

Doctor John Faustus:

#1A - Jonathan Haugen

Jim's NEW comments:

- Faustus should look more conventional and similar to the older scholars
- His over robe should be ankle length as the other older scholars
- Faustus has three looks throughout the show
- #1 is his black scholar's robe over doublet, Venetians and shirt
- #2 is his "rich robe", which is shorter in length and very rich fabric
- #3 is his Cardinal look, which he has taken from a Cardinal in the Rome scene. If the cardinal robe (worn by an actress) fits, he can wear that over his Faustus costume. If it does NOT FIT, he will need to have a duplicate Cardinal's robe.
- Faustus will return to his original look of long, black scholar's robes for the finale
- Faustus will use all the pieces of his original scholar's costume. For instance he may play one scene in just his doublet, another scene in just his shirt sleeves, etc. All layers must be practical.

Marie's original thoughts:

He will dressed in simple but elegant doublet, breeches and over-gown to the knee or mid-calf (gown is a symbol of the University and is a simple wool or solid colored brocade with some banding detail as with the Young Scholars). He has a simple but beautiful white linen shirt with black embroidery at the collar and cuffs. He will be seen in almost any combination of these clothing items, such as with the over-robe, without the over robe and just the doublet, the doublet open and closed, perhaps even with the doublet removed. He will wear soft, knee high suede boots. He may need a soft flat cap and a cape for travel. Having said all of that, there is an absent mindedness/carelessness in the way he dresses, typical of brilliant people who don't care what they where. Also, there is a patina of wear...these garments are not brand, spanking new but rather clothes he has worn for a while and they are "broken in" and comfortable to him.

Faustus is given "Rich Robes" at one point....these ARE brand, spanking new and over-the-top in their richness. I see heavily patterned, large scale brocades with gold threads. Faustus wear these for a little while but quickly discards them. They are then taken up by Wagner and Robin when they play "Sorcerer's Apprentice".

Faust steals one of the Cardinal's robes/hat in the Rome scene and pretends to be a Cardinal. We can either have him ACTUALLY take the costume worn by the other actor (who is a woman, the change happens off stage), or, perhaps it would be safer to have a double Cardinal's gown and hat for him to wear. What do you think?

Rich Robes for Faustus:

#1B - Jonathan Haugen

Jim's NEW comments:

- Faustus will only wear one rich robe and others (props) will be carried by the devils.
- The one robe he wears should be medium length, to the knee.
- The prop robes include three long robes on poles and 2 smaller robes carried in arms.
- Only the robe Faustus wears should be built, the others can be pulled.
- The rich robe worn by Faustus is only worn a short time and then it is removed at intermission.
- Wagner takes one of the robes on a pole and passes it down to Robin.

Marie's original thoughts:

are robes brought on by the Devil Squad to tempt and distract Faustus (I'm not sure HOW MANY robes we need, Jim?). Faustus may never actually wear them, or he may wear them only for a scene or two and discard them. They are then picked up by Wagner and Robin when they play at being "the Sorcerer's Apprentice". The robes should be VERY splendiferous and grand with lots of gold brocade and fur edging. I think, for movement sake, the robe worn by Faustus should hit him at mid calf as opposed to trail on the ground. The robe should look overly large and unwieldy when worn by Wagner and Robin.

Chorus:

#2A - Demetra Pittman

Jim's NEW comments:

- Likes the look with the hennin.
- Her costume alludes to a nun's habit but NO rosary, leave it open to interpretation
- Color is as LIGHT as possible...she has access to knowledge

Marie's original thoughts:

I am stuck on this one. She has to be beyond time and geography. I keep seeing simple wrapped robes...or a medieval nun/lady such as the lovely lady in the hennin in the upper left hand corner. Another way to go would be to use one of Sulmish Wolfing's ladies (see lower left). I am intrigued with the idea that she GLOWS FROM WITHIN, as with the "dream catcher" figure from Remedios Varo at the bottom center. Ideas? Comments?

Wagner:

#3A - Shad Willingham

Jim's NEW comments:

- Wagner is NOT a university student
- He is in his 20s
- Wagner is a household servant and of the servant class.
- He is older, taller, and more officious than Robin and has a higher position
- Wagner is a CORRUPTION of Faustus
- Wagner is pretentious, tries to use Latin
- Wagner is present when Valdes and Cornelius visit but NOT during the conjuring of Mephistopheles
- Wagner will wear boots, he needs full range of motion
- Shad will NOT play a friar, only the part of Wagner
- Wagner does not wear the rich robes, but hands them to Robin

Marie's original thoughts:

They are young student/apprentices at the University. They are wearing less grand versions of the uniforms worn by the Young Scholars. They have doublets and linen shirts. I think their trousers are longer and less fitted, their stockings may be falling down a bit and less trim on their robes. If the Young Scholars are the Big Men On Campus, these two are members of the chess club or the audio-visual club. Jim, do they need hats? Do they ever really "go out"? They do wear the "Rich Robes" Faustus leaves behind at one point. There is a good possibility that these young men will only play their named character and, as such, there should be no "quick change" issues.

