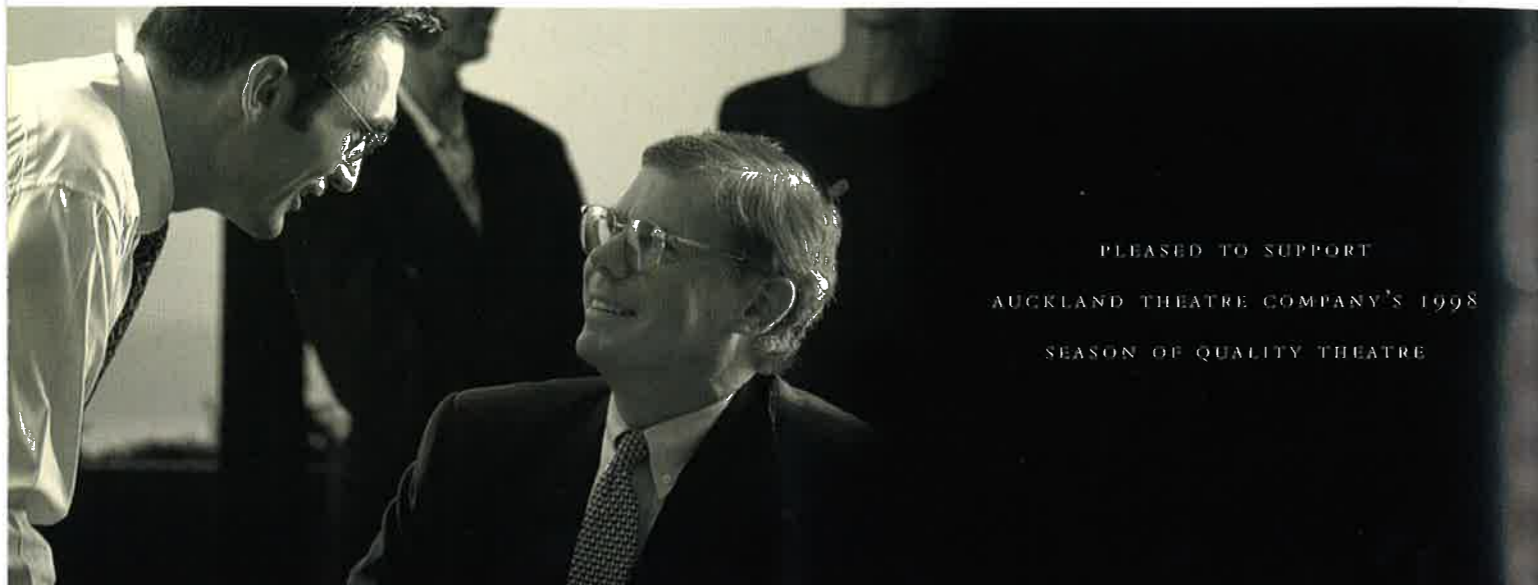




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SEASON OF QUALITY THEATRE

# PARTNERS IN ART

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# THE HERBAL BED

It is my pleasure to welcome you to Peter Whelan's *THE HERBAL BED*, the first production of Auckland Theatre Company's 1998 Montana Season SEVEN PLAYS OF PASSION.

*THE HERBAL BED* is based on actual events which occurred in Stratford-upon-Avon in the summer of 1613, when William Shakespeare's eldest daughter Susanna was publicly accused of having a sexual liaison with Rafe Smith, a married neighbour and family friend. From these facts, the playwright has crafted a beautifully detailed and complex "moral thriller", infused with the spirit of Shakespeare himself. Whelan endows his Susanna with all the life, imagination and humanity of her famous father. Ironically, it is these very qualities which place her in the path of temptation and threaten to destroy her marriage, her husband's good works and the couple's ability to function within the claustrophobic and puritanical society that was Stratford-upon-Avon nearly four hundred years ago. This conundrum is still with us in the summer of 1998. Life poses many possibilities and pleasures. We keep passion in check to function within parameters set by our responsibilities and duties to family, friends and society at large. Occasionally though we, like Susanna, yield to temptation and must deal with passion's consequence. Perhaps this is Whelan's point: to yield is human; to forgive, divine.

Tonight's performance is made possible through major funding from Creative New Zealand and Auckland City's Arts Alive Programme. ATC salutes our cultural partners, particularly Principal Sponsor Montana Wines and Production Sponsor Kensington Swan and gratefully acknowledges the continuing support of TVNZ, The Carlton Hotel, Air New Zealand, Arthur Andersen, BDO, Alternative Rentals, Canon and Newstalk ZB. Similarly, ATC is indebted to Paul Minifie and his team at the Maidment Theatre.

With *THE HERBAL BED*, Auckland Theatre Company celebrates its 21st production, a "coming-of-age" of sorts. On behalf of us all, I would like to express our gratitude for the support of the many artists and audiences, particularly ATC subscribers, who have played a crucial role in the Company's growth and development.

I wish you a safe and happy summer and look forward to seeing you at *HONOUR*, the next production of the SEVEN PLAYS OF PASSION.

Simon Prast  
PRODUCER



Photo: Latham Gaines



# ARTS ALIVE AUCKLAND CITY

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Dear ATC Patron

Kensington Swan is delighted to take the lead in 1998 as sponsor of **The Herbal Bed**, the first offering in Auckland Theatre Company's *Seven Plays of Passion*.

