opera

{ DELPHINE VINCENT }

Ever since the premiere of *Einstein on the Beach* at the Avignon Festival in 1976, Philip Glass has been hailed for his audacity, and considered among the most prolific and successful contemporary opera composers. Among his works, the Cocteau trilogy challenges the traditional definition of opera as a genre in that his *Orphée* (1993), *La Belle et la Bête* (1994), and *Les Enfants terribles* (1996) are based on films. This unusual—and at the time very new¹—choice of sources for opera was linked by Glass to the fascinating concept of “rethink[ing] the relationship of opera to film.”² What is at stake when adapting a film into opera? What are the possibilities for adaptation and how do film-based operas differ from conventional operatic production? In order to answer these questions, I will focus on the adaptation process and identify the filmic components that remain in Glass's operas. Given that film is formed of several medial elements (visual, sonic, literary), the result of the adaptation can vary significantly, depending on which aspects of the film are retained and which are edited out.

Despite his operatic successes, Glass's operas, like (post-)minimalist opera in general, have not been much researched. Robert F. Waters published in 2022 the first book dealing exclusively with Glass's stage works from 1976 to the present day.³ His analysis, however, is based on different criteria from those presented here. This is also the case for the few existent articles on the operas of the Cocteau trilogy, which in general address only one work. As of today, the disembodiment of voice in *La Belle et la Bête* and the resulting issues of synchronization are the topics most discussed by musicologists.⁴ In this context, my focus on adaptation processes in film-based opera is new, even if I already addressed aspects of the topic in my previous work on Glass's *Orphée*.⁵

GLASS AND COCTEAU

Jean Cocteau (1889–1963), the French poet, playwright, novelist, designer, filmmaker, visual artist, and critic, is for Glass “one of the great writers of France.”⁶ Glass has known Cocteau's cinema since his youth, although his published

recollections vary. Sometimes he claims to have first seen Cocteau's films in Paris in 1954 when studying French,⁷ at other times in the 1960s when working with Nadia Boulanger.⁸ In his recent memoir, Glass situates this discovery in Chicago, probably between 1953 and 1956, when studying at the University of Chicago.⁹ Whatever the date, it was a revelation:

Of all these films, the ones dearest to my heart were those of Jean Cocteau—in particular, *Orphée*, *La Belle et la Bête*, and *Les Enfants Terribles* They must have become lodged in my mind, safe and whole, because in the 1990s, when I undertook a five-year experiment to reinvent the synchronicity of image and music in film, I chose these three films of Cocteau that I knew so well.¹⁰

What initially drew Glass's attention to these three films as sources for operas was their themes:

When I began work on the Cocteau trilogy, the first idea that governed my work was to bring out the underlying themes of the three films. They are best described as a pair of dualities—life/death and creativity being the first; and the ordinary world and the world of transformation and magic being the second. These topics are at the core of all three works and are explicitly put forward in the films. Whereas the first trilogy of operas (*Einstein*, *Satyagraha*, *Akhnaten*) was about the transformation of society through the power of ideas and not through the force of arms, this second trilogy from the 1990s revolves around the transformation of the individual—the moral and personal dilemmas of a person as opposed to a whole people or society. A corollary to this is the way in which magic and the arts are used to transform the ordinary world into a world of transcendence. These three films of Cocteau are meant as a discussion, description, and instruction on creativity and the creative process.¹¹

Cocteau's themes attracted Glass but were far from new in the world of opera: "The story of *Orphée* may be the most famous and widely set story in the history of opera. Monteverdi, Gluck, and Offenbach are the first few that come to mind. There are plenty of modern ones besides The themes of love, life, death, and immortality are, for theatre composers and authors, just about irresistible."¹² Although less known, there are also several operatic adaptations of the fairy tale *Beauty and the Beast*, mostly based on Jean-François Marmontel's libretto *Zémire et Azor* (I am unaware of any opera based on *Les Enfants terribles*). It seems, therefore, that Glass's interest was not sparked by the novelty or the contemporaneity of these topics but by the very personal way in which Cocteau approached them.

One reason for his choice lay in Cocteau's writing, as Glass explained:

One of the things that drew me to these films of Cocteau is the pacing of his writing. If you look at it, it is truly Shakespearean. He knows when to introduce a

character, he knows how to develop him, and he knows how many characters are needed. The real secret of writing operas is having a good libretto I chose the films of Cocteau because his sense of dramatic development was impeccable.¹³

Noteworthy here is the fact that Glass was attracted by the quality of the storytelling, understood in terms both of structure and of writing, in Cocteau's films. It means that the literary aspect of Cocteau's films was just as appealing as its visual or sound components. Style is indeed important for Glass, who kept the text in French in all three operas.¹⁴ This observation leads us to acknowledge the very different ways in which film can impact opera. And because Glass explained that "each of my approaches to the three films was different," the Cocteau trilogy appears to be a particularly useful case study to demonstrate the complexity of the relations between film and opera in film-based operas.¹⁵

FILMIC COMPONENTS IN GLASS'S *ORPHÉE*

The first opus of the Cocteau trilogy is based on Cocteau's film *Orphée* (1950), and was premiered in Cambridge (Massachusetts) on May 14, 1993. Cocteau altered the well-known myth: Orpheus (played by Jean Marais) goes to the Underworld not only to seek his dead wife, Eurydice (Marie Déa), but also to see again the beautiful Princess Death (Maria Casarès), who is in love with him and who killed Eurydice out of jealousy. On the way back home, Orpheus becomes increasingly obsessed with a car radio broadcasting poetic sentences, while his wife and Heurtebise (François Périer), the Princess's chauffeur, fall in love. Eventually Orphée sees Eurydice in the wing mirror; as he is not allowed to look at her, she dies for the second time. Shortly after, Orpheus is killed by friends of Cégeste (Edouard Dermit), a dead young poet, because Orpheus had published under his own name poems written by Cégeste (who actually broadcast them from the Underworld). After Orpheus has been reunited with the Princess, she decides to sacrifice herself, thus rendering Orpheus immortal.

