



Ich Bin Faust

by
Joe Woodward

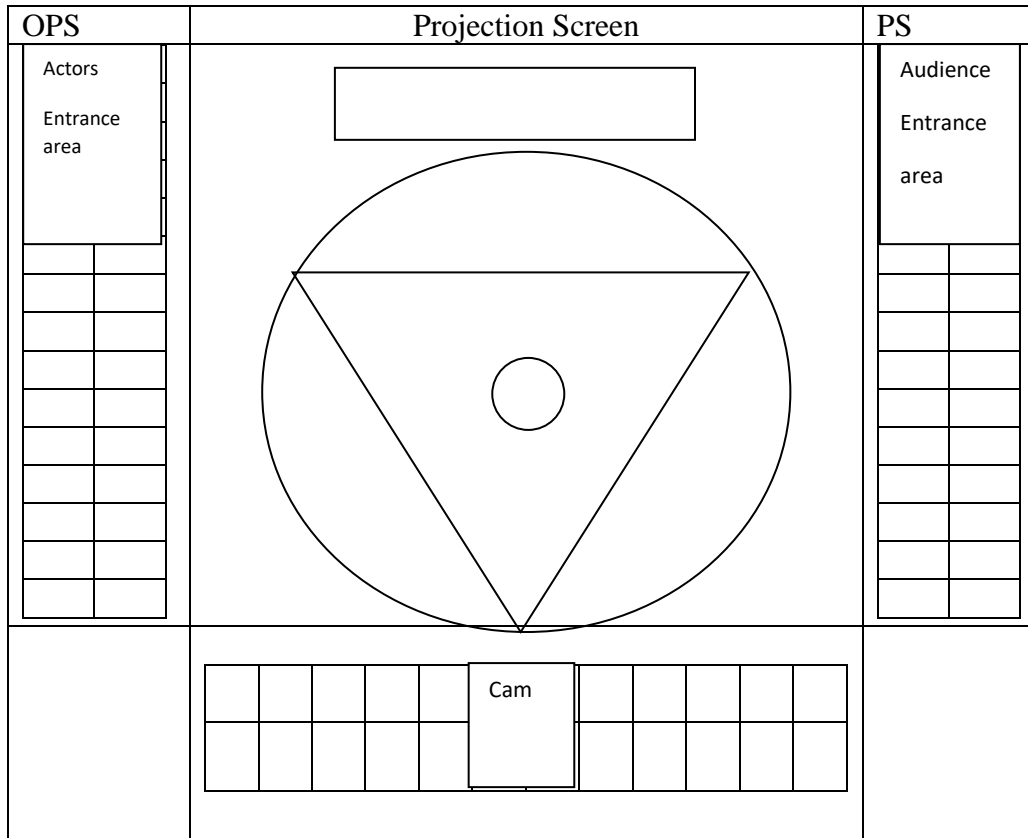
written with reference to
Doctor Faustus by Christopher Marlow
Faust by Johann Wolfgang von Goethe
and
hours of experimenting at Caloola Farm
by students
of Daramalan College Drama program 2009
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Dramatis Personae

Eddie/Faust: life with utmost intensity	a radical though brilliant science student approaching
Jennifer/Mephisto:	a girl for whom life is but a game
Margaret/Gretchen:	religious girl who has a momentary fling with Eddie
Georgiana Gray / Mother / Ms Grey:	Girl who plays a Christian mother and a bureaucrat
Adriana Pope: dangerous precipice	a girl with psychotic tendencies who peers into life's
Ali:	a Muslim convert
Kit Carmody /A Spirit/ Phoenix:	an activist girl who later is an apparition
Ursula / Counsellor: University	a struggling actress who plays the student counsellor at
Frieda / Devil 1: School Of Night	a sullen girl who rarely speaks / A devil member of

Ich Bin Faust

Acting Space and Audience relationship Configuration 1



Audience seating limited to approximately 60 per night.

ACT 1

Gretchen

As the audience enters, the walls of the space are alive with promos and previews of various Faust incarnations.

1

LIGHTS UP.

