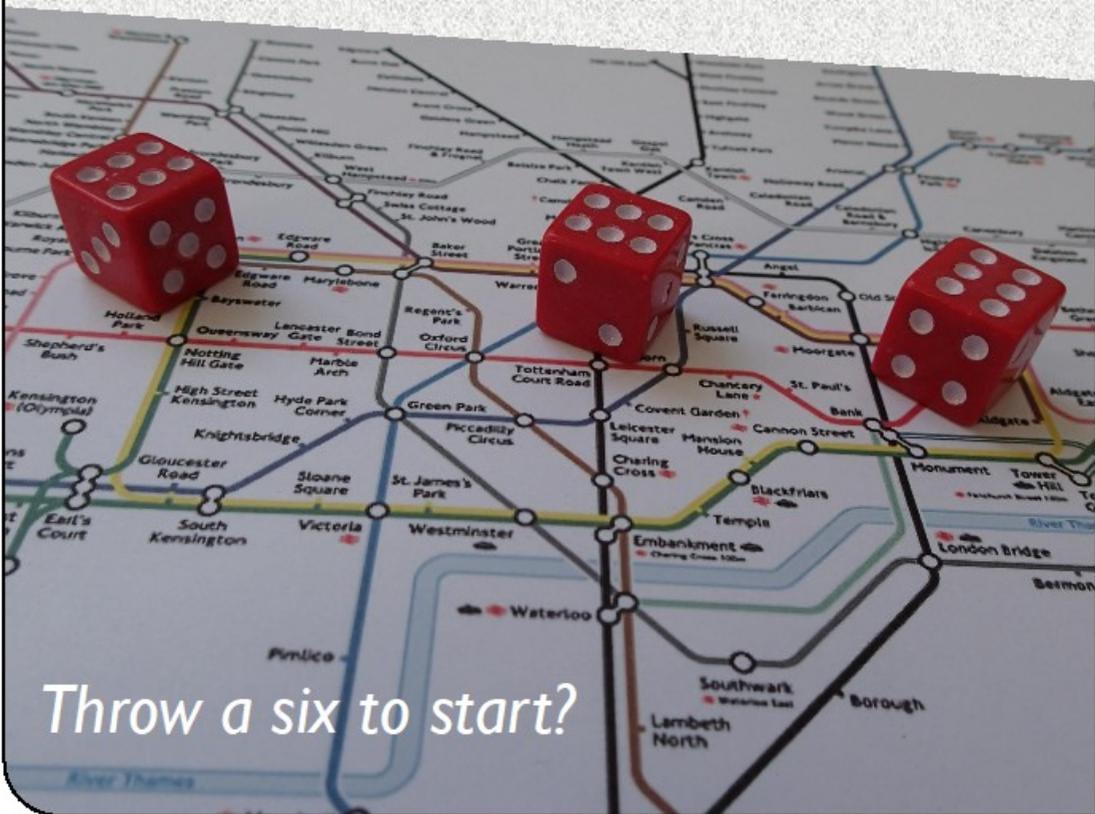


Network Theatre Company presents

Christopher Marlowe's

Doctor Faustus

Adapted and directed by Bernie C. Byrnes



Throw a six to start?

20 February - 2 March 2013

Wednesdays to Saturday at 7.30 pm

Network Theatre

246A Lower Road, London, SE1 8SF

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Network Theatre Company is a club theatre which aims to work to 'better than fringe' standards. Now in its 74th year, its home is the Network Theatre, this secret gem hidden under Waterloo Station in London, which also hosts productions from a wide range of visiting companies, professional, fringe and amateur.

