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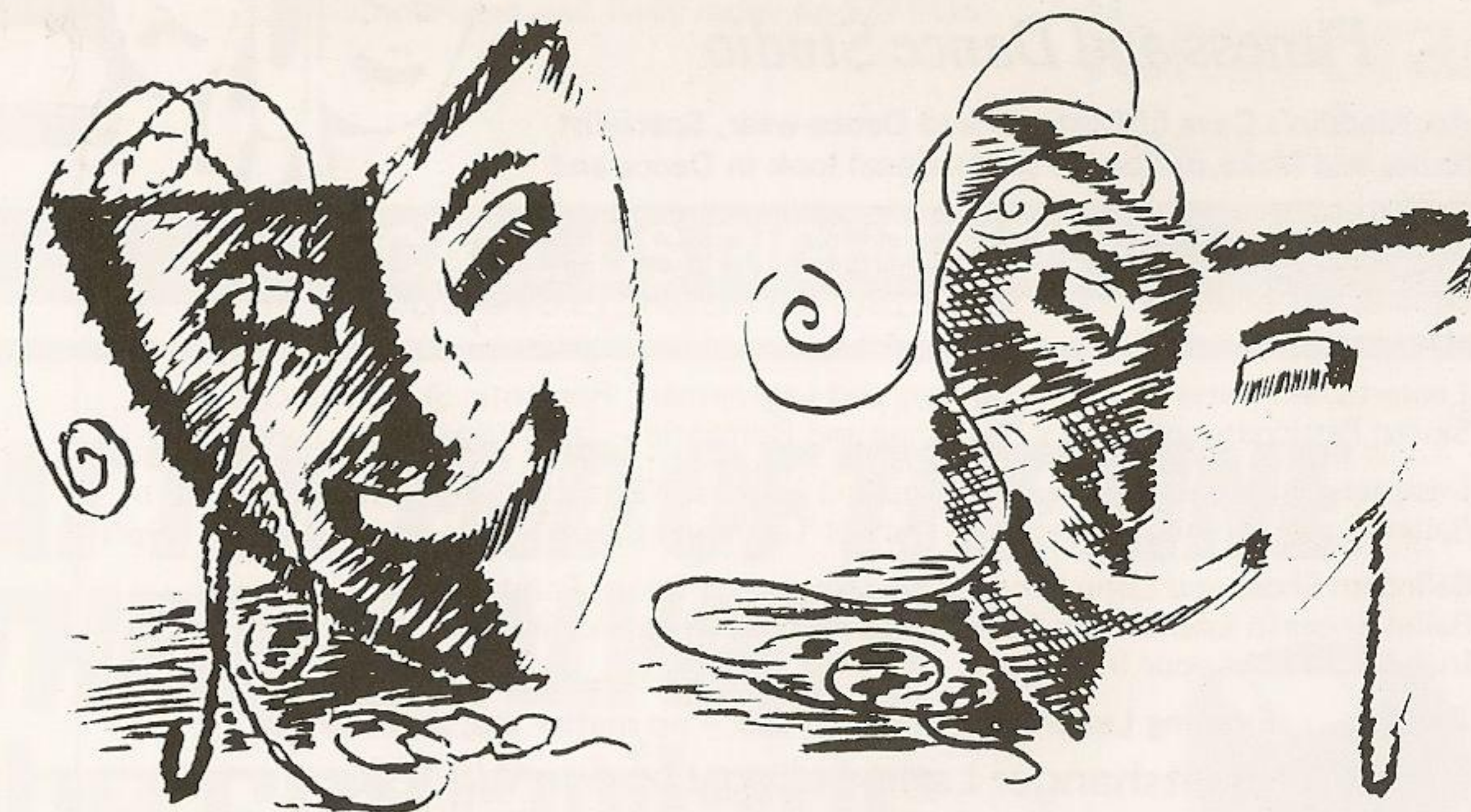
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LOVE'S SACRIFICE

