

D O C T O R F A V S T V S

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KEY INFO

Show: Doctor Faustus by Christopher Marlowe

Production Company: [REDACTED]

Team:



Casting: Gender blind casting of around 12 people

Slot: 7th Week

Production dates: 4th March - 8th March

Rights: This play is in the public domain. Therefore, rights are not required.

Budget summary:

Projected Expenditure: £3542

Projected Income: £7729

Projected Breakeven: 45.8%

Primary Contacts:



SYNOPSIS

Doctor Faustus opens with the Chorus, a single actor, who enters and introduces the plot of the play, chronicling how Faustus was born in the small town of Rhodé then came to the Wittenberg where he was subsequently educated, becoming a famous doctor of divinity. We are then introduced to Faustus who explores his exhaustion of current forms of knowledge including medicine, law and theology. The fame and understanding that these different forms of knowledge have brought insufficient and so he turns to magic, to grant him the ability to become a 'mighty god' and achieve the power and fame he has sought after. Wagner, Faustus' servant, then enters and is asked his two friends, Valdes and Cornelius, to help teach Faustus the art of magic. Whilst Wagner seeks them, a good and a bad angel appear to Faustus. The good angel urges him to read the Scriptures while the evil angel encourages him to continue his pursuit of the black arts, and it is the latter who Faustus follows. Valdes and Cornelius appear, and they agree to teach Faustus the principle of the dark arts.

Two scholars then come to visit Faustus but Wagner tells them he is meeting with Valdes and Cornelius. Aware that the pair are infamous for their involvement in the dark arts, the scholars leave disheartened, fearing for Faustus. That night Faustus renounces heaven and God, swears allegiance to Hell and demands Mephistophilis to serve him. Mephistophilis then appears to Faustus (once in a form Faustus cannot look upon and then, upon request, dressed as a monk) and Faustus agrees to offer his soul to Lucifer (Mephistophilis' master) in return for 24 years of Mephistophilis' service. The narrative then turns to Wagner, who converses with a poor clown (Robin) and tries to persuade him to become his servant. Wagner, when Robin refuses, summons two devils, who he threatens will carry Robin off to hell if he doesn't agree to his demands, terrifying him into agreement.

Faustus again is visited by the good and bad angel as he momentarily wavers in his conviction, but is once again convinced by the evil angel and summons Mephistophilis again. He is told that Lucifer has accepted his offer, signs a deal in blood. Faustus, however, having begun to explore his new power, then wavers in his conviction and debates repentance. However, Lucifer, Belzebub (another devil), and Mephistophilis enter and present a show of the Seven Deadly Sins. The sight of the sins delights Faustus's soul, and he asks to see hell. Lucifer promises to take him there that night. Meanwhile, Robin has found one of Faustus' conjuring books and is attempting to learn spells. He calls an innkeeper, Rafe, and takes him to a bar where he promises Rafe he can summon any kind of wine he desires. This is followed by the second appearance of the Chorus, describing how Faustus travelled with Mephistophilis through the heavens to learn the secrets of astronomy and is now arriving in Rome. Faustus then appears, recounting to Mephistophilis his travels throughout Europe. In Rome they enter the Pope's privy chamber to play tricks on him - they curse noisily, snatch dishes and food and box the Pope's ears. The Pope and his attendants suspect there is a ghost in the room and damn the unknown spirit that has disrupted the meal.

We then return to Robin and his friend Rafe who summon Mephistophilis to scare off a vintner, much to Mephistophilis' anger as he resents being summoned for a meaningless prank. The Chorus then enters once more to inform us that Faustus has returned home to Germany and developed his fame by explaining what he learned during the course of his journey. The German emperor has heard of Faustus and invited him to his palace, where we next encounter him. The emperor tells Faustus that he would like to see Alexander the Great and his lover, to which Faustus' replies he can conjure their spirits. A knight present in the court is sceptical, but Faustus creates a vision of Alexander embracing his lover. Faustus then

conjures a pair of antlers onto the head of the knight, who pleads for mercy, and the emperor entreats Faustus to remove the horns.

Faustus then meets a horse-courser and sells him his horse, but warns him not to ride the horse into the water. Moments later, the horse-courser reappears complaining that when he rode his horse into a stream it turned into a heap of straw. He decides to get his money back and tries to wake Faustus and pulls on Faustus's leg. The leg breaks off and the horse-courser takes the leg and runs. Meanwhile, Faustus's leg is immediately restored and he laughs at the joke he has played. Wagner then enters and tells Faustus that the Duke of Vanholt has summoned him. Faustus agrees to go, and they depart together. At the court of the Duke of Vanholt, Faustus's skill at conjuring up beautiful illusions wins the duke's favour. Faustus comments that the duchess has not seemed to enjoy the show and asks her what she would like. She tells him she would like a dish of ripe grapes, and Faustus has Mephistophilis bring her some grapes, much to the Duke and Duchess' amazement.

As the conclusion of the play approaches, Wagner announces that Faustus must be about to die because he has given Wagner all of his wealth. Faustus enters with some of the scholars and one of them asks Faustus if he can produce Helen of Greece. Faustus agrees to produce her, and gives the order to Mephistophilis: immediately, Helen herself crosses the stage, to the delight of the scholars. The scholars leave, and an old man enters and tries to persuade Faustus to repent. Faustus becomes distraught, and Mephistophilis hands him a dagger. Once the old man leaves, Mephistophilis threatens to shred Faustus to pieces if he does not reconfirm his vow to Lucifer. Faustus complies, sealing his vow by once again stabbing his arm and inscribing it in blood. He asks Mephistophilis to punish the old man for trying to dissuade him from continuing in Lucifer's service; Mephistophilis says that he cannot touch the old man's soul but that he will scourge his body. Faustus then asks Mephistophilis to let him see Helen again. Helen enters, and Faustus makes a great speech about her beauty and kisses her.

