



LOVE A LA MODE.

AFTER
CHARLES MACKLIN

PROGRAMME NOTES

KNAVES

A NOTE FROM THE DIRECTOR

Colm Summers

Farce is an infamously technical form. Its intricacy is just one of the challenges to staging *Love à la Mode* in 2017. The challenge to exceed anachronism, or worse, present ‘museum theatre’, is a responsibility keenly felt by KNAVES, theatre-makers committed to entertaining contemporary audiences.

As (somewhat biased) legend has it, *Love à la Mode* met with ‘unbounded applause’ on its debut in 1759. Macklin’s satire of marriage for monetary gain—and its duplicitous stereotypical suitors—titillated eighteenth-century theatre-goers.

For all that, it couldn’t be considered a universally *successful* production.

Love à la Mode enraged some critics, reversing the role of the Stage Irishman. Sir Callaghan, a hard-headed Irish knight, who toppled the stereotype of the Irish buffoon, becomes a sincere hero in Macklin’s world of intrigue and double-dealings. Our adaptation suggests the arrival of another stage Irishman, a theatrical everyman who, like the protagonist in the original, seeks to negotiate a world of deception, and inauthenticity.

In this work-in-progress, we ask the question, what can eighteenth-century drama offer theatre in the twenty-first century? We offer you the discoveries of our intervention in Macklin’s play, from duels and daring-do to the idea at the core of our production: to elevate a metaphor, the ‘scheme’, or trick at the heart of Macklin’s play, to a literal con. We exploit the innovations offered to us by the Georgians: aside as dramatic constant, direct address, and above all, the explicit metatheatricality of their texts. We offer this as a reflection, not only on Macklin and Georgian theatre, but also on theatre and the art of deception.

We’re grateful for your engagement and criticisms, and excited to hear what you have to say. With thanks to you, to Scene + Heard, and to our stakeholders. Without you there would be no work-in-progress.

Love (*à la Mode*),

Colm

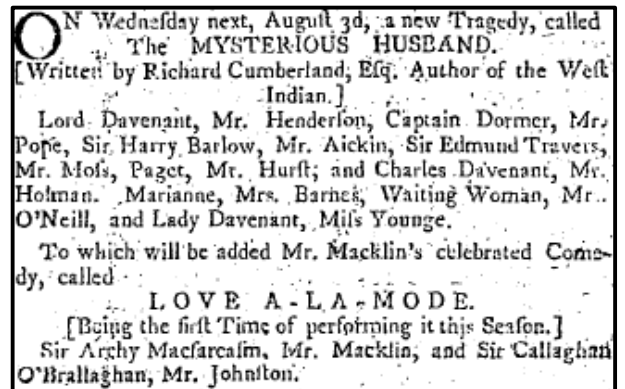
ON CHARLES MACKLIN

David O’Shaughnessy

Charles Macklin (1699?-1797) began life as Cathal MacLaughlin, an Irish-speaking Catholic from the Inishowen peninsula in Donegal. He worked as a ‘badgeman’ (servant) at Trinity College Dublin for a time before moving to England. By the 1720s, he turned, like so many Irish during the eighteenth century, to the stage to earn a living. He gained notoriety in 1735 when he fatally stabbed a fellow actor in the eye in a heated backstage scuffle over a wig. Macklin defended himself in court and got the murder charge reduced to manslaughter. This experience gave him a taste for litigation and Macklin was involved in a number of high profile court cases related to the theatre in later life.

In 1741, Macklin played Shylock in what is accepted today as one of the great Shakespearean performances of the century, ranking alongside David Garrick’s Richard III and Sarah Siddons’s Lady Macbeth. His performance was so terrifyingly malignant that George II was supposed to have had a sleepless night after watching Macklin’s Shylock. When his prime minister, Robert Walpole, came to see him the following day, Walpole wondered whether there was a mechanism to frighten the Commons into compliance. ‘What do you think,’ suggested George II, ‘of sending them to the theatre to see that Irishman play Shylock’?

As a playwright, *Love à la Mode* (1759) and *The Man of the World* (1781) were his major successes: the latter comedy was unique in eighteenth-century Britain as the only play twice refused a performance license by the Examiner of Plays. He travelled to Dublin regularly where he performed at Smock Alley from the 1750s. His last appearances at Smock Alley took place in 1785 when he played a number of parts including Sir Archy MacSarcasm in *Love à la Mode*. Audiences flocked to see the redoubtable Macklin. He wrote to his wife about his final Dublin engagement with pride:



Advertisement for performance of Love à la Mode in Smock Alley (Freeman's Journal, 28 July 1785).