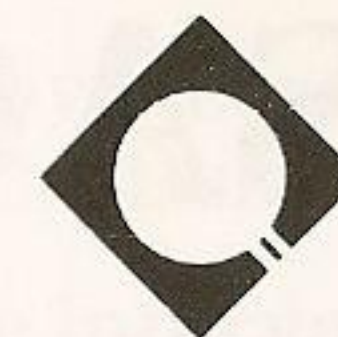
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THE QUESTORS THEATRE

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Vice Presidents: Sir Brian Batsford, Alfred Emmet, OBE, Roger Rees, Michael Williams

Theatre Manager: Elaine Orchard

First Performance 5th November 1988

LOVE'S SACRIFICE

by
JOHN FORD

Directed by David Emmet
Designed by Norman Barwick

Sponsored by Greene, King & Sons Plc.

John Good
Programme

LOVE'S SACRIFICE

Cast in Order of Speaking

ROSEILLI, a young nobleman, kinsman of Petruchio and Fernando, in love with Fiormonda, an excellent horseman	CHRIS WALDOCK
RODERICO D'AVOLOS, the Duke's secretary, loyal to Fiormonda	NIGEL LAWRENCE
FERNANDO, the Duke's closest friend, recently returned after a period of travel abroad, nephew to Petruchio	DAVID SLOTTVED
PETRUCHIO, the senior Counsellor of State, uncle to Fernando, father of Colona	DEREK BULLOCK
PHILIPPO CARAFFA, DUKE OF PAVIA (Pavy)	PIERS WHIBLEY
BIANCA, his DUCHESS, daughter of a gentleman of Milan, recently married to the Duke	GWENAN EVANS
FIORMONDA, the LADY MARQUESS, the Duke's sister, recently widowed, in love with Fernando	MONYENE KANE
FERENTES, a wanton courtier, companion of the Duke recently arrived at court	MICHAEL DINEEN
NIBRASSA, the Duke's military commander, father of Julia	PETER GARDINER
COLONA, Petruchio's daughter, Fernando's cousin, Bianca's lady-in-waiting, Ferentes's conquest	LIZ CHADWICK
JULIA, Nibrassa's daughter, Fiormonda's lady-in-waiting, Ferentes's conquest	REBECCA TAYLOR
MAURUCCIO, an elderly courtier, wooing Fiormonda	KEN RATCLIFFE
GIACOPO, his page	RACHEL POWER
MORONA, a widow, Ferentes's conquest, later married to Mauruccio	ANNE RENN
PAUL BAGLIONE, ABBOT OF MONACO, Bianca's uncle	NEVILLE BRADBURY
GUARDS	BEN TAYLER DEAN TAYLOR HUGO WOBSCHALL

The action of the play occurs in and around the Court of the Duke of Pavia.

There will be one interval of 15 minutes.

DIRECTED BY	DAVID EMMET
SETTING AND COSTUMES DESIGNED BY	NORMAN BARWICK
MUSIC BY	ANDREW BRIXEY
LIGHTING BY	FRANK WOOD
Additional lines written by	Steve Fitzpatrick
Movement adviser for masque	Dorothy Boyd Taylor
Assistant designer	Sue Nelson

The director would like to acknowledge the influence of a production of *Love's Sacrifice* at the Drama Centre, London, in December 1985, directed by Christopher Fettes.

Stage Manager	STEVE ANDERSON
Deputy Stage Manager	MAIGREAD CARSON
Assistant Stage Managers	ELIZABETH ALLEN, ROSALIND BULL, DIANA KILBURN, JANE TURNER
Prompter	VALERIE HOWE
Construction	NORMAN HOLFORD
Properties	ARUNA REDDY
Wardrobe	SARAH ANDREWS, BRADLEY ASKEW, CELIA DOWELL, AUDREY HENDERSON, JULIE MITCHELL, VAL MORAN, ANNE TURNER
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Lighting Assistant	COLIN ABDEY
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THE CAROLINE THEATRE, JOHN FORD AND LOVE'S SACRIFICE

Love's Sacrifice was first published in 1633, having probably been written and first performed a few years earlier, but we do not know exactly when. The dates are significant in that they reveal that Ford, who is usually thought of as an author of Jacobean tragedy, was in fact writing his solo plays in the Caroline era and for the Caroline Theatre.