Glass chose this film for all the reasons laid out above but also, he explains, because it had a personal meaning:

Not long after Candy's death [Candy Jernigan, his third wife, who died in 1991, aged 39] . . . , I began writing *Orphée* It's hard for me to believe now, but at the time I was working on *Orphée* I had no idea I was reproducing my own life. "No, it has nothing to do with Candy," I said, when I was asked about it back then. But thinking back on it, how could it have been otherwise? In the story, the wife dies, the poet-musician Orpheus tries to save her, he almost succeeds, and then he loses her for eternity. I was in denial, and it wasn't until much later on that I realized it.¹⁶

The component of the *Orphée* film that attracted Glass was Cocteau's screenplay: "For *Orphée*, I took the film script and treated it like a libretto. The movie is not shown—simply, the scenario of the movie is used to stage an opera, with the singers, sets, and lighting. The stage director doesn't reference the film at all."¹⁷ Glass does not use the visual component of Cocteau's film and no stage directions refer to it. The staging is therefore different for each production because it is up to the stage director, who is at liberty to refer to Cocteau's visual universe or not. Glass's decision not to keep the visual component of Cocteau's film affected not only the staging but also the composition of the music. As Glass explains, he "didn't have to worry about fitting the libretto to the picture."¹⁸ It meant that he was free in his musical writing, as he was not forced to keep to a given timing. This is an important aspect because singing takes more time than speaking. In the end, the staged version is about twenty minutes longer than the film.¹⁹

Glass retained neither the visual nor the sound components of the film. Georges Auric's (1899–1983) film soundtrack for *Orphée* was not an inspiration for Glass's repetitive music. The film music could still have been influential in one place (I, 5), where Glass imitates the famous flute solo of Gluck's *Orphée et Eurydice*. Glass, who is a flautist,²⁰ obviously did not need Auric to remind him of the "Dance of the Blessed Spirits," and the radio broadcasting Gluck's opera is mentioned a few times in the screenplay.²¹ But Glass could nevertheless have been recalling the film: although it would seem more logical to quote Gluck's Dance from the start of the piece, Glass begins with the central section of the piece, just as Auric had done in his arrangement.

Does the fact that the visual and sound components of Cocteau's film are (quasi) absent from Glass's opera mean that Glass could have composed the same opera without even having seen the film, working only from its screenplay? No, because Glass draws attention to the opera's debt to another parameter of the film: "The only element which we actually kept from the film was the sense of the time, the tempo. I wanted to keep the film tempo in the opera. The transition from scene to scene occurs very quickly; I wanted no breaks between the scenes."²² In the opera, the music rarely pauses but goes on (almost) continuously. Its pace is frenetic: sometimes because of its tempo, but mostly because of the repetition of motifs, which keeps the musical phrases constantly moving forward. Cocteau's editing is decisive for Glass, but his music does not reproduce the effect of the editing. The pace of Cocteau's film is largely determined by the frequency of cuts: a low frequency, which does not create a frantic atmosphere. In other words, aspects of the film which influence the work of the composer do not necessarily translate directly into the operatic score. In this case, Cocteau's editing stimulates Glass's creativity but the result is very different: the pace of the opera is frantic whereas that of the film is relatively slow. It would, in short, be impossible to notice this influence of the film on the opera if unaware of Glass's statements.

A SCREENPLAY-BASED OPERA

The film-based opera *Orphée* draws above all on the literary component of Cocteau's film. Glass even claimed that "every line from the movie is included in the libretto, every scene from the movie is in the libretto, so in a real way, the libretto for the opera was by Cocteau."²³ This approach evokes the practice of *Literaturoper*, a term applied to an opera based, verbatim, on a pre-existing literary text. In *Literaturoper* the composer does not work with a libretto, i.e., a text which reformulates its literary source (or, though far less often, its original subject) to fit the technical requirements of a musical setting.²⁴ Because Glass uses the screenplay, I have proposed elsewhere to define this type of adaptation as screenplay-based opera or, by analogy with the German *Literaturoper*, as *Drehbuchoper*.²⁵ By retaining pre-eminently the literary dimension of a film, and opting for a classic adaptation process, Glass seems to take a traditional approach to opera despite using an unusual source. This idea is confirmed when looking more closely at the score. Contrary to what he asserts, Glass cuts a great number of lines (as is also often done in *Literaturopern*). He is obviously motivated here by the need to limit the length of the opera. As the process of cutting is never neutral, it is particularly interesting to study what is edited out.

As I have shown elsewhere, the cutting process serves several purposes.²⁶ One is to eliminate descriptive lines that could restrict the stage director's creativity. For example, Heurtebise says to Orphée "Entrez . . . par cette fenêtre qui vous est si commode pour sortir" (Come in . . . by this window, which is so convenient for you to go out through).²⁷ These descriptive lines are not important to Glass, who does not use Cocteau's visual setting. The removal of the cars and the car radio, which broadcasts messages from Death's realm, seems to serve a similar purpose of not hindering the stage director's creativity. It was actually a deeper problem for Glass: "When I first saw the film I thought: 'Oh my God! How do I deal with the car, how can I bring this and this onstage?'"²⁸ What is at stake here is more than creative staging; it is the difficulty or impossibility of transposing certain filmic situations onto the stage. As the cars and the car radio are central to Cocteau's film, Glass could not simply cut every situation involving them. He has to adapt: for example, the two car crashes (I, 1; I, 9) occur offstage in the theater wings. In this way he gives full power to the spectator's imagination and avoids non-credible action onstage. Adaptation is therefore necessary when an action cannot be cut. For example, in the film Eurydice dies for the second time when her husband sees her in the car's wing mirror. In the opera, there is no car: Eurydice is about to touch Orphée's cheek when he suddenly turns around and looks at her and provokes her second death (II, 7).

Differences between what is feasible in cinema and on the operatic stage result in some situations being difficult or impossible to transpose. It is not surprising to see that Glass removes dialogue that is related to special effects in the film. Some

characters can vanish into thin air and some lines refer to this supernatural event, such as Cégeste asking the Princess: “Madame . . . Est-ce que je pourrais disparaître et apparaître comme Heurtebise?” (Madam . . . Could I disappear and reappear like Heurtebise?)²⁹

Glass is also forced to adapt the sequences that use numerous changes of camera angles and crosscutting editing. The latter is of course a technique native to screen media and impossible to implement onstage. At the beginning of the opera, Glass indicates in the stage directions two distinct places onstage instead of Cocteau’s crosscutting between the inside and the outside of the Café and the square. As a result, the opera spectator sees the events simultaneously, whereas the film spectator sees them successively, which obviously represents a major difference in the storytelling. Moreover, the desire for unity of place means that Glass has to restructure some sequences. For example, the film shows Orphée chasing the Princess while the Commissioner leads a cross-examination at the police station. Glass removes the crosscutting and locates the seventh scene of act 1 at the police station, while the eighth shows Orphée chasing the Princess. Unlike the film, Glass’s opera groups together all the actions which occur in the same place, producing two continuous scenes each taking place in a single location. By doing so Glass restores more conventional spaces and follows operatic custom.