Robin:

#4A - Juan Le Bron

Jim's NEW comments:

- Robin is lower in class than Wagner, he is a stable boy
- He is a teenager
- Robin is a CORRUPTION of Wagner
- Robin is more of a renegade than Wagner, he takes magic further
- Robin is present when Valdes and Cornelius visit but NOT Mephistopheles
- He should have boots, NOT shoes (he needs a full range of motion)
- Robin is very active and falls down a lot
- Robin wears the rich robes and looks like “the sorcerer’s apprentice”
- Juan WILL play the part of a friar and will need a friar’s robe
- Juan will have BARE LEGS as the friar and will need period drawers

Marie’s original thoughts:

They are young student/apprentices at the University. They are wearing less grand versions of the uniforms worn by the Young Scholars. They have doublets and linen shirts. I think their trousers are longer and less fitted, their stockings may be falling down a bit and less trim on their robes. If the Young Scholars are the Big Men on Campus, these two are members of the chess club or the audio-visual club. Jim, do they need hats? Do they ever really “go out”? They do wear the “Rich Robes” Faustus leaves behind at one point. There is a good possibility that these young men will only play their named character and, as such, there should be no “quick change” issues.

Valdes:

#5A - Kenneth Albers

Jim's NEW comments:

- Horizontal lines are good (as opposed to Cornelius' vertical lines)
- Beard is good but check about actor's allergies to glue
- Like the ratty fur on the edge of the scholar's robe
- Color, some vestige of the old University colors are evident, but faded

Marie's original thoughts:

The second of the two OLD scholars. Similar kind of costume but as we stressed height with Cornelius, we will stress width with Valdes. He will have a long gown that is wide through the shoulders, with a wide lapel collar and possible a very ratty fur lining/edging to give more bulk (see example of collar and fur edge on man with long beard at center left). I think he should have a coif and flat cap and soft shoes. He will have a beard that is cut blunt and wide like the figure in the center of the collage. I like the idea of his having lots of things hanging from his belt; a purse, spoon, scientific instruments, etc. He is a walking apothecary and magician all rolled into one.

Cornelius:

#6A - Abdul Sallam El Razzac

Jim's NEW comments:

- Walking staff should be added, should be about 5 feet tall
- Beard is good, like the long lines
- Glasses are a good touch
- He is seeker of knowledge but fairly corrupt
- Robe is long and ratty and shows vestiges of the University's colors

Marie's original thoughts:

He is one of two OLD scholars of the University. He may have had an actual university uniform at one point in time but it has long since been outdated. His clothing is worn, possible badly mended by himself, faded and moth-eaten. He has a doublet, breeches and long gown to his ankles. He wears shoes or soft slippers...see old man in drawing in lower right corner. I would like to make the most out of the actor's height and give Cornelius lots of LONG lines in his gown, his hat, his beard and perhaps some long scarf, such as we see on Sir Hilary. Maybe a walking stick/cane/staff? I like the idea him wearing a coif covered by a tallish hat such as the one worn by the man under the horse's hooves at the center of the collage. Also, thick Medieval spectacles would be great! Everything on him is drooping with age and impotence.

Lucifer:

#7A - Brent Harris

Jim's NEW comments:

- Lucifer will wear tight breeches but no nude buttocks will show.
- Large robe-like-wings is GOOD, use this design
- We need to wait to see script for Act II to see if we ever actually see Lucifer from the rear. This will determine the need for addressing his back view including the need for wounds on shoulders or a second robe.

Marie's original thoughts:

Lucifer is a “fallen” angel but appears at the top of the show as incredibly beautiful and almost “Christ-like”. I have given him long, Dürer-inspired hair (see center of collage). Lucifer is a “warrior angel” and has a sword. He is the lightest and brightest thing on stage. I see him gleaming in the lights and his costume may involve some reflective fabrics and/or paillettes or mirrors sequins to catch the light.

In Act I, I see him softer and most Christ-like with his long hair framing his face and open neckline. I see a doublet with interesting criss-crossed closing CF over a soft, silk, full sleeves shirt OR slashed bands showing only his arms through the openings. He has tight breeches with a crotch-hugging cod piece that is exaggerated and possibly decorated with a face.

For the first entrance he may have wings that are PART OF THE SET. He would stand in front of these wings and leave them behind when he walks down the stairs. Whether he has these wings or not, I think it would be effective to have him wear a huge cape that alludes to wings hanging down his back. Is it possible for him to descend wearing such a cape (see Act I sketch).

In Act II, his look evolves into a more sinister one. His soft shirt is replaced by a skeleton torso and his back is exposed to show the dreadful holes in his flesh where the wings have been torn from his shoulders. I would change his big cape to one that hangs from his wrist manacles/bracelet and shoulder so that the “wing wound” could be seen.

We can do both of these looks for Lucifer or pick one to wear for the entire show. OR I can come up with another design if these do not serve.

Mephistopheles:

#8A - Ray Porter

Jim's NEW comments:

- He wears short boots instead of sandals, for safety reasons
- His robes must be built and be of better quality than the other monks, it must move beautifully and have VERY FULL SLEEVES to hold and disguise the fire bowl.
- He enters with his hood up in his first entrance.
- He also has a cape he wears when traveling, it is worn under the hood and cowl.
- He removes the cape and has just the hood and cowl at the end of the show.
- He wears his hair pulled back tightly against his skull.
- He dresses as a Cardinal in Rome, supposedly taking one of the Cardinal's robes. If he fits into one of our (female actress) Cardinal's robes he can wear that. If he doesn't fit, he will need another duplicate costume. He wears Cardinal OVER his monk's robes.

Marie's original thoughts:

I keep seeing different spellings for this character's name. Which one do we want to use? He is actually rather simple...a brown monk's robe with cowl and hood and rope belt with three knots for faith, hope and charity. I think he will also need a brown cape to wear as part of the monk's travel wear. Leather sandals or soft suede boot/shoe. He will wear his own hair tied back severely to show his skull to best advantage. The fabric for this robe may need to be a bit more special than that used by the other monks. It should move beautifully...maybe a wool/silk or wool/cashmere blend that looks homespun but moves elegantly.