The inspiration for the play, "a small handful of facts", and the climactic courtroom drama in the Second Act are logical points of attraction for a law firm. So too are the intellectual and moral questions and the issues of conscience, truth and honour presented by the playwright in his masterful fusion of fact and fiction. Other elements of the play - passion, tenderness, erotic love - are, perhaps, not things one would so readily associate with commercial law. But it is true of life in general that we need to look outside our daily lives to nurture aspects of the human condition.

Auckland Theatre Company offers us the chance to do just that, not only through **The Herbal Bed**, but with a season of high-class international drama, brought about by its commitment to and passion for the place of theatre in our lives.

Enjoy.

Patrick Learmonth  
Partner



Dear Auckland Theatre Company Patron

There is much similarity in creating great theatre and great wine. Both demand creativity, patience, passion and expertise.

Or in the Bard's own words:

"If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue."  
(*Rosalind, As You Like It*)

Montana is proud to continue its partnership as Principal Sponsor with the Auckland Theatre Company and we celebrate our shared pursuit of excellence and our enjoyment of the things that enrich our lives.

I trust you will find food for the brain as well as the soul in **The Herbal Bed**, the first in the series of *Seven Plays of Passion* that make up the 1998 Montana Season.

Peter Hubscher  
Managing Director  
Montana Wines Ltd



# SYNOPSIS

Susanna, daughter of the ailing William Shakespeare, is married to Doctor John Hall. Though a solid partnership, medicine rather than marriage is the source of the doctor's passion.

However soft, Susanna's feelings for local haberdasher Rafe Smith are noted by Dr Hall's recently dismissed apprentice Jack Lane.

On an evening when John is away tending to a patient, Susanna prepares a treatment for her father whom she fears is the victim of gonorrhoea. Knowing the Doctor is away, Rafe visits her, and they succumb to their mutual longing.

Their liaison is interrupted by the arrival of Susanna's servant, Hester, and a jealous and drunk Jack Lane.

Jack wrongly assumes that the treatment Susanna is preparing is for herself, and spreads the rumor that she is the victim of "Cupid's arrow turned rusty".

Jack's accusation compels Susanna and her husband to bring a defamation lawsuit against him in the diocesan court at Worcester Cathedral.

The Vicar-General's investigation reveals that there may be some truth to the charges, and Susanna, her husband, her loyal servant and would be lover are forced to confront and maybe conceal what really happened one moonlit summer's night in the good doctor's garden.

## Friar Laurence's Speech from ROMEO & JULIET

The grey-eyed morn smiles on the frowning night,  
Chequering the eastern clouds with streaks of light;  
And flecked darkness like a drunkard reels  
From forth day's path and Titan's<sup>1</sup> fiery wheels:  
Now, ere the sun advance his burning eye,  
The day to cheer and night's dank dew to dry,  
I must up-fill this osier cage of ours  
With baleful weeds and precious-juiced flowers.  
The earth that's nature's mother is her tomb;  
What is her burying grave, that is her womb:  
And from her womb children of divers kind  
We sucking on her natural bosom find,  
Many for many virtues excellent,  
None but for some, and yet all different.  
O, mickle<sup>2</sup> is the powerful grace that lies  
In herbs, plants, stones, and their true qualities:  
For nought so vile that on the earth doth live,  
But to the earth some special good doth give;  
Nor aught so good, but, strain'd from that fair use,  
Revolts from true birth, stumbling on abuse:  
Virtue itself turns to vice, being misapplied,  
And vice sometime's by action dignified.  
Within the infant rind of this small flower  
Poison hath residence, and medicine power:  
For this, being smelt, with that part cheers each part,  
Being tasted, slays all sense with the heart.  
Two such opposed kings encamp them still  
In man as well as herbs, grace and rude will;  
And where the worser is predominant,  
Full soon the canker death eats up that plant.

<sup>1</sup> the Titan - Helios, god of the sun

<sup>2</sup> great



## HERBS OF THE ELIZABETHAN PERIOD

### Hall's Croft in Stratford-upon-Avon:

The house belonged to John Hall, who married Susanna Shakespeare in 1607. The Halls lived in this house until Shakespeare's death in 1616, when they moved to his house in New Place. Hall's Croft was restored in 1949 as nearly as possible to its original state. It is a timber-framed house of the late 16th century. It contains a fascinating collection of medical items of this period and records of cases that were treated by Dr Hall. Part of the house was set aside for the Doctor's practice. The garden that surrounds the house is completely enclosed by walls. Regarded as a replica of a

favorite type of Elizabethan garden, it is divided into beds, each bed made up of an intricate pattern of herbs and flowers.

Photograph of Hall's Croft garden, Shakespeare Country, Susan Hill, Michael Joseph Ltd 1987, p.33.



Bishop Parry: I see familiar ones I have at Worcester... Chamomile... Sage... Fennel... Wormwood?



XIII Fennel



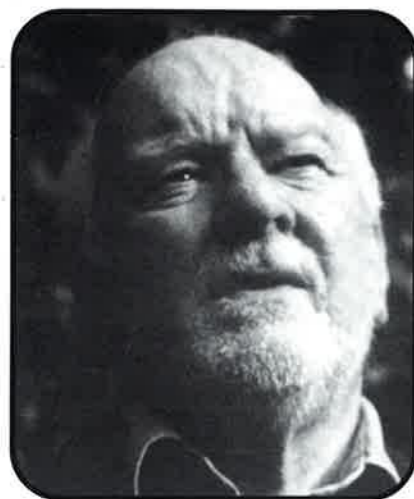
XXXVI Sage

Illustrations from The Medieval Health Handbook, adapted by Oscar Ratti and Adele Westbrook, George Braziller, Inc 1976.



