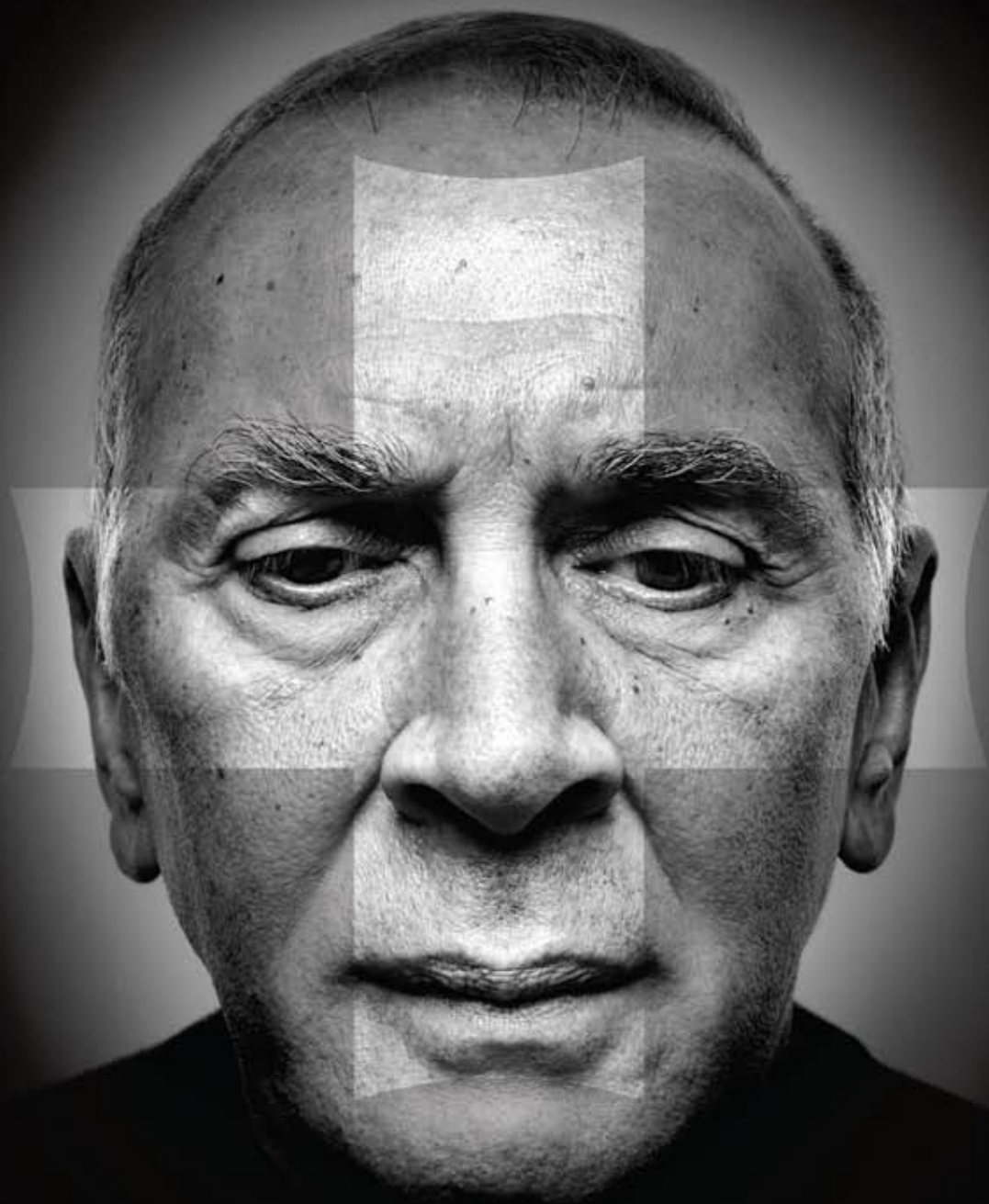



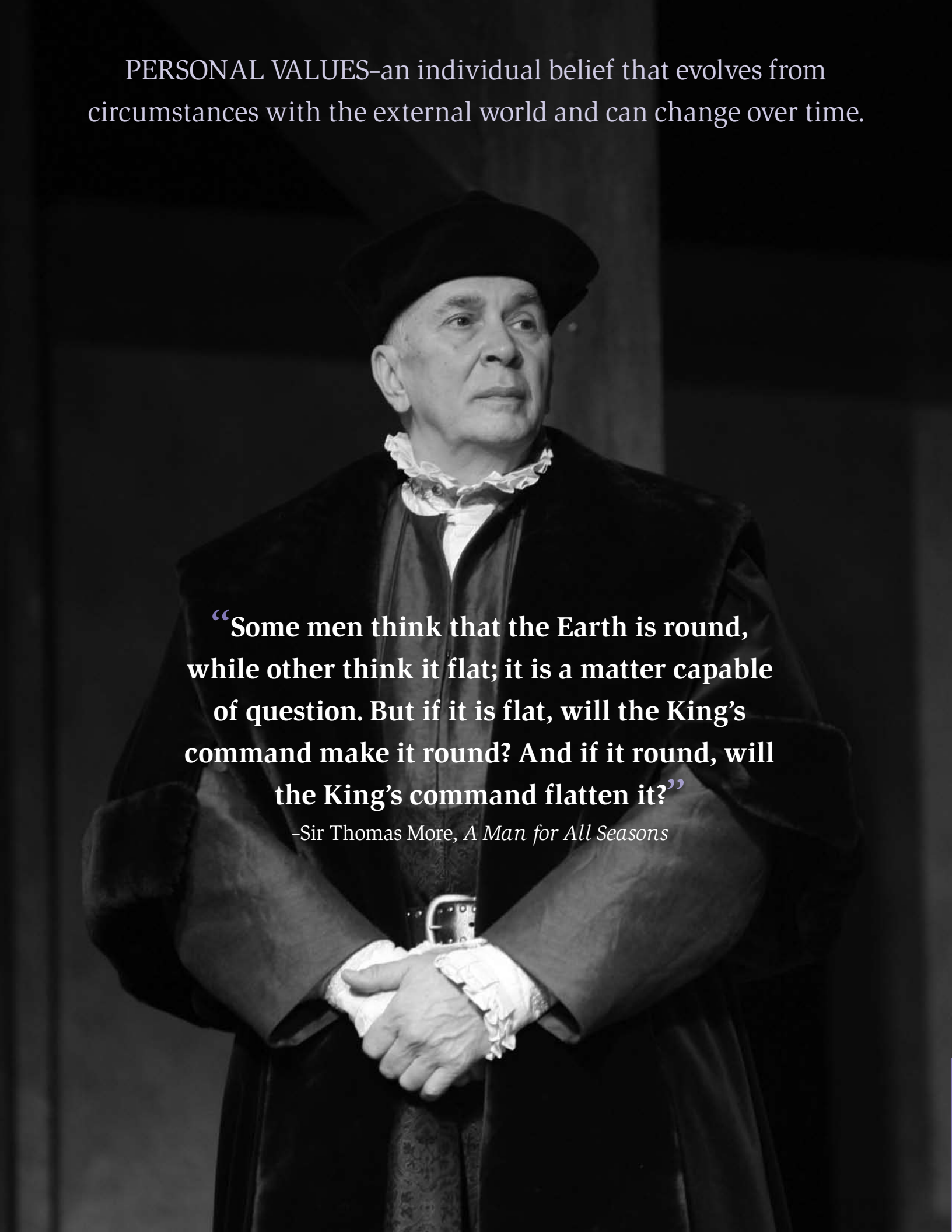
# A Man for All Seasons



# UPSTAGE

A PUBLICATION OF THE EDUCATION DEPARTMENT AT **ROUNDABOUTTHEATRECOMPANY**  FALL 2008

PERSONAL VALUES—an individual belief that evolves from circumstances with the external world and can change over time.