Network Theatre is noted by *The Londonist* as one of the top ten Fringe Theatres in London and is the only one of the ten having its own resident company, Network Theatre Company (NTC). Many of its visiting productions are by professional companies of the highest standards, complementing NTC's own recognised top quality shows. NTC is run on the amateur model, but many of our shows have gone on to be produced elsewhere, including the Edinburgh and Prague Fringe, Riverside Studios, Rosemary Branch and the Union Theatre. In 2011, NTC was the winner of the Writers' Guild Theatre Encouragement Award. Previous winners have included the Finborough Theatre, the Royal National Theatre and the Orange Tree Theatre.

Message from the Chairman

Good evening, ladies and gentlemen, and a warm welcome to Network Theatre.

To open our 2013 season, we are proud to offer you Bernie C. Byrnes' visionary production of Christopher Marlowe's *Dr Faustus*. Bernie is one of our most innovative and talented directors, who last year brought us a deliciously radical version of Shakespeare's last and most magical play, *The Tempest*.

Following last year's pattern, Bernie has brought together a strong cast of Network regulars and actors new to Network, a great production team based around our core stalwarts, and the skills of other theatre practitioners, to form a company which I know will bring you another stimulating and exciting show. Congratulations to everyone involved in this production of *Dr Faustus*.

2012 was a very successful year for Network Theatre Company, when, at the beginning of the year, having just won the Writers' Guild Theatre Encouragement Award for New Writing 2011, we were delighted that *The Londonist* saw Network Theatre as one of the top ten of all the Fringe Theatres in London. In this buoyant mood, we are looking forward to a brilliant 2013.

On a convivial note, do not forget that there is a welcome opportunity to meet with the company and all our friends in our Green Room bar, which will be open before and after the performance, as well during the interval.

Kay Murray, Chairman, Network Theatre Company
February 2013

Director's Reflections

Destiny has two ways of crushing us - by refusing our wishes and by fulfilling them. Henri Frederic Amiel

My approach to staging *Dr Faustus* by Christopher Marlowe was an intention to depict the mind of Faustus: its inner turmoil and barren darkness. The signs and symbols of his academic study and his psychological descent into madness are represented in physical form, as are the spectres of his good intentions and naive hopes for a better world.

Except for the first and last scenes of the piece, which depict the horror of random acts of violence, the world of the play is internal. Scenes that are not directly reflecting Faustus' struggle have been removed. All characters that appear inhabit the grey area of phantoms. In psychological terms, everyone except Faustus may be understood as projections or hallucinations embodying Faustus' struggle.

I have chosen not to focus on the religious aspect of the piece – beyond the obvious metaphor of the devil and good versus evil – choosing instead to focus on the corrupting influence of power, even when one's initial intentions may be good. There is a passing inclusion of the Calvinist debate in that the terrorism that encases the piece depends on chance – it has not been possible since the 1970s to travel around London secure in the certainty that there will not be a bomb on a train, bus or tube.

Faustus' struggle is a simple one: that of power and the corruption that attends it. The world he (and we) lives in can be a violent and unforgiving one. In an increasingly secular society, what reasons are there to be good? Faustus' hell is one, typically, of his own making. Marlowe writes: 'why this is hell, nor am I out of it', a thought reiterated by Milton in *Paradise Lost* that we ourselves are hell, and reflected in the twentieth century in Jean-Paul Satre's "L'enfer, c'est les autres," from his play *Huis-clos* (which has been produced, in translation, at Network Theatre).

In practical terms, because the play is that of Faustus' mind, it was important to have the character on stage throughout. This is very demanding for the actor playing the role and threw up various problems such as costume changes etc.

As Faustus is a doctor, it seemed to me an obvious choice to focus on the world of cosmetic surgery as the vehicle for my production. Cosmetic surgery started life as pioneering techniques that attempted to reconstruct the disfigurements caused by the World Wars. Rapidly these techniques became more associated with quick fix beauty remedies advocated by the likes of Jordan. More recently a worrying trend of extreme surgery has lead to the bizarre and disfigured faces of self-created

freaks such as Amanda Lepore. Enormous breasts, gigantic lips, savage nose reductions, cheek implants, chin implants are distorting our modern ideas of beauty in an alarming, ever-increasing way.

