



# DUCHESS OF MALFI

CAP & DAGGER

presents



# **DUCHESS of MALFI**

by

JOHN WEBSTER

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*Directed by* ALFRED V. JACOBS, JR.

*Setting and Lighting by* JOE MCCARTHY

*Costumes by* MARGARET MCGOWAN

*Choreography by* ANN DAVIS

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**BUCKNELL UNIVERSITY THEATRE**

**Lewisburg, Pennsylvania**

**OCTOBER 27, 28**

**NOVEMBER 2, 3, 4**

**1967**



# About the Play

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John Webster's *DUCHESS OF MALFI*, written in the decade after *HAMLET*, reflects the dark world of that play in all its corruption and nightmare vision. But Shakespeare had held a mirror up to nature, suggesting an order that existed alongside the disorder of a Claudius, a Gertrude, or Elsinore itself. Webster seems almost to hold up a distorting glass, in which images both of man and of men become twisted and grotesque. In what one critic has called his "tragic satire," Webster has attacked most of the pretensions and follies of man the emotional, man the rational, man the spiritual, man the professional. Finally only two ethics seem possible, the ethic of love and that of "just" revenge. Yet neither of these is successful in the world of the play. The Duchess dies because of her marriage to Antonio, her steward; Bosola, in the mist of confusion that ends the play, kills innocent and guilty alike. The compassion, nevertheless, that causes Bosola to achieve what stature he comes to by the final act is one characteristic that Webster seems to approve of, or perhaps to consider essential for "humanness." Finally, Webster suggests, there is very little that we can believe in with any sureness. We—like Bosola—are, willingly or unwillingly, manipulated by a world in which we try to rise and in which no rewards are certain, no effect follows faithfully from a given cause. We can try to be honest with ourselves, our full selves, and we can try to suffer nobly. There is very little else. "Integrity of life, is Fame's best friend,/which nobely (beyond Death) shall crowne the end."

A. J.

# THE CAST

<i>Ferdinand</i>	William Biddle
<i>The Cardinal</i>	Paul Rhetts
<i>Antonio</i>	Andrew Hartman
<i>Delio</i>	Bruce Milne
<i>Bosola</i>	Robert Nash
<i>Castruccio</i>	Glenn Everett
<i>Marquis of Pescara</i>	John Kasten
<i>Roderigo</i>	Edward Armstrong
<i>Doctor</i>	John Boylan
<i>Duchess</i>	Vicki Volsky
<i>Cariola</i>	JoAnn Rhetts
<i>Julia</i>	Judi Shaw
<i>Children</i>	Cynthia Troutman, Janet Wilder, Claire Spelvin
<i>Ladies</i>	Ann Davis, Gail Passan
<i>Jester</i>	Donald Yurdin
<i>Servants to Duchess</i>	Richard Beardsley, Dean Irwin
<i>Servant to Cardinal</i>	Richard Beardsley
<i>Officers</i>	David Bernheisel, Dean Irwin, Norman Panhorst
<i>Monks</i>	David Bernheisel, Dean Irwin, Richard Greene, Christopher Gallup, Norman Panhorst, Richard Beardsley
<i>Keeper</i>	Richard Beardsley
<i>Madmen</i>	David Bernheisel, Dean Irwin, Richard Greene, Christopher Gallup, Norman Panhorst
<i>Executioners</i>	David Bernheisel, Dean Irwin, Norman Panhorst, Christopher Gallup



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In our production of the DUCHESS OF MALFI, the play is divided into three acts. The numerous scenes in each act take place at different times over a period of several years a long time ago. Italy is the setting of the action.

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## WHO'S WHO IN THE CAST

VICKI VOLSKY—

is a senior and no stranger to the Bucknell stage. She made her debut in her freshman year in the Children's Play. To date, she has appeared in SUMMER AND SMOKE, THE TRUE TRAGEDY OF PATSY AND HOMER YOUNG, and THE CHERRY ORCHARD. She has also been a member of the Ad Hoc Readers.