The final night of Faustus's life arrives, and he tells the scholars about the deal he made with Lucifer. They ask what they can do to save him, but he tells them that there is nothing they can do. Reluctantly, they leave to pray for Faustus. Faustus exhorts the clocks to slow and time to stop, so that he might live a little longer and have a chance to repent, begging God to reduce his time in hell so he might eventually be saved, but the clock strikes midnight and devils enter and carry Faustus away.

DIRECTOR'S STATEMENT

Doctor Faustus is one of Christopher Marlowe's most famous and compelling works and contains, in my opinion, some of the most beautiful writing in British theatre. The play follows Faustus' exploration of his new powers, constantly underscored by the inescapable progression towards his moment of reckoning. The evocative portrayal of the desire for knowledge and power and the flagrant rejection of religion and faith makes this play a stunning tragedy, but delicately balanced with a playful lightness.

One of the complexities that is involved with directing Doctor Faustus is the way to approach and convincingly portray the more magical elements of the play, most important of which is of course the summoning of Mephistophilis. To effectively portray this demanding scene will involve a dynamic and well considered combination of lighting and sound to ensure it is not cheap or ineffective, but in a way that I believe will make the show a visual spectacle. This dynamic element will be added to with moments of stylised movement involving the demons, creating an eerie and foreboding atmosphere without relying on gimmicks, and I am looking forward to working closely with our movement director to achieve this.

However, the key challenge in my mind when approaching Doctor Faustus, as with many classic texts, is how to do justice to the beauty of the language and history of the production, whilst also bringing it to life in such a way that is compelling to a present-day audience. From a director's point of view this excites me, and Doctor Faustus is a play that lends itself perfectly to a gentle modernisation. The complex exploration of the pursuit of knowledge and power beyond the realms of what is currently accessible is by no means limited to the time period in which Marlowe wrote. Pushing the boundaries of human knowledge and capabilities has never been more at the forefront of conversation. Though the temptation may be to completely uproot and update the play by making explicit reference to current strides in scientific development, the benefit of how easily the text speaks outside of its time is that a too laboured modernisation is not necessary nor I do feel does it do justice to the text. Instead I will be working to present Doctor Faustus with a subtle contemporary feel that pays important tribute to the text in all its original beauty and power, whilst not limiting its reach to a contemporary audience by too rigidly attempting to make it a period production.

One of the fundamental ways of achieving this vision is through casting. As the character list is almost entirely male, reversing some of the genders of the roles adds a dimension to the play that is subtly modern by highlighting, in my view, often neglected potential in the text. This is most powerful through the playful elements in relationship between Faustus and Mephistophilis, which with female characters will add a rebellious quality to their tricks on men in power. By bringing an exciting and provocative defiance to this element of the narrative the potential of this as being seen as inconsequential and needless mischief is removed. A further important element of how to achieve this timeless transposition of Marlowe's work is of course through the set. The overall aesthetic of the set will be simplistic and convey the timeless quality of this production through being centred on an overflowing and chaotic study. Cascading books and papers will create a constant looming threat of how the environment of desperate and uncompromising pursuit of knowledge that Faustus has created has contributed to his damnation. An environment that, to an Oxford audience, is all too familiar.

WHY THE SHOW?

The more time I have spent reading and thinking about Doctor Faustus, the more layers I believe there are that make it so relevant to a modern-day audience. One of the first things that struck me is the religious conflicts within the play. Faustus' flagrant rejection of religion and the Christian faith would have of course been outrageous to a 16th century audience, whereas today the increasingly a-religious nature of society puts this element of the play in a new and intriguing light. To a generation that far more focussed, like Faustus, with concerns of the present than ever before, forcing us to confront the possibility of an afterlife is an exciting prospect. The ability to bring the themes and knowledge I have cultivated during my degree, which has thus far been relatively contained to essays and classrooms, onto stage is one of the things that most excites me about this project. Art and theatre have always been a powerful medium to draw out and further explore those things that so often are confined and not discussed, and with religion being the fuel behind a lot of the narrative in this play I am delighted by the prospect of bringing it to life.

As I have explored in my director's statement, one thing I think is often overlooked as a potential within Marlowe's text is the modern politics of gender and power. Rather than having solely men in the cast, having women playing roles that are subversive and culturally defiant such as Faustus' Mephistophilis (or even to a lesser extent Wagner and Robin) allows for a twist on the classic text that is incredibly relevant to modern day politics. Even in Oxford, some colleges have not allowed women until as recently as 2008. The tensions surrounding women in positions of power, including in academia, within our recent history have without a doubt left traces on our current climate. Therefore, to portray those within this play who are unapologetically pursuing knowledge and power as women is a striking subversion of how women are often portrayed in theatre. To be seen as ambitious, proud and powerful are traits very rarely afforded to female characters, and so the chance to work with some female cast members in such roles is an opportunity to bring a new level of subversion to the play.

The striking timelessness and also the endurance of Faustus' play and the themes it contains is what will make it so fascinating to direct, and I am incredibly excited to have the chance to bring it to life.

WHY THE VENUE?

We believe that the O'Reilly is the perfect venue for this show. With its larger than life themes being reflected on stage it could not be contained within a black box theatre. The size encourages ambitious designs, of which we are certainly not lacking, which will use the O'Reilly to its fullest extent and transform the space into the world of the play and bring the audience along for the journey.

Much of the team is extremely experienced and will be using Faustus to both show off what can be done in Oxford theatre as well as pass on their knowledge to the next generation of drama. By using the O'Reilly we plan to show just how the space can be used and hope to inspire and encourage further use of the space into the future.

