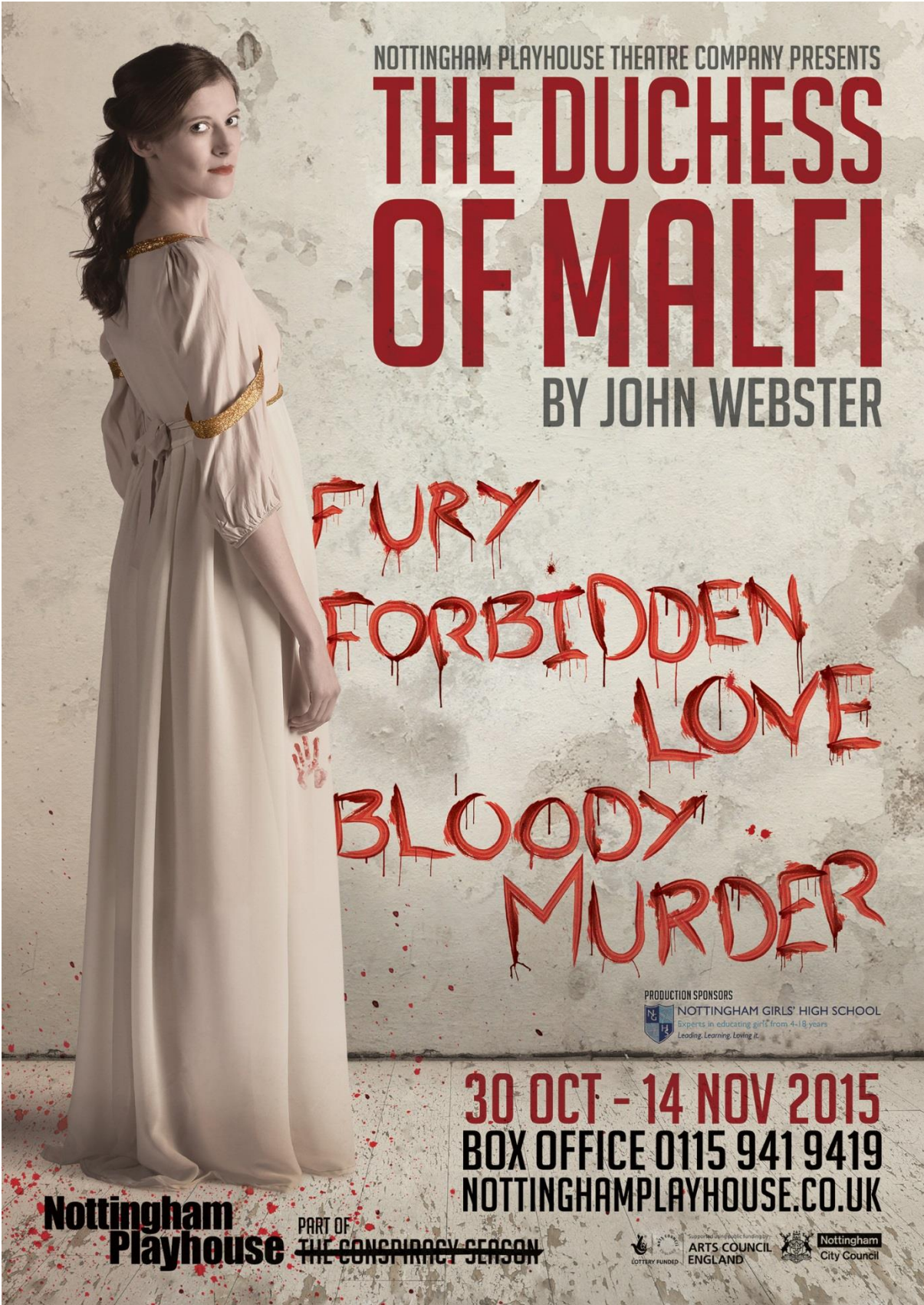


THE DUCHESS OF MALFI INSIGHT PACK



NOTTINGHAM PLAYHOUSE THEATRE COMPANY PRESENTS

# THE DUCHESS OF MALFI

BY JOHN WEBSTER

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FORBIDDEN  
LOVE  
BLOODY  
MURDER

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Insight Pack written and compiled by Allie Spencer with assistance from Alexandra Moxon and Sinéad Bevan.