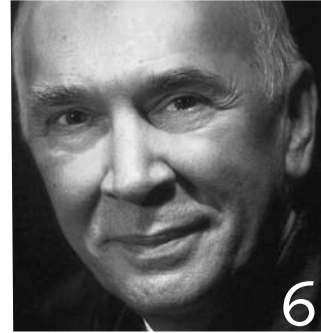
**“Some men think that the Earth is round, while other think it flat; it is a matter capable of question. But if it is flat, will the King’s command make it round? And if it round, will the King’s command flatten it?”**

*-Sir Thomas More, A Man for All Seasons*

# A Man for All Seasons



4  
The Values of Directing:  
Doug Hughes



6  
The Values of Acting:  
Frank Langella



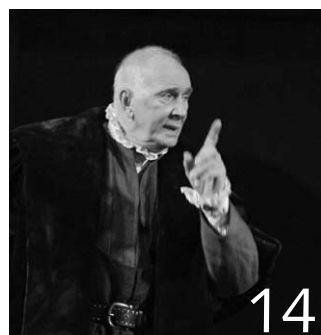
8  
The Values of History:  
The World of the Play



12  
The Values of Design:  
David Van Tieghem



13  
The Value of Literature:  
Robert Bolt



14  
The Values of Language:  
Vocabulary

# the Values of Directing

UPSTAGE RECENTLY INTERVIEWED TONY AWARD WINNING DIRECTOR DOUG HUGHES TO DISCOVER HOW HE DEVELOPED *A MAN FOR ALL SEASONS* FOR A CONTEMPORARY AUDIENCE.

## Why did you want to direct this play?

What I admire about the play in the first place is that it does something that the theater can do, which is furnish us with an imagined version of the secret life behind a major shift in history—not the public statements, not the passage of legislation, not the battles, but the times spent at night in the dark worrying about the consequences of enormous actions—the personal consequences, the consequences to the family, the consequences to friendship. Montaigne wrote, “I should rather know the truth of the talk he had with one of his close friends on the eve of the battle than the speech he made the next day to his army, and what he did in his study or his own room than what he did in public and in the Senate.” That seems to me the great accomplishment of *A Man for All Seasons*. Almost everything in the play takes place outside of the public eye. It’s offering the audience the struggles of somebody who finds themselves set in opposition to everyone—even, in the end, his own wife and daughter—and to see how he handles the strain of that. We all know that, on a daily basis, we make expedient decisions; we adjust to shifting currents, moment to moment. We almost make a virtue of pragmatism and alteration of our principles to suit the prevailing fashion. And to watch the consequences of somebody who cannot seem to silence this still-strong voice inside him because they’ve decided that something invisible is more important than something visible, tangible, makes this a great, great story.

## What else attracted you to Bolt’s writing?

I think the scenes are well written. I think they’re filled with great arguments, but there’s so much more there beyond the arguments. There’s a web of great relationships, there’s a very interesting marriage, an extraordinary father-daughter relationship, the phenomenon of More’s interest as a friend in people very unlike himself; I’m thinking of the Duke of Norfolk. There is also his very, very canny, clever lawyer-ing, and struggle to survive, this fact that he did not embrace martyrdom in any way, but sought strenuously to stay in this world, to live his life, to retain his position, to continue his life as a family man and maybe a grandfather. All of those things, I think, are powerful, emotional phenomena that I hope will draw an audience. You know, it’s also a play of conspiracy and gossip, people overhearing, people inferring from what they’ve heard.

## Do you think that the play is about integrity, which seems to be in short supply today?

I guess it is. I mean, certainly, political success seems to be tied to the flexibility of one’s principles. What is remarkable is that More doesn’t view his predicament (and this is wonderfully clear in the play, not so clear in the movie) in a polar fashion. He doesn’t think, “Well, England is going the wrong way, I will align myself with the Pope, I will take my family and my wealth into exile, and I will be the English hero of the Catholic cause.” Nor does he say, “Well, I see where the power is in England, and I will align myself whole-heartedly with Henry.” For him, it comes to the inconvenient phenomenon of knowing that the only way he can live with himself is to do the impossible thing. That’s a great dramatic situation. And I’m always really interested in plays where the situation is impossible—there is no way to fix things, but for a painful course. We seem to live in a world where black deeds can be made to go away or, with time, to look a little purer. How often really, do we celebrate the choice that rules out riches, rules out public honor, rules out power, and leaves a human being to live alone in obscurity with nothing but this invisible and inconvenient thing we call “the conscience.”