A CIRCULAR ACTING SPACE. In the centre is a light source that illuminates a ball that also throws light. The ball is the size of a basket ball though resembles more a crystal ball. The students are around the circle, aware of what is on the screens surrounding them.

It is a sculpture of drama students watching a video of their work on Faust. The assessment is over. There are no adults or teachers around. They drink. Perhaps one or two are using illicit substances. Who knows! They sculpture the space while silhouetted against the screen depicting their surrealist style presentation of Faust, they called *Ich Bin Faust*. This is seen on the video in front of them. They are watching and commenting.

End of Video.

During all of this, and through the apparent naturalism, there is a circle of moving particles surrounding and moving through the images of the students. They are like electrons.

While it is conversational, the obvious stylistic concerns are heightened with the eerie sound of some centrifuge ...

They each move through light and shadow suggesting that while they are connected, they are also very separate.

Lights change. Surreal ritual.

All
(a phrase at a time)

I am Faust

I am Christopher Marlowe

I am Goethe

I am Oscar Wilde

I am Moses

I am Confuses

and Buddha

I am Mohamed

I am Christ

I am Einstein
I am God The Father
I am Love
I am Mother Theresa
I am Galileo
I am Giordano Bruno
I am Oppenheimer
I am Harry Truman
I am Tojo
I am Hirohito
I am Osama bin Laden
I am John Lennon
I am William Shakespeare
I am William Dampier
I am Lee Harvey Oswald
I am Indira Ghandi
I am Augusto Pinochet
I am The Ayatollah Rohollah Mousavi Khomeini
I am The Three Wise Men
I am Mother McKillop
I am Em en Em
I am Plato
I am Karl Marx
I am "Groucho" Marx
I am Romeo and Juliet
I am the sins of the father
and the mother
I am the embryo
the foetus
I am a Catholic
I am an athiest
I am a Protestant
I am a Jew
a Muslim
a Budhist
a Hindoo
an Agnostic
I am the word
the word made flesh
I am
I am
I am who am
I am who must be
who might be
who was
who is
I am
Ich Bin Faust
Ich Bin Faust
Ich Bin Faust

Each actor now creates a momentary gesture to emphasise who she or he actually is. He/she then reaches out to touch the orb in the centre of the space. As they speak, the images on the screen combine vaguely “globe-like” imagery with brain-scan imagery.

When the actors touches the wired orb, we hear their heart beating as they speak.

Actors

(One at a time and one
after the other)

I am (insert real name)
In facing the myth of Faust,
I

Each Actor inserts a brief statement (no more than a couple of sentences) of heightened clarity to reveal something of his/her connection with the story and the myth. Preparation of this should not be done until late in the process of preparing a performance. It might be different each night.

As each actor completes their speech, they release the heart beat monitor.

CROSS FADE to Jennifer.

Jennifer

So what you are saying is
we are just particles organized
by some “god” field that
converts energy into mass?

CROSS FADE

Georgiana

Be careful

Kit

that our Alchemy of theatre

Ursula

art

Jennifer

science

Adriana

ideas

Ali

religion and philosophy

Eddie
reveals the truth

Margaret
in our lives

Frieda
and in the lives of others ...

Georgiana
Are we ready?

Kit
Stories; wounds, longings, fears,
achievements ... the very shape
of our bodies ... memories
remain throughout this public
alchemy.

Ursula
Yet we alter our past; only
shadows and some after image
or echo is left ...

Jennifer
those unrepenting and relentless
personal psyches and binds;
what some call evil ... and
others deem "good".

Adriana
Saint Augustine saw the flesh
as evil and the spirit as good.
Origenes castrated himself so
as to remain pure of spirit
and flesh ... poor fool ...

Ali
"Everything is permissible ...
but not everything is beneficial".
A letter to the Corinthians!
"Nobody should seek his own good,
but the good of others." Is it
so with purity?

Eddie
The only purity one needs is the
knowledge of physical truth.
The mysteries we encounter will

one day be observable realities.
 All we need is time to gain
 knowledge. Knowledge is power!
 Power is truth!