The O'Reilly also allows for the use of special effects which other venues cannot provide. These aspects of our design will both make our production unique and demonstrate the strengths of the space. Pyrotechnics are rarely used in Oxford theatre but their addition to this show will build on the already strong production we have planned. Other special effects such as careful control of smoke effects will help build the desired atmosphere through the show. We will also be using the O'Reilly's high quality sound system to great effect as stated by our sound designer to add to the atmosphere we are creating and inviting the audience into.

Given the size of the O'Reilly and the scope it gives us for creating this production we believe it is the best student theatre in Oxford for our production of Faustus. While smaller venues in Oxford are often upheld for their ability to create an intimate feel with the audience, our vision for this production is a careful balance of intimacy and visual spectacle which we believe can only be provided at the O'Reilly. This theatre is perfectly able to capture this by using the asymmetric thrust for the seating arrangement to keep the audience within an intimate distance so as to not lose the quiet significance of moments such as Faustus' epilogue. However, the versatility of the venue is such that we will be able to contrast this with dynamic scenes that utilise the entire cast and the extensive technical systems in place at the O'Reilly.

PRODUCER'S STATEMENT

Doctor Faustus is an infamous work of literary excellence that warrants a spectacle of a show to bring the timeless themes to life. It is our aim with this production not to bring the sixteenth century play up to date, but to emphasise the ever-prevalent nature of its overarching focus: the human thirst for knowledge and understanding.

To do Marlowe's work justice, we will need to harmonise the performance and technical sides of the production to capture the true scale of the play and the ideas that it wrestles with. We are therefore taking full advantage of the absence of rights for the play to ensure that the audience will leave the theatre having experienced something spectacular. Our designers are certainly faced with a challenge when trying to implement the timeless quality that the director wants to achieve, in particular with set and costume, however this is a challenge that I have no doubt that our team will relish.

Despite the ambitious design plans and the inclusion of a pyrotechnics budget, our breakeven remains at 45.8% which I am confident that we will be able to surpass with the notoriety of the play. Many of our team, including myself, the director, the production manager and the lighting designer have come straight from Spring Awakening's run at the Playhouse so are full of inspiration to create a spectacle for the audience to experience. Our tickets are set at £9/£7 (concession) as these are the most common prices for student productions in Oxford, and our breakeven will mean that we should be able to cover the cost of booking fees instead of it being passed on to buyers, which is something that I feel can deter potential audience members.

First and foremost I will look to cover the bulk, if not all, of our production costs with pro rata loans from funding bodies including OUDS and ADP, the latter we are especially keen to apply to considering our intention to use pyrotechnics which is something I have not seen so far during my time at Oxford. We will also be applying to college funding bodies including MES, the Corpus Christi Owlets and Buskins. I am keen to complete our team with assistants in all departments as soon as possible so that I can evaluate the reach that our team has across colleges and begin applications to JCRs or college arts funds for grants. As I have learnt from previous experience, the availability of different types of funding for drama projects varies greatly across colleges and also from term to term. This is why I would like to start work on college funding applications early so that I can do my research to make sure that I apply to the correct committee/society with an amount that is most likely to be accepted, therefore increasing our chances of being successful with grant applications.

I have every confidence in the team we have brought together so far, many of whom have worked together before on technically ambitious productions. I am also very excited to expand our team further, particularly to include first-year students, or people new to technical theatre, who are keen to get started in the world of Oxford drama. Although this is my first bid in the role of Producer, I have been the assistant to experienced producers on a variety of productions, from a Playhouse musical to a summer tour, so I am confident that I have learnt enough in my time shadowing and am ready to step into the leading role myself. Having led a team of eight in my position as stage manager for Spring Awakening, I have honed my skills of managing a team and delegating duties, so I am confident that I will be able to put this into further practice in my role as producer.

STEP 1

PROJECTED EXPENDITURE

Rights	
Cost per Performance	£
Number of Performances	5
Subtotal	£

Venue	
Venue Hire	£ 350.00
Technician Fee	£ 150.00
Subtotal	£ 500.00

Production Costs	
Scripts	£
Construction	£ 550.00
Set Dressing	£ 100.00
Lighting	£ 850.00
Sound	£ 50.00
Pyrotechnics	£ 500.00
Costume	£ 200.00
Hand Props	£ 100.00
Insurance	TBC
Transport	£ 100.00
Technical Costs	£ 30.00
Subtotal	£ 2,480.00

Marketing	
Print	£ 150.00
Online	£ 50.00
Venue Brochure Entry	£
Programmes	£
Events	£
Trailer	£ 40.00
Subtotal	£ 240.00

Subtotal £ 3,220.00
Contingency % 10%
Contingency £ 322.00

PROJECTED EXPENDITURE £ 3,542.00

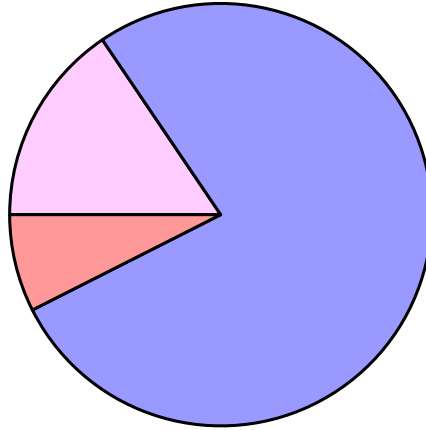


STEP 2

PROJECTED REVENUE

Seats		Sales	
Venue Capacity	198	Category	Audience Split
Total Performances	5	Concession	85%
Total Complementary Tickets	10	Full Price	15%
Maximum Occupancy	980	Average Ticket Price	£ 7.30

Gross Ticket Revenue	£ 7,154.00
Box Office Commission	
VAT on Box Office Commission	
Credit Card Commission (Box Office Only)	