## Do you have a sense of why More acted the way he did?

In the play, his daughter asks “Haven’t you done as much as God can reasonably expect?” It’s about that communion that everybody has with themselves—that “is this right? If I believe in something called the soul, what does my soul dictate to me?” Are you ever going to get proof in this life that your soul is speaking truly to you? Again, it’s an incalculable situation. We all come down to a moment alone where we must make that decision. And More, throughout the play, is petitioned by everyone: the very first scene, somebody wants a job; the next scene, Wolsey wants help. The scene that follows, Cromwell and Jacques are petitioning him for information. The scene that follows after, it’s clear the King, who has now made him Chancellor, comes to pay a visit and is requesting something. And that’s just in the first act, before legal proceedings are instituted against him. And then in the second act, things get much more vicious. Depositions, imprisonment, threats of torture, a year of being held without charge, the ruin of his health, the seizing of his property, and finally a show trial and an execution. I think one of the great things about the



play is that it makes explicit the historic phenomenon that people who are acting on behalf of tyranny make a wonderful case for it. Things are more convenient; things move along, the citizenry feels confident. The case is often made to More, “my God, the bishops have consented, the aristocrats have consented, the courts of law have consented, why are you so spectacularly arrogant?” More, I think, represents a kind of wild, danger to the state. His custody of the miracle of his own being is a great inconvenience to the smooth administration of the government.

### Will there be any changes to the original text?

First and foremost, I feel as though I’ve got to speak to the phenomenon of cutting character of *The Common Man* from this version of the play. It just seems to me there might be a bit of presumption in what I’ve done. However, Bolt himself made the decision to cut the character under no pressure whatsoever from Fred Zinnemann, the director of the film version. The character is a very theatrical device and we all know that Brecht’s influence was great on Bolt particularly in the writing of this play. Kenneth Tynan used the word “tendentious” in reference to *The Common Man*. Because the character is driving home the point, the parallels, the ironies, I felt that a certain function of the audience was usurped by the author. I felt that in the fifty or so years since Bolt first conceived the play that More’s trial and execution really does stand alone and is constantly engaging to an audience without the intermittent appearance of somebody who is going to explain the event to us. So I performed the experiment of simply lifting it out. Bolt’s estate said that this would be acceptable.

### Could you talk about what the physical world will be like in your production?

In my early meetings with the great Santo Loquasto, the set designer, I said that I needed a Tudor room with tricks. I was interested in natural materials, a stone floor and beams suggestive of Tudor architecture. It’s a big, open, deep space which you can carve into small areas by use of sliding panels. It’s a great set for candlelight, torchlight, the whole nighttime, secrets in the dark, energy of the play. I also had thought a good deal when we were going through the design that there was something to me about the Tudor mystery plays, or more the Tudor morality plays that were performed at festivals on wagons, where people would mount the platform and guilds of merchants would perform the story of Jonah, say, or the tale of Cain and Abel. And I also just put a platform on a platform so that there is just that sense of, not improvised performance, but portable performance in a big Tudor hall.



### Cathy Zuber, the costumer, will be designing costumes that will be authentic, I would imagine, yes?

Well, they’re period clothes, yeah. I mean, I guess I’m putting the emphasis on the word “clothes” and not on the word “costumes.” The characters are in the middle of their lives. They are not walking mannequins. And sometimes onstage that means enforcing a kind of discipline about trim and jewels. So that I think the emphasis will be where it belongs, and that’s on the actors.

### Is this the first time you’ve worked with David Lander, the lighting designer?

It is. I’ve really admired him, seeing stuff he’s done for Jim Lapine, and Moises Kaufman, and I think he’s very exacting.

### David Van Tieghem seems to be your go-to person for music and sound.

Yeah, I go way back with David, ten years, I guess, or more now. Maybe it’s more like twelve years. We work together continuously.