Margaret

This is nonsense. What guides
 the use of knowledge?
 You miss the point. Purity
 is the field. Not the act itself!

Frieda

You a philosopher now? Eh? I
 got no idea what you are talking
 about. Science, art, religion?
 This pretentious bullshit! All
 crap! You just get on with
 what IS.... I mean do you,
 or any of you, really care
 what happens to anyone outside
 of your self-indulgent
 bubble?

Georgiana

I think we are ready to begin.

BLACK OUT

2

LIGHTS UP

Screen image indicating later in the night at the after-show party for the *Ich Bin Faust* cast. The party is silhouetted against the screen.

All students are making a circular motion with their hands, or feet or head or all of these. There is a reason for each movement within the seeming autism that **MUST** be obvious to the audience.

Eddie

I've been having these dreams
 lately.

Margaret

Exam-type dreams?

Eddie

Possibly.

Jennifer

Eddie, you're in deep shit with Mrs. Black. You missed her Marlowe class ...

Eddie

Marlowe!! I am more Faust and Mephistopheles combined than she could know. For her, it's all about exams ... vomiting up useless understandings of what should be ...

Jennifer

Hey ... don't attack me ... I thought I did a pretty good Mephistopheles my self!

Margaret

And talking about exams ...

Eddie

Which we weren't! Jennifer wants to be Mephisto!

Margaret

You still got my copy of "Mother Courage". I got to return it ...

Eddie

The problem with Brecht is he is so limited. *Mother Courage* profits off the war and as a result her children are sacrificed. It's just like our school system. Teachers, academics and business profit of it and as a result we are all sacrificed. Big deal! What is new? He doesn't identify the critical questions ...

Margaret

Just get it back.

Jennifer notices his pensive / aggressive mood.

Jennifer

You Ok?

Eddie

I've been having these dreams ...

Margaret

Oh god ...

Eddie

Just imagine if everyone you
loved suddenly turned on you.
In my dream, I was in a room
with all these people ... family,
friends, friends of friends ...
It was a social gathering of
some kind. And I was enjoying
pieces of sea food from one of
those big silver dishes. I
became aware of juices from a
particularly large prawn
dripping slowly over my chin. My
hands were sticky and I needed
a napkin. I went to find one
at the other end of the table,
when I looked up and saw
everyone staring at me ... I
quickly wiped my chin and
fingers and smiled awkwardly
out of embarrassment. But they
seemed to be whispering to each
other while keeping their eyes
on me. They were scowling.
Their mouths were turned down.
Some were pointing. When I
went to speak, they seemed
to freeze in fear. Fear of me!
Someone said something like:
"You are the devil!" Me!

Margaret

It's just the whole Faust
Mephistopheles thing ...

Eddie

(Ignoring her)

I put down my plate of seafood;
But noticed the prawns moving.
They came alive ... and tried
to escape my plate. The

octopus was moving its tentacles
as if reaching out to me through
the tarter source ...

Jennifer laughs hysterically.

Jennifer

Holy shit ... you telling me
you're "like those prawns on
your plate" ... you know, the
whole metaphor for life thing!

Margaret

Dreams and metaphors! Of course
... dreams reflect life. As you
struggle through the source,
your fate is the same: to be
eaten; made nourishment for the
successful; swallowed whole by
the uncaring ...

Eddie

You're full of shit. You gotta
wonder why people get so incensed
with things which are closest to
their own situation! Oh and
Margaret, here's your book back.

He produces his copy of Mother Courage. He holds it back for a few moments.

Eddie

Should I call you Gretchen from
now on?

EXIT Eddie.

Jennifer

What's up with him? Gretchen?

Margaret

Yeah ...

Jennifer

There wasn't something going
on between you two was there?

Margaret

Something going on ...

Jennifer

A bit of the old mother-syndrome?
I'd understand if there was. He's
actually very cuddly beneath his
cynical exterior!

Margaret
Cuddles are fine ... sex before
marriage is out of the question!

Jennifer
Oohhhhhh ... (laughing) Now you're
ahead of me.