Projected Expenditure
By Category

☐ Rights
 ☐ Venue
 ☐ Production Costs
 ☐ Marketing

PROJECTED INCOME £ 7,729.00

BREAKEVEN % 45.8%
 Total Sales Required 449
 Sales Per Night Required 90

STEP 3

FUNDING

Loans	
Guarantee	
Funding Body	Upfront
OU DS	£ 500.00
MES	£ 400.00
Buskins	£ 400.00
Corpus Christi Owlets	£ 200.00
Oriel Lions	£ 200.00
Magdalen Players	£ 200.00
Merton Floats	£ 250.00
ADP	£ 400.00
Wadham Drama Society	£ 200.00
Total	£ 2,750.00
Against Loss	Total
	£ 500.00
	£ 400.00
	£ 400.00
	£ 200.00
	£ 200.00
	£ 200.00
	£ 250.00
	£ 400.00
	£ 200.00
	£ 2,750.00
% Fund	% Fund
	14.12%
	11.29%
	11.29%
	5.65%
	5.65%
	5.65%
	7.06%
	11.29%
	5.65%
	7.8%

Grants

Funding Body	Grant	% Support
Cam Mack	£ 200.00	6%
JCR Grants	£ 300.00	8%
New College Grant	£ 75.00	2%
Grant 4		0%
Grant 5		0%
Total	£ 575.00	16%

Doctor Faustus
 00Productions
 Keble O'Reilly
 HT20 Week 7

TOTAL FUNDING £ 2,750.00

Overage/Deficit -£ 792.00

22.36%

MARKETING STATEMENT

Being a student production, advertising to students will be the primary focus of our marketing plan. Facebook is the most prominent social network for students and so we will aim to make effective use of this platform to ensure that by show week, Doctor Faustus is on everyone's minds. We will achieve this by steadily increasing our Facebook advertising- starting first with the launch of the event so anyone already following our page will see it, then inviting people to the event and sharing updates individually so that exposure gradually increases up to the week of the show. In the last few weeks leading up to the show our content will include coordinating cover photos and profile pictures for every member of the team, photos of rehearsals and construction and a teaser and a main trailer. We would like our trailer to get across the visual spectacle that we are intending to create in our adaptation of the play. In terms of reaching colleges individually, we will create a poster distribution spreadsheet to cover all Oxford colleges, not just the colleges that members of the company belong to. We will also make use of JCR notices, college drama reps and any other form of centralised advertising in colleges to spread the word about the production. Nearer to the time of the production we will keep up to date with segments on Oxide radio to see if there are any relevant radio shows (theatre, literature, topical debates) that we could appear on to advertise the production on another platform.

Our poster distribution will then expand to the city in general, with posters going up in local shops, coffee shops and, in particular given the classic nature of the text, book shops and libraries. Part of the marketing print budget is set aside for advertising space in one or two local productions the week before the show.

We also have money set aside for online marketing. This will mostly be in the form of boosting the Facebook event near to the time of the show. As well as this we are keen to investigate boosting our website (for example on google searches), as this will direct people to the ticketing page and also serve as advertising for the production.

As well as advertising on Facebook by updating our production company page, we will also start making use of our company Instagram page. As a production company, 00Productions is keen on promoting the production process to highlight the work that is going on in preparation for the show alongside themed posts that are centred around our graphic design. It is our intention to use our Instagram page in two ways. Firstly we will post about the stages of production, including sketches, designs and rehearsal pictures to engage our potential audiences in the full production process and build up a sense of excitement as our followers can see the component parts of the show coming together. We would also like to use our Instagram story to publish more informal content surrounding the production process to further form a relationship between the company and our prospective audience members.

Doctor Faustus is on the reading list for second year English students at Oxford, so it would therefore be beneficial for us to target this student demographic in particular. We will advertise the production on mailing lists for the English faculty and any University English literature societies. As the show would tie in so well with second year studies, we would like to coordinate a joint event with the faculty if possible. This could be in the form of a pre-show talk by a lecturer specialising in Marlowe's work, the works of the time period or why the themes of the play are just as prevalent in today's society as they were when Marlowe wrote it four hundred years ago. We could then consider offering group discounts on tickets and advertise these towards English students in particular.

Marketing timeline (based on HT20 7th Week slot):

Michaelmas

7th Week: Finalise graphics in order to launch the production on the 00Productions social media pages in 8th Week.

Vac:

Confirm graphic design for posters and online advertising.

Hilary

3rd Week: Launch the Facebook event for the production
Order posters and any other print
Exit flyers (if permitted, at the O'Reilly)

4th Week: Make the ticket link live

5th Week: Posters distributed around colleges and city
Release of teaser trailer
Company change Facebook cover photo
Facebook event boosted
Exit flyers (if permitted, at the O'Reilly)

6th Week: Company change Facebook profile pictures
Release of full trailer
Local advertising, e.g. newspapers/ radio

PM STATEMENT

For any show, large or small, management of technical aspects is fundamental, ensuring everything comes together and fits thematically to produce the final piece. The team we have is comprised of skilled technicians and designers many of whom I have personally worked before and trust in both their design skills and professionalism. As Production Manager I will work closely with all of the designers ensuring that nothing is missed and that there is communication between all departments. With the plans that the designers have it is clear that the various departments will be highly interdependent so efficient communication will be key. Facilitating this will be a priority as PM and I intend to achieve this through sufficient cross-department meetings from the outset. With an ambitious set and lighting plans the get in will have to be very well planned and I will work closely with designers to formulate a detailed plan when designs are finalised.

Problem solving will be a major part of my role as Production Manager, particularly with such a skilled team all keen to achieve ambitious designs. With this in mind, getting the risk assessment drawn up in plenty of time will be a priority to ensure safety without compromising the vision of the director and technicians. I have been involved in almost every area of theatre in the past, so will be able to draw on my knowledge and experience to work with designers and technicians to reach solutions to any problems that arise. I also have much experience in the role of Production Manager, including for the Playhouse, so I am familiar with the technical requirements of bringing a production to the stage.