XVI Sour Pomegranates

Susanna: I wanted to talk to you about my father.  
John: His breathing.  
Is it worse?  
Susanna: No... He still takes the pomegranate oil.



## Peter Whelan

Peter Whelan was born in Newcastle-under-Lyme in 1931; attended Hanley High School until 1949 then graduated from Keele University in 1955. Peter has a varied work background, which includes working as a manservant at Uffington Hall, Lincolnshire, an English teacher for the Berlitz School in Norway and later, as an advertising copywriter and director in London. Peter was 40 before he wrote his first script, *Captain Swing*.

Peter was drawn to writing this play by 'wishing to counteract despairing visions of humanity as innately violent or socially brutalised'. He comments that 'I feel any play I embark on must take me into the mysterious

areas of human connection. The forces released must be beyond my absolute control. I must never know all the answers. The wastage of human conflict – often seen against a background of larger conflict – is, I suppose, my preoccupation.'

Whelan's plays are most successful when his overt question – "How shall we live?" – is set in the conundrum of incorporating private needs and expression with the recognition and responsibility of social demands.

He currently lives in London where he is an Honorary Associate for the Royal Shakespeare Company. *Divine Right* and *The Herbal Bed* received the Writer's Guild of Great Britain Award for Best Regional Theatre Play, 1996. *Divine Right* also received the TMA award for Best New Play. Peter received the Lloyds Private Banking Award as Playwright of the year for *The Herbal Bed*. The play was nominated for the Southbank Show Awards and the Olivier Awards. *Divine Right* and the *Herbal Bed* also received the Eileen Anderson/Central Broadcasting Drama Award for 1996.

### Selected Plays:

|      |                            |
|------|----------------------------|
| 1978 | CAPTAIN SWING              |
| 1981 | THE ACCRINGTON PALS        |
| 1982 | CLAY                       |
| 1986 | WORLD'S APART              |
| 1991 | THE BRIGHT AND BOLD DESIGN |
| 1992 | THE SCHOOL OF NIGHT        |
| 1994 | PENTECOST                  |
| 1995 | THE HERBAL BED             |
| 1996 | DIVINE RIGHT               |

Source: Contemporary Dramatists, St James Publishing 1993 5th Edition, pg. 703-704.

## What we know

We know that in 1607 Shakespeare's elder daughter, Susanna, married John Hall, a successful physician. They set up home at what is now called Hall's Croft. They had a daughter, Elizabeth, an only child. Five years later, when Susanna was thirty, she was publicly slandered by a young gentleman, John Lane (or Jack as I call him), second son of the well-heeled family of Alveston Manor. We know that Susanna brought a charge of defamation against him in the diocesan court at Worcester Cathedral, which is how we have the exact wording of the slander, from the court archive.

Jack Lane claimed that Susanna Hall 'had the runing in the reynes and had been naught with Rafe Smith at John Palmer'.

We know that Rafe Smith was a haberdasher and hatter of Sheep Street, Stratford. He was, more than likely, a friend of the Halls, since his uncle, Hamnet Sadler, was closely associated with Susanna's father. John Palmer was a cousin of Smith's with a house in Stratford.

Jack Lane was twenty-three when he defamed Susanna. We know that he also later libelled the vicar of Holy Trinity and was sued for riot and charged with drunkenness by the churchwardens.

We know that Vicar-General Goche presided over the court in Worcester Cathedral and is thought to have been a puritan. Bishop Parry we know to have been a man celebrated for his sermons at James' Court, not a supporter of the puritanical tendency.

Dr Hall certainly was of that tendency. He is on record as calling for firm church discipline, but he was no bigot. He treated Catholics and he married Susanna, who had once been on the list for not receiving the sacrament at Holy Trinity Church. (This could have carried the stigma of leanings towards Rome). As for Susanna's character, what little we know is from the epitaph on her tomb, close to Shakespeare's.

We have a goldmine of information on Hall as a doctor since he left behind a unique, detailed casebook. Joan Lane's *John Hall and his Patients* contains a facsimile of the seventeenth century translation from the Latin. As you will find, I have raided it frequently.

But, in the end, the play was never intended as historical documentary. It was the pain of the moral dilemma detectable behind this small handful of facts that drew me to write it.