Margaret
Not really! I love the flirtation.
But for me, God willed that I
respect my body and be willing to
offer it within the sanctity of
marriage to someone I love ... and
who loves me.

Jennifer
You're joking ... right?

Margaret looks at her reassuringly and smiles.

Margaret
Mephie! You ARE a Mephisto .. aren't
you!

Jennifer
Is that a compliment?

Margaret
(Pauses) No!

She reaches out and pats Jennifer.

EXIT Margaret.

Adriana Pope has been listening.

Adriana
She call you a slut?

Jennifer
I don't ... at least I don't
think so ...

Adriana

She called you a slut. Are you
a slut? I mean, do you sleep
around? Have sex with people?
You know ... a slut!

Jennifer

Is that how she sees me?

Adriana

Look, can I get a bit insightful
for a second or two.

Jennifer

Go ahead.

MUSIC BOX MUSIC.

A giant music box figure is unwinding on the screens. It is ugly and grotesque but displaying remnants of something once beautiful. Adriana enacts the man/doll.

Adriana

There is a man who talks like
a doll; like a mechanical wind
up doll. He tries to sound
intelligent and so he speaks
intelligent sounding words.
He has a high forehead and
looks like a professor. But
you would know, as I know, and
anyone who sees him should know
... he is stupid. I waited as he
spent ten minutes ordering a
steak at the counter of the
Workers' Club. And when he
thought no one was looking, he
spat on the floor. I mean, this
was in a restaurant and he spat
on the floor. Now at this point
I'm looking at him and thinking
his whole body is taking on the
aspect of some large mechanical
doll that should have been in a
theme park. He caught me
looking at him ...
Now isn't it funny when you
catch someone doing something
like that, you tend to pretend
you didn't see anything. Well,
I just kept looking at him

and slightly shook my head ...
 Not enough to look as if I was
 chastising him ... but enough
 for him to notice.
 He sat nearby with his wife
 ... or whoever ... And sure
 enough, he complains that
 there is too much fat.
 He is shaking his fists and
 tells the waiter to take it
 away. He wants another one.
 His wife is there and tries to
 calm him. He shoves her aside.
 He spits on the floor at the
 feet of the waiter. The plate
 is taken away. The waiter
 might think he's an arse-hole
 but dares not act accordingly.
 Then he caught my eye again.
 I smiled this time and once
 again slightly shook my
 head.

Jennifer

Your point being ... He beat
 the crap out of you. Right!

Adriana

Well, it's like this. No one
 else in that place saw a giant
 mechanical doll with a funny
 voice. They all saw him as he
 saw himself ... you know, as a
 powerful, self assured person
 you shouldn't stuff around.

Jennifer

Your point?

Adriana

Margaret is the same. She sees
 you as a slut. Oh she won't
 say it. But in her pious way,
 that is how she sees you.
 You're like that big guy to
 her. So she is shaking her
 proverbial head. On
 the other hand, she sees her
 self as a virtuous person.
 The whole no sex thing! The

never say a bad thing about
 anyone ... You know she'd
 never talk behind your back,
 because to her that is not
 right.

Jennifer

Your point Adriana?

Adriana

What if ...

Jennifer

Ah ... Drama class!!

Adriana

What if, she could no longer
 see herself like that. Then no
 one else would see her that
 way either. What if Miss
 Virginal Margaret Mary
 became Ms Dirty Slut?

Jennifer

Ah god, Adriana, you sound like
 something out of *Home and Away*.

Adriana

All that waiter had to do to
 reduce that over-bloated
 mannequin doll was to accidentally
 spill some of that steak sauce
 over him as the plate was picked
 up. Why don't you spill a little
 sauce on Margaret ... our Ms
 Gretchen? Or should I say, get
 Eddie to spill a little sauce on
 Goethe's holy Gretchen!

Jennifer

(Laughing)

You're evil!

Adriana

Yes I know! (Giggles)

Jennifer

What makes you tick Adriana?

