LOVE A LA MODE.

AFTER

CHARLES MACKLIN

PROGRAMME
NOTES

KNAVES
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 litigating 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:

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 encribing 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 admirable, 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 à la
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’Conor 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 Moller (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.colsummers.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

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