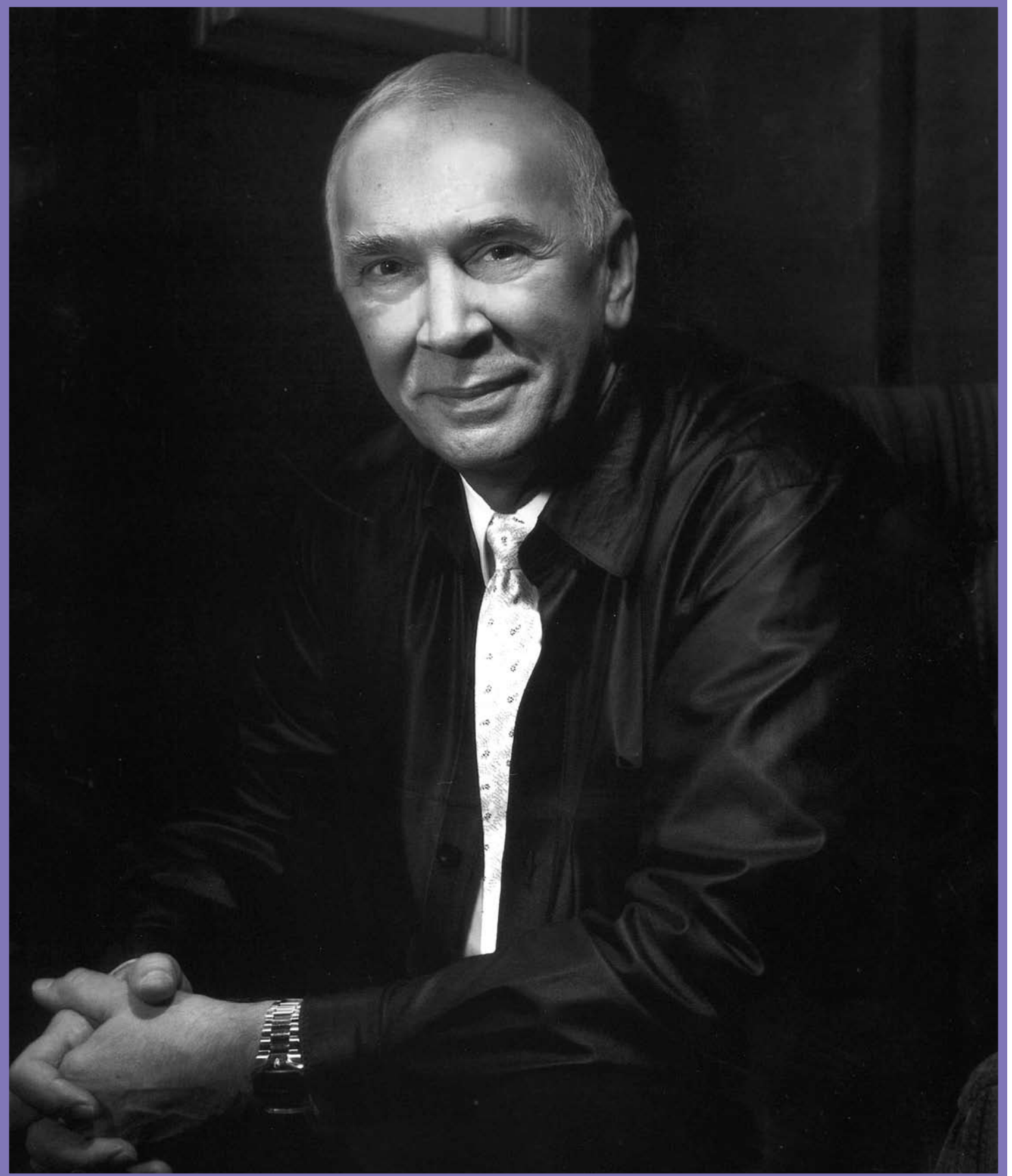
### Is there a soundscape or particular music we might be hearing?

I think the great polyphonic sound of the era is a big part of the mix. And I think we will use some extant music. And I think it’s a realm where trumpets and drums are quite applicable. I also think there is the interior music and I’m not sure exactly how we’re going to get that expressed. I mean the music that in a way describes the tension, the anxiety, the fear, that at times should permeate the play. David’s very good at that.

### Thank you, Doug, as always, you have been most articulate and informative.

Happy to oblige. 🍷

the  
Values of Acting



## UPSTAGE RECENTLY TALKED TO TONY AWARD WINNER FRANK LANGELLA ABOUT THE JOURNEY OF PLAYING SIR THOMAS MORE.

### Why did you want to play the role of Thomas More?

I realized I hadn't played a man of such complete goodness in my life that I could think of—a character that was without any agenda other than the need to satisfy his own private conscience, and there are so few characters like that. The challenge of playing him is trying to find a way to do that without slipping into sentimentality or safety, because he's fierce in his intentions and his mind. He's intelligent, he's smart. He's secular. He's not walking around like Mother Theresa; he's living a real life. Involved in the real world and all aspects, but still will answer only to his private conscience. And he pays for it with his life. How could you not want to play a part like that?