Dragon:

#9A - James Peck

Jim's NEW comments:

- Loves the design
- Dragon will RETURN to torment Benvolio
- Dragon may return a third time at end of show
- Wings are operated by Jamie and need to open and close on cue
- Dragon's tail may be able to wrap around Beelzebub?
- Jamie NEVER plays a friar

Marie's original thoughts:

The dragon is a large, jointed exoskeleton puppet worn by Beelzebub over his base costume. I have done a series of rough sketches of ideas about how I see Jamie inside of the dragon. I see his head inside of the "skull" and he should be able to look out of the mouth, eye or nose holes. It would be an added bonus if Jamie could actually open and close the dragon's mouth somehow, such as with a chinstrap? It would also be very cool if the eyes of the dragon could glow...

I would like for Jamie's arms to be used to control the wings of the dragon. It would be best if the dragon is first seen with the wings tightly furled against the body, like a bat when it sleeps. On cue, Jamie would "unfurl" the wings, expanding his arms to full width and spreading the ribs of the wings so that the wings grow in size. It will take some engineering but I see the wings opening in a similar way that an umbrella opens. I see holes in the wings between the bony structural ribs. Holes will make it easier to open the wings as air will be able to rush through and it will allow winds to pass through once the wings are expanded.

Devil's Wife:

#9B - James Peck

Jim's NEW comments:

- Devil's wife is played by Jamie Peck, dressed in a twisted parody of Queen Elizabeth
- He will come up on lift part way to be revealed as Devil's Wife under a veil
- When Faustus goes to hug him he will continue to rise through floor
- He will be wearing chopines (tall shoes) and will appear at his full height to be 8-9 feet tall
- He will not have many breasts on his stomacher (bodice front) but may have baby skulls instead

Marie's original thoughts:

Beelzebub is the devil behind this appearance. The idea is that Faustus THINKS a beautiful woman is approaching but he is unpleasantly surprised when the illusion of a beautiful and beautifully dressed young woman morphs into a horror/mockery of Queen Elizabeth.

I have sketched out two possible ways to handle the reveal of the Wife/Bride.

Reveal#1 is the simpler of the two and starts with Beelzebub entering with all of his horror costume underneath a veil which is carried (like a wedding train) by two devil minions. The devil minions simply pull the veil to reveal what Beelzebub looks like underneath.

Reveal #2 is trickier but more fun. Beelzebub enters in a crouched-over position (like in some of what I saw on Jamie's tape). His body and "horror" costume(which would be soft-sculpt) is concealed under the farthingale. On his lower back (on a harness) he is wearing a beautiful woman "puppet" torso. By crouching as he enters it appears as if the woman is small and lovely. He would glide in walking with small steps, hidden under the farthingale. On cue, Jamie would part the "curtains" at the center front of the farthingale and stand to his full height. This motion would cause the puppet torso to flip back behind him. The audience would now see that the skirt is much too short and that the actual torso is that of a bald devil dressed in a twisted version of Queen Elizabeth's finery. Jim liked the idea of the stomacher being covered with breasts, as seen on some ancient fertility statues. (Please, no "Beelzeboob" jokes.) This "Jack in the Box" pop-up reveal could be very shocking and funny.

Beelzebub:

#9C - James Peck

Jim's NEW comments:

- We will go with version #1 of the sketches.
- Beelzebub NEVER plays a monk/friar and will not need a robe.

Marie's original thoughts:

Beelzebub's character is the MOST active of the devils and will need total flexibility and movement in his costume. Best to think of his as a "dance" costume. I see Beelzebub in a pair of Venetian breeches that allude to fur or spikes. I see his torso more exposed (to show off the body and allow movement) but it would be covered in a unitard of some type so that Jamie is not exposed to the elements. I see him wearing a kind of soft soled, dance boot which would allow total flexibility and movement. The boot would fit like a dance shoe but look like a split hoof. Jim has asked for him to have a long, hooded robe as well.

Version #1 has the fur Venetians and an armor breast plate, wrist guards and ankle guards. Because he has to move so much, all armor pieces would be soft sculpt painted or covered with stretch metallic fabric to look like metal. His cod piece could feature a face of a devil as seen in the research. His bald head would be covered by a headdress featuring rows of short spikes, similar to a "horny" toad. His headdress motif continues onto the chin with spikes. His arms and torso would be covered in a unitard that is covered with scales that continue the scale motif from his headdress.

Version #2 is a bit more "bondage" inspired with a leather phallus cod piece on a groin hugging leather crotch piece (see period gent with sword belt at left center). The Venetians in this version follow the pattern of the period gent's breeches but the pattern is made with spikes instead of slashing. He has thigh high boots which terminate in what seems to be a hoof but is actually a dance boot. The torso is bound in a series of straps and spikes....maybe nipple rings...or that might be too modern of a reference? I see his bald head smooth on top but morphing into scales as we move down the skull onto the neck. Perhaps more spikes on the back or we leave his back free. I think we either spike his chest or his back, not both. Jim liked the idea of a kind of dangerous looking staff.