John Faustus FRCS begins admirably in this production but is soon seduced into the easy money of private practice. Eventually, he finds his world an empty, unrewarding hell. Finally he realises that his folly has been ultimately pointless in that others that follow will doubtless make the exact same, if not worse, mistakes that he made. Faustus' life is meaningless – a living hell.

Bernie C. Byrnes (Director)

A writer and director in professional theatre since 1996, Bernie is well known to Network Theatre audiences, most recently for last year's acclaimed production of *The Tempest*, co-produced with Kipper Tie Theatre and The Stage Company under the RSC Open Stages banner. Previous professional directing commissions include *Another Midas*, Kipper Tie Theatre, AC Random Productions, *Stone Crabs*, Arena North, Stage Focus, Network Theatre and the Ashby Youth Group. Previous professional writing commissions include the Future Tense Festival (*Riot*), the Northern Lines Festival (*Wonderland*), the Sunderland World Party Literary Festival (*Love and Sprockets*), the RSC (*When There Were Ships*), and Ronnie Dorsey Productions (*Becoming Marilyn*). Bernie's work has been shortlisted for the Alfred Bradley Award and has won the National Student Playwriting Competition and National Literary Award. She has collaborated with over a dozen professional companies, including the RSC. Bernie's writing has been directed for the stage by such prestigious directors as Steven Pimlott, Gareth Armstrong and Ed Hall.

Alastair Callcutt (Mephistophilis)

Alastair's previous roles have included Moon, *The Real Inspector Hound*; Dr Gortler *I Have Been Here Before* and Pickering, *Pygmalion*. He has directed productions of *Hay Fever*, *Blithe Spirit* and *The Importance of Being Earnest*. For the Network Theatre Company, Alastair has appeared in *Fred & Madge*, *Pack of Lies* and most recently as Gayev in *The Cherry Orchard*.



Moira Cane (The Nun)

Moira joined Network Theatre in January 2010 and played the eccentric Gladys in Joe Orton's *Fred and Madge*. She then played a very excitable Mrs Hudson in the radio play *The Adventures of the Blue Carbuncle*. Following this Moira was the ardent feminist Shulamith in *Revenge of the Amazons*

and then a distraught Lady Montague in *Romeo and Juliet*. As a teacher Moira used to do a lot of drama with her pupils, but mainly in the capacity of director. It is Network Theatre that has rekindled her interest in treading the boards.

Jim Fowler (Music Supervisor)

Jim studied Jazz at Leeds College of Music and Composing for the Screen at Bournemouth University. He has written music for numerous theatrical productions, including Kipper Tie's *The Mole Who Knew It was None of His Business* and *My Dearest Byron*, Stone Crab's *Agua Viva* and RoRo Productions' *The Way of Kindness*, Animation scores include *The Commuter* (Keith Ribbons) and *Science Friction* (Richard Carter) and film scores include *Made By Maggie* (TPS Productions). Jim has been Music Content Manager on Sony's BAFTA winning SingStar since 2004 and composes for other video games, including the BAFTA winning LittleBigPlanet PSP.

David Harvey (Stage Manager)

David has been contributing to smooth-running behind the scenes in a range of capacities for over 50 productions to date, ranging from *Abigail's Party* (twice) to *Zigger Zagger*, presented in venues of varying size and type. He has a breadth and depth of experience in a wide range of off-stage skills in both production and technical areas. Recent shows include lighting for *Fairy Tales of New York*, and stage management for *The Tempest* at Network Theatre, Technician for *Pandora's Box* at the Edinburgh Fringe, and technical consultant for *A Dickens of a Life* at the New Wimbledon Theatre. See www.dnharvey.com for more.

Rachel Heath-Renn (Lighting Operator)

Rachel started working with Network Theatre operating the lights in the last show *Fairy Tales of New York*. She is also an active member of the Woodhouse Players, performing roles such as lighting and sound operator, actor, stage hand and assistant director.