Adriana

Look ... we all go round in
circles our whole life ... We'll
finish school. Get on the same
closed circle as our parents ...
I just think we can have some
fun along the way ... you know
stir things up a bit ...

Jennifer

Like with Margaret! You don't
like her do you?

Adriana

I don't dislike her ... particularly.
It's just all her bullshit. Anyway
it won't matter in a couple of
years because it's all going to
end ...

Jennifer

End? School ... What?

Adriana

Everything.

Jennifer

What?

Jennifer

She's had something to drink.

Adriana

Defences are down.

Jennifer

She does have a "thing" for
Eddie.

Adriana

(Changing the subject) Look
at her. You or me? It could be
fun ...

Jennifer

Could it be done?

Adriana

Jennifer ... is the Pope German?

3

SPOT on Jennifer. She is watching Eddie, Margaret and others playing.

Jennifer

If I play the part of
Mephistopheles that doesn't
mean I become Mephistopheles.
I am 'playing'. It's a game.
An enactment. Should I happen
to be "like" Mephistopheles,
then I become "like"
Mephistopheles. Isn't that all?
The Bible says: "Everything is
permissible ... but not
everything is beneficial".
So I can choose to be and to do
whatever I want. Only thing is
to make sure it is beneficial ...

Ali appears beside her.

Ali

The Koran says: "do not act
corruptly, making mischief on
the earth".

Jennifer

Ugh! Ali, you were listening
to my thoughts! How could we
forget you are Muslim. Was
that why you pulled out of the
play?

Ali

What? Because I am a Muslim?

Jennifer

Why?

Ali

It is of no consequence.

Jennifer

The play? Or your pulling out
of the play?

Ali

Both.

Jennifer

Thanks! We put a lot of work into that play ...

Ali

I know. Remember I was there at the start ...

Jennifer

Before you realized it was all a waste of time ...

Ali

Why put so much energy into creating something frivolous . There is so much needed in the real world? I mean, I enjoyed it too. Until it became empty and devoid of any real connection with God. In trying to work outside god's plan, you are simply wasting time ... or worse, you are working against God.

Jennifer

You have it all worked out ...

Ali

No. The Koran has it all worked out. I simply serve. A lesson you need to learn. You need to serve the order of things. I mean we can't go on as if nothing is ever going to change ... or end ...

Jennifer

Why is it when someone finds THE TRUTH ... they become so superior. You are so smug Ali. No really, you are so smug.

Ali

It's not my truth ...

Jennifer

No. It's Allah! Right?

Ali

You are insulting and empty. I will pray for you. And Jennifer, DON'T.

Jennifer

Don't what?

Ali

You know what I'm talking about (looking at Margaret) ... so don't.

Jennifer

Just out of interest, who invited you here tonight?

Ali smirks.

Jennifer turns from him and makes a silent scream gesture.

Jennifer

Who the hell is the Mephisto around here? (She shakes her head)

She turns the ball so it spins. Ali stops it.

Ali

One day, it will stop ...

4

Ali turns the orb once again and is in thought over it. Jennifer moves away to join Eddie.

Georgiana Bruno and Margaret are attempting some kind of in sync movement. It is as if they are trying to get a move right for a rehearsed piece. It begins as a mirror type form ... each time they practice it they make mistakes.

Bruno

I was always the clumsy one.

Margaret

Come on try it again ...

Bruno

Too late in the night ...

Margaret

Come on Bruno!

Bruno

OK! Whatever you say ...

In another part of the space Kit and Ursula are arguing.

Kit

Female circumcision is no laughing matter. Mutilation is more correct.

Ursula

I wasn't saying it was ...
I was just saying you have to respect cultural traditions.

Kit

Cultural traditions? Like selling seven year old girls to marry fifty year old men? That kind of tradition?

Ursula

You're over simplifying the whole business ...

Kit

You make me sick. How would you like it?

Ursula

But I'm not part of that culture. I can't speak for it.

Kit

Ursula, there are girls in this country that it applies to as well ... Look I'm not trying to kill anyone to change their minds. But I can use words ...

Ursula

Kit, can we change the subject? I don't know why we are fighting ...

Kit

I do ...

Ursula walks out.

Frieda has spent the whole time alone. Then from no where.

Frieda

It's all a joke really.
Like a dizzy wheel
spinning out of control
and into the abyss.

Adriana

What is?

Frieda

What isn't?

Adriana

Frieda, you OK?

Frieda

No. O Kay is someone else.
I am Frieda Gobliesen. You
are Adriana Pope ... What a
Catholic name! Pope! Ever
thought about it like that!
Pius piety plus ... Is that
you Adriana? Are you pious?

Adriana

There's something wrong
isn't there!

Frieda

You went there as well.

Adriana

What are you talking about?

Frieda

You were there?

She produces the pamphlet.

Adriana

Oh ... The whole Mayan
calendar thing ... end of

days ... the world will end
in 2012. They were freaky!

She does a “loopy” sign as if to suggest it was all crazy.

Frieda

It was all a joke? Is that what
it was to you, Adriana?

Adriana

You're really spinning out
Frieda. Perhaps you should
lie down for a while.

Frieda suddenly pushes Adriana away.

Frieda

(Shouting) You're all a joke!
We're all a joke ... and don't
touch me.

All turn to her.

Frieda

(Screaming) Don't touch me.

Bruno

No one's touching you.

Frieda

(Struggling as if trying to extricate herself)
Let me go ...Let go.
I've stopped laughing. Stop
laughing at me. You're all
laughing at me. Stop.

Margaret

It' ok Frieda ...

Frieda

I'm not OK. I'm Frieda
Gobliesen.

Eddie

Come on Frieda ... we're
your friends. It's all right!

Bruno

Do you want to talk?

I think she's ...
Adriana

What? She's what?
Frieda

You're ...
Adriana

None of you has any idea
about what is going on.
If you'd listen, you'd know.
It's all around you ...
Frieda

EXIT Frieda passing Ursula who is re-entering the space.

ENTER Ursula.

She OK?
Ursula

I don't know. Think so!
I think she's speeding or
something ...
Adriana

EXIT Bruno, Margaret and Adriana after Frieda.

Eddie offers Jennifer a coke.

Happy families!! But what
would a cast party be without
some drama?
Eddie

Hmm. Who invited Ali here?
He didn't even come to see
the show.
Jennifer

Eddie smiles and shakes his head.

Eddie ...
Jennifer

Yeah ...
Eddie

Jennifer

Eddie ... (She giggles) Eddie ...

Jennifer ... Eddie

Silence

Jennifer
Margaret really put me down
tonight.

Eddie
“Down”!

Jennifer
Do you ...

Eddie
I what ...

Jennifer
She’s beautiful isn’t she!

Eddie
Jennifer ...

Jennifer
She told me she is saving
herself for you.

Eddie
Saving what ...

Jennifer
Don’t be so stupid. She’s
really got it bad you know ...
She feels you don’t like her.
She feels you ... no ... It’s
not up to me ...

Eddie
Jenny ...

Jennifer
DON’T CALL ME “JENNY”!

Eddie
Sorry Jennifer ...

Jennifer

This is going no where. But honestly, she is so shy. Deep down shy. You'd practically have to rape her before she'd say anything about how she feels.

Margaret intrudes.

Margaret
Deep and meaningful? Over a coke!

Eddie
Come and join us ... It's so hot inside.

Jennifer
Yeah ... it's getting cold out here.

Margaret
Sorry ... Look I'll ...

Jennifer
No. You stay. I want something harder than this ... I think it's time for my prescription!

EXIT Jennifer.

Margaret
"Prescription"? Is she ok?

Eddie
Yeah. Look Margaret, I'm sorry for my bullshit earlier.

Margaret
Don't worry, I'm used to it ...

Eddie
(Laughing) Oh yeah right!

Margaret sits on the step next to Eddie and places her arm around his shoulder.

Margaret
Do you mind if I place my arm around you. You really are a cuddly person.

Eddie

Like a teddy bear ...

Margaret

(Missing the intent) Sure, like
a beautiful cuddly bear.

Eddie

(Shrugging) And you? Margaret?

Margaret

I'm a goof ball ... an awkward
Goof. (She pulls a face) Like
in that old Disney cartoon.

Eddie

Goofy? God Margaret ... where'd
you get that from?

Margaret

I've always been Goofy. My brother
has called me that since I can
remember. What is your nick name?

Eddie

Don't really have one.

Margaret

Come on ... I told you mine ...

Eddie

(Ha) I'll show you mine, if ...

Margaret

Uh uh ... we ain't going there.

Eddie

Ok

Margaret

You must have a nick name?

Eddie

Ok ... it's Yoda.

Margaret

The Star Wars guy ...

Eddie
Yeah ... the “little” guy!

Margaret
You are so ...

Eddie
Cute?

Margaret
Eddie ...

Eddie
Cute!

Margaret is slightly embarrassed.

Eddie
You know Margaret, I really
would love to see everything
about you. Your mind. Your
embarrassment. Your skin ...

Margaret
(Shaking her head as if to say
“you’re kidding”)
Look (she holds out her hand)
There’s my skin ...

Eddie
(Examining it) Hmm ... what is
this?

Margaret
A freckle?

Eddie
No. Look it runs all the way
up here ...

He traces his finger from her hand following an imaginary line up to under her
arm pit. This makes for close physical shape.

Margaret
You’re touching my breast.

Eddie

Sorry ...

He extricates himself slightly.

Margaret

You're such a dork.

Eddie

You're just teasing aren't you!

Margaret

Teasing?

Eddie

You know what I mean ...

Margaret

Look at me Eddie. Stop your clowning and look at me. You don't really look at me. You don't really hear me ...

Eddie

You're playing the Woman's game. Putting it back on me.

Margaret

Putting back on you?

Eddie

What if I was to say that I wanted nothing more than to make out with you ... and then some more ... I wanted to feel your skin over me; your breath over every part of my body; your hair stroking my naked chest ... my lips on your neck ... what if I were to say that I lust after the very thought of you and love the possibility of making you into a cuddly little kitten cradled to my chest; A breathing, sighing little kitten who's eyes looked into mine with longing and wanting and pleading ... (then with a grin) Do you like the poetic?

Margaret

What? You expect some come
back after that? You dork!

Margaret

You are very clever Eddie Keats.
But naïve ... aren't you? You're
like a little boy who has read
some poetry and but hasn't
discovered the world isn't like
that.

Eddie

You're not going to go sprouting
god stuff?

Margaret

God stuff? That's what you hear
from me. God stuff! You arrogant
little turd ... What do you
think I am?

Eddie

(Startled) You are complex.

Margaret

The first decent thing you have
said all night.

Eddie

Complex.

Margaret

Ummm ... Where did you get all
that kitten shit from? You know,
seeing me as a kitten on your
chest?

Eddie

I'm embarrassed.

Margaret

You should be. Kitten looking
up into big man's eyes ...
Is that how you think you'll
get me into a bed ... calling
me a cat.

Eddie

I like cats ...

Margaret

You've misjudged me Eddie ...
Come on. Let's dance ...

Eddie

Can we stay out here though?

They slowly move into a dance sequence that begins like two people self consciously dancing in a kind of slow motion. Their actions are repeated. As they begin, the rest of the cast are watching as if in a sculpted scene. All are aware of a "Gretchin/Margaret sequence from Goethe" that was rehearsed and explored by the cast at Caloola Farm. It is being watched on a screen. Yet their reactions are now more stylized and less spontaneous.

The screen features Frieda, Eddie and Margaret rehearsing and then doing a meta-textual presentation.

Subtitles appear over the video presentation. They read:

"Caloola Farm Rehearsal of Goethe's text. Gretchen comes to terms with the fact she has killed her baby"

The names of the actors (ie. Frieda, Eddie and Margaret appear over their images. The video features the three actors gasping their lines in dust at night ... representing the return to dust as a kind of death motif.

The actors breath in unison and become the same as the piece progresses.