Glass is also confronted with meaningful close-ups, another component of cinematic grammar unavailable to the stage. In some sequences, Cocteau makes use of close-up to show the spectator something essential to the understanding of the plot. If this element is not communicated by spoken lines as well, it has to be adapted in order to make the action comprehensible. The postman brings an anonymous letter in Cocteau’s film and a close-up shows its content to the spectator. In this case, Glass has to make the writing audible and Orphée sings the words of the letter “Vous êtes un voleur et un assassin. Rendez-vous sur votre tombe.” (You are a thief and a murderer. We will meet on your grave.)³⁰

Glass also has to deal with voice-over, often used by Cocteau in his film. Even if the voice-over could conceivably be kept in a Brechtian operatic dramaturgy, Glass chooses to cut or adapt it. Voice-over occurs notably when the Princess watches Orphée sleeping. Glass edits it out of the fifth scene of act 1: “Et, cette première nuit, la Mort d’Orphée vint dans sa chambre, le voir dormir. Le surlendemain . . .”³¹ (And this first night Orpheus’s Death came into his bedroom to see him sleeping. Two days later. . .) The scene is merely instrumental, without any comment. Most of the time Glass cuts the voice-over, but when it is essential to understanding the plot he simply gives it to a character. This occurs only at the end of the opera. The voice-over of the film declaims: “La mort d’un poète doit se sacrifier pour le rendre immortel.” (The death of a poet must sacrifice itself to render him immortal.)³²; and in the opera this key sentence is sung by the Princess. Glass also reallocates lines in another context. He chooses to reduce the number of protagonists, which is not

surprising as opera generally uses fewer characters than cinema. In some cases, his method is to merge characters: for example the three judges who become a single Judge, a role which also assimilates that of the court clerk.

Contrary to his assertions, Glass does not use Cocteau's screenplay verbatim but largely edits it out. My survey of the cuts shows that most of the cutting or rearrangement relates to cinematic devices in the screenplay in order to create a libretto better fitted to operatic convention. The result is an opera that treats the screenplay like any other textual source. Glass's modifications allowed him to return to a classic operatic dramaturgy. Cocteau's *Orphée* was nothing more for Glass than a good and well-written story; he did not use Cocteau's film in order to develop a cinematic dramaturgy. In this light, one understands better why Glass has not openly acknowledged that he made an adaptation of Cocteau's work. By insisting on his *Werktreue* to Cocteau's film, he was able to support the absolute novelty of his dramaturgical approach.

FILMIC COMPONENTS IN GLASS'S *LA BELLE ET LA BÊTE*

The second opus of Glass's Cocteau trilogy is based on Cocteau's film *La Belle et la Bête* (1946) and was premiered in Sevilla on June 4, 1994. Cocteau adapts Jeanne-Marie Leprince de Beaumont's well-known fairy tale. Belle (played by Josette Day) is a good young girl, who does not aspire to wealth and glory like her two evil sisters, Adélaïde (Nane Germon) and Félicie (Mila Parély). When her father (Marcel André) believes that fortune is coming, Belle only asks for a rose. Unfortunately, he picks it in the Beast's garden and is sentenced to death by the Beast (Jean Marais). Belle offers to take his place. The Beast proposes every night but is refused by Belle even if she becomes fond of him. When her father is dying, the Beast allows her to go back home. Her brother, Ludovic (Michel Auclair), and her suitor, Avenant (Jean Marais), decide to go into the Beast's realm to kill it and steal its treasures. Avenant is killed during the process and becomes the Beast, while Belle looks at the Beast with love and frees him from his curse. Turned into a beautiful young Prince, he flies with his lover into his kingdom, where they live happily ever after.

Glass's opera for ensemble and film offers a totally different experience from *Orphée*. In *La Belle et la Bête*, Cocteau's film is projected silently as a backdrop, while the performers who sing the film dialogue and the orchestra are positioned in front of the screen. Glass's music replaces Auric's original score. In *La Belle et la Bête*, Glass kept the visual and literary components of Cocteau's film but retained nothing of the soundtrack.

For Glass, this mixed-media work challenges the very identity of opera, and goes beyond the great divide between high and low arts. He explained: "I don't want to sound pretentious . . . but I think I can help to bring film back from the commercial world to the world of art and at the same time help to revitalize opera."³³

Challenging the traditional high/lowbrow association of opera and cinema was not Glass's only concern. He also aimed to revamp opera: "I'm trying to find ways to bring a very traditional art form back to life in our times 'Not just me; others are, too. We're trying to make opera again an important art form of our time.'"³⁴

During the same decade, opera composers were indeed looking for contemporary subjects. Some composers were using news events, such as John Adams in *The Death of Klinghoffer* (1991), based on the hijacking of the passenger liner *Achille Lauro* by the Palestine Liberation Front in 1985. Stories of celebrities, too, attracted composers: Marilyn Monroe's life is told in Ezra Laderman's *Marilyn* (1993), and Jacqueline Onassis's in Michael Daugherty's *Jackie O* (1997). Thomas Adès resorted to the sex scandal and highly mediatized divorce in 1963 of Margaret Campbell, Duchess of Argyll, in *Powder Her Face* (1995). Glass's path to revitalizing opera is quite different: *Beauty and the Best* is a classic fairy tale, but the mixed-media presentation is quite innovative. In Glass's *La Belle et la Bête*, it is the operatic form that is brand new.

As Glass explained, this unique way of conjugating opera and cinema challenged the audience's habits:

This presentation had some surprising and unexpected results. We soon discovered that the audiences, for almost the first eight minutes, simply didn't understand what was happening. They could see the film and the singers, but it took that long for them to understand that the voices of the singers had become the voices of the actors on the screen. There was a learning curve taking place and it happened without fail at every performance. Then, at almost exactly eight minutes into the film, the entire audience actually "saw it." There could often be a collective audible intake of breath when that happened. From that instant on, the live singers and the filmed actors had merged into a double personae and stayed that way right through to the end of the singing and the last image of the film.³⁵

As Jeongwon Joe noticed, "This radical use of cinematic images creates an intriguingly strong tension between the operatic voice and the cinematic bodies, between the live and reproduced, between stage and screen."³⁶ Joe interprets this disruption of "the traditional unity between the voice and the body" as speaking "of the fragmentary and decentered subject privileged in postmodern art"³⁷ and liberating "the body from traditional constraints of emotional and psychological representation."³⁸ Most researchers working on Glass's *La Belle et la Bête* comment on this disembodiment of the singer's voices. Among them, Jelena Novak likened it to a ventriloquist "who takes someone else's 'dummy' (moving images of Cocteau's film in this case) . . . [in order] to create the illusion that the singing is produced by the characters of silent film."³⁹

John Richardson underlined a consequence of this disembodiment: "Undoubtedly Glass's opera conforms to an aesthetic of montage and audiovisual

counterpoint, which is implied primarily through the looseness of the audiovisual contract.”⁴⁰ Nevertheless, Joe affirmed that “Glass restored to music a signifying function that Cocteau has refused” with his application of accidental synchronization.⁴¹ In fact, even if Cocteau claimed otherwise,⁴² James Deaville and Simon Wood argued convincingly that “[Auric’s] music was composed to match not only Cocteau’s general poetic intent, but to synchronize with dramatic and technical configurations of numerous specific scenes.”⁴³ They added: “Auric employs a series of themes and motives in the development of the score . . . His motives are not simply used to evoke particular characters, but to project that character’s emotions, and states of mind—most importantly, the love that develops within Belle for the Beast.”⁴⁴ Glass made use of the same technique, but linked it to traditional opera standards:

I wanted to use some of the techniques found in traditional operas whereby a musical theme is linked to a person: when a character appears, their music is heard. This is the traditional operatic system of leitmotifs. There was a theme for Belle and a theme for La Bête. There was a theme for when they are together and another for when they’re traveling toward each other. As the opera progresses, those themes return. That was the chosen musical strategy of the film.⁴⁵

The end of his statement makes it clear that Glass is perfectly aware that Auric used the same technique in his film music. Moreover, Glass arguably has too much experience with the film industry not to know that leitmotifs (or more exactly recurrent motifs) are very common in films as well. Auric’s music could therefore have been as much a stimulant for this aspect of Glass’s score as operatic tradition. In addition to this possible influence, one element of the film’s soundtrack is kept, as Novak underlines:

When Glass decided to remove the existing soundtrack of the movie, diegetic sound left the soundtrack, too; however, the unique roar of the Beast from the film was kept in Glass’s opera, and it unexpectedly shows a sound rupture between human and inhuman. The monstrous is here restaged from film to opera, from speaking to singing, and the roaring voice is kept as a proof of the non-human, animal, monster within the human.⁴⁶

Glass’s insistence on his use of traditional operatic techniques supported his claim to “help to bring film back from the commercial world to the world of art.”⁴⁷ Acknowledging the potential influence of film-music techniques would have undermined this assertion. The result is that Glass seems, unfortunately, to concur with those who think of film music as an inferior musical genre, even though the composer himself wrote a considerable number of soundtracks.

LIP-SYNC AND DIALOGUE ADAPTATION

Silencing a film and replacing its dialogue with singing is challenging. As I have already noted, singing takes more time than speaking, and so lines must be cut to allow the singing to finish when the filmic character stops speaking (or more exactly in a silenced film a character stops opening his/her mouth). Doing so is problematic, however, because it will result in loose synchronization, which is often interpreted as a fault in technique. As Joe notes:

Cocteau's *Belle* was an especially good choice for an operatic adaptation because it has little dialogue. Moreover, Cocteau's dialogue is stylized rather than naturalistic without much simultaneous talking by more than one character. This is an advantage for an operatic adaptation in terms of the clarity of the text. Cocteau's film is already filled with abundant background music by George [*sic*] Auric, used mostly for silent scenes without spoken dialogue, and thus allowing much room for operatic reworking.⁴⁸

Novak adds: "The enunciation time of the spoken dialogue, especially between the principal characters, seems closer in their rapidity to the enunciation time of singing than to that of speech, allowing the composer to bridge the gap between the sung and spoken body more easily."⁴⁹ In fact, the rapidity of enunciation differs greatly depending on which character is speaking. The flow of dialogue from Belle's sisters is fast, and they repeatedly interrupt each other. The Beast, by contrast, speaks slowly. Glass is therefore not faced with the same problems of timing for each character.

Even if Glass was concerned with synchronization, he was also aware that anybody watching a dubbed film is dealing with loose synchronization:

It seems my time working on *doublage* in Paris in the 1960s . . . had been more useful than I had ever anticipated. I knew from those years that the synchronization of image and sound did not have to be 100 percent throughout. In fact, all that was needed was a good moment of synchronization every twenty to thirty seconds. After that, the spectator's own mind would arrange everything else. This gave a lot of flexibility in placing the sound on the lips. I also knew that words beginning with labial consonants such as *m*, *v*, or *b* in English and associated with the lips being closed were the best for those "synch" moments.⁵⁰

Despite using this lip-sync technique, Glass was forced to cut some lines. Here again there is a conflict with Glass's memoir, where he claims that he assured the representative of the Cocteau estate, Edouard Dermit (who played the roles of Cégeste in *Orphée* and of Paul in *Les Enfants terribles*) that it would be unnecessary to outline cuts: "Nothing from the movie was cut. No changes were made."⁵¹ Glass's

statement and the fact that the film is shown in full seem to indicate that all the lines are sung. A closer look at the score, however, reveals that this is not the case. The cuts are fewer than in *Orphée* but nevertheless frequent. Here again, Glass's insistence on his *Werktreue* to Cocteau's film is a way of highlighting the absolute novelty of his dramaturgical approach and emphasizing his compositional abilities in the face of so many difficulties.

Glass manages, however, to make the majority of cuts imperceptible to the spectator who is not reading the screenplay while watching the show. He often edits out lines spoken by a character offscreen. For example, Avenant says in the film: "Etes-vous folle? Nous irons avec Ludovic et nous tuerons cette épouvantable bête." (Are you mad? Ludovic and I will go and we'll kill this terrible beast).⁵² Glass cuts "Etes-vous folle?" but it is impossible to realize this without the screenplay as Avenant is offscreen when saying it. He obtains the same result when a character is hidden by another. For example, Félicie is not seen when saying "Vous traînez, vous dormez debout, vous avez bu" (You dawdle. You are asleep on your feet. You have been drinking) because a footman is standing in front of her, allowing Glass to cut "debout" unnoticed.⁵³

Other situations offer no indication that the character is currently speaking, particularly when filmed from behind, such as Belle when saying: "Je ne peux vivre sans aller voir mon père. Je vous supplie de me le permettre." (I cannot live another day without seeing my father again. I beg you to allow it.)⁵⁴ Thanks to this framing, Glass's cutting of "Je vous supplie de me le permettre" is imperceptible. A similar case is La Bête speaking while only his paws are being filmed: "Encore! 'La Bête' vous ordonne de vous taire. Vous avez volé mes roses et vous mourrez. A moins . . . A moins . . . qu'une de vos filles . . . Combien en avez-vous?" (Again! The Beast orders you to remain silent. You have stolen my roses and you will die. Unless . . . Unless . . . one of your daughters . . . How many do you have?).⁵⁵ Glass cuts the repetition of "à moins."

Another aspect of framing also allows Glass to edit out lines: in the long shots the details of the characters cannot be seen. It is therefore not possible to read the words on their lips. For example, Belle and La Bête are walking in the garden and seen in a long shot. Belle says: "Je n'ai plus faim la Bête, et je préfère me promener avec vous." (I am not hungry anymore, Beast, and I would rather take a walk with you).⁵⁶ In Glass's score, she sings only: "Je préfère me promener avec vous."

Even if Glass was not able to avoid editing out some lines spoken by characters in close-up, for example when Belle's tears change into diamonds, the previous examples show the meticulous care he took when cutting lines. That said, one has to add that Glass did not make use of the possibilities offered by offscreen or distant characters only to reduce lines. He also used them to group together certain lines that are spoken by different characters in the film. For example, Adélaïde and Félicie are offscreen at the beginning of the film. Adélaïde exclaims "Oh, celle-là!" (Oh, that

girl!) and Félicie answers “Tu la connais, elle ne sait rien faire.” (You know her, she can’t do anything right.)⁵⁷ In Glass’s score, Adélaïde sings: “Oh, celle-là. Elle ne sait rien faire.” Glass not only cuts a few words but also gives all the lines to Adélaïde. This grouping gives him more time to develop his music. This process appears a few times, generally for the two sisters, whose exchanges are rapid in Cocteau’s film. Editing out is therefore more than a means of solving certain synchronization issues; it also gives more liberty for composing. Only the visual part of Cocteau’s *La Belle et la Bête* is therefore fully kept: the literary part is, even with the film being projected, slightly modified. Nevertheless, Glass’s *La Belle et la Bête* proposes a new way of creating opera by subjecting it to the logic of film and thus making it cinematic.