James Holloway (Beelzebub)

James made his acting debut with Network Theatre and has as previously performed in Network's *Revenge of the Amazons* (Faerie), which was directed by Nigel Williams in 2011 and *Romeo and Juliet* (Gregory) later in the year. He is proud to be working on this production of *Dr Faustus* in a great team with some familiar and a great many new faces.



Charlotte Mackintosh (Assistant Director, *Covetousness*)

Charlotte's theatre credits include Stage Manager, *The Rake's Progress* (Bristol University), ASM for *A Midsummer Night's Dream*, *Dido and Aeneas*, and *Cabaret* (Bristol University), *Cider with Rosie* (Bristol Old Vic Theatre School); *Two Gentlemen of Verona* (Richmond Shakespeare Society) and *Blithe Spirit* (Network Theatre); Production Assistant: *Romeo and Juliet* (Network Theatre) and Assistant Director: *Henry V* (Network Theatre).

Mark Johnson (Sloth, Dr John, Soldier)

Following a long break from the stage, Mark has recently returned to acting, performing as Wilson in *Harvey* and Yasha in *The Cherry Orchard* here at Network Theatre. He is pleased to be working on a Network production once more, especially as part of Bernie C. Byrnes' *Dr Faustus*.



Michael Mayne (Valdes, Wrath, Soldier)



Michael has played many parts ranging from Julius in *Julius Caesar* to Sidney in *Smells of Wee*. Most recently he was Jake in *Jake's Women*. At Network Theatre he has played a boy in *Blue Remembered Hills*, a drunken Lawyer in *Family Affairs*, Shylock in *The Merchant of Venice*, and Fred in *Fred and Madge*. Michael is classically trained actor who is a Graduate of LAMDA. He worked in the professional theatre for 20 years before family commitment move him into the commercial world, now those commitment are fulfilled he is working his way back into The Business. He has a dark secret: "think confectionary".

Alyson McCabe (Envy)

Originally from the North of England, Alyson works in London as a teacher. *Dr Faustus* marks her first stage performance since university, where previous performances included *Female Transport*, *Cats* and *Blood Brothers*. She was a member of the Scunthorpe Choir, which reached the finals of Sainsbury's Choir of the year. Alyson took part in the Sydney Olympics torch procession and the opening of the Millennium Dome in 2000. She hopes this exciting production will be the start of many more with Network Theatre.



Doctor

By Christopher

Abridgment by

Cast

Dr Faustus	Nigel Williams
Mephistophilis	Alastair Callcutt
Nun	Moira Cane
Beelzebub	James Holloway
Sloth, Dr John, Soldier	Mark Johnson
Covetousness	Charlotte Mackintosh
Valdes, Wrath, Soldier	Michael Mayne
Envy	Alyson McCabe
Gluttony	Sophia McDougall
Lechery	Jennie Rich
Husband, Soldier	Yasir Senna
Cordelia, Devil, Pregnant Wife	Susan Small
Lucifer, Helen of Troy	Grace Sobey
Devil, Soldier	Terry Wynne
Pride	Eleni Young
Paramedics, Zombies, Partygoers	Company Ensemble

The play lasts 2 hours, including

This play has been abridged. Some scenes have been relocated, reassigned

The action takes place in London over a period

Please will you fully switch off all phones and

Faustus

her Marlowe

Bernie C Byrnes

Crew

Director	Bernie C. Byrnes
Assistant Director	Charlotte Mackintosh
Producer	Keith Wait
Stage Manager	David Harvey
Movement Consultant	Guillaume Pigé
Lighting Designer	Dan Young
Music Supervisor	Jim Fowler
Casting Advisor	Kirsty Eyre
Wardrobe Mistress	Kay Murray
Director's Assistant	Josh Poole
Deputy Stage Manager	Gemma Scott
Lighting Operator	Rachel Heath-Renn
Costume Supervisor	Eleni Young
Design Consultant	Ferralyn Clarke
Production Photographer	Paul Lunnon
Programme Consultant	Elizabeth Wait

uding a 20 minute interval.