Good Angel:

#10A - Julia Pace Mitchell

Jim's NEW comments:

- Likes the sketch
- BOTH angels are in same color palette
- Both women have flesh colored faces but costumes will look like carved wood or stone burnished with metallic (think “rub and buff” bronze)...to match the wooden niches where they stand
- We need to work closely with the set department since the angels' LARGE wings are PART OF THE SET and stay with the set/niche when the angels move away from the niche
- Angels also have a SMALL set of wings attached at their lower back that will be a part of the costume and will travel with the actress when she leaves the niche and walks around the stage.
- Likes the “Warrior/Athena” allusion for the Good Angel

Marie's original thoughts:

Two angles are warriors on different sides of the war for Faustus' soul. The giant wings seen in the “center front” drawing are PART OF THE SET, they remain attached to the set when the actress walks forward from her “niche” and moves down stage. The smaller pair of wings seen at the small of her back in the “Center back” drawing is part of her costume and travel with her at all times. The feeling of her wings is that of a bird but the feather are NOT realistic, but rather stylized feathers.

I see her wearing a combination helmet/wimple/halo which covers the actress' hair and continues down onto her bosom as a breastplate made of metallic feathers as seen in the Klimt painting of Pallas Athena at the bottom center of the collage. The gown has long, tight fitting sleeves. There are gloves with more of the metallic feathers at the edge. The gown is soft, the feather motif continues to the hem but the feathers become longer are only sewn down part way so that they can flutter and move with the air currents.

She could carry a spear or long trumpet to balance the spear carried by the Evil Angel.

Evil Angel.

#11A - Catherine Lynn Davis

Jim's NEW comments:

- Likes the sketch
- Likes the Warrior look and how it is more REPTILIAN than Good Angel
- Same color palette as Good Angel
- Same wing notes as Good Angel

Marie's original thoughts:

Like the Good Angel, The Evil Angel is a warrior. She, too, has giant wings that are a PART OF THE SET and a smaller set of wings attached to her lower back that she wears throughout the show. Her wings are not so much avian as they are reptilian. She also wears a combination helmet/wimple/halo which hides her hair.

Her dress is soft and long sleeved with a high collar and possibly a cut out at her bosom? Her "plates" are square edged and more reptilian than the feather shaped plates on the Good Angel's breast plate. Her plates continue down her gown to the hem and are only sewn partially so that they can move when she walks or the wind blows.

She carries a spear.

Pope Adrian:

#12A - Josiah Phillips

Jim's NEW comments:

- COLOR PALETTE for Rome will have a lot of RED and GOLD
- Pope, Cardinals, Bishop and some friars will enter theatre up one vom in a procession, so the BACKS of their robes are important. Back of robe should be HIGHLY decorated.
- Pope Adrian looks like big bug or tortoise with jewel encrusted carapace

Marie's original thoughts:

The top man on the totem pole in the "Rome" scene. He has to be the MOST splendid of the whole bunch, lots of large scale pattern on the cope, large scale decorative motifs and three dimensional edging jewels and gold findings. He represents the wealth of the Catholic Church and, as such, must radiate power and excess. I see the Pope (and the church he represents) like an ancient tortoise and his cope is the giant, decorated shell he carries around with him everywhere he goes.

I think we may want to create the large scale motif on the cope by doing appliqué. He also has a three-tiered crown with lappets that must be gold and covered with jewels. Many research images show him holding a staff. He also has gauntlet gloves that are covered with embroidery and jewels as well. Josiah will only play this role only so we have plenty of time to get him in and out of this outfit.

Charles V of Germany:

#13A - Charles Canada

Jim's NEW comments:

- Use the robe idea rather than the doublet look
- His crown has to rival the Pope's triple crown
- We hope actor will keep hi goatee

Marie's original thoughts:

Mr. Canada plays only this part. I found many images of the actual Emperor Charles V. He is often portrayed wearing armor but I don't think we want to go there. We can either put him in a doublet and hose as seen in the painting of Charles seen in the lower left hand corner OR in a long gown seen in the center panel. Given Mr. Canada's body, (5' 10" and 225 lbs.) I might recommend the robe rather than the doublet. If you DO want him in a doublet, it would be wise to have him don a long, open over-robe similar to what Faustus or the two old scholars have. Let me know which way you want to go. I know you asked that he NOT have a crown but a hat instead. We can either do a flat cap like the portrait of him in the upper left hand corner or a taller hat with a feather as seen in the right center drawing. I imagine, since he is the Emperor, his fabrics and decorations are very rich and luxurious.

Duke of Vanholt:

#14C - Chris Maddox

Jim's NEW comments:

- He will be given enough time to get into this costume
- His own hair is OK to use in this scene
- Add a beard and moustache (afro-American hair) to give age

Marie's original thoughts:

(See Duchess of Vanholt). He is trying to be grand but is past his prime. Garments were once grand but are now faded and fraying. I see a doublet with slashing and lots of manipulation of the fabric. Also, I think he should have a large over robe which reaches to his calf, he wears his arm through an opening in the sleeve so that the sleeve itself dangles behind. He may wear a crown of some sort? Perhaps a chain of office across his chest.

Alexander the Great:

#15C - Chris Maslen

Jim's NEW comments:

- He needs NO spear or shield
- He has tousled hair and carries a helmet
- ALL SPIRITS are tied together by color palette which is gray (includes Paramour and Helen of Troy)
- He enters, embraces Paramour and approaches the Emperor
- Spirits may not be touches by living mortals

Marie's original thoughts:

Alexander should have the traditional breastplate (a seen in the mosaic center) over a long sleeved toga. He could have trousers (as worn by soldiers of antiquity) to cover his Devil look underneath or he could have the short toga. I would like him to have boots that look like and take the place of the traditional greaves. We can do him either with the full helmet with brush OR we can let him have tousled hair with a victor's laurel wreath as seen in the engraving on the mid right of the collage.