FILMIC COMPONENTS IN GLASS’S *LES ENFANTS TERRIBLES*

The final opus of the trilogy, *Les Enfants terribles*, was premiered in Zug on May 18, 1996. It is a dance opera based on Cocteau’s novel (1929), which was adapted into film by the author and shot by Jean-Pierre Melville in 1950. Cocteau was reluctant to film his novel himself: “I had decided never to make a film of the *Les Enfants terribles* novel. The book had found its path and his legend . . . I suddenly changed my mind when Melville offered to take it on. He was new, not encumbered with routine . . . He agreed to follow me, to not change the work.”⁵⁸

Les Enfants terribles tells the story of the siblings Elisabeth (played by Nicole Stéphane) and Paul (Edouard Dermit), who are left to themselves as their father is dead and their mother (Maria Cyliakus) ill. Paul is obsessed with a schoolmate Dargelos (Renée Cosima), who injures him by throwing a snowball with a stone inside it. Paul is then too ill to go back to school and the room he shares with his sister becomes the center of their world. They play the Game, in which the winner is the one who has the last word, and are strongly bonded. Gérard (Jacques Bernard), Paul’s schoolmate, is enthralled by the siblings and spends a lot of time with them. After their mother dies, the siblings go to the seaside with Gérard and his uncle (Roger Gaillard). When they return, Elisabeth takes a job as a model and meets Agathe (Renée Cosima), who is the spitting image of Dargelos. She marries Michael (Melvyn Martin), a wealthy American, who dies before their honeymoon. The four protagonists move into Michael’s large house inherited by Elisabeth. Paul realizes that he is in love with Agathe, but Elisabeth, who refuses to share her brother, intercepts his love letter. As Agathe is also in love with Paul, Elisabeth manages to manipulate everybody and eventually Agathe marries Gérard. Gérard meets Dargelos, who sends some poison to Paul for the treasure he keeps with Elisabeth. This childish treasure contains many trifles but its showpiece is a gun. Out of despair, Paul kills himself by taking the poison. Elisabeth chooses to follow him into death and shoots herself.

In *Les Enfants terribles*, Glass's approach is different from the previous operas of the Cocteau trilogy: "In my rethinking of this film as an opera, I sought to introduce dance into the mix. Dance was the only modality of theater that had not yet been addressed in the trilogy and was the one with which I had had the most direct working experience."⁵⁹ Glass took care to develop a new adaptation strategy for each opera of the trilogy and this one was very challenging as the film does not contain dance. It meant that the visual element would be different, and one might expect the literary element to be modified because dance would change the way the story is told.

According to Glass, the soundtrack, on the other hand, proved stimulating: "With *Les enfants terribles* what I did was [a] little bit different. If you might remember the original score was the Concerto for Four Harpsichords by Johann Sebastian Bach. So I decided to do a multi keyboard piece, and I use three pianos."⁶⁰ In the film, Bach's Concerto is of course played by four pianos, as it was the custom in 1950. The film music therefore suggested the instrumentation to Glass: the singers are accompanied by only three pianos. Glass's music is obviously quite different from Bach's. It shares, however, some principles with Baroque writing, mostly the motivic repetition which creates an endless forward motion. This is not insignificant, as Melville used Bach's concerto to express how, in Cocteau's terms, "fate moves forward with its light and implacable walk."⁶¹ Using different means, Glass's music similarly creates a sensation of relentlessness.

Even if Glass's score mentions "adapted from the work of Jean Cocteau,"⁶² the previous statements show that Glass worked with the film rather than the novel, as the film music is the main influence on his musical writing and was obviously absent from the novel.⁶³ It is not surprising that the music of the film made an impression on Glass. In Melville's film, the dialogue is mostly spoken during sequences without music. Music often appears in sequences without speech or sometimes with Cocteau's voice-over decoding what is happening: it is therefore very audible and powerful.

A DANCE OPERA

When choosing to compose a dance opera, Glass decided to "add movement and 'interpretation' to the film."⁶⁴ His adaptation, made in collaboration with the American choreographer and dancer Susan Marshall, is radical, the number of characters being reduced to five (Elisabeth, Paul, Gérard, Agathe, and Dargelos). The mother, Gérard's uncle, the headteacher, the servant, the doctor, the salespersons, the manager of the clothes shop, and even Michael are edited out. This reduction of the number of characters means that some capital lines need to be reallocated—for example those spoken by Michael, sung in the opera by Elisabeth.

Moreover, Glass uses only four singers: the mezzo soprano sings both the Agathe and Dargelos roles. In doing so, Glass follows Melville's film and not Cocteau's opinion on the subject: "Melville insisted on entrusting his [Dargelos's] part and Agathe's part to the same girl. But, Dargelos is such a male character . . . that no female actor's talent would suffice to make it plausible."⁶⁵ He added elsewhere that "he would have preferred to entrust [Dargelos and Agathe's parts] to two young artistes of similar types."⁶⁶ By following the same distribution of roles as the film, Glass is able to score for each vocal type, including two female and two male voices: Lise is a soprano, Agathe/Dargelos a mezzo soprano, Gérard a tenor, and Paul a baritone.

Glass and Marshall also cut numerous sequences, notably the train journey to the sea and the holidays. By doing so, they centered the action in Elisabeth and Paul's room, which is already essential in Cocteau's narrative and described as "the Room." Combined with the reduction of the number of characters, this concentration of the action in the Room exacerbates the intimist quality of Cocteau's drama.

