

## Faustus notes

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### Sun shines/People forget/Forget they're hiding/Behind an Eminence Front

- Explore the juxtaposition between stimulation and subtlety and how an audience reacts to it. By tricking an audience into believing the show is light-heartedly edgy then the quitter but shocking moments will have more impact.
- Man forgets to discern between the presentation they're shown and the intent behind it.

### Pride is blinding him to reality

- ▶ Pg.3 - WAGNER: We must now perform the form of Faustus' fortunes, good or bad
  - ▶ This is a performance, which lets this scene be a little different (and then the rest of the show be played through that lens?)
- ▶ WAGNER: "Excelling all, till swoon with cunning of a self-conceit, his waxen wings did mount above his reach and, melting, feel to a devilish exercise"
  - ▶ He becomes over confident; how show this with sound?
- ▶ Pg. 4 - Whats the study he is in? An office, or a more actual study? Music should be playing?
- ▶ Angel/devil entrance - power chord? Layered guitar riff (Van halen running with the devil) and stairway to heaven acoustic?
- ▶ Pg. 6 - VALDES: "Haste thee to some solitary grove, and whatsoever else is requisite we will inform thee"
  - ▶ He goes to meet at a grove (which will be outside)
- ▶ Pg. 9 - FAUSTUS: "Now that the gloomy shadow of the night"
  - ▶ Its nighttime outside (darker, gloomier noises)
- ▶ Something during incantation - deep, brooding; mentions Acheron the river in Hades, so maybe some kind of foreboding water sound buried in there?

- ▶ Mephistophilis entrance - something nasty to reflect how nasty he is (which then gets countered later by the Franciscan friar entrance)
  - ▶ Guitar something? Thunder/lightning? -> thunderstruck?
- ▶ Pg. 10 - Mephistophilis re-entrance has something
  - ▶ Much more 'humble' re-entrance as Mephistophilis plays into tricking Faustus that he has control
- ▶ Pg. 12 - Mephist. exit needs something
  - ▶ Guitar chord with other crackle/electric effects behind it?
- ▶ Pg. 13 - FAUSTUS: "Why do I waver? Something soundeth in mine ear, "Abjure this magic, turn to God agin!" Why? He loves me not."
  - ▶ Something is nagging at Faustus; he knows that God is still there but is actively choosing to push it down and reject it
    - ▶ Why?
- ▶ Angel/devil entrance sound again
- ▶ FAUSTUS: Contrition, prayer, repentance — what of these?
  - ▶ He's still debating what he wants to do
- ▶ FAUSTUS: When Mephistophilis shall stand by me, what power can hurt me?
  - ▶ He isn't seeing the intent behind what is Mephist. is trying to do, only what is being performed for/presented to him
  - ▶ Should probably be a 'quiet' moment to focus on what is being said, and then maybe power surging (guitar amp buzz/distortion?) when he starts calling for Mephist. that comes to a head/riff when he appears
- ▶ Pg. 14 - Mephistophilis entrance
- ▶ MEPHIST: "Enlarge his kingdom"
  - ▶ Interesting that he uses language typically used by Christians about what God wants of them
- ▶ Pg. 15 When Faustus is signing away his soul, does that need something? Maybe a song?