I have as yet played but five times, Shylock twice, the man of the world three times – never was a play in so high esteem here – crammed houses, warmest applause. The Lord Lieutenant commanded it on the second night – the political stroaks went off with roaring uncommon applause encoring speeches – my Lord Lieutenant was as good an actor in his place and character as ever I saw – he applauded & laughed, again at the popular political stroaks, – which pleased the audience highly – as did his aimiable, beautiful, graceful partner the duchess – never sure did I see so merry, so decent, so friendly, so happy an audience

It was a triumphant Irish swansong for Macklin. He played his final London engagement in 1789 (Shylock, aged 89 or 90) and he died in 1797. He is buried in the actors' church, St Paul's in Covent Garden, where a plaque hangs today to honour his remarkable contribution to London's theatrical world over sixty years.

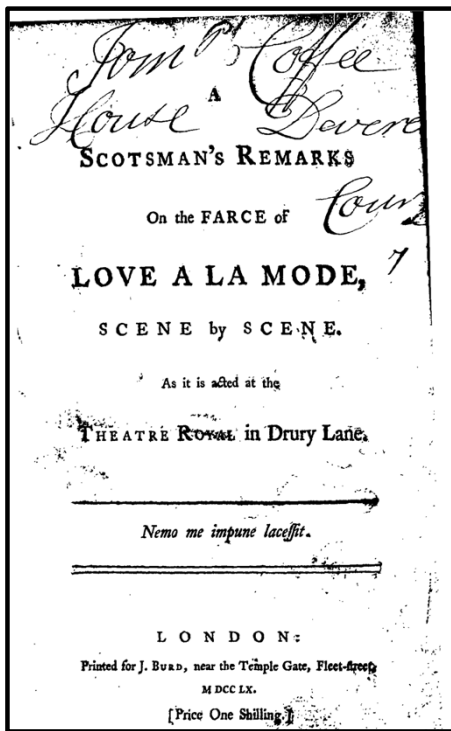
LOVE À LA MODE and the STAGE IRISHMAN

David O'Shaughnessy

In the wake of lurid tales of Catholic barbarity in 1641, additional bad press associated with the Popish Plot (1678-81) and the Williamite War of 1690s, representations of the Irish in Britain in the early eighteenth century were rather unflattering. The theatre, a powerful forum for cultural and political debate, was an integral part of this phenomenon and the Stage Irishman of the early century was either depicted as a pernicious untrustworthy knave or a bumbling buffoon, prone to verbal gaffes (bulls) and a hokey clumsiness.

Scholars have noted that there were occasional rebuttals of the stereotype – George Farquhar's *Love and a Bottle* (Drury Lane, 1698) and Thomas Sheridan's *The Brave Irishman* (Goodman's Fields, 1746) being among the most notable. Yet it was not until Charles Macklin's *Love à la Mode* and the noble Sir Callaghan O'Brallaghan that such a firm challenge to entrenched ethnic stereotyping was offered. The play was first performed on 12 December 1759 at Drury Lane theatre. It was provided as an afterpiece to *The Merchant of Venice* and Macklin played both Shylock and Sir Archy MacSarcasm that night (his daughter, Maria, played Charlotte). Richard Cross, the theatre's prompter, noted that 'it went off very greatly' in his diary and the records show that it was a critical and commercial success. The afterpiece had many more performances that season and went on to become a stock piece of the repertory for the rest of the eighteenth century. Piqued by curiosity, George II had the play read to him and was said to have been pleased with the Irishman defeating his rivals.

But *Love à la Mode* did not win universal applause. Many Scots in London took umbrage at the portrayal of Sir Archy MacSarcasm (as testified by the indignant pamphlet *A Scotsman's Remarks on the Farce of Love a la*



A contemporary response to Macklin's controversial representation of the Scots. Tom's Coffee-house was a well known haunt for London's theatrical community.

Mode which appeared shortly after its first performance) and scholars have debated whether Macklin, rather than advance the cause of tolerance, had merely substituted one Celtic stereotype with another. Sir Callaghan and Sir Archy's hilarious argument over historical origins and racial precedence reflects serious tensions between the Irish and Scottish literary and antiquarian communities as they vied to be recognized as the original Celtic nation. Such debates had real political ramifications and the play's slapstick qualities do not fully disguise the import of the issues being contested with regard to the idea of a 'Four Nations' Britain.