Should you have any further questions, or feedback on the pack, please contact [allies@nottinghamplayhouse.co.uk](mailto:allies@nottinghamplayhouse.co.uk)

### **CAST**

The Duchess Of Malfi	<b>Beatriz Romilly</b>
The Cardinal	<b>Patrick Brennan</b>
Ferdinand	<b>Chris Jared</b>
Silvio/Doctor	<b>Chris Wollaton</b>
Delio	<b>Peter Bray</b>
Castruccio/Armed Man	<b>Jim Findley</b>
Bosola	<b>Matthew Wait</b>
Roderigo/Servant	<b>Steve Conlin</b>
Julia	<b>Rebecca Sarker</b>
Cariola	<b>Lisa Howard</b>
Antonio	<b>Jamie Satterthwaite</b>

**Other roles played by the cast**

### **CREATIVE TEAM**

Director	<b>Fiona Buffini</b>
Designer	<b>Neil Murray</b>
Lighting Designer	<b>Mark Jonathan</b>
Composer	<b>Jon Nicholls</b>
Fight Director	<b>Philip D'Orleans</b>
Assistant Director	<b>Alexandra Moxon</b>
Deputy Stage Manager	<b>Sharlene Young</b>
Rehearsal photography by	<b>Sheila Burnett</b>

## PLOT SYNOPSIS

The Duchess of Malfi is widowed young. She is forbidden to remarry by her brothers the Duke Ferdinand, and the Cardinal. However she secretly marries her steward Antonio and becomes pregnant. Bosola has been sent to spy on the Duchess and suspects she may be pregnant so feeds her apricots to induce labour. The Duchess gives birth to a son, and Bosola passes this news onto her brothers.

Antonio and the Duchess have two more children together. Bosola tells her brothers of the secret marriage and the couple are banished.

Fearing for their safety the Duchess tells Antonio to escape with their eldest son to Milan. However the Duchess, her servant and the other two children are brought back to Malfi and murdered at Ferdinand's instruction with Bosola witnessing the murder. The Duchess is made to believe that Antonio and her children are dead but in her final breaths Bosola has a change of heart and tells her that they are still alive. Bosola changes sides and decides to protect Antonio despite still working for the brothers.

Ferdinand goes mad and thinks he is a wolf which includes digging up bodies. Bosola hears that the Cardinal is planning his death and so attempts to murder the Cardinal, murdering Antonio by mistake. He then kills the Cardinal and Ferdinand, and Ferdinand kills Bosola. The Cardinal and Bosola are the last to die on stage. Delio (a courtier and Antonio's friend) enters with the Duchess and Antonio's eldest son who didn't die and who is now heir to the Malfi estate.

## THE REAL DUCHESS OF MALFI

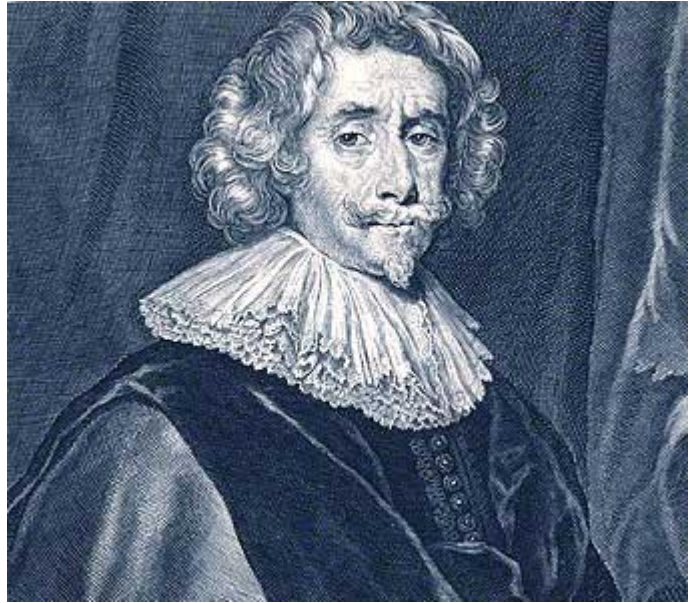
A true story, the real Duchess of Amalfi, Giovanna D'Aragona, secretly married the master of her household, Antonio Bologna, and had three children. Both she and her two youngest children were murdered in 1513 although her brothers Lodovico d'Aragona (Cardinal of Santa Maria in Cosmedin) and Carlo d'Aragona (Marquis of Gerace) have never been connected to the murder. However, like Ferdinand and the Cardinal in the play, they did not approve of her secret marriage to Antonio and there is evidence that the Duchess feared they might take their revenge. Antonio, just like the play, was murdered in Milan.



Amalfi is approx. 75 km south of Naples

## JOHN WEBSTER

John Webster is most well-known for his plays *The White Devil* and *The Duchess of Malfi*. Writing at the end of the sixteenth century and beginning of the seventeenth century Webster wrote a few plays on his own but also collaborated with other writers. Little is known about Webster – he was born approximately 1580 and died approximately 1634. He had at least one child, also called John, with a wedding to Sara Peniall being arranged by special permission in Lent – his child arriving two months after the marriage.