Knight Benvolio:

#16C - Jason McBeath

Jim's NEW comments:

- Benvolio is very handsome and very VAIN, vanity is all-important
- Costume should be slashed and poofed to the maximum effect
- He wears a hat with plumes, which will come off later
- NO CAPE
- Benvolio is armed with a SWORD
- He is clean shaven
- Benvolio will be given time to get into this costume and he will NOT come back as a friar after the Benvolio scene

Marie's original thoughts:

Benvolio is a vain, pompous ass. He reminds me of the stock character of The Captain in Commedia. I would like to pull out the stops and use all the vainglorious slashing and poofing found on German garments of a slightly earlier time as seen in the two gents at the top right and top left. He can either have a soft cap with a huge plume or the strange and wonderful helmet seen on the horse-riding chap top center. Jim, do you think he needs a cape? I think he has party-colored hose and shoes. According to the current breakdown chart he has a scene both before and after the Knight scenes to change into this outfit.

Frederick is an addition since the last breakdown went out. He is Benvolio's friend but not as much of an ass. I see him in a simpler doublet and hose, but still a man of some wealth.

Knight Benvolio's Horns:

#16D - Jason McBeath

Jim's NEW comments:

- There is very little time to add and subtract the horns
- We should solve the time problem by using three separate coifs:
- #1 coif is plain and worn under Benvolio's cap with plumes
- #2 coif has horns emerging from the coif, it should be a double set of four horns as opposed to two (as seen in research)
- #3 coif has "broken" horns emerging from the coif
- Jason will exit stage and switch coifs for the three different looks. These will be QUICK changes

Marie's original thoughts:

Benvolio gets horns placed on his head by the devils/Mephistopheles. Last we spoke, this happened OFF STAGE. Later they are removed...I don't know if the removal happens on or off stage. Jim? We need to decide whether the horns are coming from his head, his hat or his helmet. This decision has everything to do with timing! I LOVE the images of the two satyrs with the horns protruding directly from their skulls. However, I don't know how this could be accomplished in a brief off-stage moment. Ideas? The horns can be small curled horns or large antlers as seen on the devil drawing on the lower right. The horns could also be asymmetrical, as in the feather horns seen at the lower left. It could be that he has TWO hats, one with horns and one without. The horns will need to be solidly attached to his hat is solidly attached to his head so they do not move or fall off. I think we may want to do a fitted felt skull hugging cap as a base to support the weight and stress of the horns.

Cobetousness:

#17B - Matt McTighe

Jim's NEW comments:

- Likes the idea of “bags of money” but wants more distortion.
- Have him enter with bag thrown over shoulder like a duffle bag and then drop it to floor and drag between legs.

Marie's original thoughts:

Jim mentioned that this sin is sometimes dressed as a scholar. I think he is wearing 16th century clothing BUT he also has an enormous leather pouch/purse full of gold...which he wears between his legs. The weight of the pouch could actually affect his walking. The purse may be big enough to drag on the floor...or he has to carry it slung across his shoulders.

Frederick:

#17D - Matt McTighe

Jim's NEW comments:

- Frederick is similar to Benvolio but simpler in his costume, not as much slashing and poofing
- He will have a cap with plumes, but less grand than Benvolio
- He will be given enough time to change into this costume
- He will NOT go back to being a friar after the Benvolio scene
- Frederick is armed with a SWORD

Marie's original thoughts:

Benvolio is a vain, pompous ass. He reminds me of the stock character of The Captain in Commedia. I would like to pull out the stops and use all the vainglorious slashing and poofing found on German garments of a slightly earlier time as seen in the two gents at the top right and top left. He can either have a soft cap with a huge plume or the strange and wonderful helmet seen on the horse-riding chap top center. Jim, do you think he needs a cape? I think he has party-colored hose and shoes. According to the current breakdown chart he has a scene both before and after the Knight scenes to change into this outfit.

Frederick is an addition since the last breakdown went out. He is Benvolio's friend but not as much of an ass. I see him in a simpler doublet and hose, but still a man of some wealth.

Pope Bruno:

#18B - Mark Peterson

Jim's NEW comments:

- For first entrance (captivity in Rome), Pope Bruno is brought on up the vom not used by the Rome procession
- Bruno enters wearing a simple, beige gown (not bright white) and he has knee pads under to protect his knees. Gown is soiled but NOT TORN
- He also wears a Catherine's wheel about his neck, like being in the "stocks"
- We will hold for now on the chains attaching his wrists to his ankles until actor is consulted. We may use golden ropes instead
- Wheel worn at neck must go on and come off quickly and easily
- For his second entrance (German Court), Pope Bruno still has on his simple gown but has added a cape for traveling. He wears NO COPE. He may come from a side door for this entrance.
- For German Court scene he does NOT wear triple crown, but it is carried
- We recognize him from his hair, head and gown, which has NOT changed

Marie's original thoughts:

The first time we see Pope Bruno he is a captive and under arrest in Rome. We could just put him in shackles but I think it would be ever so much more interesting to have him manacled to a Catherine's wheel...a strange, Medieval torture device. When he is captive he wears sandals and a simple shift that may be dirty and torn. Depends upon how long he has been in captivity. Jim, what do you think?

Once Pope Bruno escapes captivity and arrives at the German Court, he assumes all the regal manifestations of power and excess he left behind in Italy. His full Pope look would include all the layers of Pope Bruno, but he needs a different cope in another color way. Jim, the crown is the same, yes?