Peter Whelan

## RAYMOND HAWTHORNE

### Director



Directing: Theatre: ATC: *Three Tall Women, Angels in America, Lovelock's Dream Run*. Performing Arts School, UNITEC: *The End of the Golden Weather, Macbeth, The Beggars Opera, Agamemnon, A Midsummer Night's Dream, The Diary of Anne Frank*. Aotea Centre: *My Fair Lady*. Mercury Theatre: *The Rose Tattoo, Hamlet, The Cherry Orchard, A View from the Bridge, Three Musketeers, Twelfth Night, A Streetcar Named Desire, Major Barbara, Camille, The Widowing of Mrs Holroyd, Absurd Person Singular, The Mouseman, A Marvellous Party, Jacques Brel Is Alive and Well and Living in Paris, The Misanthrope, You Can't Take It With You, You Never Can Tell, Charlie's Aunt, Skin of Our Teeth, Forget Me Not Lane*. Theatre Corporate: *The Three Sisters, Cabaret, Who's Randy, Hamlet, Phaedra, The Sleeping Beauty, Murder in the Cathedral, Tartuffe, The Seagull, Twelfth Night, Spring Awakening, The Dolls House, The Plough and the Stars, Sweeney Todd, The Caretaker, Richard III, Under Milk Wood, East Street, Pygmalion, The Fantastiks, Tom Sawyer, Two Tigers, The Cherry Orchard, The Clowns, Measure for Measure, Bluebeard, Cider with Rosie, A Christmas Carol, Love on the Dole, A Midsummer Night's Dream, The Beatles, Beauty and the Beast, The Apple Tree, The Passion of Christ The Beggars Opera*. Central Theatre Auckland: *Two Tigers, The Winslow Boy, The Importance of Being Earnest, Waiting for Godot, The Trail of the Catonsville Nine, Romeo and Juliet*. Christchurch Arts Festival: *Tartuffe*. Opera: NZ Symphony Orchestra: *Das Rheingold*. Canterbury Opera: *Rigoletto*. Indiana University: *Madame Butterfly*. Hawkes Bay Opera: *Tosca*. National Opera of New Zealand: *The Turn of the Screw, The Rise and Fall of the City of Mahogany*. Mercury Opera: *Porgy and Bess, The Marriage of Figaro, The Barber of Seville, Turandot, Don Giovanni, Faust, Madame Butterfly, Lucia Di Lammermoor, The Mikado, The Tales of Hoffman, La Traviata, Tosca, Carmen*. Auckland Symphonia: *La Traviata*. Musicals: Mercury Theatre: *The Rogers and Hart Show, The Irving Berlin Show, Let's Do It, Carousel, South Pacific, The Sound of Music, West Side Story*. Acting: ATC: *Travels With My Aunt, Oleanna, Someone Who'll Watch Over Me*. Theatre Corporate: *A Kind of Alaska, Hornsby, One for the Road, Betrayal, A Winter's Tale, King Lear, Lady with Lapdog, The Elephant Man*. Christchurch Festival: *The Royal Hunt of the Sun*. Mercury Theatre: *Mac Crunes Guevara, The Three Sisters, Conduct Unbecoming, Canterbury Tales, A Man for*

*all Seasons, As You Like It, Oh What a Lovely War*. Training: Royal Academy of Dramatic Art (RADA) London 1959, NZ Players 1957. Positions: Current Director The Actor's Space and Head of Major in Directing/Writing, School of Performing and Screen Arts (UNITEC). Artistic Director Mercury Theatre 1985-1992, Director National Opera of NZ 1982. Director Theatre Corporate 1975-1981, Director Mercury Theatre 1971-1973, Director and Tutor RADA 1959-1971.

## TRACY GRANT

### Designer



Theatre: ATC: *Master Class, Arcadia, Dancing at Lughnasa*. Melbourne Theatre Company: *The Herbal Bed\*, Arcadia\*, Hysteria\**. Sydney Theatre Company: *The Threepenny Opera\**. Downstage Theatre: *Let's Do It*. Mercury Theatre: *Hamlet, Yerma, Wild Honey, Romeo and Juliet, Hayfever, Cat on a Hot Tin Roof\*, Squatter, Camille, Ladies Night, The Normal Heart, The Widowing of Mrs Holroyd, Rivers of China, Summit Conference, Summer, Loving Women, 'Night Mother*. Opera: Opera New Zealand: *Il Trovatore\*, Don Giovanni\**. Mercury Theatre: *La Traviata, Lucia Di Lammermoor, Carmen\*, Faust, Don Giovanni, Turandot*. Metropolitan Opera/Mercury Theatre: *The Marriage of Figaro*. Auckland Opera: *The Flying Dutchman\*, The Magic Flute\**. Victoria State Opera: *Don Giovanni\*, The Pearl Fishers*. Opera Australia: *Falstaff\**. Musicals: Mercury Theatre: *West Side Story, South Pacific, A Slice of Saturday Night, A Marvellous Party, Peter Pan - The Musical, Stepping Out, The Pack of Women*. Aotea Centre: *My Fair Lady*. Film: *Possum*. Special Projects: *Placido Domingo at Western Springs, Kiri Te Kanewa at the Mission (IMG), CEPsi Opening Ceremony (Christchurch)*. Training: Bachelor of Spatial Design 1996, A.I.T. Position: Head of Design and Associate Director Mercury Theatre 1984-1990. Awards: 1997 Finalist in NZ Film/TV Awards in Best Craft in Short Film Drama section, Winston Churchill Memorial Fellowship 1987. Exhibitions: Prague Quadriennial, Czechoslovakia 1991. \* Costume Design only.