ed and, in one instance, repeated. The words are as Marlowe wrote them.

od of twenty-four years from the late 1970's

d other mobile devices before the play starts

Kay Murray (Wardrobe Mistress)

As Chairman of Network Theatre Company, Kay is an invaluable and iconic figure at Network, where she has both trod the boards and wielded her redoubtable needle in the Wardrobe over, dare we say, many decades.

Sophia McDougall (Gluttony)

Sophia's past roles include Isabella, *Measure for Measure*, the title role in *Salome* at the Edinburgh Fringe and Madame de Tourvel at Oxford's Old Fire Station. Dr Fautus is her London debut. Away from the stage, Sophia is the author of the bestselling *Romanitas* trilogy (published by Orion-Gollancz and twice shortlisted for the Sidewise Award for Alternate History), set in a contemporary world where the Roman Empire never fell.



Guillaume Pigé (Movement Consultant)

Guillaume is an actor, director, mime artist and magician. He trained in France at the Conservatory of Villeurbanne and graduated from the International School of Corporeal Mime in London. He also holds an MA in Text and Performance from King's College and RADA. Guillaume formed Theatre Re in 2009. Productions include *Comme Un Gant* (French tour and Edinburgh), and *Your Letter At Last!* (Arts Council Ireland supported tours in Ireland, France and UK). *The Gambler* received the support of Arts Council England, touring at RADA, various London theatres, and The Pleasance, Edinburgh. He is now developing *The Little Soldiers*, which will open at The Cockpit in May. Guillaume has worked with Andrew Visnevski, Sue Dunderdale and Bill Gaskill as assistant movement director. He is a currently visiting tutor at RADA.

Josh Poole (Director's Assistant)

Josh has been an actor for many years, but thought it a great opportunity to make a debut in the field of directing, assisting Bernie Byrnes with *Dr Faustus*, which has been one of his favourite plays since studying it at A-level. He is currently working at the Globe Theatre on the *Playing Shakespeare* project as part of his gap year before he goes to drama school in October.

Jennie Rich (Lechery)

Since completing her Performing Arts Degree, Jennie has played a wide variety of roles including Stratylus in *Lysistrata* and Moretta in *The Rover* with Network

Theatre, and Louise in *Mistaken for Strangers* with Westminster Players. She spent a while in 19th century Russia last year with Charm Offensive as Shamraev in *The Seagull* and Osip in *The Government Inspector* and returned to the 21st century as Wynne in *Dinner* with St James' Players. Jennie has written, acted in and directed radio plays and low budget films with Megropolis 1 productions.



Gemma Scott (Deputy Stage Manager)

Gemma Scott made her debut with Network Theatre on last year's production of *The Tempest*, though she has been working with director Bernie C. Byrnes for over three years. She has worked at the Edinburgh Fringe Festival for ten years, but this is only her second show for an adult audience! She spends the rest of her time working at an autistic school in South London.



Yasir Senna (Husband, Soldier)

Yasir's previous roles have included *Cabride* (KDC), *Her Naked Skin* (Tower), *The White Devil* (South London Theatre) and *Push Up* (Sedos). He has written *Rumble*, a play about a woman fighting a constructive dismissal case, which is being staged by Beyond Theatre at the Barons Court Theatre (16th to 20th April). Yasir feels privileged to be part of *Dr Faustus*, and having been in last Autumn's preview, knows the audiences will love it.