<http://www.biografiasyvidas.com/biografia/w/webster.htm>

Webster's plays explore the darkness of humanity, looking at love, lust, sexual immorality alongside injustice, the class system, politics and religion. A dark voice in the seventeenth century his plays have varied in popularity across the centuries with the Victorians even changing the ending of *The Duchess of Malfi* to a happy one! However his themes stay relevant and real, and his characters believable in today's society, making him a playwright that will never go out of fashion.

## WHAT IS A REVENGE TRAGEDY?

Revenge tragedies focus on one or more protagonists within the play being motivated by revenge, for example Hamlet seeking revenge for his father's death. They explore the tensions between public and private revenge, question the social justice system, often involve a supernatural scene, usually include scenes of madness and end in carnage.

Revenge tragedies take their influence from Roman statesman, philosopher and dramatist Lucius Annaeus Seneca who worked for Emperor Nero. *The Spanish Tragedy* by Thomas Kyd was the first well known revenge tragedy in the Elizabethan/Jacobean era with *Titus Andronicus* (Shakespeare), *The Revenger's Tragedy* (Middleton) and *Antonio's Revenge* (Marston) being others. In *The Duchess of Malfi* both the Duchess's brothers are seeking revenge after the Duchess has gone behind their backs and secretly remarried. Whilst some critics argue that *The Duchess of Malfi* does not follow all the conventions of a traditional revenge tragedy (especially with the Duchess dying in Act four), the obsessive behaviour and need for revenge by Duke Ferdinand and the Cardinal, the scenes of extreme violence and torture, and the madness of Ferdinand fit the pattern.

## JACOBEAN THEATRE

As Elizabeth's reign came to an end and King James I took the throne the theatre had become a popular pastime. However the demands of the audience was changing and theatre goers were looking for theatre that had stronger themes and dealt with the darker side of humankind. As the reign of King James continued, morality both within and outside the court began to lapse and with it, the morality within plays. Thus Shakespeare's plays became darker (for example *Othello* and *King Lear*) and other popular playwrights of the time also explored the darker themes of jealousy, corruption, revenge and other forces of evil. The intelligent, educated middle class audience who attended the more expensive Blackfriars Theatre enjoyed the darkness of this new genre of theatre. Whilst Jonson wrote more satire and comedy, John Webster, John Marston, Thomas Middleton, William Rowley explored the darker Jacobean themes.

Theatre going was very popular right up to the Puritans closing the theatres in the 1640s. Theatre companies came and went, the two main rivals continuing to be The King's men (originally The Lord Chamberlain's Men) and The Admiral's men who became known as The Prince's Men from 1603 after their new patron Prince Henry and then The Palatine's Men after Frederik V their patron when Henry died. Other companies included the Worcester's men (who changed to The Queen Anne's men after James's wife, Anne of Denmark, who was a great supporter of the arts in the Jacobean era) and The Lady Elizabeth's men.

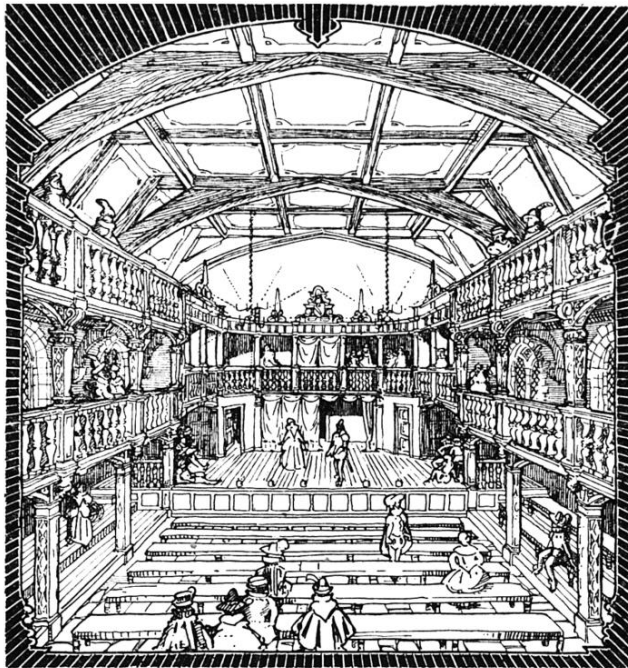
London Theatres in the Jacobean era:

Theatre	Time period	company	North/south of river	Indoor/outdoor	Plays
The Blackfriars	1599 - 1642	From 1609 – the King's Men	North	Indoor with artificial lighting	<i>The Duchess of Malfi</i>
The Red Bull Theatre	1557 - 1665	The Queen Anne's Men 1600 - 1617	North *	Outdoor	<i>The White Devil</i>
The Globe	1599 - 1613, 1614 - 1645	The King's Men	South	Outdoor (built from the timber of The Theatre)	<i>Henry VIII</i> ( a cannon misfired and burned down the building)
The Curtain	1577 - 1622	From 1603 – The Queen Anne's men	North *	Outdoor	<i>The Travels of the Three English Brothers</i> , by Rowley, Day, and Wilkins.
The Fortune	1600 – 1621 1623 - 1661	The Prince's Men (aka The Admiral's & The Palatine's men)	North*	Outdoor	<i>The Spanish Tragedy</i> by Thomas Kyd
The Swan	1596 - 1621	The Lady Elizabeth's men 1613	South	Outdoor	<i>A Chaste Maid in Cheapside</i> by Thomas Middleton

- = outside the north city walls

## THE DUCHESS OF MALFI FIRST PERFORMANCES

G. Topham Forrest - "Blackfriars Theatre: Conjectural Reconstruction" by G. Topham Forrest, *The Times*, 21 November 1921, p. 5.



CONJECTURAL RECONSTRUCTION by G. Topham Forrest

The first performance of *The Duchess of Malfi* was in 1614 at The Blackfriars Theatre, one of the few indoor theatres of its time, so had the benefits of stage lighting. *The Duchess of Malfi* initially proved more popular than *The White Devil*, possibly because it was performed to an audience more ready to accept an intellectual dark drama. It was performed by the King's men (the company Shakespeare was part of).

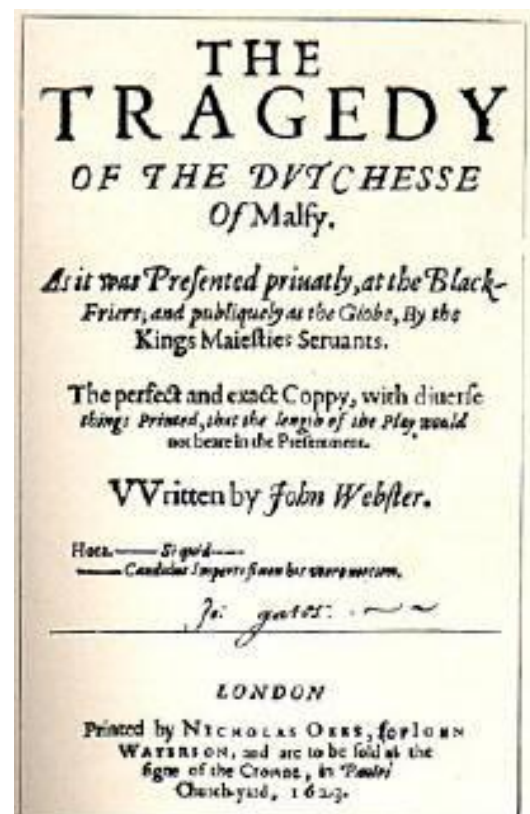
There is a dumb show in the original production, a device characteristic of Jacobean and Elizabethan plays. Wax figures were used for the corpses, and chains were used for sound effects.

With their love for guts and gore, Jacobean companies would develop good relationships with butchers so that they could use the offcuts in bloody scenes to make it more realistic.

Webster didn't write in any blackouts (and at The Globe – where it later played – there would not have been any due to performances taking place in daylight) and very few stage directions. Music was used between acts – which allowed the audience to extend their imaginations to time passing – the Duchess has three children over the space of the play!

Costumes were not historically accurate and scenery was minimal. The Globe had a trap door, but there does not appear to be one at The Blackfriars. The stage had two doors at the back. Between the doors in both theatres was an alcove known as the 'inner stage' or 'discovery space' which would be curtained off but where actors could be dramatically revealed, eg in Act 4 Sc 1 when Antonio and the figures of the children are revealed to the Duchess. Audience were on three sides in both The Blackfriars and The Globe, but at The Globe the ground floor was standing room only – The Blackfriars allowed patrons to sit!

The play was first published in 1623.



[https://en.wikipedia.org/wiki/John\\_Webster#/media/File:Duchess\\_of\\_Malfi\\_title\\_page.jpg](https://en.wikipedia.org/wiki/John_Webster#/media/File:Duchess_of_Malfi_title_page.jpg)

# FROM LIGHTNESS INTO THE DARK

## An interview with Director Fiona Buffini, written by Sinéad Beven

After the uproarious black comedy *A Skull in Connemara*, Nottingham Playhouse's Associate Director Fiona Buffini enters a world of stark contrasts as she prepares to bring *The Duchess of Malfi* to the stage.