- ▶ MEPHIST: “What will not I do to obtain his soul?”
  - ▶ This reads almost like an aside to himself; he’s kind of fed up with Faustus, but is still willing to put in the work because it means he gets another soul
- ▶ When the Devils enter, should that be the climax/chorus of whatever song is playing underneath?
- ▶ Pg. 16 during Faustus reading his contract having maybe music of some kind (probably slower, more chord like) or a bed that grows and explodes as he as he finishes
  - ▶ This seems a little over the top/dramatic but perhaps to hide the subtlety of what is being seen, we need to present a little over the top to make the more powerful moments more impactful later. But then if you go too far, does the message seem to pointed/didactic when contrasted with such a borderline melodrama?
- ▶ Pg. 17 - FAUSTUS: “First, tell me, where is the place that men call hell?”
  - ▶ He’s an academic at heart seeing as the first thing he does is ask for information and get into a theological debate. Perhaps that is what convinced him to ultimately sign with the devil?
- ▶ FAUSTUS: “I think hell’s a fable”
  - ▶ Perhaps he didn’t take this whole thing as seriously as he should have....
- ▶ Pg. 18 MEPHIST. exit -> need something to accompany it?
- ▶ Pg. 19 FAUSTUS: O Christ, my Saviour, my Saviour help to save distressed Faustus’ soul!
  - ▶ He’s not totally oblivious/rejecting of God despite putting on a show that he’s strong and doesn’t care
- ▶ Pg. 20 - What’s the transition into this scene? If it’s straight (i.e. the new characters just walk on) probably no effects or music? Makes it roll faster, doesn’t obviously announce who they are
- ▶ Pg. 21 - Obviously this pageant needs some music; what if we forewent rock and did like cheesy runway music? I think that’d be kind of funny
- ▶ Pg. 23 - Lucifer: “O, Faustus, in hell is all manner of delight”

- ▶ Are you sure about that? Seems questionable to me, but very much a performance showing Faustus what he wants so Lucifer can get what he wants (a bait and switch)

#### INTERMISSION (Eminence Front)

- ▶ Pg. 28 - Cardinal and bishop processional - what are they singing? Traditional processional or humming something more classic rock esque?
- ▶ Overall, I feel like these scenes would be better served with less effects (contrasting the showiness of the supernatural world with the mere mortal world) interspersed with moments when Mephistophilis does something
- ▶ POPE: "Is not all power on earth bestow'd on us? ... He and thou, and all the world, shall stoop or be assured of our dreadful curse - as heavy as the pains of hell."
  - ▶ Oh the irony.... Perhaps this is what Faustus saw as more of a hell than what he was agreeing to with Mephist.?
- ▶ Pg. 31 - Mephist enchanting Faustus to be invisible should have some sort of effect; either something that builds or something that just shows up when he snaps his fingers/finally casts it (probably leaning towards something that builds)
- ▶ How are you staging him as invisible?
- ▶ Pg. 33 - POPE: "Damn'd be his soul for ever for this deed!"
  - ▶ Oddly convenient of the pope to proclaim this to Faustus...
- ▶ Pg. 38 - Alexander's entrance needs an announcement?
  - ▶ Perhaps a fanfare (something from Chicago? They had a horn section), that then continues through the rest of his time on stage)
- ▶ Alexander's exits needs something that trails off
- ▶ Pg. 39 - Mephist. removes the horns and needs a sound (similar to the previous one)
- ▶ FAUSTUS: "And hereafter, sir, look you speak well of scholars"
  - ▶ Funny that Faustus is out distributing lessons to others when he himself is in desperate need of one

- ▶ Pg. 41 - Faustus' beheading
  - ▶ Does this need something? Maybe it stays silent, and we add something when he starts working with Mephist.' power moment's later
    - ▶ I think that every time Mephist.' does something/the devil's power is used, it should have something to help separate the two. I'm sure it'll mean something at the end
- ▶ Pg. 42 - Mephist.'s entrance and then his similar low, brooding sound as Benvolio and friends get dragged away
- ▶ Pg. 45 - Mephist. talking over Faustus sleeping - does it need 'underscore'?
- ▶ Pg. 46 - @ Tavern - some ambience to help set the scene (blocking dependent)
  - ▶ Something simple in the background, i.e. walla, maybe some dishes clanking, a bar fight perhaps??
  - ▶ Classic rock playing a la hard rock cafe?
    - ▶ Hotel California???? Maybe life in the fast lane?
- ▶ Pg. 50 - FAUSTUS: "It pleaser your grace to think but well of that which Faustus hath performed."
  - ▶ He's doing all of this for pride; he likes the power, he likes others liking him (why he kept messing with Benvolio because Benvolio wasn't buying it like everyone else)
- ▶ Pg. 51 - Tavern riot shows up at door - Need to hear/sense this
  - ▶ Is this foley? What's the staging?
- ▶ Pg. 52 - FAUSTUS: "Let them come in. They are good subject for a merriment."
  - ▶ Everything is fun and games to him; he feels invincible and doesn't take anything seriously.... yet. He's like a kid who's been given power with realizing the responsibility or consequences of his actions yet.
- ▶ Pg. 54 - Faustus charms them done - some effect, similar to the Mephist. sound
  - ▶ Since he's working by mephistopheles' power for this moment, the sound I think would be fitting to return to keep the association and where the power comes from (depends on what the blocking would look like)