By the Caroline era, theatre had moved indoors, into quite small spaces. The plays were very much chamber pieces designed to achieve their effect through intimacy and intensity rather than through epic proportions and large landscapes. Battles were out; theatrical effects were in. Cast lists got shorter, plays could concentrate on only 2 or 3 characters; lighting effects (by means of flame torches) were used, the stage had a gallery or upper level, several entrances and a curtain, so that scene changes could be carried out behind it while the action continued in front. In only 30 years from Shakespeare's heyday, the theatre came to resemble more closely what we know today than the Elizabethan stage.

This rapid development coincided with, and perhaps was partly caused by, a substantial decline in the popularity of the theatre. The mass audiences that packed the Globe were missing in the era of Charles I. Instead, the Royal Court and its hangers on, who had largely shunned the Elizabethan theatre, acquired a theatre-going taste, and no play in the late Jacobean or Caroline era could afford to displease this more educated, knowledgeable audience. Yet neither could a play be financially viable if it did not have some wider appeal to the general public. The Court demanded plays of deep insight. The general public, bored with battles and rhetoric and excited by the special effects that could be achieved indoors, demanded ever more gory and shocking events. Death, preferably multiple, preferably involving mutilation as well; sex, lust, greed, revenge: these were the ingredients that drew an audience in. Hence the Jacobean revenge tragedy, and the obsession with bloody detail that characterises so many plays of this period. Virtually every playwright of the time accepted this need, save Ben Jonson, who was still writing in the Caroline age, but was regarded very much as an old-fashioned has-been and was no longer popular.

However, the intellectual audience had also to be satisfied. They were knowledgeable, they were well versed in all the established dramatic themes, they knew all the major works of the last 50 years. The Jacobean great interest was human motivation. What makes people behave as they do? How would people behave, placed under enormous stress by extraordinary circumstances? Would their actions be moral? Can morality survive in such situations? Neither the playwrights nor the audiences were too concerned about the originality or the credibility of the plot. What was essential was the

credibility of the characters' behaviour in the situation in which they found themselves. Characterisation had to be profound, accurate and truthful. Behaviour had to be in accordance with character and perceived expectations.

But there is another important influence on the theatre of this period — the growth of puritanism. At the time of **Love's Sacrifice** the Civil War was only a dozen or so years away. It is reasonable to assume that the puritans were already hard at work trying to abolish the theatre. In such an age, perceived expectations of characters' behaviour had to involve questions of morality. Many authors and many plays discussed moral issues. Many allowed morality to rule the day: in the end all the characters received their moral deserts. Morality was preached. Others may have evaded morality altogether, and simply pandered to popular taste, but few of these survive. By the time of the Civil War, the theatre was in a serious state of artistic and popular decline.

In this artistic and political environment, John Ford was, it seems, for a few years supreme. He was the last of a long and worthy line. His plays were popular, both with the general public and the Court and he was highly regarded. He wrote, probably, about a dozen plays alone (in his earlier days he collaborated with Dekker, Massinger and Rowley), of which 7 survive. His 3 greatest, to judge by reports of the period, were *'Tis Pity She's a Whore*, *Love's Sacrifice* and *The Broken Heart* (probably written in that order). His great achievement in these plays is his ability to satisfy both popular and intellectual taste. He was regarded even in his time as a bit passé, certainly not up to the minute, but he appealed to everyone, even those, like Jonson, still harking back to an earlier age. He was able to deliver the bloody gore, the sex, the special effects and also the true depth of insight into human nature, expressed in verse which is as taut, economical and moving as any of the period.