## GRANT BRIDGER

*Barnabus Goche*

**Theatre:** ATC: Debut. Independent: *The Secret Garden, Jesus Christ Superstar* (New Zealand and Australia Tour). Court Theatre: *She Loves Me*. One Man Show: *Footlights and Fancy Free*. Watershed Theatre: *Aladdin, Othello, Cabaret*. Mercury Theatre: *Lucia Di Lammermoor, South Pacific, Beauty and the Beast, Footrot Flats, Sweet Charity, Pirates of Penzance, Shadowlands, Julius Caesar, A Slice of Saturday Night, Duchess of Malfi, Merchant of Venice, Carousel, Sweeney Todd*. Fortune Theatre: *Side by Side by Sondheim*. New York Theatre of Actors: *Fair Play for Eve, Success*. Customhouse Theatre: *Sesshin*. Downstage Theatre: *The Biograph Girl*. Mercury Theatre: *Jesus Christ Superstar, Godspell, Midsummer Night's Dream*. More Canterbury Tales: *Trumpets and Drums, Well Hung*. Central Theatre: *You're a Good Man Charlie Brown*. **Television:** *Hercules, Xena, High Tide, Ray Bradbury Theatre IV, Sinking of the Rainbow Warrior, Issues/More Issues, Heroes, Both Sides of the Fence, Childsplay, Gather Your Dreams, Radio Waves, A Going Concern*. **Film:** *Which Way Home, Minders, Merry Christmas Mr. Lawrence*. **Concerts:** *Schweppes Showtime, Symphony Under the Stars, Soloist Auckland Philharmonic Orchestra's Light Series, Soloist Christchurch Symphony Orchestra's Light Series*. **Radio Programmes:** *Sondheim Shadows & Light, Beatles by Bridger, Early Elton, West End Musicals, Songs of Broadway*.



## CHERRI HARTIGAN

*Elizabeth Hall*

**Theatre:** ATC: Debut. **Video:** TVNZ Production: *Singalong with Beanie*. **Television:** *What Now*. **Training:** Drama, Suzuki violin, singing, ballet, tap, Irish dancing. *The Herbal Bed* is Cherrri's professional stage debut.



## ROSS DUNCAN

*John Hall*

**Theatre:** ATC: *Molly Sweeney, Arcadia, Market Forces, Travels With My Aunt, Dancing at Lughnasa, Daughters of Heaven*. Mercury Theatre: *The Rose Tattoo, Weed, Merchant of Venice, Shadowlands, The Crucible, Cat on a Hot Tin Roof, Single Spies, Turandot, Hamlet, Counting Blackbird, The Cherry Orchard, A View from the Bridge, The Three Musketeers, Nana, South Pacific, The Homecoming, Twelfth Night, Ladies Night, Oedipus Rex, Sound of Music, Breaking the Code, Romeo and Juliet, A Streetcar Named Desire, Peter Pan - The Musical, The Winslow Boy, Tales of Hoffman, The Siamese Twins, Bert and Maisie, The Normal Heart, Kiss Me Kate, The Mouse Man, The Misanthrope, Macbeth, The Rocking Cave, Kean, Jumpers, Annie Get Your Gun, Lear, Lulu, Mister King Hongi, Guys and Dolls, The Lady's Not for Burning, The Threepenny Opera, Skin of our Teeth, Love's Labour's Lost, Conduct Unbecoming, A Man for all Seasons, Mac Crunes Guevara*. Central Theatre: *The Tempest, See How They Run, A Streetcar Named Desire, Boys in the Band*. Four Seasons Theatre: *Equus, Crucible*. Fortune Theatre: *You're a Good Man Charlie Brown, Dracula, The Nuns, The Maids, Medea*. Centrepoint Theatre: *Music Hall, Night at the Races, A Dolls House, Dusa Fish Stas and Vi, The Foursome, Middle-Age Spread, Twelfth Night*. Theatre Corporate: *Happy End, Fen, Tom and Viv, Wednesday to Come, The Winter's Tale, Sheniken, Three Sisters, Cabaret, The Ragged Trousered Philanthropists, King Lear, The Threepenny Opera, Vinegar Tom, A Street Called Straight, Riptide, Lady From the Sea, The Trial, Fanshen, La Ronde, Waiting for Godot, Total Eclipse, Accidental Death of an Anarchist*. **Television:** *Riding High, Hercules, Xena, Mysterious Island, Plainclothes, Marlin Bay, Shortland Street, Kurt Vonnegut, Monkey House, Heart of the High Country, Ray Bradbury Theatre, Buck House, Away for the Weekend, The Deb Ball, Hunters Gold*. **Film:** *Every Woman's Dream*. **Training:** New Zealand Drama School 1971; apprentice actor Mercury Theatre 1972-73.



## EMMELINE HAWTHORNE

*Hester Fletcher*

**Theatre:** ATC: *Arcadia*.  
**Television:** *Plainclothes*.



## MIA KONING

*Elizabeth Hall*

**Theatre:** ATC: debut. Clara Marionette Independent: *Nutcracker Suite*. Performing Art School Production: *Operetta*. **Television:** *Swiss Family Robinson, Xena*. **Training:** Performing Arts School, Drama Alive-Grade 4. **Current Tuition:** ballet, piano, speech and drama.