Macklin's brief afterpiece appeared at a particular moment in the century when the stock of the Irish in Britain took a sharp turn for the better. The Jacobite Rebellion of 1745, led by Charles Stuart (Bonnie Prince Charlie), had made the Scots the more threatening Celt for many English. The Catholic Committee, led by the brilliant antiquarian Charles O'Connor who had spotted this opportunity, was lobbying hard in both England and Ireland for Irish Catholic rights. Britain, embroiled in the Seven Years' War (1756-1763) against France and her allies, was beginning to realize its dependence on Irish troops as it struggled to fight on a multiple fronts across the globe. London, the capital of the western world, was home to a number of brilliant Irish migrants, of whom Edmund Burke and Oliver Goldsmith are only the most well known, who were feted and celebrated publically as key cultural figures through the 1750s onwards. Historians now recognise the importance

of Irish merchants, bankers, journalists, lobbyists, masons, and lawyers that contributed to the expansion of the city. The idea of the Irish as barbaric oafs was difficult to sustain in this environment.

Macklin's Sir Callaghan O'Brallaghan presents emerging possibilities of Irish civility, intelligence, and honour. Critically, he also embodied a model of Irish patriotism that was commensurate with loyalty to the British crown. When we consider the entirety of Macklin's oeuvre, O'Brallaghan should be considered as an important step in the development of Macklin's vision, which emerges fully in *The Man of the World*, of a cosmopolitan Britain and Ireland where differences, especially those of ethnicity, could be dissolved in a society bound together by the shared political and cultural values of the Enlightenment. That this vision was later shared and advanced by the better known Oliver Goldsmith and Richard Brinsley Sheridan should alert us to the significance of Charles Macklin's *Love à la Mode*.

DAVID O'SHAUGHNESSY

Dramaturge

David is Assistant Professor for Eighteenth-Century Studies in the School of English, Trinity College Dublin. He teaches seminars on Charles Macklin for the MPhil in Irish Writing.

LOVE À LA MODE

Ensemble

CHARLIE M'LAUGHLIN

Sir Callaghan O'Brallaghan



Charlie is an actor and a graduate of Drama, Theatre and Performance at Leeds Trinity University. Recent stage credits include *Twelfth Night* (Warwick Playhouse, 2012), David Edgecombe's *Heaven* (Villierstown Festival of Dramatic Arts, 2009). TV credits include

Ted Hughes' *Oedipus* (Showtime), Pirandello's *Henry IV* (Arte Deutschland), and *Private Eyes* (pilot).

CAITLIN SCOTT

Charlotte



Having graduated with a BA (Hons) in Drama and Theatre Studies from Trinity College Dublin the summer saw Caitlin train with the UK National Youth Theatre on their *Epic Stages* Programme. Caitlin's theatre credits include *Mary Poppins* in *Bert* (Smock Alley, 2016),

Sofia in Martin Crimp's *Attempts on Her Life*, *Mel* in Jenny Schwartz's *God's Ear*, and an ensemble role in *LOVE+* (Samuel Beckett Theatre, 2015). She also played *Arghol* in *Enemy of the Stars* (Winner of Best Experimental Theatre in the Fes International Theatre Festival, 2015).

MORGAN COOKE

Theodore Goodchild

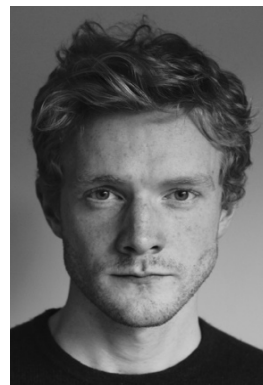


Morgan is an actor, composer, musician and singing teacher. Recent acting credits include *BREAKS*, (Bez Kinte, 2016 Dublin Tiger Fringe), *Mise Mollser* (Abbey Theatre 2016), *YouTopia* (Outlandish Theatre/Abbey co-production 2016), *Star Of The Sea* (Moonfish

Theatre, 2014-15, international tour pending), Flann O'Brien in *An Béal Saibhir* (Dearg TV 2016). Recent composition credits include *BREAKS*, *The Skriker* (The Lir Academy 2017), *ExHibit Us* (Outlandish Theatre 2015), *Fornocht A Chonac* (Taibhdhearc Na Gaillimhe/Abbey co-production 2016), as well as several improvised live soundtracks for silent films at the IFI, ADIFF, Killruddery Silent Film Festival. Morgan loves being a Knave.