Today, John Ford is best known for *'Tis Pity* and *The Broken Heart*. If pressed to name a third, most scholars would come up with *Perkin Warbeck*. But why not *Love's Sacrifice*? It has its faults and its weaknesses, but it also contains some of the most powerful ideas, poetry and drama of the Caroline age. Maybe it has been forgotten because it is not typical of its time. There is no gore; there is nothing unusual or original about the deaths; there is no revenge theme; it concentrates more on sex than on murder. But it seems unjust that this thrilling, moving and erotic play should have been so utterly neglected over the last 3 centuries.

Love's Sacrifice brings the morality of love, lust, loyalty, truth and retribution into the spotlight. But Ford does not preach; nor is it clear whether all the characters receive their just deserts. D'Avolos, certainly. But the Duke, Fernando, Bianca? Depending on one's viewpoint they can be seen as wrongdoers punished or as victims of hypocrisy and blind righteousness. This play can satisfy the puritans and yet also confuse them. If Fernando and Bianca are sinners in mind, then they are rightly punished, and the Duke is the

victim. But the Duke himself punishes Bianca for an act she did not commit and both she and Fernando in the end choose their own deaths, to escape from a world in which their love, surely a purer love than any other portrayed in the play, can find no place, and is deemed more immoral than the lustful conquests of Ferentes. *Love's Sacrifice* has been condemned as one of the most morally repugnant and decadent plays in English Literature (notably by Allardyce Nicoll). But Ford does not judge; rather, in the most modern way, he raises the issues and the dilemma: and these seem to have as much relevance to us today as they did 300 years ago.

Jacobean writers were not concerned with originality of plot or theme: they poached each other's ideas relentlessly. No one can fail to spot the similarities between *Love's Sacrifice* and *Othello*; it also clearly derives from Massinger's *The Duke of Milan*. Even further, Ford reintroduces a lot of themes from his earlier plays, particularly *'Tis Pity She's a Whore*, which it can be assumed his audience would have picked up and enjoyed. The constant references to a bleeding heart would have had a very special and literal meaning. But derivative or not, *Love's Sacrifice* is still a unique and original piece of work.

As far as we know this play has not been seen on a major stage for over 300 years. This production is, then, a rather special event. Maybe the only result will be to demonstrate why the play has been so long neglected, but we would like to think that it can stand as a work as exciting as any of its period, and certainly as one of the most unusual. Working on the play in rehearsals we have enjoyed discovering the depth of insight Ford has into his characters' motives and desires and have come to relish speaking some of the most powerful and beautiful poetry of the age. The great strength of Ford's verse seems to be its extraordinary economy and starkness. The most beautiful ideas are sometimes expressed in the simplest words, and so few words that one wonders at his gift with language. Who can ever forget Fernando's lines:

If when I am dead, you rip
This coffin of my heart, there shall you read
With constant eyes, what now my tongue defines:
Bianca's name carved out in bloody lines.

DAVID EMMET



Note: The text is played more or less complete; some 100 lines have been cut. There are 2 gaps in the text where lines have been lost. These have been filled with some specially written passages.

THE AUTHOR

John Ford, who came of an old Devonshire land-owning family, was baptised at Isington, Devon, in April 1586. He perhaps matriculated at Oxford in 1601 but certainly chose that third great Elizabethan University, the Inns of Court.

He was admitted to the Middle Temple in November, 1602 and there are records of his residence there for many years. There is no evidence that he ever became a barrister, but he would hardly have lived in the Middle Temple for so long without actually following the legal profession in one of its many branches.

Ford seems to have come to full dramatic authorship very gradually indeed. His work falls naturally into three groups:

1. A period of non-dramatic work from 1606 to 1620
2. A period of dramatic work, in collaboration, from 1621 to 1625
3. A period of unaided dramatic work from 1628 to at least 1638

Love's Sacrifice was probably written between 1625 and 1628. It was certainly printed in 1633, the same year as Ford's two masterpieces, *'Tis Pity She's a Whore* and *The Broken Heart*. There are records of *Love's Sacrifice* being acted at the Phoenix in Drury Lane in the year it was published and as "a tragedy received generally very well".

It is not known when Ford died but it is thought he lived in retirement until the Restoration.



THE QUESTORS THEATRE EXHIBITION

In the Foyer
3rd - 10th December 1988
TESSA CURTIS

Tessa Curtis studied at Winchester and Harrow Colleges of Art where she acquired NDD, Diploma in Illustration, SIAD, and was awarded the Windsor and Newton prize for best improved student.

She has exhibited at the Royal Society of Painters & Etchers Royal Academy, St. John's Church, Harrow, Gayton Road Library, Harrow, the National Museum of Wales and Salon des Nations, Paris.

Tessa was awarded a prize for Mural Competition by Wrangler Jeans — for the Ideal Home Exhibition. She won joint first prize for the Joseph Webb Commemorative Award of the Royal Society of Painters and Etchers.

Tessa has given pastel portrait demonstrations at local Art Societies and taught art for four years at the Dollis Hill Evening Institute — between taking commissions in portraits, murals, print-making and illustrations.

She joined The Questors in 1985, making contributions to the set design for *Cloud Nine*, *Destiny*, *American Dreams*, the 2nd Year Student Show and *Benefactors*.

POETS AT QUESTORS

There will be a poetry reading by John Reti on November 17th at 7.45 p.m. John Reti is the founder of the Camden based Torriano Poetry Meeting House. Readings from the floor are welcome.

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Tickets: Members free, Guests £1.50.



THE QUESTORS THEATRE COMING EVENTS

In the Playhouse

THE FATHER

by August Strindberg

new translation by Eivor Martinus

3rd, 6th - 10th December at 7.45 p.m.

4th December at 3.00 p.m.

Tickets: Members Free, Guests £3.00 and £3.50

CHARLEY'S AUNT

by Brandon Thomas

31st December, 2nd, 3rd, 4th, 5th,

6th, 7th January at 7.45 p.m.

1st and 7th January at 3.00 p.m.

Tickets: Members and Guests £3.00 and £3.50

In the Studio

THE PREVENTION OF INNOCENCE

by The Splinter Group

21st - 26th November at 7.45 p.m.

Tickets: Members and Guests £2.50

ROAD

by Jim Cartwright


31st December, 2nd, 3rd, 4th, 5th, 6th,

7th January at 7.45 p.m.

Tickets: Members and Guests £2.50

PLAY READINGS

A programme of reading of new and neglected plays is underway. The next two readings will feature plays by Harley Granville Barker and will take place on November 6th and 27th at 7.45 p.m. in the Foyer.



THE QUESTORS THEATRE

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ADMINISTRATION

The Questors office is open from 9.30 a.m. until 5.00 p.m. every weekday. If you wish to make contact for details of membership, or hiring the Theatre and rehearsal rooms, telephone the office on 01 567-0011.

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If you wish to become a member you can use the form on the page opposite; just send it to the Theatre with the appropriate subscription.

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For personal callers the box office is open evenings only from 6.45 p.m. to 8.45 p.m. on days of performance and five days prior to each Playhouse production.

THE STUDENT GROUP

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There are a number of groups for younger members. These cater for all age groups, from 5-17. The classes are intended to create awareness of the theatre and provide a stimulating channel for imagination.

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NOTE

The Hotplate is not open for Studio productions, but when Studio performances coincide with those in the Playhouse, it will endeavour to serve those audiences whenever this is possible.