Sloth:

#19B - Brandon Saunders

Jim's NEW comments:

- Sloth will carry a big pillow from our world. Sloth falls asleep mid-word...
- Loves the little slippers he is wearing
- No bareness, he will have a little shirt in addition to short trousers and slippers and coif.

Marie's original thoughts:

Dressed as a boy in tattered, dirty clothes, with a dirty coif. Perhaps barefoot or just dirty hose that are falling down? He is always sleeping and must be passed from one set of arms to another. I see the devils moving him about like a big rag doll.

Vintner's Boy:

#19C - Brandon Saunders

Jim's NEW comments:

- Likes the sketch "as is" but NO hat. Wear shoes and socks falling down.
- He is LOWEST man on the totem pole.
- It is a cruel scene, boy is tormented (like Benvolio)
- Wagner and Robin are playing "keep away" from the boy, doing to him what was done to them by the devils
- This is a LONGER scene than what can be seen on the page

Marie's original thoughts:

Lower class lad. I see a leather jerkin/doublet that is laced closed over a simple linen shirt. Loose breeches and hose falling down, if worn at all. Definitely an APRON worn at waist as a sign of his status as a worker. Perhaps a simple sugar loaf type hat? ALL DISTRESSED and tattered. He is one of the only "realistically" poor characters in the show...as opposed to the Devil Squad folks whose tatters are more theatrical.

Gluttony:

#20B - Tyrone Wilson

Jim's NEW comments:

- Want to see a period costume look with an opening below the chin to dump food into...like Henry VIII.
- Also carrying a basket of food.

Marie's original thoughts:

Once again we have choices for this "sin". We can do a fat suit and put 16th century clothing over it. We can make a costume with a door in the stomach so that food can be stuffed in. We can do a headdress with a feeding tube, like those hats with two beer cans on top with the hoses feeding down to the mouth. We can go very twisted and have our gent wearing the mouth spreading contraption seen in the two left hand images...rather the opposite of Hannibal Lecter's mask. Let me know Jim.

Pride:

#21A - Andrea Ferraz

Jim's NEW comments:

- Mirrors are good idea...she may have two or three.
- Loves the “double horn” wig
- No chopines...save that for the devil's wife

Marie's original thoughts:

Traditionally a woman with a mirror and peacock. I think we could dress her beautifully, with a wig and jewelry. I like the wig with the horns found in the center image. I'd love it if she could have patins making her taller. She could use the devils to help steady her as she walks about on her patins, admiring herself in the mirror.

Cardinals:

#21B - Andrea Ferraz, #24B - Nicole Strykowski

Jim's NEW comments:

- The Cardinals are played by women but should be disguised as men.
- Actresses' hair should be up under coifs
- Both Cardinals have large brimmed hats that can be worn up on the head or hanging down the back
- Cardinals are part of the procession up the vom so the back of the costume is important. Think "back spectacle"
- Cardinals' robes should have a bit of train
- These two robes are taken by Faustus and Mephistopheles: if they fit our gentlemen, we can use the same two garments. If the DO NOT FIT over the two men's costumes, we will have to have duplicate Cardinal robes

Marie's original thoughts:

These two women are the third on the totem pole of importance in Catholic Rome. They have large, red gowns and I prefer the large brimmed hats over a cowl, which will hide their hair. The small asymmetrical cap (seen at lower right corner) seems too modern to my eye and doesn't provide enough of a silhouette change to our ladies. As I mentioned on Dr. Faustus' notes, Faust and Mephistopheles take these two Cardinals' costumes and put them on. We can either use the ACTUAL costumes worn by Ferraz and Strykowski or we can have doubles specifically assigned to Faust and Mephistopheles.

Lechery:

#22A - Laura Morache

Jim's NEW comments:

- Make her a medieval nun with a CORSET ON TOP of her habit.

Marie's original thoughts:

I am still unclear about which way we want to go with Lechery. Is she a virgin, or a whore? Or both? Please let me know if we want to do a very severe corset and bondage accoutrement OR take her very innocent and virginal with a soft flowing gown and a wreath of flowers. I also like the center image where the young girl is tied up in the middle of all the other people.

Helen of Troy:

#22C - Laura Morache:

Jim's NEW comments:

- She is wearing a form-fitting, painted and jeweled body suit but we will not play up the nipple.
- Her entrance comes in two parts.
- Part 1. She comes up from trap, similar to Alexander and his Paramour. She is a vision from the Underworld to impress the scholars
- Faustus falls madly IN LUST with her.
- Part 2. She comes up a second time and he leads her off and out a door (as if to bed)
- Color palette of Helen matches all other "spirits" and is gray

Marie's original thoughts:

Helen is a vision of beauty and sex. I've shown a few varieties of beauty we could achieve with our lovely actress. We can do traditional Greek, though I'm not sure we will be able to cover up a Devil costume underneath with this lady. I think we need to see skin or a flesh colored power-net unitard of some sort to give the illusion of bare flesh. Helen is often portrayed in statues as having one breast revealed. We can do this with a traditional chiton or play a bit with the period or the materials so that her chiton is made of feathers (as in center photo) or her flesh is encrusted with jewels as in the lower right hand photo. We can push the seduction and reveal a leg as well as a breast and give her a trailing cloak and a staff. I see her with long hair and a jeweled crown/headdress framing her face.