Three plays into our Conspiracy Season, and anyone would be forgiven for feeling hopeless. Winston succumbed to Big Brother, The Rubensteins fought the law, and the law won. And now, with the classic Jacobean tragedy *The Duchess of Malfi* taking to the Playhouse stage, the body count is high and the blood is plentiful. But Nottingham Playhouse's Associate Director Fiona Buffini doesn't see the outlook as grim; at least not completely.

"I think the play has to disturb but it also has to be full of joy and full of love. We don't miss what we have until it's taken away, so we have to create all that goodness first, *before* we destroy it. It sounds like the audience will be in for a very bleak evening but actually, the main thing they will take away with them is the memory of the Duchess herself and what an amazing human being she is."

It is this balance of light and dark that drew Buffini to the play in the first place, finding similarities that she thinks a 21<sup>st</sup> Century audience will recognise. "I think the Jacobean world view and our world view is actually very similar. In Shakespeare's world, you have a real sense that God is in heaven, below is hell and you're living in a completely ordered universe. So Macbeth or Richard III can do really bad things, but you have a sense all the way through those plays that they're going to be punished and that ultimately, good will triumph."



Fiona Buffini at work

For Buffini, Webster's outlook is much closer to our reality. "Like Webster, we're living in a corrupt and cynical world driven by self-interest, in which there are few moral certainties."

Buffini is spurred on by its resonance today, but *The Duchess of Malfi* was not always considered so prescient. Despite being extremely well received when it was first produced, the play has gone in and out of fashion. The Victorians, sought to "improve" the original, giving it a happy ending. "There was a feeling that Webster was somehow out of sync with the times, that his world view was too dark." So how was the Duchess of Malfi's true fate reinstated? "There was a performance given just at the end of WWII and the theatre review was printed in the same paper as the first images of the death camps became public. So people watching the play were able to recognise its violent and cruel world as their own."

Another way in which Webster seems ahead of his time is his decision to place a woman at the heart of his tragedy.

“We see her coming to terms with her own death and facing that with incredible strength, courage and dignity and I think without question, far more than Shakespeare, Webster has allowed a woman to embody what is great about the human spirit, which is our ability to endure. So as a woman, I love it, it’s great! It’s one of the greatest female parts written in theatre.” Did she feel the pressure in having to find an actor who could take on this monumental role? “No, I think one of the most extraordinary things about her is that she looks right into you and sees what kind of heart you have. I think when I was casting it, that’s what I was looking for: an actress who could embody that quality of absolute openness. She’s an incredibly warm woman....you just want to be her, or be near her, and I found someone who can do that, which is just great! Beatriz has the quality of absolute naturalness – she’s completely unselfconscious.”



Beatriz Romilly and Jim Findley

Once her actress was found, Buffini was next tasked with bringing her vision of the play to life. So what was the biggest challenge here for her and the design team? “In terms of the journey that a play can take an audience on, this is one of the biggest and most unexpected journeys, I think. Firstly, it’s a fairy story – she falls in love and chooses a husband. The second half of the play is extremely disturbing. So I think that playing with light and darkness, the journey from romance to horror – this is where we started with the design.” With these massively contrasting moments of joy and despair, was there a specific aesthetic or time period in mind? “In terms of aesthetic, I don’t like giving the audience everything. I like the audience to use their own imagination, and bring their own sense of horror to a set that suggests a space that is vast, that you cannot really see into the corners of. So we haven’t picked a time period to set it in, because I think that limits the play; it’s far bigger than that.” The sound designer Jon Nicholls and lighting designer Mark Jonathan are also playing vital roles in creating the world we see on stage, intensifying the atmosphere.



Fiona Buffini and Rebecca Sarker

So does Buffini believe we are all doomed? Far from it. “Webster shows us what happens to a world that is driven by greed and self-interest – it tears itself to pieces. He also shows us another way of living. The Duchess judges people not by how rich and important they are, but on who they are. She surrounds herself with people who are generous, loyal, and who seek the good in others, rather than themselves. Through the characters of Bosola, Webster shows us that we have moral choice. Ultimately it is up to us to decide on what kind of world we are to live in.”

Photography by Sheila Burnett



## TEA – BREAK (Alexandra Moxon chats to the actors and creative team over a cuppa. Photographs by Sheila Burnett)

### Beatriz Romilly plays the Duchess

What attracted you to the play?

*I like the gore and the immediacy, the work does not apologise for the brutality. I also like that it has a heroine, who has such a big journey.*

What are your initial thoughts about your character?