SOUND STATEMENT

Sound design offers a unique opportunity to frame a given scene in almost any way - from establishing location and period with appropriately chosen recordings to transporting the viewer to an entirely new world with synthetic blends. In the case of Faustus, the direction of the sound design will be primarily non-diegetic, allowing us to create a magical atmosphere for the thoroughly supernatural events therein. Clear motifs will be established for the various characters, both demonic and angelic, becoming audible cues to their attitudes and presence. Spatially, the sound design will build on lessons learnt at previous Oxford Playhouse and O'Reilly shows to immerse the audience from all angles. Surround speakers will be deployed around the auditorium to allow full 360° control of the sound. Where appropriate, flown microphones will be used to capture the actors' voices and apply convolution reverb, complementing the ethereal soundscapes. The Faustus script is an exciting opportunity to explore a range of sound opportunities which I plan on exploiting to the full.

LIGHTING STATEMENT

Doctor Faustus is a play rooted in knowledge and scientific precision contrasted with chaotic power and abandon. The set design will capture these two elements perfectly - through the chaotic abundance of intellectual texts, created in order to refine the mind but succeeding only in overwhelming it. My job as lighting designer is to continue on this theme, and recreating these key facets through the illumination of the stage. The use of sharp edges, fitting tightly and precisely into the set, as well as defining a precise and limiting performing area, will do much to suggest the crisp intellectual specificity of Faustus' study. Yet by repeatedly shifting such lights through a combination of angles and colours, the chaotic uncertainty of Faustus' internal mind caused by the abundance of such demanding specificity. This is the same technique employed by Paule Constable in her lighting of *The Curious Incident of the Dog in the Night time*, as by the use of sharp, narrow, lights following her protagonist around the stage, she was able to represent the impression of his inability to escape from his self-imposed demand for knowledge and accuracy. The lighting for this show, therefore, will be reliant on a large number of low angle profiles and special beam lights. The Keble's large lantern stock of Par Cans, whilst useful to add backlighting colour in certain areas - will largely be only supplementary. Rather, the design must be achieved through moving head profile fixtures, and additional lanterns such as Par16 birdies and ETC Source4 Lustrs to create the desired aesthetic, meaning a slightly larger than average lighting budget will be necessary; since the lighting will be used in a large way to enhance the minimalist set, the increased budget is equally reflective of the demands placed upon the department.

Amelia's desire for a subtle modernisation of the play will also be achieved effectively through lighting. The colour scheme will really on heavy sepia tones, such as warm oranges like LEE744 and candlelight browns such as LEE156, used to enhance the intimate, bookish feel of the study. However, the additional use of practical lamps will both enhance this locational aesthetic, as well as hinting at a more modern setting without creating an overbearing sense of a specific time - perfectly reflecting Amelia's directorial design concept. Aside from this, the lighting will be largely minimalist - using only one or two lanterns to create each look will provide an equal-sense of simplicity and mystery, as well as leaving certain areas unlit. A large part of lighting design is what you don't light, and the "darkness design" for this show, in creating imposing shadows or darker areas of the stage to provide a foreboding, enigmatic presence, will be just as important as what is lit. The use of Par16s subtly interwoven within the set will provide a great way to light from unusual angles, or maintain darkness whilst still lighting set and character, leading to an overall enchanting aesthetic.

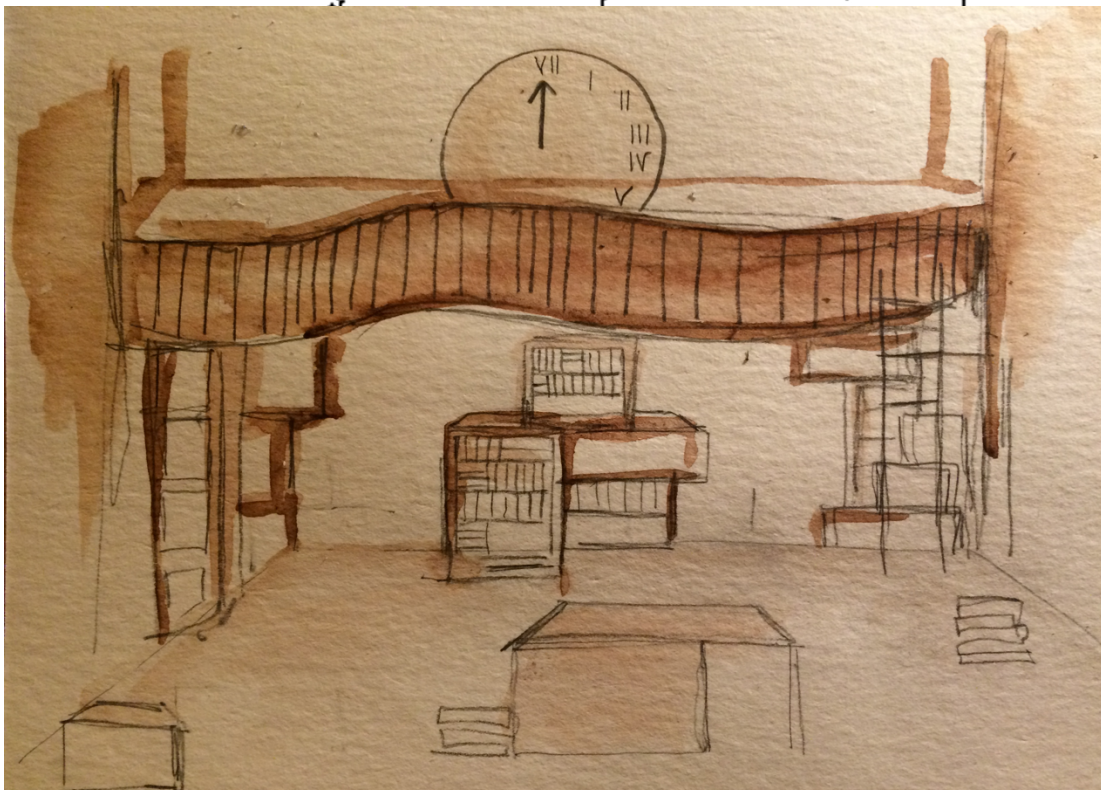
The scene in which lighting design will be the most crucial, however, is the summoning scene. Whilst the design will remain very much simplistic and foreboding throughout this scene, the use of slowly increasing flickering, and gently increased movement from moving head fixtures will begin to give the impression of a breaking reality. For the summoning itself, since a large part of the design is based in darkness, it will be easy and effective to suddenly pierce this darkness with a strong, bright backlight, giving the impression of Mephistopheles appearing from nowhere - or, more specifically, from the mysterious darkness. Although the entire effect could be achieved with lighting if necessary, we believe the Keble O'Reilly is capable enough for the use of effective pyrotechnics to enhance the spectacle of this scene, as well as hinting at the fiery damnation from which Mephistopheles is summoned. There is more detail on this in the pyrotechnics statement, but overall, we believe we can work with the technical capability that the Keble O'Reilly offers to produce a highly effective and mesmerising aesthetic both in this scene, and throughout the rest of the play, and with the skills of this highly experienced technical team, I am confident that the result will be astounding.