### How do you prepare for a role like this, Frank? Is it different from your other roles, or will your process be similar?

It's now become such a part of me that I don't even think about it. I would say that I do the things that are required factually. I read the biography of his called "Sir Thomas Moore" by Peter Ackroyd, which is a brilliant book about him. I went to The Frick [Collection] and sat in front of his painting. Then once I've gotten a sense of the conditions of his life, the manner in which he'd lived, the facts about him, I throw all those out the window. Then I begin to try to become him, inside him, live his heart and soul and try to bring him to life on stage in a dimensional way that isn't locked into pure history because that's not why people come to the theatre. They don't come for a history lesson. They come to see a human being go through a journey. I think it was Camus who said, "An actor travels a lifetime on stage, it takes the man in the audience a lifetime to walk." It's a marvelous quote because that's why I think people come to the theatre. To see these challenges that we all have condensed into two and a half hours.

### Can you tell us a little bit about how this character is relevant to you personally?

You find yourself in these years when you get to be an "older actor" (the press now puts in front of my name "A veteran, Frank Langella") that the conditions, or the requirements are very different than when you were in your 20's or 30's, your 40's or even you're 50's. There's another element creeping in slowly, a sense of mortality, a sense that there are fewer years left. You have to strip away all of the un-necessaries that you got yourself involved in when you were a younger man and that works beautifully with Thomas Moore, because that's really what his life is. It's simple. His beliefs and his need to stick to the absolute pure non-agenda of life is

very powerful, and that's where I am at the moment. He came to that much younger than I did. He's, in fact, a man much younger than me at the time of the play.


### Can you tell us a little bit about what you look for in a director?

It's very important to me that he understands it's a collaboration, extremely important. Which Doug Hughes does. He understands in spades that this is a road we walk down hand in hand together. You know there isn't "the director" and "the star." There's two men who, together, have to see a project the same way, have to spend time together before they enter a room with the dozens of other people who are required, have to stand shoulder to shoulder with each other and protect each other, and have to commit to each other. Doug and I have formed that pact and it's a very important one to have. Once I commit to a project and feel safe with a director, I will go anywhere and do anything for him. I think he feels that same way too and that's very, very comforting, and absolutely necessary, certainly now, at this time in my work.

### What advice do you give to a young actor?

Never give up, never give in. Applaud within yourself the things about yourself that are different, that are unique, that are original. Anything that anyone tells you is going to hold you back is probably what's going to push you forward. Don't run with the pack. Don't do what the going thing is. Don't cut your hair like the latest movie star. Don't try to adopt the 'in' thing. Be yourself, be unique... And you'll be around until you're as old as I am because you won't be a passing fancy that happens to be in style. You won't be a pair of bell bottom pants, or a Bolero Jacket, or a baseball cap. Get truer and truer to yourself, the older you get. Get rid of all the un-necessaries.

### That's terrific advice. Is there anything else you'd like to say about Saints, or Thomas More or the play?

Only that one has to be really grateful to the Roundabout because plays like this need to be revived, they need to be seen again. Great language, great themes, great ideas, great aspirations need to be heard again. It's wonderful for younger people to come to see a play in which the subject matter does not just mirror their current lives, but takes them to another era, another time, where people are dressed in different sorts of clothes, have different standards, different auras. Finding a way for them to be able to identify with that and be excited by it is a wonderful reason to be in the theatre. 