*I like that she is human and has flaws.*

*The hard part for me is finding her faith, I (not the character) am not religious but the world of the play is one driven by faith and it can be hard to relate to her in this way.*

*I like her strength, she is relatable and I think the audience can understand her choices. I admire her ability to see the good in everyone and to be hopeful. I also think she is fairly lonely at court, she only has Antonio and Cariola, which she can only be herself with in private.*

How is her relationship with Cariola and Antonio?

*Cariola is like a sister, a best friend, whom she has no secrets. They are very close and to lose her is a massive loss.*



Beatriz Romilly



Beatriz Romilly and Lisa Howard

*In Antonio, she has found what true love is. She loves him for who he is. He is a good person, although he has his flaws. She always takes the lead in their relationship, she makes all the decisions. It is not an arranged marriage, she loves him totally and always has.*

## Patrick Brennan plays the Cardinal:

Chris Jared and Patrick Brennan



What are your initial thoughts about the play?

*I think it's the most exciting of Jacobean plays. It feels very modern; even though it's written in verse the dialogue is snappy. I think it's kind of the original Game of Thrones; high stakes, passion, fear, blood loyalty, murder and sex.*

What's your relationship to the play?

*I have been in it twice, once on the radio as Antonio and once as an executioner, which was in my very first year of drama school, when the late Natasha Richardson played the Duchess. As much as I love Shakespeare, I think of this as the heavy metal of Jacobean theatre, it has real strength and guts.*

What do you think is the Cardinal's motivation for controlling the Duchess?

*My main motivation is family loyalty and power. If he can have control over who the Duchess marries, he maintains control of the family, being the oldest brother. He is the controlling male figure in the family.*

What is the Cardinal's relationship with Ferdinand?

*He is the older brother of Ferdinand and in some ways is like a father. He has given up his right to the Dukedom and passed this to his younger sibling mainly because he believes there is more power to be had by being a Cardinal, or even a Pope as early on in the play it states how he tried to bribe his way to this position. He feels by placing Ferdinand as Duke and himself as Cardinal, his power stretches further, he is keeping it in the family and they have influence in more places. That's also the main reason he does not want the Duchess to remarry without his consent, he does not want his power, control and wealth being dissolved by another family.*

What are the differences between the Cardinal and Ferdinand?

*The Cardinal thinks before he acts, whilst he has strong emotions, he does not like to display them and prefers non-demonstrative reactions. He controls under pressure rather than the hot headed instinct that motivates Ferdinand. Ferdinand is definitely impulsive, unlike the Cardinal.*

## Matthew Wait plays Bosola

What attracted you to the play?

*I have never done a classic before, so that attracted me to the text initially. Also the part of Bosola is such a great part, he is very different to the characters I usually get asked to play.*

What are your initial thoughts about your character?

*Bosola has more status than I initially thought before the beginning of rehearsals. He is constantly changing and contradicting himself, which I like. Unlike the other characters that are either good or bad, Bosola is ever changing and that is a fascinating part to play.*



Matthew Wait and Jamie Satterthwaite

## Lisa Howard plays Cariola

What attracted you to the play?

*I like Horror Films and I think what attracted me to The Duchess of Malfi was the macabre darkness of the plot. I liked the dark tone. Now that we have started rehearsing the play, I have liked it even more, I am beginning to understand how it very strongly reflects modern society with the idea that we only have a world full of greed and corruption and that goodness cannot survive.*

What are your initial thoughts about your character?

*Cariola seems good and honest, whilst it's fun to play a bad guy, because of her goodness she is an oddity in the play. She is unusual within the world and I like that.*



Lisa Howard and Matthew Wait

## **Mark Jonathan is the Lighting Designer**

What are the demands on a Lighting Designer when working on a Webster play?

*The demands are no different to any other play. It's important that the Lighting Designer can help to tell the story through light and the various locations. It's also essential that all the actors can be seen and that I can assist with the creation of atmosphere.*

What's the truth behind the magic mirror in the Duchess' bedchamber (how does it work)?

*Like all magic it is very simple. When there is no light coming from behind the mirror Ferdinand cannot be seen, but when we add light from behind, the actor is visible. The challenge of this will be to ensure that we can create complete darkness behind the mirror and still light actors relatively close to it, without any light spilling as it's important we don't give away the surprise appearance.*

## **Philip D'Orléans is the Fight Director**

What are the challenges when working with a large company on such a brutal play?

*Company and audience safety are vital and inform the fight sequences. Fight Directors have to tell a story of the action, with texture. It's a juggling act as you have to meet the director's vision as well as matching the actor's conception of their characters, whilst making the fight look as real and effective as possible and still being safe. It is also important that there is a variety to the physical story, I have to create different levels of movement and tension and cannot recycle the same moves each fight. I have been lucky to work with this company as there are all very physically capable actors, sometimes you have to tone down the fights, to keep the actors safe, and within their own physical capabilities.*

How do you plan for fight scenes, and how long does it take to choreograph a scene?