Enby:

#23B - Sarah Rutan

Jim's NEW comments:

- Likes the long line of the costume
- Give her a long coat with LOTS of pockets, she is always grasping and wanting what others have.

Marie's original thoughts:

She needs to be very thin, pale and wan. Her costume has to accentuate her thinness, so she shrinks within the costume. Jim mentioned that she is sometimes wearing spectacles. We could do very thick lenses, or a period magnifying glass. I guess this is to show she is looking for what others have? Another idea would be to have her wearing just the cage of the farthingale without the skirt covering it.

Arch Bishop:

#23C - Sarah Rutan

Jim's NEW comments:

- Archbishop will enter up a vom as part of a procession
- The back of his costume will be featured and should be ornate
- He sits on a stool, costume should allow this movement
- He carries a crosier

Marie's original thoughts:

We have women playing our bishops and cardinals. We need to disguise their sex and smaller size as best we can. Just as the Pope's cope alludes to a tortoise shell, I think the Arch Bishop's chasuble and miter put us in the mind of a large beetle bug's exoskeleton. We can use the chasuble to give the woman a larger torso and the miter will give her height. I also like the idea of these church vestments functioning as carapaces, protecting the weak inside and projecting a strong, fortress-like image. Like chess pieces or moving scenery. The decoration on the chasuble and miter should be over scaled and have bas relief

Old Woman:

#23D - Sarah Rutan

Jim's NEW comments:

- She should have a somewhat religious aspect, “nun-like”, she is benevolent, NOT witch-like.
- She holds a body of wisdom and grace.
- If she were a man she would be a hermit or the world's oldest scholar.
- She wears a cloak, wimple and veil. The cloak has a large hood or calash, which will fall back to reveal the wimple.
- She may have a walking stick
- Color is lighter rather than darker.
- This could be a stock costume.

Marie's original thoughts:

I would hope that we could do this character with a cloak, wimple and veil... and a walking stick perhaps? We could do a hennin headdress, as shown in the lower right hand corner but I'm not sure it is necessary. I see this look as something ADDED over her other costume to facilitate quick costume changes.

Duchess of Vanholt:

#24D - Nicole Strykowski

Jim's NEW comments:

- She will be given time to get into this outfit.
- Likes the look in sketch, likes idea of “trailer park” royalty
- She will be visibly PREGNANT
- Wants to be able to see her hair through the headdress

Marie's original thoughts:

An interesting combination of elevated status but no refinement. She is pregnant and will need to have PG belly incorporated into the costume for quick change purposes. I see an elaborate headdress, lots of bosom and the protruding belly. If she doesn't have time to make a complete change into a Devil we may need to hide the devil costume under this cleavage look somehow...fake cleavage with a gauzy over-layer ending at a necklace? She is a bit of a floozy and she and the Duke are trying to be grand but not quite pulling it off...perhaps you could think of them as the “trailer park” version of royalty? The fabrics were once rich but are now faded, a bit tattered and tired. The audience should be aware of the fact that Faustus has sunk to performing for third rate royalty.

Wrath:

#25A - Jaclyn Williams

Jim's NEW comments:

- Use only a bit of armor instead of a full suit. Something like a ratty, old breastplate.
- Humor is OK...she can have an arrow sticking out of the armor, for example.
- May carry a bag of weapons.

Marie's original thoughts:

We spoke of two ways to go with wrath...one was someone who injures themselves, such as with knives. I included some famous images of St. Sebastian as well as modern fakirs bearing the "spears of Siva" in a Kavandi-bearing ceremony. It would be tricky to fake the fakirs and I'm not sure it would read in the outdoor theatre.

The other way to go would be to have Wrath dressed in armor. I like the idea of Jaclyn in dangerous looking armor...made from knife blades. Kind of "Medieval meets Edward Scissorhands".

Paramour:

#25C - Jaclyn Williams

Jim's NEW comments:

- Likes the historical aspect
- Wants the gown more form fitting
- Wants headdress to look rich but not like a priestess
- Color palette of Paramour matches all "spirits" and is gray

Marie's original thoughts:

This is Alexander's lover and she should be lovely. I see a traditional Greek chiton, one with long sleeves for both warmth and to cover her devil costume. A Greek styled wig with bands (as seen in the left upper corner or the longer style found on the statue) and earrings could complete the look. Depending upon how active she had to be, she could also have a long shawl wrapped about her. She and the other "ghosts" would have a color palette all their own to distinguish them from the living. Ideas, Jim?

Devil's Squad – Males

#14A - Chris Maddox, #15A - Chris Maslen, #16A - Jason McBeath, #18A - Mark Peterson, #19A - Brandon Saunders

Jim's NEW comments:

- There are now only FIVE male devils
- All devils will look like males (no female “worldly” attire)
- There will be NO red or black colors in devils, rather their color palette is sickly green
- Devils will be HEAVILY distressed, a very SHREDDED silhouette
- Put distortion into garment as much as possible so that body suit will not affect the over-garments of Friars, etc.
- All devils will have a bit of vestigial TAIL as part of body suit

Maries original thoughts:

The Devils should be seen as human who have died in sin and are on their way down to hell. As they descend, they begin to morph/evolve into species lower on the evolutionary scale, such as rodents, reptiles and insects. When we see them their bodies have begun to grow spiny growths and humps and various deformities that are a part of their skin/skeleton. Layered ON TOP of the deformed bodies are the remnants of their worldly clothing. This clothing has begun to disintegrate and tear as the body evolves inside of it.