- ▶ Pg. 55 - VALDES: “We should think ourselves much beholding unto you”
  - ▶ There’s that pride again, and others are starting to pander to it
- ▶ Pg. 56 - OLD MAN - “yet thou hast an amiable soul - if sin grow not into nature”
  - ▶ Deep man, deep.
- ▶ Pg. 57 - Faustus resigns his vow in blood
  - ▶ Should probably repeat whatever sound we make for the first one
- ▶ Pg 60 - Faustus complaining - To underscore, or not to underscore, that is the question.
  - ▶ Underscoring can add emotional depth to the scene, but if we contrast it with Mephist.’s sound immediately before and when he show up to take him away, maybe the silence will help reinforce the idea that wait, this is actually happening?
- ▶ FAUSTUS: “For the vain pleasure of four and twenty years hath Faustus lost eternal joy and felicity”
- ▶ Pg. 62 - Bells strike the half hour
  - ▶ Obviously these need to be the bells from Hells Bells. Do we let it play and pick up/announce Mephist.’s entrance moments later?
- ▶ Mephist.’ entrance - will have the similar sounds announce him as before, then lay underneath the dialogue until the Angels start speaking
  - ▶ A note on his sound in general, I keep hearing electricity and raw power....
- ▶ Pg. 63 - Angels’ entrance
  - ▶ Something needs to change, don’t know if it needs the normal entrance sound since we’re already sort of in their world. I am envisioning maybe choral, probably sad and haunting starting on top of the normal bed of sound that swells with hell’s gates opening
  - ▶ Too bad we don’t have mics, we could have a lot of fun with voice modulation/reverb...
- ▶ Hell is discovered
  - ▶ I am seeing something big as the doors roll open, something big and heavy like stone crushing and metal creaking. Maybe include the hatter’s scream from

wonderland as a small joke to myself, but also other screams and torture.

Definitely scary make you pee your pants. "Let thine eyes with horror stare into that vast perpetual torture-house" (Mephist. pg 64) "Such fearful shrieks and cries were never heard!" (First scholar 64). Lots of fire? Probs lots of sub (cause it can be big without affecting intelligibility too much)

- ▶ Do we have surrounds in the nelke? I feel like we do. Now'd be the time to use them.
- ▶ How do we make this feel 'for real'? The whole show we've been trying to play with real vs not real, subtlety hinting at intent and reality. This is when Faustus (and the audience) begins to realize that this wasn't all a joke, he's actually going to hell. This is what the whole hinges on almost? What are lights/scenic going to be doing?
  - ▶ The sounds we have heard need to start not as intense, more comical almost? And then progress by the end to be more oh crap, this is actually happening. Mostly once we start to see that the time is up around page 50 wish
  - ▶ The sound needs to fall underneath everything else that is happening.
- ▶ Pg. 64 - Bell strikes 12
  - ▶ The fattest bell you have ever heard. Maybe some delay? Lots of layers with low end energy. Rings five ever. Some cracking sounds? Screaming? Will need to toll 12 times for midnight, but they can all fade into the background under dialogue after the first few
- ▶ Pg. 65 - Faustus gets dragged off
  - ▶ Something should happen; fires flare up maybe? Power surge? Guitar amps go?
- ▶ MEPHIST.: "Faustus is gone"
  - ▶ Music or whatever is gone. Maybe the final bell striking midnight that rings for a long time? It all swells to a big hit/bump (as lights go down perhaps? What would staging be?) and then leaves just a sizzle or guitar amp hum that then stops quickly after; leaves the audience wondering 'what the hell just happened?' Pun very much intended.