*I can't really plan ahead with my choreography as I don't know what the actor's capabilities are until I get into the rehearsal room. I will have some images that I want to create but I have to be ready to throw these away based on the realities of the set, the director's vision and the acting company. We spent around 20 - 30 minutes on the death bed fight sequence in our initial fight session, and then the actors practise this every day in a fight call.*

## **Sharlene Young is Deputy Stage Manager**

What are the challenges of being DSM within rehearsals?

*Being a Deputy Stage Manager (DSM) in a rehearsal room has many challenges, one of which is ensuring the smooth running of the rehearsal space for actors and the director to explore the play; working on a Webster production is no exception. With a large cast and small performance space, negotiating chairs, tables, set and people is a daily challenge.*

## Jayne Hyman is Deputy Head of Props

What have been the demands on the props department for this show?

*This is probably our busiest show of the year. After the initial design meeting we knew there would be lots of props that would need to be made for this show. It's not just the quantity of props needed but also the detail of each prop and the rich and elaborate textures, especially the mirror and chandelier.*

How did you make the hand?

*We first took a cast of Jamie's hand (Antonio. This was set in alginate, a type of mould, which sets quickly. After 20 minutes Jamie could remove his hand and we were left with a live alginate plaster cast. We would then fill this with silicon and remove parts around the hand mould. We would then add more silicon and fibre glass. We also filled the hand with another type of silicon, which was flesh coloured, so that the skin colour comes from inside the cast. We used thicker silicon to make a stump and finished off with a silicon based paint, which coated the external parts of the mould. The hand took about 3 days to make, if you include drying times.*

## Neil Murray is the Designer for *The Duchess of Malfi*

What have been the design challenges when working at Nottingham Playhouse on Webster's Jacobean tragedy?

*Well one of the biggest challenges for a designer, especially at the Playhouse, is working around all the sight lines and the relatively shallow stage for such a great and epic play. I needed to create an elaborate and deep space on a fairly shallow stage, which was challenging. However, I have designed at the Playhouse before (*The Threepenny Opera*) so I am used to the space's constraints and advantages, which helped a great deal.*



Neil Murray's design for a scene in *The Duchess of Malfi*

*With regards the challenges that the play presents, I was very concerned about all the military scenes and references but in my initial design meeting with Fiona, she explained how all these scenes had been cut and, therefore, was not a concern for long. The word that Fiona used when we first met to discuss this was 'fairytale' and that made a huge impression on me. That's the word that made my image of the design very clear.*

## A DAY IN THE LIFE....

***The Duchess of Malfi* rehearses for 4 weeks at Bartons Bus Garage, Chilwell before entering Tech week at Nottingham Playhouse. So how did they rehearse a five act epic in less than a month? Alexandra Moxon gives us a rundown of what it is like in rehearsals.**

10am - Duchess, Cariola , Antonio and Delio (The good guys). We start discussing their backstories and relationships to one another, establishing facts such as how long they have known each other and the dynamics of their friendships, or romance. We use both clues from the text and fill in the gaps with our own thoughts and suggestions. We then 'beep through'\* the love scene at the end of Act One Scene One, this is a chance for the actors to fully understand the dialogue and tone of the scene.



Jamie Satterthwaite

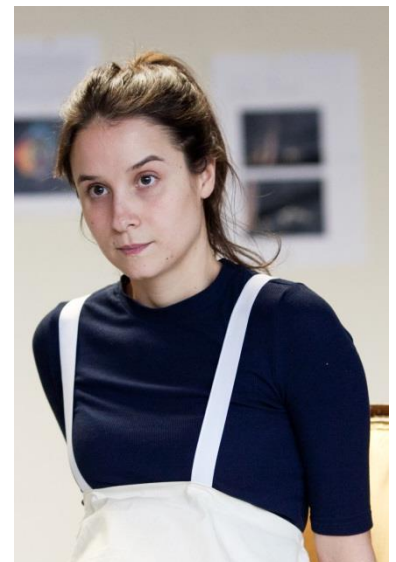
10.30am - After previous discussions, the actors work through the scene on their feet. This enables them to find the physicality of their character and the scene. The scene is to be played very sincerely and Fiona asks the actors numerous questions to help them unlock the gentle romance between the lovers. It is important that the Duchess leads the wooing of Antonio at first and Antonio portrays the hopeless romantic, who cannot quite believe that a great woman such as The Duchess can really love him. Rehearsing this scene early on in rehearsals will also help Beatriz (The Duchess) and Jamie (Antonio) become familiar with each other and relaxed in their kissing scenes.