All males in Devil's Squad have a base body suit that allows for complete movement. Body suit terminates at wrist and stirrup under foot. The break between body suit and actor's flesh will always be disguised. A separate coif/cowl will cover the shoulders and neck but the face will remain visible. The body suits will have to be built but I hope to pull “worldly” costumes from stock and adapt them over the bodysuits.

Devil's Squad – Females:

#23A - Sarah Rutan, #24A - Nicole Strykowski

Jim's NEW comments:

- PLEASE NOTE that there are now only two females playing devils
- PLEASE NOTE that the two women are dressed as MALE devils
- Color palette and all notes: see the Male Devil Squad

Marie's original thoughts:

Some females have what appears to be “exposed” breast. Their bodies will be completely covered and the breast seen are theatrical (painted, soft-sculpt, etc.). Some females have gloves with finger extensions. It would be up to Jim as to whether this will work given all the business they have to perform. All women have a coif/wimple of some sort so that their own hair will never be seen but their own faces will be exposed. I imagine all actress' hair will be pin-curled up under wig caps for the entire show, facilitating wig and headdress changes.

Young Scholars:

#15D - Chris Maslen, #17A - Matt McTighe, #20A - Tyrone Wilson

Jim's NEW comments:

- Likes the look of these young men. All three can vary a bit, it is ALMOST a UNIFORM.
- Robe should end above the knee.
- Color should be the same for all, either a dark green or a dark blue (the University's color)
- Use a variety of neck wear for each young scholar.
- Flat caps for each, no tall crown hats
- Could be pulled from stock?

Marie's original thoughts:

Jim and I feel that these are young men of the University and dressed in a kind of University "uniform" of doublet, hose, SHORT over gowns. The uniform is neat and simple. We show that they are the youngest of the scholars by keeping them in the shortest robes and hose (Faustus' robes hit at the knee or mid-calf and the Old Scholars' robes hit at the ankle). They have simple shoes and flat caps. I see wide banding on the robes as part of the uniform idea...like the banding seen on the robe in the lower left hand corner. These uniforms will be in wool, in a dark color such as bottle green or navy blue (NOT BLACK which is saved for Faustus).

Friars:

#4B - Juan Le Bron, #14B - Chris Maddox, #15B - Chris Maslen, #16B - Jason McBeath, #17C - Matt McTighe, #18C - Mark Peterson, #20C - Tyrone Wilson, #21C - Andrea Ferraz, #22B - Laura Morache, #24C - Nicole Strychowski, #25B - Jaclyn Williams

Jim's NEW comments:

- PLEASE NOTE the new, updated list of friars
- Friar's robes need to be ankle length so that actors need not use their hands to hold up the skirts when they climb stairs
- Friars will be carrying things in procession up the vom in Rome
- Friars should all wear short boots instead of sandals for safety sake
- Juan Le Bron will also play a friar, he is only friar who will show his bare legs and he will need period drawers/underwear as his robe will be raised

Marie's original thoughts:

It is still a bit up in the air as to who will be a friar in the show. I have listed those we have discussed to date. Each actor to play a friar will need to have a complete Friar look of brown robe, cowl, hood, rope belt and some kind of shoes, either sandals or soft slipper/shoes. The fabric should be very textured, as shown in the monk robes in the photo seen in the upper left hand corner. This garment needs to be a FAST on/off as it goes over the devil costumes.

Seven Deadly Sins:

An Approach

Jim's NEW comments:

- Use the maypole idea (with the Catherine's wheel on top of pole) but have maypole arrive at the end of the scene as a closer to Act I. It is humorous but not all-together safe.
- The seven sins are diverse in silhouette but tied together by color...they will all be in a saffron yellow color palette.

Marie's original thoughts:

I have been thinking about the end of Act I and how the "Seven Deadly Sins" scene needs to be a "production number" that will wow the audience and keep them buzzing about the play all through the intermission. I feel that these seven "sins" need a linking device to bond them into one BIG visual idea rather than a bunch of little ideas.

The devils will use any trick to keep Faustus disoriented and distracted. The "Seven Deadly Sins" vision is another one of their tricks to keep him from thinking about his predicament. I had an idea that the devils could create a twisted version of the maypole dance for Faustus' amusement. I am not sure how to get the pole out on stage (up through lift, top wheel rolled on and set atop a pole, pole carried on from voms or through bookcase). The interesting thing is that the seven "sins" could be manacled with chains or ropes and connected to the pole, either with collars around the neck or by cuffs at the wrists. The "sins" could be forced by the devils to dance around the pole, like an Elizabethan pavanne, and as each has their turn to speak their lines, they can come forward (as far as their chain will allow) and speak directly to the audience. Sloth could still be passed from arms to arms but he is a prisoner of the pole, just like the other six.

May Day celebrations are held at what is supposedly the longest day of the year. I don't know how this fits into the flow of the play but it seems about right that Faustus is still enjoying the "good times" and long, warm days as Act I ends. The shorter days and less-good times are ahead in Act II.

Just an idea...

King Raymond of Hungary:

#0 - Matt McTighe

Jim's NEW comments:

- THIS CHARACTER AND COSTUME ARE CUT!

Marie's original thoughts:

He is a king and needs to compete with all the glory of Rome. I see him in a crown and long robe with sleeves lined in fur. As there will be much red in the church vestments, he should be in another rich color. Though it isn't right for our show, I rather love the image of him in the center of the collage sharing the throne with the Pope. I found two crowns worn by Hungarian rulers (lower left and right). The more medieval one on the left is interesting and very different from the triple crown that the Pope will be wearing in the same scene. What do you think?