## PAUL MINIFIE

*Bishop Parry*

**Theatre:** Acting: ATC: *All My Sons*. Maidment Theatre: *Titus Andronicus*. Aotea Centre: *My Fair Lady*. Downstage Theatre: *The Life and Times of Galileo*. Mercury Theatre: *A Man for all Seasons, Conduct Unbecoming, Te Raukura, Love's Labour's Lost, The Threepenny Opera, The Normal Heart, Major Barbara, Camille, Squatter, Single Spies, The Cherry Orchard, Cat on a Hot Tin Roof, The Crucible, Skin of Our Teeth*. Theatre Corporate: *The Seagull, Murder in the Cathedral, Lady from the Sea, King Lear, Ragged Trousered Philanthropists, Cabaret, The Three Sisters, The Winter's Tale, Gulls*. Gateway Theatre: *Private Lives, Arms and the Man, The Glass Menagerie, Waiting for Godot, Blithe Spirit*. Central Theatre: *Biggles*. **Theatre: Directing:** includes: Centrepoint Theatre: *The Nuns, The Two Tigers, Kennedy's Children, Twelfth Night*. Theatre Corporate: *Metamorphosis, Bent, The Song of Johnny Muscle, The Elephant Man, The End of the Golden Weather, Betrayal, One For the Road, Schweyk in the Second World War*. Mercury Theatre: *Sweeney Todd, Peter Pan, Romeo & Juliet, Fiddler on the Roof, The Secret Rapture, M. Butterfly, Ladies Night, Shadowlands, Shirley Valentine*. **Television:** *City Life, Hercules: The Sword of Veracity, Xena, Marlin Bay, One West Waikiki*. **Film:** *Jack Be Nimble*. **Position:** Director Maidment Theatre, University of Auckland.



## MICHAEL LAWRENCE

Rafe Smith

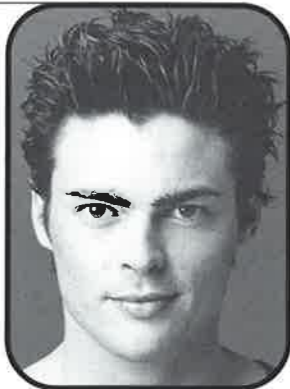
**Theatre:** ATC: debut. Maidment Theatre: *True West, The Homecoming, The Caretaker, The Boat, The Lucky Spot, Exile, Hitting Town.* The Pumphouse: *The Lover, The Dumb Waiter.* Galaxy Theatre: *Equus.* Heritage Theatre: *Bad Jelly the Witch.* Mercury Theatre: *Judy, East, A View from the Bridge, Three Musketeers, Burn This, The Homecoming, Twelfth Night, Squatter, Death of a Salesman.* Independent: *Out in the Cold* (New Zealand Tour). Theatre Corporate: *King Lear, Bad Jelly the Witch, The Trial, Children's Theatre.* Magic Productions: *The Wind in the Willows, Bad Jelly the Witch.* **Television:** *Duggan, Xena, High Tide, Private Eyes, Open House, Out in the Cold.* **Film:** *Fluff, East End Rockers, The Vistant, Came a hot Friday, Savage Islands.*



## KARL URBAN

Jack Lane

**Theatre:** ATC: Debut. Taki Rua Depot: *Our Country's Good.* **Television:** *Hercules, Amazon High, Xena, Small Town Blues, Coverstory, Pathways, Shortland Street, White Fang, Homeward Bound, Shark in the Park III, Ette Rout - Pioneer Woman.* **Film:** *Via Satellite, Heaven.* **Short Film:** *Clown Story.*



## JENNIFER WARD-LEALAND

Susanna Hall

**Theatre:** ATC: Debut. Watershed Theatre: *Assassins, Cabaret.* Mercury Theatre: *Via Satellite, This Joint is Jumpin', M. Butterfly, The Sex Fiend, Carousel, A Marvellous Party, Nana, Yerma, South Pacific, Rodgers and Hart, The Irving Berlin Show, Agnes of God.* Theatre Corporate: *Hedda Gabler, Absurd Person Singular, Macbeth, Stretchmarks, As Is, Pass It On, Top Girls, Trafford Tanzi, The Winter's Tale, Top Girls, King Lear, A Street Called Straight, The Lady from the Sea, The Trial.* Downstage Theatre and Inside Out Theatre: *The Threepenny Opera.* Centrepoint Theatre: *Strip, Breaking the Silence, The Real Thing, Side by Side by Sondheim.* Other Theatre: *The Front Lawn: The One That Got Away* (National and International Tour). Paul Dainty-Aotea Centre: *The New Rocky Horror Show.* Adelaide Festival of The Arts: *Twelfth Night.* Baycourt Theatre: *Follies.* Independent Production: *Trojan Woman.* **Television:** *Xena, Shortland Street, Hercules, Letter to Blanche, Full Frontal* (Australia), *Open Home, Seekers.* **Film:** *I'll Make You Happy, The Ugly, I'm So Lonesome I Could Cry, Game With No Rules, Desperate Remedies, The Footstep Man, Linda's Body, Danny & Raewyn.* **Music:** Auckland Philharmonia Orchestra-Aotea Centre: *Tell Me On A Sunday.* Guest Artist for *Sir Harry Secombe, Christmas in the Park.* Wellington Music Theatre: *Side by Side by Sondheim.* Hero Festival: *From Bizet to Broadway.* Bay of Islands Arts Festival: *Façade.* Radio New Zealand: *Sondheim and Danny Kaye Specials.* **Awards:** Best Actress Sitges Festival, Spain 1993 (*Desperate Remedies*), NEOA Rising Star Award 1993, Gofta Best Television Actress Award 1987 (*Danny & Raewyn*), Evening Standard Award Best Actress 1987 (*Breaking the Silence*). **Training:** Theatre Corporate Drama School.



