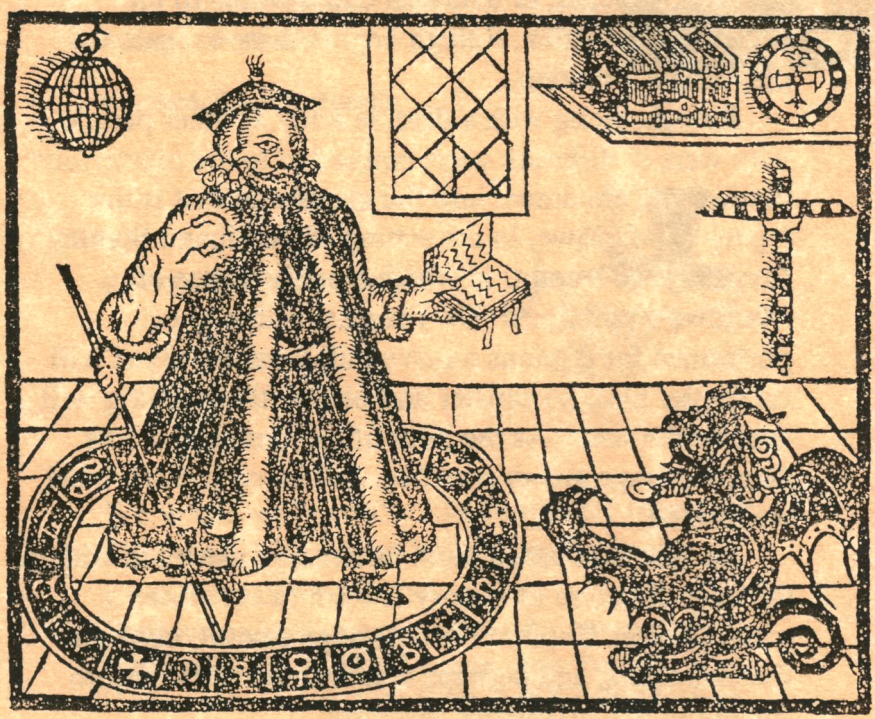
The Tragicall Hiſtorie of the Life and Death of Doctor Fauſtus.

With new Additions.

Written by CH. MAR.



Printed at London for *Iohn Wright*, and are to be ſold at his ſhop without Newgate. 1631.

Heaven Anon, Divinity Adieu...

On May 20, 1593, Christopher Marlowe, author of the most popular plays of the period, is put on trial for treasonous activities. Ten days later he is dead, stabbed above the eye in what was reported as a simple dispute over the paying of a dinner bill. His killer, one Ingram Frizer, is given a royal pardon. Marlowe's death, however, did not go unnoticed.

Marlowe had been a friend and colleague with the famous explorer Sir Walter Ralegh, whose less respected activities involved the School of Night- a semi-secret cult variously reported as either a forum for scientific thought, or a hidden cult devoted to the downfall of religion. Ralegh begins to investigate the playwright's murder.

Ralegh, along with a diverse array of other people who were in different ways connected to the mysterious playwright, are drawn into the maelstrom that is the legacy of Marlowe. In the setting of Ferdinand Stanley Lord Strange's court, in which a performance of Marlowe's acclaimed 'Dr. Faustus' is due to be performed for dubious motives, all those involved will encounter plots so sinister and bizarre that nothing will ever be the same. As the hour of performance draws near, the stage grows crowded, and no on can tell what waits anon...

Be absorbed into a most fascinating world, in which the very direction of history is open to scurrilous manipulation. Explore Lord Strange's court, confront the characters, and perhaps discover the sinister truth surrounding Christopher Marlowe.

Directors' Notes

If you are reading this then you are probably stamping against the cold, waiting for to be let in, or perhaps you are seated and biding your time before the performance starts- maybe it has started and you are struggling for a moment's engagement! Whatever you are doing you are wasting your time.