WILLIAM BIDDLE—

is a lecturer in English. At Bucknell, he has read with the Ad Hoc Readers, and he directed THE BALD SOPRANO last spring. Before coming here he was a member of the Amherst College Masquers.

ANDREW HARTMAN—

comes to us with much experience on stage in high school. This freshman history major makes his Bucknell debut as Antonio.

(Continued on Page 6)

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PAUL RHETTS—

a senior drama major, is president of the drama honorary. He has appeared in many Cap and Dagger productions, including **THE CHERRY ORCHARD**. He also does work as a director; he will direct our May play. In addition to all this, he has acted professionally in such plays as **BLOOD WEDDING**, and **OH, WHAT A LOVELY WAR**.

ROBERT NASH—

is a sophomore arts major who is appearing for the first time on the Bucknell stage. In the demanding role of Bosola, his debut is especially noteworthy.

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## WHO'S WHO BEHIND THE SCENES

JOE McCARTHY—

our designer and technical director, comes to Bucknell from the New Paltz campus of the State University of New York where he served for five years as Technical Director of that college theatre. Previously he worked in similar capacities at the University of North Carolina, Chapel Hill, the Cleveland Play House, the Tufts Arena Theatre and with stock and community groups in the Eastern states. Mr. McCarthy is a member of the Board of Directors of the United States Institute for Theatre Technology and was recently elected National Technical Secretary of that organization. Mrs. (Marcie) McCarthy has been active as director and playwright in the area of children's theatre and is now engaged in establishing a theatre workshop for children to be sponsored by the Susquehanna Valley Arts Association.

ALFRED JACOBS—

an instructor of English, is no stranger to the theatre in many areas. He has appeared on our stage in the productions of **DARK OF THE MOON**, **THE CHERRY ORCHARD**, and our last children's play. During his undergraduate days at Harvard, Mr. Jacobs acted in **THE TEMPEST** and **DIRTY HANDS**. While at Berkeley, he broadened his scope to encompass radio work. As director of **DUCHESS OF MALFI** he works in yet another capacity.

*We wish to acknowledge the kind assistance of:*

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## PRODUCTION STAFF

STAGE MANAGER ----- Susan Long

PRODUCTION MANAGER ----- Robert Lucke

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John Evans  
David Barnes

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Richard Greene  
Richard Jones  
Elizabeth Mastern  
Marc Powers

Jerrold Gearhart  
Robert Simons  
Robert Wilkes  
Glenn Everett  
John Wilson

PAINTING ----- Susan Riggs

Frances Murray  
Shirley Veenema  
Shirley Ambrose  
Virginia Duffin

Faris Bennett  
Bonnie Spring  
Martha Dodd  
Alison Wood

Carol Meyer  
E. Nelson Jones  
Deborah Fitze

LIGHTS ----- Charles Arnao, Richard Klein

Anne Swoope  
Susan Fransico  
Maria Mayor  
Margaret Brown

Diana Westneat  
Marc Koser  
Robert Wilkes

Alan Ford  
Shirley Ambrose  
Peter Van Brunt  
Patricia Renshaw

COSTUMES ----- Margaret McGowan, Susan Bowen

Kathleen Kennedy  
Kathy Kircher

Holly Adams

Karen Christian  
Ellen Morris

STAGE CREW ----- Timothy Hackman

Joan Gerrity  
Marion Bruckner  
Kathi Studer  
Anne Swoope

James Hutchinson  
Mark Lipscheetz  
Carl Wod  
Eric Reiss

Mark Sendor  
Robert Klokis  
Donald Thompson  
Dean Orwin

SOUND ----- Glenn Diegnan

PROPERTIES ----- Barbara Schoeneck, Margaret Harris

Sharon Handforth  
Anne Brown  
Marion Bruckner

Sharon Chamberlain  
Joan Gerrity  
Bonnie Spring

Mary Jo Maish  
Jane Murphy  
Joanne Kaniper

MAKE UP ----- Kathryn Davis, Ann Yonker

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CHORAL DIRECTOR ----- Linda Blythe

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