AUCKLAND THEATRE COMPANY  
By Arrangement with the Royal Shakespeare Company

P r e s e n t s

# THE HERBAL BED

BY PETER WHELAN

This play was commissioned by the RSC and first performed at The Other Place, Stratford upon Avon on 8 May 1996; West End opening, in conjunction with Duncan Weldon Productions, on 10 April 1997

First Production of the 1998 Montana Season

Director  
Designer  
Lighting Design  
Wardrobe  
Stage Manager  
Assistant Stage Manager  
Technical Manager  
Properties

Raymond Hawthorne  
Tracy Grant  
Vera Thomas  
Elizabeth Whiting  
Gregory Smale  
Rachel D'Aguiar  
T.O. Robertson  
Suzanne Gratkowski

C A S T  
in order of appearance

Rafe Smith  
Hester Fletcher  
Jack Lane  
Bishop Parry  
John Hall  
Susanna Hall  
Elizabeth Hall  
Elizabeth Hall  
Barnabus Goche

Michael Lawrence  
Emmeline Hawthorne  
Karl Urban  
Paul Minifie  
Ross Duncan  
Jennifer Ward-Lealand  
Cherri Hartigan  
Mia Koning  
Grant Bridger

The role of Elizabeth will alternate with Mia performing Monday, Wednesday and Friday and Cherri performing Tuesday, Thursday and Saturday  
There will be a 15 minute intermission

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# Doctors, Witches and Women in Shakespeare's Time

If John Hall ever received a medical degree, no record of it has been found. And although he held a BA and a MA from Cambridge, the Royal College of Physicians never licensed him, nor did he obtain a Bishop's licence to practice. But in those days the profession was very loosely regulated.

The medical profession was divided into three main orders: the physicians, the barber-surgeons and the apothecaries. The physicians attended university in England and attained the degree Doctor of Medicine. They had fees such that the poor could not ordinarily afford them, but they did charity work and treated servants of the wealthy gratis. In places like Stratford-upon-Avon a doctor like John Hall was also forced to be saw-bones and chemist, using the knife and mixing his own potions, treating the whole gamut of human ills from measles to melancholy including black evacuations, cancer, bloodshot eyes and the French pox.

Barber-surgeons shaved customers, lanced boils, drew teeth, set bones, performed minor intrusive surgery and carried out amputations when necessary.

Apothecaries were appointed to mix and administer medicines created from three main sources – herbs called "simples", animal derivatives and minerals. Roots, barks, woods, leaves, flowers, fruits, seeds, gums, juices and fungi were the source of the first category. Whole animals, animal parts and excrements and "marina", as well as the famous "mummiä" (ground-up Egyptian mummies), were of the second order. Salts, metals and minerals, which included precious stones, as well as gold, made up the third group.

Although a contemporary pharmacological catalogue listed 1100 medical substances, it is clear from John Hall's case books that he used only 300 plants remedies, 39 animal medicines and 38 minerals.

*Select Observations*  
ON  
**ENGLISH BODIES:**

OR,  
Cures both Empericall and  
Historicall, performed up-  
on very eminent Per-  
sons in desperate  
Diseases.

First, written in Latine  
by Mr. John Hall Physician,  
living at Stratford upon Avon  
in Warwickshire, where he  
was very famous, as also in  
the Counties adjacent, as ap-  
peares by these Observations  
drawn out of severall hun-  
dreds of his, as choysell.

Now put into English for com-  
mon benefit by James Cooke  
Practitioner in Physick and  
Chirurgery.

London, Printed for John Shewley, at the  
Golden Pelican, in Little-Britain. 1657.

"Select Observations on English Bodies", published 20 years after the death of John Hall, offers a good illustration of Elizabethan Medical Practise.

If, as seems likely, Dr Hall attended Shakespeare during his last illness, he may have kept notes about the progress and treatment of the ailment, but the earliest dated history in the existing case books belongs to 1817, one year after Shakespeare died. Conceivably a second notebook exists somewhere and may one day surface.

The Royal Society of London (RSL) was founded in 1661. The Society endorsed philosopher Bacon's ideology of science as public knowledge. Bacon explains this ideal: "Natural philosophy is, after the word of God, at once the surest medicine against superstition and the most approved nourishment for faith."

The detachment of the secrets of nature from the traditional domain of forbidden knowledge was an essential part of the RSL's programme. It allowed doctors and healers to demonstrate rarities and unusual phenomena in a public space as well as collect "secrets" for publishing.

Books of these secrets, like John Hall's, were published in the 17th, 18th and 19th centuries throughout Europe: recipes made with everything from the home could be found in these books. Esoteric artists, such as alchemists, resisted to the openness of science: craftsmen and virtuosi did not want to give up their secrets, which still had value as commodities and articles of gift exchanges.

Before this time, women were most often healers in the community and used the same herbal remedies as the doctors might, but also performed painful and expensive procedures such as bloodletting and cauteris-



cauterising (burning with a hot iron for curative purposes).

However, these "wise-women" challenged the supremacy of men and thus displeased the church.

They were gradually completely discredited. Two acts were passed against witchcraft and sorcery in England in 1542 and in Scotland in 1563, which contained the following sentence:

*If a woman dare to cure without having studied, she is a witch and must die.*

Officially women healers could demonstrate their secrets and publish them through the Royal Society of London. They could also attend universities and finally become licensed doctors, but in reality, from the 13th century women were almost without exception barred from universities. If they pursued

such practices, they put themselves in danger. In 1613, approximately 20 women were burned at the stake as witches.