SET STATEMENT

I'm interested in using books as a metaphor to represent Faustus' hubristic pursuit of knowledge. I want these books to be held on a patchwork of shelves conveying the disarray of Faustus's intellectual soul: his life is defined by the written word, but not in the orderly or logical way he pretends that it is in his opening soliloquy. During the course of the play, the books will become increasingly more disorganised reflecting the torment that grows within Faustus as he realises the cosmic extent of his error. They will jumble and move around as he is torn between the Good and Evil angel's respective pleas. At the end, I would like the books to explode off the shelves as Faustus' world breaks down.

A balcony above the shelves overlooks Faustus' study, on which other scenes can take place. The balcony can be used for the scenes situated in other areas in the world, like in the Vatican. This will provide variety for the audience, whilst also reminding the audience that Faustus, despite his exotic travels, is ultimately defined by his act of the summoning of Mephistopheles, which will also be performed up here. This added level will make the set more dynamic visually.

The position of a clock hanging above the study will convey the passing of time. Reminding the audience and Faustus of his impending doom. The clock reminds the audience of a question that looms throughout the play: what will happen to all of us when our time on earth runs out?



COSTUME STATEMENT

My vision for costumes is a sharp, modernised take on the traditional and stereotypical portrayal of the Faustus characters, bringing both biblical and real-world characters into a more relatable sphere. I have chosen a few key differentiating factors between the figures, such as background, wealth and attitudes towards appearance and tried to reflect these in the designs. The audience members are primed to think a certain way about modern day clothing styles, so the choices I have made about details of their appearances will force the audience's first impressions of the characters. By maintaining the heaven and hell connotations of the colours of white and red, I will make this core divide between characters in the play clear while achieving the timeless quality of the director's vision.

Faustus: I imagine well dressed in maybe a dark blue shirt, black pants, sort of obviously wealthy and well-dressed but also bored. The clothes are very obviously horrifically expensive, but they have the sleeves rolled up and no tie, and generally isn't making too much effort to be the kind of presentable you'd expect from that type of clothing.



Lucifer: In contrast to Faustus, Lucifer wears his insanely expensive clothes perfectly, not a hair out of place. Again I was thinking a dark blue, but dark enough that you almost can't tell it's blue, definitely darker than the blue for Faust. I thought a three piece suit, just very, very sophisticated and put together.



Mephistopheles: Red. In complete contrast to the others, so far everything about Mephistopheles is a brilliant bloody red.



Devils: I had an idea that they would mostly wear black, completely devoid of any colour at all, except for one thing or spot that's a bright, BRIGHT red. I had an idea about battery powered LED strands in red that could be tacked on to coats or pants or shirts to create a particular look.



Wagner: Slightly frazzled looking, sort of business clothes, black pants, white button up shirt, tie that matches whatever colour Faust is in, drawing a line between them. Tries to be neat and keep up appearances of a good assistant/servant but really can't and ends up looking a bit ruffled.

The Pope: Dressed all in white, very bright and almost painful to look at, with gold accents. Could either be in traditional Papal garments or in a suit of some style.



Beelzebub: Grungy. Dark clothes, but ripped up, chains, grease stains, generally just a bit of a mess.

Duke and Duchess of Vanholt: Bright silver/gold, gems, sparkles, bright and somewhat out of place.