Susan Small (Cordelia, Devil, Pregnant Wife)

Sue has been acting with Network Theatre for a number of years, where her most recent role was the Queen of France in *Henry V*. Other roles include The Country Wife in *The Tamer Tamed* at the Open Air Theatre in Minack, Miss Parmel in *Murdering the Truth* at Greenwich Theatre; Mrs Scorbic in *Carpe Jugulum* at South London Theatre; Lady Pembroke in *The Madness of George III* at the Geoffrey Whitworth Theatre; Clytie and the Chrysalis in *The Insect Play* at the Onion Shed; and Lady Helena in *The Gut Girls* at the Brockley Jack Theatre.



Grace Sobey (Lucifer)

Grace joined the Network Theatre in January 2012 as a New Year's resolution to get back into theatre. Her first production was *Harvey* playing Nurse Kelly, followed by *Fairy Tales of New York* at the end of last year. Having grown up performing in the theatre, she is really enjoying being back on stage and working with such a fabulous cast. Network Theatre has introduced her to some fantastic new friends and reignited her love for the stage! Grace is assistant director for Network's June production, *Calendar Girls*.



Keith Wait (Producer)

Keith has produced over twenty plays, but is also an actor, director and writer. Many acting roles have included two directed by Deborah Warner, *Messiah* (London Coliseum) and *Julius Caesar* (The Barbican). His most recent Network role was as Prospero in last year's acclaimed production of *The Tempest*, directed by Bernie C. Byrnes under the RSC Open Stages banner, while other appearances in this theatre have included *Road*, *Merchant of Venice*, and *A Family Affair*; and *Lysistrata* (Prague Festival) and *Inherit the Wind* (Tricycle Theatre). Keith's plays *Evening Swallows*, *Silver Age Adieu* and *Carelessly Discarded Yesterdays* were recently produced at the Orange Tree Theatre and on the Fringe. His directing credits include his play *Facades*, which was produced at Riverside Studios and three London theatres; and *For Ever, In Trust*, a play he was specially commissioned to write. In May, Keith takes the lead role of Lambert le Roux in *Pravda* at the Hampton Hill Playhouse.

Nigel Williams (Faustus)

Nigel works principally with the Network Theatre Company as both an actor and director: Stefano (*The Tempest* RSC Open Stages), Bernard (*Arcadia*), Mr. Boyd (*The National Health*), Lord Capulet (*Romeo and Juliet*), Prof. Higgins (*Pygmalion*), Geoffrey Fisher (*Billy Liar*), Zangler (*On the Razzle*), Frank (*Amy's View*), Dr. Petrie (*Fred and Madge*). As director: *The Deep Blue Sea*, *Two Planks and a Passion*, *Female Transport*, *A Family Affair*, *Revenge of the Amazons* and *iff* (premiere). Other work



includes Stag (*A Karaoke Wedding*), Lockit (*The Beggar's Opera*) and Lionel in the soon to be released *Kid Gloves* (Uncanny Films).

Terry Wynne (Devil, Soldier)

Terry has been involved in drama for over twenty years both with groups near his home in south London and, since 2007, here at Network Theatre where he has appeared as the Proprietor in *The Kitchen*, and Lord Caversham in *An Ideal Husband*. Other recent roles include the King's Commissioner in The Stage Company's production of *For Ever, In Trust* and Alan Bennett in *The Lady in the Van* for the Common Touch Theatre Company in Wandsworth. He has directed *The Memory of Water* with Common Touch in 2008 and *Pack of Lies* at the Network Theatre in 2012.



Dan Young (Lighting Designer)

Dan has been designing lighting for Network Theatre Company for several years, recent productions including *The Cherry Orchard*, *The Tempest*, *A Midsummer Night's Dream*, *Family Ties* and *Outward Bound*. He has also worked extensively as a lighting designer and stage manager throughout London. Recent credits include *Who Will Carry the Word?* (Brockley Jack), *For Ever, In Trust* (Hampton Hill Playhouse), *Carelessly Discarded Yesterdays* (Orange Tree Theatre), *A Long Night in London* (Oxford House), *Ruddigore* (Battersea Barge), *A Celebration of Holly Lodge* (Upstairs at the Gatehouse) and *Romeo and Juliet* (Barons Court Theatre).