Eddie, Frieda, Margaret

(On the video)

"If the grave is there (Breathe deeply)
Death lying in wait, then comes
From here to eternal rest"

Eddie

(On the video convulsing)

"Quick; Be quick! Save thy
perishing child."

On the video, he crawls through dust to reach her.
On video, he collapses.



Still from the video showing Margaret, Eddie and Frieda
Margaret

(On Video)

“Away up by the ridge
Over the bridge ...”

Frieda

(On Video crawling in the dust)
“Over the bridge and into the wood ...”

She passes on to Eddie the next phrase.

Eddie

(Still frantic)

“To the left, where the plank is
placed in the pool ... It’s the
pool ...”

Margaret

(On video)

“Seize it in haste.”

On Video, they all collapse in the dust. Then they rise, screaming:

All three

(On video)

“No! Let me go ... “

On Video, they collapse into the dust.

MUSIC: THE HARMONIUM SONG (A DREAM IN $\frac{3}{4}$ TIME)

Eddie and Margaret continue their dance.

All is surreal like a carnival of souls. This is nothing contemporary. It is like a dream from an early 60s B grade movie ... with echoes from the 1930s. We see how pale their faces are and how they merge with their own shadows.

Each dances slowly as if in a trance. For precisely one minute and twenty-six seconds. The walls depict abstractions from Margaret's earlier portrayals of Gretchen. The drama on the walls is slowed down into moments that touch the essence of the performer enacting some timeless drama. Each performer is examined in images that ground them into their roles and beyond.

At the end of the one minute and twenty six seconds, there is a pause in the music before it begins again quietly and with an eerie echo of the previous harmonium.

The dance has become an incidental series of gestures from sculpted shapes that have replaced the actors. Yet each is engaged; each remains more in the dance than when they were moving freely.

	Bruno
The echoes of spring	
	Adriana
The first touch of virginal skin	
	Jennifer
Faust is not shy	
	Kit
Faust is intellectual	
	Jennifer 3
Faust	
	Bruno 1
Who dances with her?	
	Adriana
Two virgins	
	Jennifer
The sacrificial altar	
	Kit
They are shy	
	Ursula
Sacrificial sport	
	Bruno
Who dances with her?	

Jennifer
Looking at her eyes

Adriana
Feeling her breath

Ursula
He is shy; an intellectual

Adriana
You mean a geek ...

Jennifer
She would never fall for a geek.

Adriana
Fall?

Jennifer
All bets are on

Adriana
The sceptic and the Christian

Bruno
A good Christian girl

Adriana
From a good Christian family

Ursula
What is Eddie doing?

Ali
The sceptic and the Christian!
Will they? Or will they NOT?

Jennifer
Faust and Gretchen! We know
what happened there ...

Bruno
This is your doing.

Jennifer
The power of suggestion. A
potion more powerful than any
spell!

Bruno
And what is gained?

Jennifer
Confirmation that all is absurd.

Bruno
Absurd?

Jennifer
Absurd.

Bruno
It is a dance of death.

Jennifer
And life ... All life requires
that something dies in order
for life to exist.

Bruno
You're a philosopher now?

Jennifer
Watch. Has it ever been any
different? They simply play out
the grand design ...

Bruno
So there is a grand design?

Jennifer
Yes. Quantum absurdity!

Bruno
He is normally so quiet.

Jennifer
But now he must break out. He
resents being shy; intellectual;
safe ... He wants adventure ...

Dancer 1
He wants the world. Is there
nothing more?

Jennifer
Yes there is ... There is
everywhere that is not heaven!

Bruno

Cynic!

Suddenly Eddie and Margaret begin chasing each other through the space and use the Dancers as obstacles. They are frantic and laughing. It is some kind of tag game. When one catches the other, the game switches. They reverse the chasing. Finally Eddie tags Margaret who simply stops and hugs him; giving him a kiss. She immediately breaks out and runs off with him after her. She stands still laughing hysterically. Eddie quickly lifts up her skirt from behind and places his head beneath it. She laughs even more ...

BLACK OUT.