

ROUGH IDEAS ON STAGING A PERFORMANCE BASED ON PAGANINI

- PAGANINI FIGURE IN BLACK TAILS (RUMPLED COSTUME), LONG BLACK HAIR, WHITE OR SILVER FACE WITH BLACK EYES AND DARK HOLLOW UNDER CHEEKS. BROWS DARK. SILVER DANCING SHOES. ELECTRIC VIOLIN RUN THRU HARMONIZER OR NOISE GATE (TRIGGERING HARMONIZED VIOLIN MUSIC) ANOTHER POSSIBILITY IS MIXED THRU RING MODULATOR. THE IDEA IS UN-EARTHLY SOUND. THE VIOLIN COULD BE A NORMAL ONE PAINTED SILVER AND ELECTRIFIED OR ESPECIALLY MADE FROM CLEAR ACRYLIC- IT COULD ALSO HAVE LIGHTS INSIDE IT TRIGGERED BY SOUND.
- ANOTHER PROP COULD BE LEG IRON SPACER PAGANINI MAY HAVE WORN ON GALLEY SHIP.
- COFFIN AS PROP. LIGHTS SHOULD BE VERY EXPRESSIONISTIC. ALL COLOR IS BLACK AND WHITE OR SILVER. LIGHTING FROM BELOW FOR GROTESQUE EFFECTS. THE USE OF SLIDES OF PAGANINI OR BIZARRE IMAGES COULD ALSO ENHANCE. ALSO THE USE OF TAPED EFFECTS.- ECHO PEDAL ETC.
- SPOOKING HORROR SOUNDS COULD BE USED THROUGHOUT. CHAINS RATTLING, SCREAMS, VIOLIN SCRAPING, WHISPERING.
- THE TORTURING OF PAGANINI FOR MURDERING HIS ~~MISTRESS~~ MISTRESS COULD BE PSEUDO-SCIENTIFIC PART. (USE OF TORTURE BY THE DUKE OR BARON IN ITALY COULD BE BROUGHT IN)
- THE WHOLE PERFORMANCE COULD BE A TRUE OR FALSE GAME. VARIOUS POSSIBILITIES ARE PRESENTED AND CONTESTANT'S GUESS- ALWAYS WRONG BECAUSE THE TRUTH IS MORE BIZARRE, AND THEN DEMONSTRATED.
- THE WHOLE PERFORMANCE COULD BE A "THIS IS YOUR LIFE GAME" WITH CONTESTANTS TRYING TO GUESS PAGANINI'S IDENTITY IN MODERN T.V. SETTING. THEY DON'T AND THEN HE COMES OUT (HE IS A MYSTERY GUEST EVEN TO AUDIENCE). THEN WHEN HE COMES OUT, SHOCK SETS IN, AND HIS LIFE IS PLAYED BACK FOR HIM AND THE AUDIENCE.
- THE WHOLE PERFORMANCE COULD BE MODELLED ON MARAT-SADE IN WHICH THE PROTAGONISTS ARE PAGANINI AND THE CHURCH (RATIONALISTS), PAGANINI AS DE SADE, THE NARRATOR AS MARAT. DIALOG BACK AND FORTH ARGUING GOOD AND EVIL, RATIONALITY VERSUS IRRATIONALITY
- THE USE OF BANRAKU ASSISTANTS FOR HORRORIFIC ELEMENT. ALSO STAGE HANDS COULD BECOME A REALISTIC PART OF THE PIECE. INSTRUCTIONS ARE GIVEN REGARDING TECHNICAL DETAILS. DIALOG ENSUES BETWEEN PEOPLE IN PIECE ABOUT HOW TO PROCEED. ETC.
- IMPORTANT SCENES: PAGANINI IN JAIL CELL FOR 20 YEARS, PAGANINI PERFORMING, PAGANINI RECLINING DOING NOTHING, PAGANINI MURDERING MISTRESS, PAGANINI GAMBLING, PAGANINI TRYING TO TALK, PAGANINI AND MISS WATSON, PAGANINI AND DIARIES, PAGANINI AND ACHILLINO WITH BERLIOZ, PAGANINI'S STATE OF DEATH AND FINAL IMPROVISATION, THE SOJURN OF PAGANINI'S CORPE
- LIST OF PAGANINI'S MUSIC (LAUGHTER FROM CROWD) , BEFORE HE COMES ON STAGE.
- SPIES AT PAGANINI'S DRESSING ROOM, CONFUSED OVER SOUNDS
- PAGANINI* PAGAN VIOLIN- VIOLENCE
- THE DEATH AND LIFE OF NICOLAO PAGANINI AS PERFORMED BY ERNEST GUSELLA UNDER THE DIRECTION OF WOODY VASULKA
- THE PROBLEMATIC NATURE OF ANY ATTEMPT AT ACHIEVING A VALID REPRESENTATION OF REALITY THROUGH ANY ART FORM. IF A PLAY PRESENTS ITS AUDIENCE PLAINLY AND STRAIGHTFORWARDLY WITH AN ACCOUNT OF A HISTORICAL EVENT LIKE THE LIFE AND DEATH OF A GREAT MUSICIAN SUCH AS PAGANINI, THIS PROBLEM IS CONCEALED. THE AUDIENCE ACCEPTS WHAT IT SEES AS A TRUE COPY OF WHAT REALLY HAPPENED. THE AUTHOR REMAINS HIDDEN AND IN THE BACKGROUND. YET IT IS THROUGH THE MIRROR OF HIS MIND THAT THE EVENT IN QUESTION IS PRESENTED. AND THAT

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MIRROR MAY WELL BE A DISTORTING MIRROR, DELIBERATELY OR SUBCONSCIOUSLY, THE AUTHOR MAY HAVE IMPOSED HIS OWN PERSONAL BIAS ON HIS ACCOUNT OF WHAT HAPPENED, AND IN ANY CASE, BY SELECTING AND ABDIDGING THE REAL EVENT HE HAS IMPOSED A SPURIOUS ORDER AND LOGIC ON WHAT MUST HAVE BEEN A FAR MORE AMORPHOUS CHAIN OF MORE OR LESS RANDOM HAPPENINGS. BY BRINGING THE AUTHOR OF THE PLAY ONTO THE STAGE, THE PLAYRIGHTS CARDS ARE ON THE TABLE.

- MAKE PLAY AN ARGUMENT BETWEEN TWO MAJOR IDEOLOGIES: GOOD, AND EVIL, (RATIONALITY VERSUS IRRATIONALITY) AND THEN SHOW THE STUPIDITY AND ENIGMA OF BOTH.
- AESTHETIC ACCEPTANCE AND REJECTION, INTERIOR EXTERIOR, MANNERISMS OF PAGANINI, AMERICAN EAGLE CRUCIFIXION