11.45 - Morning break, the actors run lines if they need to for the next scene.

12pm - We begin Act Two, Scene One, from where the Duchess enters the scene heavily pregnant. The Director once again leads a discussion and a 'beep through' of the scene. This is also a chance for the Courtiers to ask any questions that they might have about their characters.

12.30pm - The scene then moves onto the mark out of the stage on the floor in the rehearsal room, where initial staging of the scene starts to happen. Fiona points out that this is potentially a very dangerous scene; The Duchess falls into labour with all the Courtiers and, more significantly, Bosola watching. Therefore, Antonio, Cariola and Delio need to find a way of removing The Duchess from the scene quickly and hiding her labour.

1pm Lunch



Beatriz Romilly

2pm - Act Two, Scene Four. Once again, we begin exploring this scene with a discussion, this focuses on the relationship between Julia and the Cardinal.

Patrick Brennan and Rebecca Sarker



2.30pm - We allow this scene to become more physical. Fiona instructs the Cardinal that he has the high status in this scene and that, at times, Julia is both frightened and strangely allured to him.

3.30pm - Break

3.45pm - Act Two, Scene Five. Now comes the time to focus on the relationship between Ferdinand and the Cardinal, we 'beep through' this scene.

4.15pm - Fiona instructs Patrick (Cardinal) and Chris (Ferdinand) that this is the scene where the contrasting natures of the brothers is most apparent, we need to see the hot headed temperament of Ferdinand in direct opposition to the cooler Cardinal.



Chris Jared and Patrick Brennan

5.30pm - Fight call. It is important that the actors practise their fights every day. By this point, the company have already had a couple of sessions with the Fight Director, Philip, who has choreographed the fights. Now the actors must repeat this daily, to ensure that they are performing the fights safely and do not develop any injuries.

6pm - Music call - Similarly to the fights, the mad man's song must be practised each day. Jon, the Sound Designer has taught the actors this song in a previous session but it is now for them to become as familiar with this as possible.

6.30pm - Day to end.

\*"Beeping through" – a rehearsal technique where the actors read through a scene and "beep" anytime they want to ask a question, or clarify/discuss something in the text.

## THE DUCHESS OF MALFI EXTRA EVENTS:

**Death Has Ten Thousand Doors: The Duchess of Malfi and the History of the Jacobean Playhouse**

Friday 6 November at 6pm      **Pre Show Talk** by **Catharine Arnold**

**Post-Show Discussion:** Tuesday 10 November  
With Director **Fiona Buffini** and members of the cast.

**The Duchess of Malfi Masterclass** Tuesday 10 November, 4.30 – 6pm.  
With Director **Fiona Buffini** (Book in advance at Box Office 0115 941 9419)

## RESOURCES USED IN THIS INSIGHT PACK:

Elizabethan and Jacobean Theatres at <http://writersinspire.org/content/elizabethan-jacobean-theatres> by Kate O'Connor, licensed as Creative Commons BY-NC-SA(2.0 UK).

Wikipedia

[nosweatshakespeare.com/resources/jacobean-drama-theatre/](http://nosweatshakespeare.com/resources/jacobean-drama-theatre/)

<http://literarism.blogspot.co.uk/2011/02/jacobean-drama.html>

<http://crossref-it.info/articles/150/elizabethan-and-jacobean-theatre-design>

## FOR FURTHER RESEARCH:

<https://podcasts.ox.ac.uk/series/not-shakespeare-elizabethan-and-jacobean-popular-theatre> (Episode 11 is on *The Duchess of Malfi*)

## TEACHERS.....

We run a Teachers forum twice a year when we can meet with you, find out your curriculum needs, and give you advance notice of what's coming up at Nottingham Playhouse. A glass of wine, nibbles and a free ticket to the evening show is included! Why not join us for the next one? Contact Rachel Bates, the Participation Administrator for more details.

[rachelb@nottinghamplayhouse.co.uk](mailto:rachelb@nottinghamplayhouse.co.uk)

## CALLING YOUNG CRITICS.....

Critics Circle is for 14 – 19 year olds interested in reviewing Theatre. The group meets before each press Night for a discussion with the creative team from the current show, then attends Press Night, submitting their own reviews on the show within 48 hours. Critics Circle reviews are then posted on our website:

<http://www.nottinghamplayhouse.co.uk/participation/critics-circle/>

Contact Allie Spencer [allies@nottinghamplayhouse.co.uk](mailto:allies@nottinghamplayhouse.co.uk) for more details.