This show was desinged to give you the chance to put us to the test. We entreat you to wander, act and react. Pray in the chapel, taste the bakery's produce, rub gauntlet's with Robert Poley, challenge Shakepeare to a soliloquay showdown, confess your sins to Archbishop Whitgift or uncover the mystery of Marlowe himself.

We wish to especially thank Matthew, Zak, Melita, Catherine, Mischa, Lisa, Maylynn, their parents, and of course, the cast- without their kindly patience and unflagging spirit this show would never have been.
-Marcus Smith and John Bailey

Lighting

Darkness, silence, history, blackness- light reveals all. It moulds the very ambience of the setting. I have worked with the space, using its nooks and crannies, assessing its character.

I felt the play shift and meander, and accordingly the lighting design has many strong, dark and softly lit areas. Judge for yourself, for the play works through the focus of all participants.
-Zak Spitzer

The Players

Peter Berry
Sam Campbell
Melinda Drummond
Caroline Flammea
Clare Gatehouse
Karen Glasson
Patrick Hughes
Guy Lewis
Joseph Linnestad
Marcus Lovitt
Charlotte McCabe
Mickael McNamara
Darcy Neave
Anna Newbold
Chris McPhee
Brad Phelan
Patrick Porter
Daniel Rice
Anita Rivera
Jacinta Ure
Marcus Smith
John Bailey
Melita Rowston
Mischa Long
Catherine Raven
Matthew Lyndon

Production

Realised by	John Bailey & Marcus Smith
Producer/ Production Manager	Matt L. Jones
Head Set Designer	Melita Rowston
Lighting Designer	Zak Spitzer
Costume Designer	Lisa Engeham
Composer	Jenny Kirsner
Set Designers	Mischa Long Catherine Raven
Lighting Engineers	Nick Rutherford Zak Spitzer
Assistant Electricians	Patrick Ryan Brendan Callister
Props Manager	Louise Conroy
Stage Management	Matt L. Jones Zak Spitzer
Musicians	Jenny Kirsner, George Ellul, Ansa Grant, Mitch Kennedy, Ed James, Ashley Wood, Phil Nicholson, Marianne Rothechilde
Set Construction	Melita, Mischa, Catherine, Matt, Marcus, John, Charlotte, Darcy & Patrick Porter
Gaffer Boy	Sean Jennings

The Set

I was going to enter a large art concept. To negotiate a space, document, observe, photograph, 'become' the site. I thought about contextualising in terms of the history of the site; acknowledging the physical realities of the building. To recognise the people who had passed through the junk that remained. What was waste was to become resource. To redesign space, construct it, endow it with a strong emotion, manipulate the atmosphere with smell, light, cloth etc. To pause for a moment to watch the shadows.

Fuck this art journey, I just walk in circles. Extra special thanks to Matt Lyndon Jones for support and being everywhere and anywhere at one time, to Mischa and Catherine, my co-conspirators in art, and Charlotte McCabe, Jacinta Ure, Patrick Porter and Guy Lewis.
-Melita Rowston

Theatre Work is like an all you can eat buffet. You're never too sure what's going to be on offer, how fresh it will be, or how much of it you will find yourself immersed in. *Heaven Anon* has given me the chance to put several years of tertiary art studies and theatre work at Melbourne Uni into a blender and press 'whip'. My installations take objects and the surrounds of the original building and use them to create an environment open to audience interpretation and exploration. So interpret, explore, wander, sniff, indulge, avoid Archbishop Whitgift at all costs, and enjoy. But steer clear of that fruit salad.
-Mischa Long

'That which nurtures me destroys me'. (Thomas Walsingham's inscription on a painting of Marlowe he commissioned). In a space infested with history and character, young artists endeavour to change its existence. What right do we have to manipulate or perhaps 'destroy' what currently exists? My aim was to enhance, not destroy. I preferred to 'frame' the space, and not deny what it is. Drawing attention to the beauty of this intangible form. Space is everywhere and it needs to be nurtured.
-Catherine Raven

Acknowledgements

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