LEONARD BUCKLEY

Sir Archy MacSarcasm



Leonard is an artist from Dublin whose recent credits include *Martin* in *Gays Against the Free State!* (Tiger Dublin Fringe, 2016), *The Man* in *The River* (2016), and *G. I. Joe* in *God's Ear* (2015) in the Samuel Beckett Theatre. This Summer he will appear in *The David Fragments*, a

devised adaptation of Bertolt Brecht's first play, due to be staged in Dublin and London.

HONI COOKE

Harlequin



Honi is an actor, singer, and graduate of Drama and Theatre Studies at TCD, majoring in acting. Theatre credits include: *M. Papini Disappears* (ATRL, 2016), Grace in Sarah Kane's *Cleansed* (Samuel Beckett Theatre, 2015), *Aunty Ben* (Super Paua, 2015), *Enemy of the Stars* (Samuel

Beckett Theatre; Fez University Theatre Festival, 2015). Film credits include Declan Clarke's *The Hopeless End of a Great Dream* (2016), and *Cuireadh Chun Cainte* (2011).

NORMA HOWARD

Squire Groom

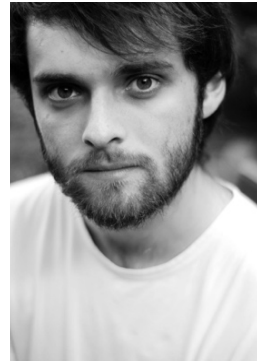


Norma attended University College Cork, where she studied Drama and Theatre Studies with English. Some of her previous theatre credits from this time include Sara in *Stop Kiss* (Granary Theatre), Ensemble in *Attempts On Her Life* (Granary Theatre), and Girleen in *The*

Lonesome West in Belfast. She also played the part of Thea in Ibsen's *Hedda Gabler* (Granary Theatre). She performed in *King Lear* and *Othello* with Cyclone Rep Theatre Company, which toured nationwide. Recent productions include *The Taming of the Shrew* (Fortune's Fool); *Katie* (Umbrella Theatre Company); *Low in the Dark* (Squad Theatre Company) and most recently Woman in *The River* (Samuel Beckett Theatre).

COLM GLEESON

Mordecai



Colm is a Dublin-based actor and recent graduate of Trinity College Dublin, having studied Drama Studies and English Literature. He is also a writer, with last year seeing a work-in-progress staging of his first play, *M. Papini Disappears*. This will be his

second appearance in the Scene & Heard Festival.

NICHOLAS JOHNSON

Associate Artist



Nicholas Johnson is a Beckett scholar and theatre-maker interested in interdisciplinary performance. Recent credits include *Cascando* (Pan Pan), *No's Knife* (Lincoln Center), and the research projects *Enemy of the Stars* and *The David*

Fragments. He convenes the Creative Arts Practice research theme at Trinity College Dublin, where he is Assistant Professor of Drama.

FIONN FOLEY

Understudy



Fionn's theatre credits include *The Messenger* (Barnstorm), *A Midsummer Night's Dream* (Mouth on Fire), *Trainspotting* (Smock Alley), *The Critic* (Rough Magic), *A Picture of Dorian Gray* (Wonderland), *Half Light* (DFF), *Life in Our Blood* (ISDA Festival 2014, Best

Lead Actor) and *Eamonn (from Menswear)* (Smock Alley). Screen credits include *Vikings* (History Channel), *Ros na Rún* (TG4), *Black 47* (Feenish) and IFTA nominated *EIPIC* (TG4).

LOVE À LA MODE

Production Team

COLM SUMMERS

Director & Costume Design

Col's credits as a director include: *Gays Against the Free State!* (Smock Alley Boys School, Tiger Dublin Fringe, Judges' Choice Award Nominee), *Enemy of the Stars* by Wyndham Lewis (Samuel Beckett Theatre Dublin & Morocco, Best Show Nominee, Winner: Best Experimental Theatre), *God's Ear* by Jenny Schwartz, Director's Debut Festival at the Samuel Beckett Theatre, Trinity College, Dublin; *Catastrophe* and *Ill Seen Ill Said* both by Samuel Beckett (SBT, Arts and Technology Research Lab). See www.colmsummers.com for more of his work.

JENNIFER AUST

Stage Manager

Jennifer studies Drama and Theatre at Trinity College Dublin. Recent stage management credits include *Gays Against The Free State!* (Tiger Dublin Fringe 2016), *The River*, *God's Ear* (Samuel Beckett Theatre), *Mercury* (The New Theatre) as well as DSM for *The Berlin Project* (SBT) and *Remember to Breathe* (Smock Alley Theatre).