There are also many cuts in the lines of the four protagonists, but there is no rewriting. Cocteau's style is, as in *Orphée*, preserved. In some places, the cuts require lines to be rearranged. For example, the seventh scene in the opera opens with the first lines of the corresponding film sequence (from "N'ouvrez pas la bouche Gérard, vous diriez des bêtises" [Don't open your mouth, Gérard, you talk nonsense] to "On ne vous mangera pas" [We won't eat you]). Then the lines are taken from the end of the sequence (from "Écoutez, Gérard, il veut un lustre" [Listen, Gérard, he wants a chandelier] to "Je refuse de vivre avec ce malotru" [I refuse to live with this brute]). At this point, Glass and Marshall go back to the lines they had skipped (from "Écoutez, les enfants" [Listen, kids] to "Oh, les ignobles, les lâches, frappez une femme!" [Viles, Cowards! Hitting a woman!]). The scene ends with the same lines as the film sequence (from "Maman, elle m'a giflé" [Mum, she slapped me] to "Paul! Arrive! Je crois que maman est morte" [Paul! Come here! I think mother is dead]).⁶⁷ This rearrangement of lines was made necessary by a cut in the dialogue, as Gérard reacts to a premonitory sentence written on the mirror "Le suicide est un péché mortel" (Suicide is a mortal sin) and is reprimanded by Elisabeth and Paul for his curiosity.⁶⁸

In addition, the elimination of certain characters means that lines are not only reordered within a scene but also moved from one sequence to another. In Cocteau's film, Elisabeth takes care of Paul, then the doctor comes and examines Paul; the doctor speaks with Elisabeth, who resumes looking after Paul. As the doctor does not appear in the opera, Glass and Marshall have to move some lines.⁶⁹ A voice-over comment ("Aucune gêne n'existait entre la sœur et le frère . . .") [There was no embarrassment between brother and sister . . .] in the last sequence is moved to the very beginning of the fourth scene.⁷⁰

Despite the numerous cuts, Glass and Marshall keep most of the voice-over spoken by Cocteau in the film, explaining the actions and emotions of the characters or even announcing what is going to occur. It means that Glass did not follow the same route as in *Orphée*, which edits out most of the voice-over. This is probably linked to the goal assigned to dance:

Each character of the film is first performed by a singer, then by three dancers, which makes four performers for one character. For the audience, the work is played on four different levels. Each performer presents an acting style slightly distinct from the others. It is like watching an unedited film, like being asked a question and giving a single answer even though you have two or three in your head. *Les Enfants terribles* takes us to that moment in time just before you choose one answer from so many that come to mind. It is a non-selective reinterpretation of the film: there are multiple possibilities when the characters meet.⁷¹

From this viewpoint, the voice-over, presented as objective and a kind of voice of destiny, offers another layer of possible interpretation.

The substantial cutting and reordering of the dialogue, like the editing-out of characters and sequences, is similar to Glass's approach in *Orphée* and helps create a more "operatic" dramaturgy. *Les Enfants terribles* is, however, quite different in the end because of the dance. Thanks to dance, Glass and Marshall offer multiple interpretations of the characters and their actions. In doing so, they incorporate into the opera a characteristic of Melville's film. In the film, some shots remain on the same character during a dialogue, thus making it impossible to see the reactions of the other characters. Conversely, some sequences mostly show reactions and do not reveal the emotions of the character who is speaking. With this framing and editing, Melville arouses the curiosity of the spectator, who is forced to imagine motivations and reactions. The device increases the number of possible readings of the story, and in the opera the dancers do the same.

CONCLUSION

When discussing with his French friends his idea of basing operas on Cocteau's films, Glass had to defend Cocteau from the accusation of being a "populist and a dilettante, because he did drawings, he wrote books, and he made movies."⁷² His answer was: "What he was doing was looking at *one* subject—creativity—through different lenses."⁷³ This affirmation also applies to Glass's attitude toward film-based opera: his Cocteau trilogy shows the many possibilities for adapting a film into opera.

The richness of film components does indeed offer numerous choices to composers. Depending on which elements are kept and which are edited out, the

difficulties for the composer are different. For example, keeping the silenced film as in *La Belle et la Bête* implies a given length for the music, which is not the case when the visual is simply cut as in *Orphée* and *Les Enfants terribles*. The way the adaptation is realized is also crucial as the cuts are not neutral. Glass's adaptation of Cocteau's *Orphée* shows that cutting can be used to remove all the elements that are problematic in conventional operatic dramaturgy. Glass's different approaches to the voice-over in *Orphée* and *Les Enfants terribles* confirm that different adaptation options exist for each film parameter.

It is therefore not possible to anticipate what will be kept from the film in a film-based opera and in what ways the film will be present in the opera. This observation leads to a difficulty for the researcher. The terms "film-based opera" and "opera based on film" encompass very different realities. Including a corpus of operas under this same banner could give the false impression that they can be directly compared. Yet the very different ways in which Glass adapts the three films highlight the difficulty of comparing them. What is at stake for the composer is not the same depending on the adaptation choices, and the risk of false equivalences is high. It is for this reason that I advocate the creation of subcategories in film-based opera, and especially for the introduction of the "screenplay-based opera" tag.

The problem is even more complex in that some film-based operas exist in different versions. As Glass explains, *La Belle et la Bête* "is sometimes performed without the film . . . or it can be performed with the film in which I synchronized the sounds of the words with the movements of the lips of the people on the screen."⁷⁴ When Glass's *La Belle et la Bête* is performed without the film projection, it becomes a screenplay-based opera. It is not, however, fully comparable with *Orphée*, which was freely composed. Even if the visual part of Cocteau's film is not present in this new version of Glass's *La Belle et la Bête*, it affected the way Glass composed the music. A comparison of the vocal melodies for example in the two operas should take into consideration the original constraints Glass was facing.

Staging can also influence perceptions of a film-based opera: some stage directors of *Orphée* refer to Cocteau's film, for example Francesca Zambello at the American Repertory Theater in 1993,⁷⁵ or even show clips from the original film, as Netia Jones did at the London Coliseum in 2019.⁷⁶ These stagings could give the impression that Glass's intention was to make visual reference to Cocteau's film. This is not the case, as becomes very clear when looking at the parts of the screenplay that were removed.

As for *Les Enfants terribles*, it is not always staged as a dance opera, as in Stéphane Vérité's production in Opéra national de Bordeaux in 2011.⁷⁷ The impression of conventionality or avant-gardism of these three operas is highly dependent on the staging options. For example, Jones's staging of *Orphée* could suggest that Glass's opera is more innovative than it really is because it hides the fact that the film is adapted in such a way as to produce a traditional operatic dramaturgy. This

aspect is also important regarding the high/low divide and Glass's ambition to revamp opera. The original version of his *La Belle et la Bête* challenges the very idea of what an opera is. The version without the film projection offers a more conventional vision of opera and cannot contribute in the same way to revitalizing the genre.

Glass presented his Cocteau trilogy as "a project of exploration of the connections between cinema and theatre."⁷⁸ This exceptionally diverse and thought-provoking corpus highlights the potential for film to stimulate opera and open up many routes for its future. That many composers have explored this potential in the wake of the Cocteau trilogy of the 1990s suggests a fascinating new phase of opera history.

NOTE

Delphine Vincent is maîtresse d'enseignement et de recherche (senior researcher) in musicology at Fribourg University, where she graduated with a Doctorate (2011) and a Habilitation (2019). Her research interests include film music, contemporary opera, (post)-minimalist music, opera and concerts relays, Swiss music, French music (1850-1950) and opera staging. She is the author of *Film into Opera: From Operatic to Cinematic Dramaturgy* (LIM, 2023), «*De l'âme à la plume*»: les lettres de Charles Gounod à la duchesse Colonna, dite Marcello (Peter Lang, 2017) and *Musique classique à l'écran et perception culturelle* (L'Harmattan, 2012). She has edited *Mythologies romandes: Gustave Doret et la musique nationale* (Peter Lang, 2018), *Verdi on Screen* (L'Âge d'Homme, 2015), and co-edited *Les silences de la musique: écrire l'histoire des compositrices* (Slatkine, 2024).