THE QUESTORS THEATRE

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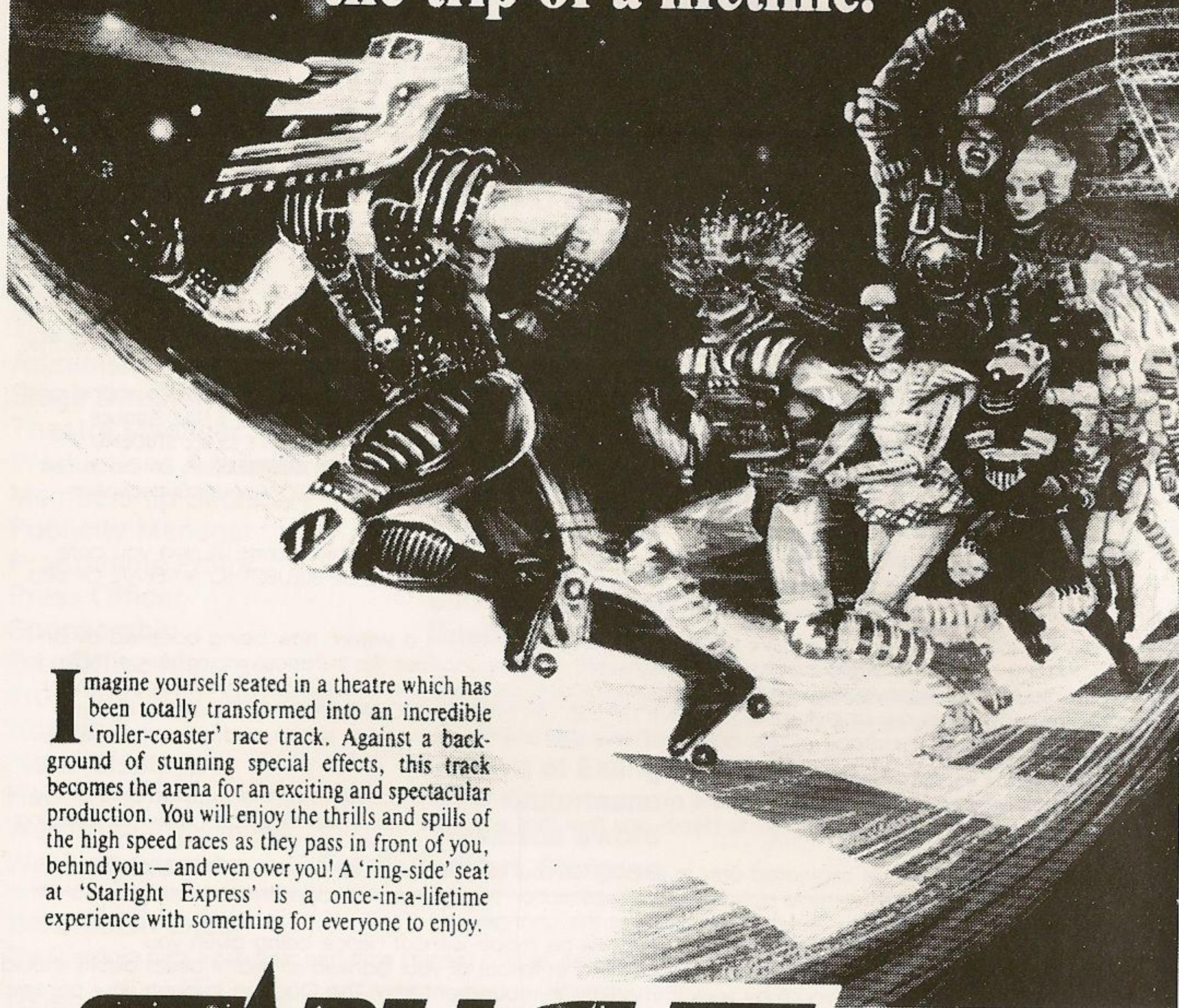
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