DARA HOBAN

Lighting Design

Dara is a Dublin based lighting designer and actor. Dara is also a graduate of Trinity College Dublin, with a degree in Drama and Film Studies, and is currently a participant in Rough Magic Theatre Company's SEEDS programme. Recent lighting design credits include; *Tryst* (The Lir, Tiger Dublin Fringe) *Slice The Thief* (Smock Alley Theatre, Axis Ballymun), *God's Ear* (Samuel Beckett Theatre) *Harder, Faster, More* (Smock Alley, Tiger Dublin Fringe), *Fireplay* (The New Theatre), *Stockholm* (The Samuel Beckett Theatre), *God of Carnage* (The Lir). Dara is also a founding member and co-Artistic Director of BridgeTalk Theatre.

EUGENIA GENUCHI

Set Design

Eugenia is a graduate of IADT with a degree in Model Making, Design and Special Effects. Her set design credits include *Gays Against The Free State!*

(Dublin Fringe, 2016) as designer and *By the Bog of Cats* (The Abbey Theatre), *The Windstealers* (Smock Alley Theatre), *Chekhov's First Play* (Samuel Beckett Theatre) as set construction trainee. Other credits include special effects for *God's Ear* (Samuel Beckett Theatre, 2015). She is currently working with Artastic on costume and props for their St. Patrick's Day Production.

SEAMUS RYAN

Composition & Sound Design

Seamus Ryan is a composer and musician based in Dublin. Previous theatrical credits include *God's Ear* (Samuel Beckett Theatre, 2015), *Gays Against the Free State!* (Tiger Dublin Fringe 2016), *Constellations* (Samuel Beckett Theatre, 2016) and most recently, *The Voice Factor [X]* (The New Theatre, 2017). Past projects outside the theatre include writing orchestral arrangements of music by David Bowie for Trinity Orchestra, and arranging music from *West Side Story* for The Campanile Consort.

ANNACHIARA VISPI

Assistant Costume Design

Annachiara is a second year Drama and Theatre student at Trinity College. Previous assistant costume design credits include *The Snow Queen* (Smock Alley Theatre), *Constellations* (Samuel Beckett Theatre), *BlackCatfishMusketeer* (Tiger Dublin Fringe, The Lir), *Camgirl* (Samuel Beckett Theatre), and *Attempts on Her Life* (Samuel Beckett Theatre). Other credits include *Freak* (ISDA 2016) and the forthcoming *Sunny Days* (Samuel Beckett Theatre). She is very excited to be participating in the Scene + Heard Festival where she will be costuming both *Love À La Mode* and *The Wendy House*.

MICHAEL STONE

Producer

As a creative producer, Michael's theatre credits include *Shelf* (Scene + Heard, 2017) *Half Light* (Smock Alley Theatre, 2017; Dublin Fringe, 2016), *Made Up* (Underbelly Cowgate, 2016) and *God's Ear* (Samuel Beckett Theatre, 2015).

LOVE À LA MODE

after Macklin

Ensemble

Charlie M'Laughlin
Caitlin Scott
Morgan Cooke
Leonard Buckley
Honi Cooke
Norma Howard
Colm Gleeson
Fionn Foley

Director & Costume Design

Colm Summers

Dramaturge

David O'Shaughnessy

Stage Management

Jennifer Aust

Associate Artist

Nick Johnson

Lighting Design

Dara Hoban

Set Design

Eugenia Genuchi

Assistant Costume Design

Annachiara Vispi

Producer

Michael Stone

Music devised by KNAVES under direction of Seamus Ryan

Prologue by Colm Gleeson, Lenny Buckley, and Seamus Ryan

Ciao Bella... by Seamus Ryan

An Irishman's Fear by Lenny Buckley

Let other men sing.. by Seamus Ryan and Lenny Buckley

Epilogue by Seamus Ryan

This production was generously funded by the European Commission's Marie Curie programme; the Provost's Visual and Performing Arts Fund; the Faculty of Arts, Humanities and Social Sciences; the School of English, Trinity College Dublin; D'Arcy Goldman; and, Donna Scott. It owes a considerable intellectual debt to the research themes based in the Long Room Hub, Trinity's arts and humanities research institute: Identities in Transformation; Creative Arts Practice; Manuscripts, Books, and Print Cultures; Making Ireland; and Digital Humanities.

KNAVES would also like to thank Madeleine Saidenberg, the School of Creative Arts, Michael Canney and the staff of the Samuel Beckett Theatre for their support.



Marie Skłodowska-Curie



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin