

THE TRAGICAL HISTORY OF
DR FAUSTUS



A DAMNED FINE PLAY



*All in the words of Christopher Marlowe
(although not necessarily in the right order)*



WELCOME

Hello and welcome, thank you for coming, if you've seen us before, thank you for coming back; thank you for buying a programme. We're delighted to be able to perform our version of Marlowe's Faustus for you today and we would like to say thank you to all our funders for supporting us in what are awkward times for the Arts in the UK.

We are especially pleased to have the opportunity to realise two projects back to back and to plan ahead. In the summer, we will be giving outdoor and indoor performances of Thomas Heywood's "Fair maid of the West" – a tale of derring do upon the high seas. This will be a slightly more extravagant production with a company of seven or eight. The element of continuity also allows us to reinstate our education programme which, due to the exigencies of hard touring on a low production budget, has been sadly missing in recent years. We are hoping to work more closely with schools and colleges in our region.

In the Autumn we will be continuing our collaboration with John when we work with French theatre company Bord Cadre on a dual language version of The False Servant by Marivaux and if all goes according to plan, we would like to bring that to venues in the UK in the spring of 2009. We are currently developing plans for King Lear in the autumn of 2009. This is a big play and we are itching to get our teeth into it. Please feel free to tell the promoter at this theatre how much you would like to see us do it.

If you are watching this show at the Landor theatre, this may well be the first time that you have seen our work as we have been very infrequent visitors to the capital. If you're enjoying yourself, please tell your friends, as we'd like to come back.

Mel Grant who has created much of our artwork is otherwise a highly respected artist and among other things, an illustrator of books and we are currently happy to see him on the shelves of all major bookshops with, (in collaboration with Terry Pratchett), 'Where's My Cow': well worth the asking price. We've reviewed a few of the old posters on the back page. There are some photos of previous performances in here as well; it's partly nostalgia and partly that with fewer performers than usual in the company, we had a couple of pages left over. You will also see a plug for John's book. Buy it, it's jolly good and in no time at all, you too will be making plays like this.

Nick Collett & Tony Gleave.

THIRD PARTY

Shelley Atkinson

Lucifer

Nicholas Collett

Dr Faustus

Anthony Gleave

Mephistophilis

Directed by	...	John Wright
Choreography	...	Kitty Winter
Original Artwork	...	Melvyn Grant
Press	...	Anne Mayer
Production Photography	...	Sarah Ainslie
Production Photography [Original production]	...	Christopher Caswell
Latin Consultant	...	Mary Wright
Magic Consultant	...	Andy Boughtflower

We'd like to say huge thanks to these people who were involved in the original production:

Playing the part of Lucifer	...	Fionnula Dorrity
Assistant Director	...	Toria Banks
Actor in Devising	...	Terry Frisch

Produced by Nicholas Collett & Anthony Gleave for:

THIRD PARTY PRODUCTIONS Ltd

www.thirdparty.org.uk

DIRECTOR'S NOTES

Christopher Marlowe's "The Tragical History Of Doctor Faustus" is the story of an insatiable intellectual who, having mastered all the academic disciplines of his age, turns to black magic, abjures God and sells his soul to the Devil for twenty four years of magic power.

It's a lousy deal by any standards, especially to a devout Christian. But Marlowe didn't write this play to bolster Christian complacency. Marlowe was a closet atheist and he wrote the play as a metaphor about faith and learning. Faustus believes that knowledge is power and that total knowledge brings absolute power. He believes that the promise of celestial bliss in the ever after is nothing compared to what you can do in the here and now. This isn't the tragedy of a man who sold his soul to the devil so much as the tragedy of the man who, having got the knowledge and the power did nothing with it. In trading off 'the happy ever after' for 'the here and now', he finds himself missing it deeply.

If 'This is hell nor am I out of it', as Mephistophilis tells him; if 'hell is the world and all that's in it', rather than the eternal furnace of popular myth; if sin is part and parcel of human nature, then, maybe, thinks Faustus, being damned is not so bad after all. But 'The reward of sin is death' and the certainty of that final goodbye without the prospect of heaven is appalling to him. 'I'll burn my books', he wails at the end, but all the knowledge in the world can't save him from his despair.

If you scrape away the gloss of liturgical drama, make a hell out of other people, turn mystery into sleight of hand and emotional integrity into sentimental popular music then the venerable Dr Faustus becomes a man who's so clever he's stupid. For all his power and knowledge he's just like the rest of us: caught up in a world just that bit too big for him.

In our production we've focused on Faustus' stupidity rather than his ambition. We've tried to make it a production that's as funny as it is tragic. Few of us believe in heaven or hell anymore and if you don't believe in the Devil, how can you be expected to take the central conflict of the play seriously? I'd say, because of the drama and because of the language. In editing the play down to three characters and in following the logic of 'This is hell, nor am I out of it', I believe we've strengthened the conflict, clarified the drama and revealed the play as an atheist tragedy. But there is some of the most popular dramatic verse ever written in this play and we think we've found some splendid comedy to go with it.

THE COMPANY



SHELLEY ATKINSON

This is Shelley's first outing with Third Party and at the time of writing she is hoping that the ukulele playing, crooning, dancing, acting and fire-breathing which she has signed up for will go without a hitch.

Born in Limerick, brought up in Tipperary, Shelley moved to London to train as an actor at Arts Educational London Schools and find her fortune.

Most recently she has been on tour playing Rita in *Educating Rita* in a Tour de Force/American Drama Group/Richmond Productions co-production which travelled all around Europe, the Far East and the Middle East. Previous theatre includes 'The Canterville Ghost' for Vienna's English Theatre, 'When Snow Falls' and 'Gotcha!' for the Half Moon Theatre London, 'Charlie Sexboots' for Balls In The Air Productions, 'The Black Monk' for Bristol Travelling Theatre at the Dublin Festival, 'The Late' and 'Linda Her' for Together Alone and the musical 'Smoke' for Doom Productions.

She has also been doing some voiceover work. Apparently her soothing Irish tones can calm irate callers as they are put on hold. She sincerely hopes you have no reason to hear her outside this production.



NICHOLAS COLLETT

Born and bred in Sheffield. Graduated from Birmingham University in 1981 and then trained at the Bristol Old Vic Theatre School where he won the Newton Blick Comedy Prize.

Appearances for the Royal Shakespeare Company at the Barbican include Snug in “A Midsummer

Night’s Dream and the Gaoler in “The Winter’s Tale”. Other London work includes “Cargo Cult” at the King’s Head, Islington and “Stars” at the Waterman’s, Brentford. He has appeared in repertory in over 40 productions in Ipswich, Jersey, Birmingham, Coventry and Basingstoke. He was Associate Director of the Medieval Players and toured with them three times as Piers in “Piers the Plowman”, Pop-in-the-Field in “Courage” and Laertes in “The First Quarto Hamlet”.

For Third Party: Clarence and Buckingham in “Richard III”, both Dromios in “The Comedy Of Errors”, Autolycus and Camillo in “The Winter’s Tale”, Henri in “Henri de Toulouse Lautrec dans son Cabaret” (penned with co-producer Anthony Gleave), Face in “The Alchemist”, Polonius and the Gravedigger in “Hamlet” and Richard in “Richard III - To Hell On A Handcart”.

Television

On television he has appeared in the leading role of Buster, the navigational computer with a personality disorder, in 26 episodes of the BBC Broadsword children’s series “TimeBusters”, a social worker in “The Bill” and many commercials.

Radio

He has read the “Morning Story” on Radio 4 as well as appearing in many afternoon plays, most lately in “The Alibi” with Michael Maloney and “The Making of a Marchioness” with Charles Dance.

ANTHONY GLEAVE



Actor manager, lights man, sometime musician, oyster fisherman. Anthony has performed in and lit all of the company's work.

Most recently, in *Richard III* he played Stanley the ventriloquist, all the murderers and the old King. In *The Changeling*, he played Dr Alibius, keeper of a travelling asylum of performing lunatics (who says life does not imitate art), and the ukulele, in *The Alchemist*, the Alchemist and in *Hamlet*, he played Claudius, the Ghost, & the ukulele again. el-

This year, for Watershed Productions, he has been playing Uncle Homer in *Charlotte's Web*.

He has written two pieces for the theatre: with Nick Collett, *Henri de Toulouse-Lautrec dans son Cabaret*, in which he also played Cabarettier Aristide Bruant and a singing waiter and *Woofski Gruffski and Fidorevich*, a tale of canine obsessive wandering Russian vaudevillians, which probably you won't have seen .

His hobbies are walking, climbing mountains and basic company accounting.

Thank you:

Guy & Carey and all at Quicksilver Theatre, Peter Watt, Clive & Suzie, Lorraine, David & Phil, Kevin James, Chris Wallis, Mark & Tracey, Madeleine, Leah and Lucky, Francis Goodhand, Nick Jones, Matthew & Suzy. Madeleine.

JOHN WRIGHT

As Director:

John co-founded the Trestle Theatre Company (1980) for whom he directed *Crèche*, *School Rules*, *hanging Around*, *Plastered The Edge*, *A Slight Hitch*, *Top Story*, and *Ties That Bind*. In 1990 he co-founded *Told by an Idiot* for whom he directed: *On the Verge*, *I'm so Big*, *You Haven't Embraced Me Yet*, *Don't Laugh It's My Life*, *Aladdin*, *Happy Birthday Mr. Decca D*, *I Can't Wake Up*, *Papa Mass*. Other productions include: *Macbeth* (Act Three, Singapore); *Shooting Sons* (Ensemble Theatre, Hong Kong); *Take it away* (Fast Food, Munich); *Common Nonsense* (Reykjavik City Theatre); *King Ubu* (The Gate); *Out of the Blue* (Rejects Revenge); *Beauty and the Beast* (Belgrade, Coventry) ; *Skinless* (Six of One); *Meeting Myself Coming Back* (Soho Theatre); *The Shoe*, and *Father Christmas and the Last Present* (Polka Theatre); *Hamlet*; *The Changeling*; *Richard III* and *Dr Faustus*. (Third Party) *A New Job For An Old Clown* (National Theatre Studio); *The Geezer* (Development Project RSC),



As Movement Director:

Rain Dance (Chicago Rep); *Rhinoceros* (The Royal Court); *Macbeth* (Chichester Festival Theatre); *Laurel and Hardy* (Victoria Theatre, Stoke on Trent). John is currently working on: *Endgame*, (Everyman Theatre, Liverpool.)

John received the Greater London Arts Award for his contribution to Physical Theatre, a Fringe First Award for 'Aesop,' The Time Out Theatre Award for *The Edge*, the Guardian Award and the Sunday Times Award for *She'll Be Coming Round the Mountain* and Best New Work award at Hong Kong International Arts Festival for *Shooting Sons* (Ensemble Theatre Company).

John is currently working on *Twelfth Night* and *The False Servant* for the ensemble Bord Cadre in France.



**WHY IS
THAT SO
FUNNY?**

LUCIFER

Lucifer, Son of the Morning
"How art thou fallen from heaven
O day-star, son of the morning! (Helel ben Shahar)
How art thou cast down to the ground,
That didst cast lots over the nations!
And thou saidst in thy heart:
'I will ascend into heaven,
Above the stars of God
Will I exalt my throne;
And I will sit upon the mount of meeting,
In the uttermost parts of the north;
I will ascend above the heights of the clouds;
I will be like the Most High.'
Yet thou shalt be brought down to the nether-world,
To the uttermost parts of the pit."

- Isaiah 14:12-15

The story of Lucifer appears in similar forms throughout most major religions. It has strong parallels with the Homeric legends of the fall of Hephaestus and the story of Prometheus who brought light to the world. In Egyptian lore there is a serpent god, Sata, who is the father of lightning and who likewise fell to earth. A Babylonian god, Zu, was also a lightning god who fell as a fiery flying serpent.

The major thrust of the story is that Lucifer has an equal place with God in Heaven, but motivated by pride and seeking to overthrow him, he is defeated and cast down with his conspirators into Hell.

Lucifer is a Latin word meaning "light bearer" (from lux, lucis, "light", and ferre, "to bear, bring")

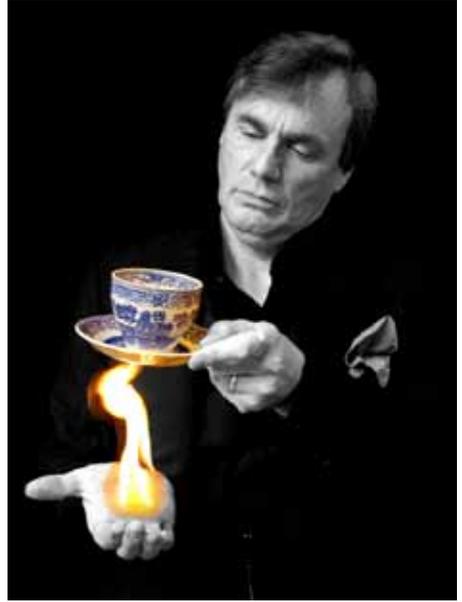
Why is that so funny? starts with a discussion of the various types of laughter that can be provoked by performance. It then presents graduated sequences of over a hundred games and exercises devised to demonstrate and investigate the whole range of comic possibilities open to a performer and to test every assertion made.

Topics explored include **Complicity, Finding and Declaring the Game, States of Tension, Rhythm, Comic Timing, Clowning, Parody, Satire, Pastiche, Caricature, Burlesque** and **Buffoon**.

The result is invaluable for performers, directors, students and teachers; an intensely practical and thoroughly stimulating investigation of how comedy works in physical terms. **AVAILABLE HERE - See an Actor**

THIS SHOW

photography by Chris Caswell



PREVIOUS PRODUCTIONS

THE ALCHEMIST



Neil Salvage

MACBETH



THE CHANGELING Audrie Woodhouse

Clive Holland

A MIDSUMMER NIGHT'S DREAM



Matthew Steer

HAMLET



RICHARD III - To Hell on a Handcart 2004

Colin Brown & Caroline Hetherington



Louise Dawson & Patrick Knox



Leah Fletcher

RICHARD III: Das Globe Nuess 1994



photography by Anthony Gleave



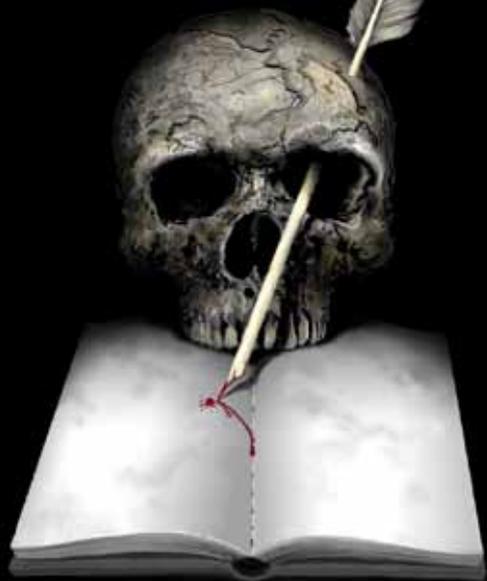
The
Venetian
Twins

Third Party Productions



THE
ALCHEMIST

HAMLET



RICHARD
III

TO HELL ON A HANDCAIT