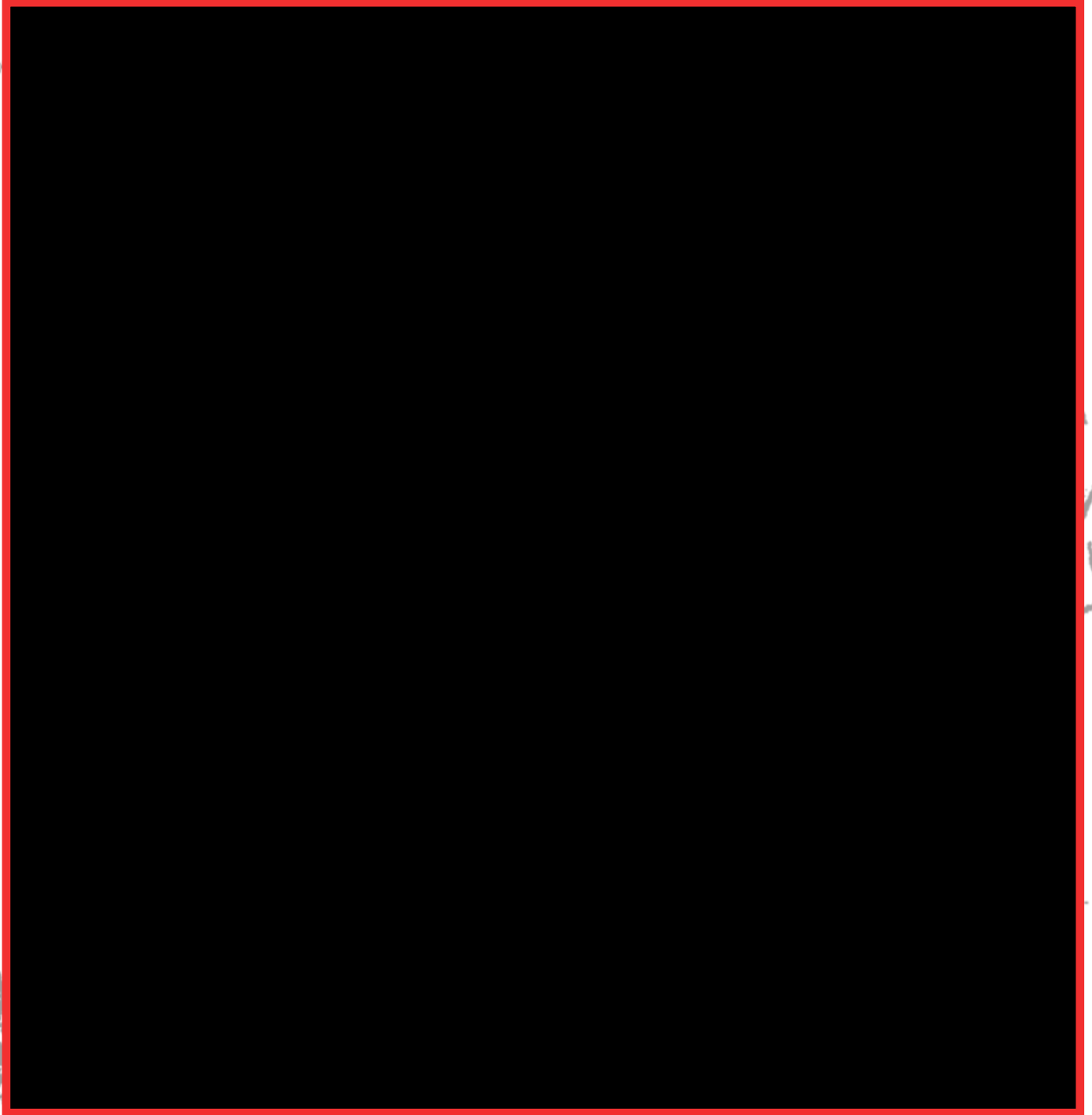
Clown: For whatever gender is cast, the opposite gender clothing for the clown, in the most mismatched and ridiculous combinations possible.

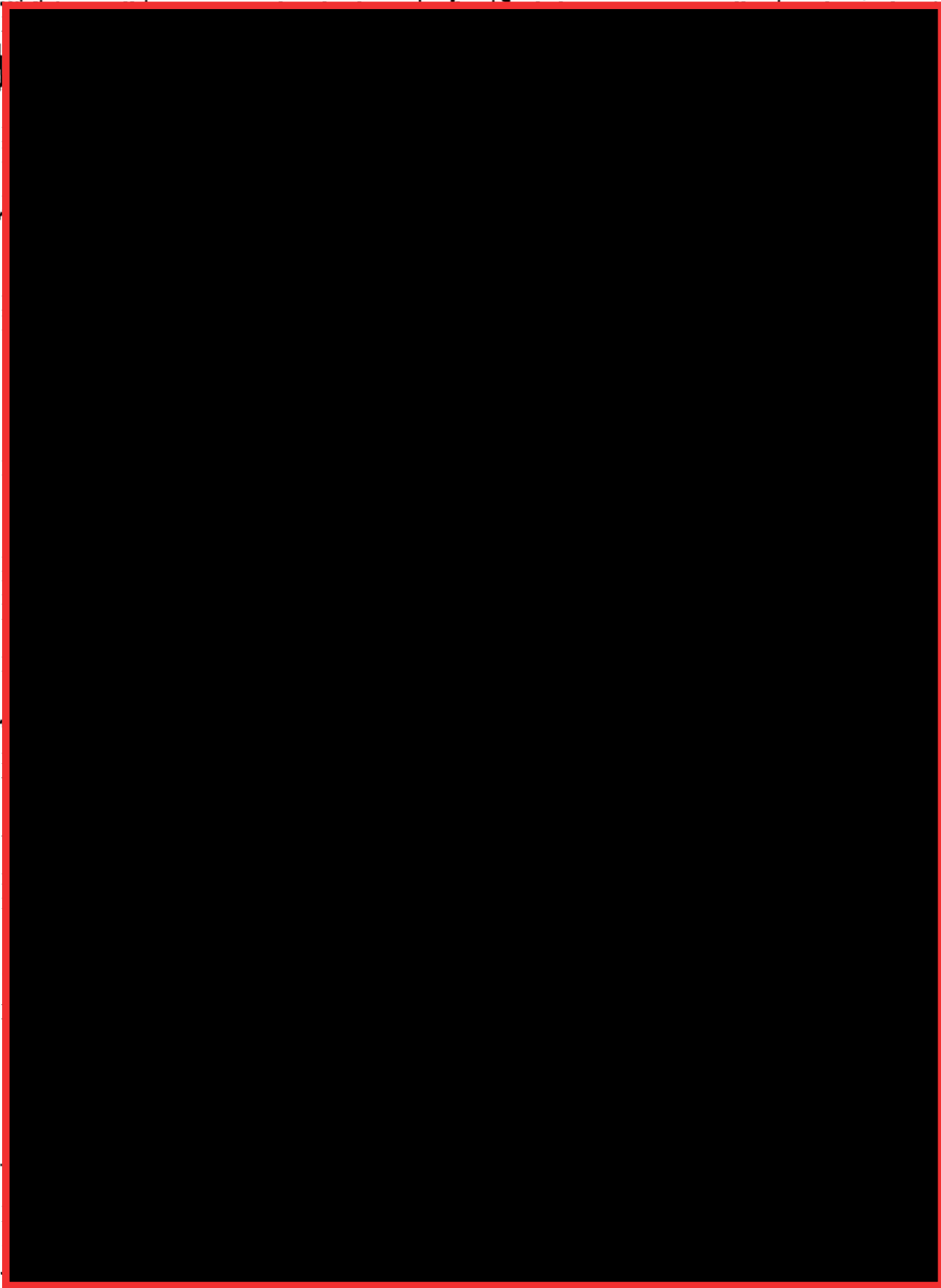
Robin/Rafe: Jeans, t-shirt, open flannel shirt, kind of gruff but visibly unremarkable yet easily separated from the rest of the cast.