I am grateful to Christine Behrend for her corrections of my English typescript.

1. Before Glass's *Orphée*, René Koering composed *La Lune vague* (1982), based on Kenji Mizoguchi's *Ugetsu* (1953), and Giorgio Battistelli's *Teorema* (1992), based on Pier Paolo Pasolini's eponymous film (1968).

2. Philip Glass, *Words without Music: A Memoir* (London: Faber & Faber, 2016), 372.

3. Robert F. Waters, *The Stage Works of Philip Glass* (Cambridge: Cambridge University Press, 2022).

4. Jeongwon Joe, "The Cinematic Body in the Operatic Theater: Philip Glass's *La Belle et la Bête*," in *Between Opera and Cinema*, ed. Jeongwon Joe and Rose Theresa (New York/London: Routledge, 2002), 59–73; Jelena Novak, "Throwing the Voice, Catching the Body: Opera and Ventriloquism in Philip Glass/Jean Cocteau's 'La Belle et la Bête,'" *Music, Sound and the*

Moving Image 5, no. 2 (Autumn 2011): 137–56; Jelena Novak, "From Minimalist Music to Postopera: Repetition, Representation and (Post) modernity in the Operas of Philip Glass and Louis Andriessen," *The Ashgate Research Companion to Minimalist and Postminimalist Music*, ed. Keith Potter, Kyle Gann, and Pwyll ap Siôn (Farnham, Ashgate, 2013), 129–40; Jelena Novak, *Postopera: Reinventing the Voice-Body* (London/New York: Routledge, 2016); John Richardson, "Resisting the Sublime: Loose Synchronization in *La Belle et la Bête* and *The Dark Side of Oz*," in *Musicological Identities: Essays in Honor of Susan McClary*, ed. Steven Baur, Raymond Knapp, and Jacqueline Warwick (Aldershot: Ashgate, 2008), 135–48; John Richardson, *An Eye for Music: Popular Music and the Audiovisual Surreal* (Oxford/New York: Oxford University Press, 2012).

5. Delphine Vincent, "'Et je constate qu'un de ces textes me rappelle quelque chose': *Orphée* de Philip Glass," in *Orphée aujourd'hui: lire, interpréter . . .*, ed. Giordano Ferrari and Joël Heuillon (Paris: L'Harmattan, 2019), 91–104; *Film into Opera: From Operatic to Cinematic Dramaturgy* (Lucca: Libreria Musicale Italiana, 2023).

6. Glass, *Words without Music*, 371.

7. Jonathan Cott, "A Conversation with Philip Glass on *La Belle et la Bête*," in *La Belle et la Bête* [CD liner notes] (Nonesuch Records, 1995), 12–21 [12].

8. Karen Kopp, Werner Lippert, Hans Schürmann, and Petra Wenzel, *Philip Glass: Orphée—The Making of an Opera* (Düsseldorf: n.n. edition, 1993), 10–13.

9. Glass, *Words without Music*, 371.

10. *Ibid.*, 36–37.

11. *Ibid.*, 372.

12. *Ibid.*, 369.
13. *Ibid.*
14. *Orphée* has been afterwards translated in English and *Les Enfants terribles* is recorded with an English voice-over; Philip Glass, *Les Enfants Terribles* [CD]. Orange Mountain Music 0019, 2005.
15. Glass, *Words without Music*, 373.
16. *Ibid.*, 368–69.
17. *Ibid.*, 373.
18. *Ibid.*
19. Glass claims that the opera is twenty minutes longer in “La rose, le miroir, la clé, le cheval et le gant: Entretien avec Philip Glass,” [interview by Serge Linares] *Europe: Revue littéraire mensuelle* 81, no. 894 (October 2003): 243–47 [246] and fifteen minutes in *Words without Music*, 373.
20. “I thought it was the most beautiful instrument I had ever seen or heard, and I wanted to do nothing more than to play the flute. I wound up playing it until I was thirty. In fact, even in my first professional concerts, I was playing the flute as well as the keyboards.” *Ibid.*, 8.
21. Jean Cocteau, *Orphée* (Paris: Libro, 1995), 24–25; 35; 81.
22. “Das einzige Element, das wir tatsächlich aus dem Film beibehalten haben, war das Gefühl für die Zeit, das Tempo. Ich wollte in der Oper das Tempo des Films beibehalten. Der Wechsel von Szene zu Szene erfolgt sehr schnell, ich wollte keine Pausen zwischen den Szenen”; Kopp, Lippert, Schürmann and Wenzel, *Philip Glass*, 44–45. All translations are from the author, except when indicated otherwise.
23. Glass, *Words without Music*, 373.
24. See Carl Dahlhaus’s seminal study: *Vom Musikdrama zur Literaturoper: Aufsätze zur neueren Operngeschichte* (Munich/Salzburg: Musikverlag Emil Katzschler, 1983).
25. See Vincent, ““Et je constate” and *Film into Opera*.”
26. For a more comprehensive analysis, see Vincent, ““Et je constate” and *Film into Opera*.”
27. Cocteau, *Orphée*, 58.
28. “Als ich den Film zum ersten Mal sah, dachte ich, ‘Oh Gott, wie mach’ ich das mit dem Auto, wie kann ich das und das auf die Bühne bringen?’”; Kopp, Lippert, Schürmann, and Wenzel, *Philip Glass*, 73. This problem with a car onstage is rather peculiar as *Regietheater* accustoms us to it.
29. Cocteau, *Orphée*, 55.
30. Philip Glass, *Orphée* (New York: Dunvagen Music Publishers, 1991), 576; Cocteau, *Orphée*, 77. The English translation of the French libretto is partly based on the booklet of the recording of the opera: Philip Glass, *La Belle et la Bête* [CD]. Nonesuch Records, 7559-79347-2, 1995.
31. *Ibid.*, 39.
32. *Ibid.*, 90; Glass, *Orphée*, 683–84.
33. Peggy Polk, “Film Becomes Opera: Composer Philip Glass Gives New Sound to a Cocteau Classic,” *Chicago Tribune* (July 24, 1994), <https://www.chicagotribune.com/news/ct-xpm-1994-07-24-9407240008-story.html>, accessed February 17, 2021. I am grateful to Leah G. Weinberg, who offers very generously her unpublished paper “Silencing *La Belle*: Philip Glass’s Film-Opera Through the Critic’s Lens” and preparatory files at my disposal.
34. Polk, “Film Becomes Opera.”
35. Glass, *Words without Music*, 376–77.
36. Joe, “The Cinematic Body,” 60.
37. *Ibid.*, 69.
38. *Ibid.*, 63. In fact, this separation of viewing and hearing in an opera theater is not entirely new: it happens when an ill singer plays his part onstage and a healthy singer sings the role from (near) the wings. It is obviously not exactly the same that is happening because the surrogate body and the singer are both acting live.
39. Novak, *Postopera*, 80.
40. John Richardson, *An Eye for Music*, 184.
41. Joe, “The Cinematic Body,” 62.
42. Cocteau, *La Belle et la Bête: Journal d’un film* (Monaco: Editions du Rocher, 2003), 240–42.
43. James Deaville and Simon Wood, “Synchronization by the Grace of God? The Film/Music Collaboration of Jean Cocteau and Georges Auric,” *Canadian University Music Review* 221 (2001): 105–26 [120].
44. *Ibid.*, 116–17.
45. Glass, *Words without Music*, 377.
46. Novak, *Postopera*, 89.
47. Polk, “Film Becomes Opera.”
48. Joe, “The Cinematic Body,” 61.
49. Novak, *Postopera*, 82.
50. Glass, *Words without Music*, 375–76.
51. *Ibid.*, 374.
52. Jean Cocteau, *La Belle et la Bête* (Paris: Balland, 1975), 65. Philip Glass, *La Belle et la Bête* (New York: Dunvagen Music Publishers, 1996), 117, <https://www.wisemusicclassical.com/work/12764/La-Belle-et-la-Bete-Philip-Glass/>, accessed February 17, 2021. The English translation of the French libretto is partly based on the booklet of the recording of the opera: Philip Glass, *La Belle et la Bête* [CD]. Nonesuch Records, 7559-79347-2, 1995.
53. Cocteau, *La Belle et la Bête*, 25. Glass, *La Belle*, 29.