As there was a very close link between the church and medical practice, doctors were used as judges in witch-trials, and church authorities regulated doctors. These parties conspired against women by claiming that the success of their cures was the consequence of an alliance with the devil.

This claim reveals the power of anti-feminism in Shakespeare's time. There is no question that women were subservient to men: women were expected to be beautiful, as Beauty was Nature's gift to woman in compensation for her deprivation of brains, which belonged to men.

The married state itself was regarded as normal and desirable: the husband expressed his love for his wife by protecting

and supporting her. The wife should have virtues such as modesty, humility, reserve, prudence, thrift and so on.

If women had the management of the household, they paradoxically appeared to have their own way most of the time, and even went unaccompanied in taverns and theatres. A traveller in England in early 17th century commented on the number of females present in any random crowd: Englishwomen, he observed, like to be in on everything.

## Epitaph on Susanna Hall's Tomb

*Here Leyth Ye Body of Susanna  
Wife to John Hall, Gent: Ye Davgh-  
ter of William Shakespeare, Gent:  
Shee deceased Ye 11th of July  
1649, Aged 66*

*Witty above her sexe, but that's not all,  
Wise to salvation was good Mistris Hall,  
Something of Shakespeare was in that, but this  
Wholy of him with whom she's now in blisse.  
Then, Passenger, Hast nere a teare,*

*To weepe with her that wept with all;  
That wept, yet set her self to chere  
Them up with comforts cardiall.  
Her love shall live, her mercy spread,  
When thou has't ner'e a teare to shed.*





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## MICHAEL LAWRENCE

Rafe Smith



Theatre: ATC: debut. *Maidment Theatre: True West, The Homecoming, The Caretaker, The Boat, The Lucky Spot, Exile, Hitting Town.* The Pumphouse: *The Lover, The Dumb Waiter.* Galaxy Theatre: *Equus.* Heritage Theatre: *Bad Jelly the Witch.* Mercury Theatre: *Judy, East, A View from the Bridge, Three Musketeers, Burn This, The Homecoming, Twelfth Night, Squatter, Death of a Salesman.* Independent: *Out in the Cold* (New Zealand Tour). Theatre Corporate: *King Lear, Bad Jelly the Witch, The Trial, Children's Theatre.* Magic Productions: *The Wind in the Willows, Bad Jelly the Witch.* Television: *Duggan, Xena, High Tide, Private Eyes, Open House, Out in the Cold.* Film: *Fluff, East End Rockers, The Vistant, Came a hot Friday, Savage Islands.*

## KARL URBAN

Jack Lane



Theatre: ATC: Debut. Taki Rua Depot: *Our Country's Good.* Television: *Hercules, Amazon High, Xena, Small Town Blues, Coverstory, Pathways, Shortland Street, White Fang, Homeward Bound, Shark in the Park III, Ette Rout - Pioneer Woman.* Film: *Via Satellite, Heaven.* Short Film: *Clown Story.*

## Jennifer Ward-Lealand Susanna Hall



Theatre: ATC: Debut. Watershed Theatre: *Assassins, Cabaret.* Mercury Theatre: *Via Satellite, This Joint is Jumpin', M. Butterfly, The Sex Fiend, Carousel, A Marvellous Party, Nana, Yerma, South Pacific, Rodgers and Hart, The Irving Berlin Show, Agnes of God.* Theatre Corporate: *Hedda Gabler, Absurd Person Singular, Macbeth, Stretchmarks, As Is, Pass It On, Top Girls, Trafford Tanzi, The Winter's Tale, Top Girls, King Lear, A Street Called Straight, The Lady from the Sea, The Trial.* Downstage Theatre and Inside Out Theatre: *The Threepenny Opera.* Centrepoint Theatre: *Strip, Breaking the Silence, The Real Thing, Side by Side by Sondheim.* Other Theatre: *The Front Lawn: The One That Got Away* (National and International Tour). Paul Dainty-Aotea Centre: *The New Rocky Horror Show.* Adelaide Festival of The Arts: *Twelfth Night.* Baycourt Theatre: *Follies.* Independent Production: *Trojan Woman.* Television: *Xena, Shortland Street, Hercules, Letter to Blanchy, Full Frontal* (Australia), *Open Home, Seekers.* Film: *I'll Make You Happy, The Ugly, I'm So Lonesome I Could Cry, Game With No Rules, Desperate Remedies, The Footstep Man, Linda's Body, Danny & Raewyn.* Music: Auckland Philharmonia Orchestra-Aotea Centre: *Tell Me On A Sunday.* Guest Artist for *Sir Harry Secombe, Christmas in the Park.* Wellington Music Theatre: *Side by Side by Sondheim.* Hero Festival: *From Bizet to Broadway.* Bay of Islands Arts Festival: *Façade.* Radio New Zealand: *Sondheim and Danny Kaye Specials.* Awards: Best Actress Sitges Festival, Spain 1993 (*Desperate Remedies*), NEOA Rising Star Award 1993, Gofta Best Television Actress Award 1987 (*Danny & Raewyn*), Evening Standard Award Best Actress 1987 (*Breaking the Silence*). Training: Theatre Corporate Drama School.

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