Valdes And Cornelius: Suits, well put together, managing what Faust is trying and failing, which is oozing money and success through clothing.

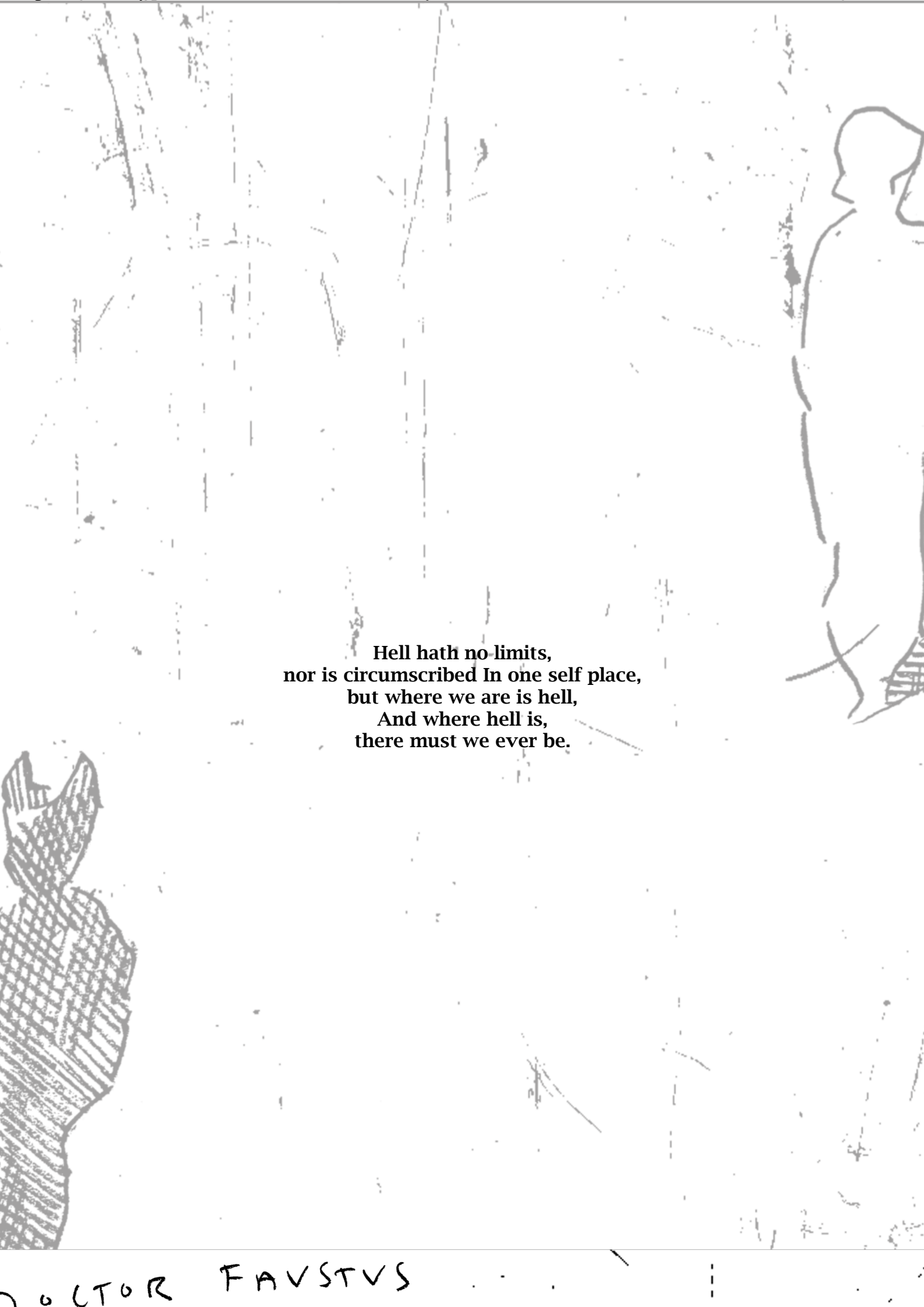
Charles V: Regal, deep burgundy coloured suit or shirt. Matching/dark pants, depending.

TEAM BLOS









Hell hath no limits,
nor is circumscribed In one self place,
but where we are is hell,
And where hell is,
there must we ever be.

DOCTOR FAUSTUS