54. Glass, *La Belle*, 203. Cocteau, *La Belle et la Bête*, 115.
55. Cocteau, *La Belle et la Bête*, 58–59. Glass, *La Belle*, 103–4.
56. Glass, *La Belle*, 184–85. Cocteau, *La Belle et la Bête*, 109.
57. Cocteau, *La Belle et la Bête*, 16. Glass, *La Belle*, 16.
58. “J’avais décidé de ne jamais porter le roman des *Enfants terribles* à l’écran. Le livre avait trouvé sa route et sa légende. . . . Je changeai brusquement d’avis lorsque Melville me proposa d’entreprendre le travail. Il était neuf, pas encore encombré de routines. . . . Il acceptait de me suivre, de ne pas changer l’œuvre. . . .” Jean Cocteau, *Du cinématographe* (Monaco: Editions du Rocher, 2003), 245–46.
59. Glass, *Words without Music*, 379.
60. Philip Glass, “The Politics of Creativity through Economy of Love and Death,” [interview by Jelena Novak] in *Les enfants terribles* [9–13] [13] (Belgrade: Malo Pozorište ‘Duško Radović,’ 2009).
61. “. . . la fatalité avance avec sa démarche légère et implacable.” Cocteau, *Du cinématographe*, 247.
62. Philip Glass, *Les Enfants terribles* (New York: Duvnagen Music Publishers, 1996), cover.
63. For an analysis of the adaptation of novel into film, see Edward Baron Turk, “The Film Adaptation of Cocteau’s ‘Les Enfants terribles,’” *Cinema Journal* 19, no. 2 (Spring 1980): 25–40.
64. “Je voulais ajouter au film du mouvement et de l’interprétation”; Glass, “La rose, le miroir,” 247.
65. “Melville tenait à confier son rôle et celui d’Agathe à la même jeune fille. Or, Dargelos est un personnage si mâle . . . que le talent d’une interprète ne pouvait suffire à le rendre plausible.” Jean Cocteau, *Entretiens sur le cinématographe* (Monaco: Editions du Rocher, 2003), 63.
66. “. . . j’eusse, en ce qui me concerne, préféré confier à deux jeunes artistes de types analogues.” Cocteau, *Du cinématographe*, 246–47.
67. Jean-Pierre Melville, *Les Enfants terribles* [DVD], Les films de ma vie, EDV 701, 23:45–26:42. Glass, *Les Enfants*, 53–59. The English translation of the French libretto is partly based on the booklet of the recording of the opera: Glass, *Les Enfants* [CD].
68. Melville, *Les Enfants*, 25:23–25:31.
69. *Ibid.*, 12:18–18:18. Glass, *Les Enfants*, 32–38.
70. Glass, *Les Enfants*, 31. Melville, *Les Enfants*, 18:05–18:17.
71. “Aussi chaque personnage du film est-il d’abord représenté par un chanteur, ensuite par trois danseurs, ce qui fait quatre interprètes pour un personnage. Aux yeux du public, l’œuvre finit donc par se jouer sur quatre niveaux différents. Chaque interprète propose un jeu légèrement distinct des autres. C’est comme si on regardait un film qui n’aurait pas été monté, comme quand on vous pose une question et que vous donnez une seule réponse, alors que vous en avez deux ou trois en tête. *Les Enfants terribles* nous ramène à un moment précédant le choix d’une réponse parmi tant qui s’offrent à l’esprit. C’est une réinterprétation du film qui n’est pas sélective: les possibles se multiplient quand les personnages se rencontrent.” Glass, “La rose, le miroir” 247. Glass is not always consistent when referring to the number of dancers: in his memoirs, he evokes “eight young men and women”; *Words without Music*, 379. A short documentary shows Glass and Marshall working with the singers and dancers and there are clearly six dancers; Jenny Attiyeh, *Philip Glass creates an opera*, WNYC TV, 1996, <https://thoughtcast.org/philip-glass-creates-an-opera-on-thoughtcast/>, accessed February 17, 2021.
72. Glass, *Words without Music*, 371.
73. *Ibid.*
74. Glass, “The Politics of Creativity,” [11]. *La Belle et la Bête* exists also on DVD, with Glass’s music synchronized on Cocteau’s film. Novak addresses the differences between the live synchronized version and the fixed version on the DVD in *Postopera*, 79–92.
75. Edward Rothstein, “Review/Opera: Glass’s ‘Orphée,’ Built on Cocteau’s,” *The New York Times* (May 21, 1993), <https://www.nytimes.com/1993/05/21/arts/review-opera-glass-s-orphee-built-on-cocteau-s.html>, accessed February 17, 2021.
76. Vera Liber, “Orphée,” *British Theatre Guide* ([2019]), <https://www.britishtheatreguide.info/reviews/orphee-london-coliseum-18430>, accessed February 17, 2021.
77. Marie-Aude Roux, “‘Les Enfants terribles’ de Philip Glass en tournée dans le Sud-Ouest,” *Le Monde* (November 23, 2011), https://www.lemonde.fr/culture/article/2011/11/23/les-enfants-terribles-de-philip-glass-en-tournee-dans-le-sud-ouest_1608095_3246.html, accessed February 17, 2021.
78. “. . . projet d’exploration des liens entre le cinéma et le théâtre.” Glass, “La rose, le miroir,” 247.