Eleni Young (Pride, Costume Supervisor)

Having moved to London in 2005, Eleni studied Drama and Performance at London South Bank University and at RADA. A performer from a young age, Eleni has appeared on the West End stage in *Mary Poppins* and *Blues Brothers* at Sadlers Wells Theatre and in a number of variety performances abroad. She has also appeared on numerous productions on the BBC, Channel 4 and on Channel 5. Eleni has been a member for Network Theatre for five years and has performed in *Opposites Attract*, *An Ideal Husband* and *A Midsummer Night's Dream* to name a few and is excited to be working on her second production with Bernie.





Signature of Christopher Marlowe

Christopher (Kit) Marlowe was one of the most colourful of the bright array of Elizabethan playwrights.

Kit Marlowe is still the subject of intense controversy, 420 years after his death at 29 in what appeared to be a pub brawl. The real facts of both his life and his death remain cloaked in conspiracy theories.

Born early in 1564 in Faversham, he graduated from Corpus Christi College, Cambridge in 1584. However, it was three years later that the Privy Council had to intervene on his behalf for the university to grant him his MA, recording that he had done his "good service" for the Queen in "matters touching the benefit of his country". Had Marlowe been a secret agent working for Walsingham's intelligence service?

Then in 1589 he was arrested and imprisoned in Newgate on a trumped-up charge of murder, but discharged by the courts. Three years later, on government business in Flushing, he was extradited by the Dutch authorities on a charge of counterfeiting coins. Within months, he had been stabbed to death in a Deptford tavern, ostensibly over the bar bill, by Ingram Frizer, who just happened to have also been a spy.

Whatever the nature of his other career, the works that Kit Marlowe has left to posterity pay homage to his reputation as one of the greatest playwrights before Shakespeare. Amongst these, *Dr Faustus* is probably the best known, engendering a host of later versions, by Goethe, Grabbe, Boucicault and Thomas Mann to name a few, and of course two important operas, Berlioz's *Damnation of Faust* and Gounod's *Faust*.

We gratefully acknowledge the assistance and support of all the many friends of this production of *Dr Faustus* including : dnharvey Backstage Services (technical support), Laura Hymers (rehearsal support), Lion's Mane Theatre Arts Limited (loan of smoke machines), Peter Willcock (voice coach), Standalone Images (image processing), Vinters Studios (rehearsal space), and the Network Theatre front of house and bar staff volunteers .

Coming Soon to Network

24th - 27th April	<i>Deathtrap</i> by Ira Levin
11th - 15th June	<i>Calendar Girls</i> by Tim Firth
3rd - 7th September	<i>The Crucible</i> by Arthur Miller
22nd - 26th October	<i>Love and Deceit</i>

The Arch 200 Club

Please help us to continue to entertain you by becoming a member of
The Arch 200 Club.

The aim of the Club is to ensure the continued existence of the Network Theatre as a building in the face of ever increasing overheads. Membership subscriptions fund projects that are for the general good of the theatre, not productions themselves.

Each membership costs just £5.00 a month. Every month three numbers are drawn and half that month's subscriptions paid out in prizes.

Projects that The Arch 200 Club has funded either in part or entirely include:

- New staging and seating
- Rewiring of the lighting grid
- New sound control desk
- New lighting control board
- The false wall on stage
- Costume storage

Looking ahead, there is an urgent need to replace the scenery flats, as some of our more tired stock is over sixty years old. There is so much that an audience does not see that is in desperate need of refurbishment and modernisation. The fabric of these arches needs your support. Who knows, if the membership is large enough it might even be possible to shorten the wait for the gentlemen's toilet!

More details are available from Nigel Williams at arch200@networktheatre.org

Best Wishes to the company of *Dr Faustus*
for another successful Network production
from Andy Wilson and all the staff at

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121 Lower Marsh Waterloo



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