# The Players

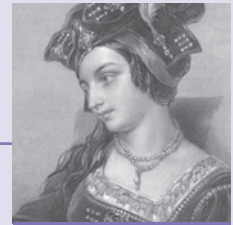
## A MAN FOR ALL SEASONS



**Catherine of Aragon**  
1st wife of Henry VIII



**Henry VIII**



**Anne Boleyn**  
Mistress and 2nd wife of Henry VIII



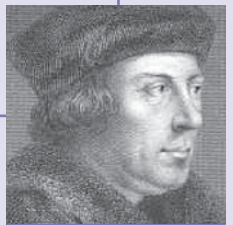
**Alice More**  
2nd wife of Thomas More



**Sir Thomas More**  
Served as secretary and personal advisor to the King



**Norfolk**  
Uncle of Anne Boleyn  
Ultimately causes the death of Cromwell



**Thomas Cromwell**  
Drafted document allowing Henry VIII's annulment



**Margaret More**  
Daughter of Thomas More



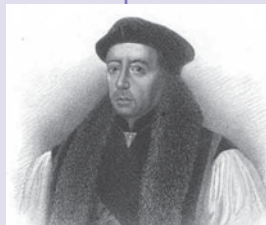
**Cardinal Wolsey**  
Rose to position of Lord Chancellor



**Richard Rich**  
Later became 1st Chancellor  
Was involved in the trial of More as a [corrupt] witness.  
Also involved in the eventual demise of Cromwell



**William Roper**  
Husband of Margaret More



**Archbishop of Canterbury**  
(Thomas Cranmer)  
Leader of English Reformation  
Helped build the case for Henry VIII's divorce from Catherine



**Thomas Chapuys**  
Spanish Ambassador  
Advocate of the Catholic faith



# The World of the Play

**REFORMATION** the religious movement in the 16th century that had for its object the reform of the Roman Catholic Church, and that led to the establishment of the Protestant churches.

## Pre-Reformation Europe

By the dawn of the sixteenth century, Europe started to rebound from the disastrous effects of the bubonic plague and malaria, which had decimated a third of the continent's population. England's cities experienced steady population growth and trade blossomed with the help of its new labor force. Along with economic prosperity came the rise of art and scholarship among the middle and upper classes, most notably originating from Renaissance Italy. This demographic found themselves disillusioned by the growing ineffectiveness of the Roman Catholic Church as evidenced by The Great Schism—a split preceded by three men who all declared themselves the rightful Pope. Further jaded by the horrors of war, famine and disease, the middle and upper classes sought new ways to define their relationship to God and government.



## The Spark of Reformation

One man in particular set the world aflame with his breakthrough criticism of the Roman Catholic Church. Martin Luther, a German theologian, took offense to the practice of churches selling indulgences, or official absolution of sins and their eternal punishments. Luther, on the other hand, thought that penance should be the only way man could seek forgiveness. Furthermore, only God, not a member of the clergy, could provide that forgiveness. When Pope Leo X began selling indulgences to fund the renovation of St. Peter's Basilica in Rome, Luther made his thoughts known by posting his *Ninety-five Theses* on the church doors in 1517. One of the theses states, "Any true Christian, whether living or dead, participates, in all the blessings of Christ and the church; and this is granted him by God, even without indulgence letters." This act, his groundbreaking German translation of the Bible in 1522, launched the debate to the forefront of European discourse.

## Thomas More: Renaissance Man

Thomas More was born on February 7, 1478, and learned Latin, the international language of intellectuals, at an early age at St. Anthony's School in London. Foreshadowing his future rise to power, More was placed in the household of the Lord High Chancellor John Morton. It was here young Thomas was first introduced to the writings of Greek philosophers, and was forever influenced by their championing of reason, moderation, and imagination. Thus, More joined the ranks of young humanists, or Catholics who found it permissible to study writings outside of their own faith. In 1492, More matriculated at Oxford and earned a law degree in only two years. Undecided as whether to become a lawyer like his father or a scholar and priest like his mentor and fellow humanist Desiderius Erasmus, he decided to live in a monastery for four years. Upon choosing a wife, he deliberately chose the plainer of two sisters so as to keep his mind occupied with his studies rather than "temptations of the flesh." His marriage to Jane Colt produced four children, one of which being the Margaret that is portrayed in the play. Two years after the last child, Jane died, and More married Alice Middleton.



It was not long before England and the rest of the reading world took notice of Thomas More's prodigious penmanship. His first major work was *The History of King Richard III*, notable in its time for breaking away from the praise his contemporaries gave the former sovereign and painting him in a less than savory light. This decision, as well as his eloquent writing style, no doubt influenced William Shakespeare's own depiction of the villainous monarch some 70 years later. More's next work would also prove to be his most famous. *Utopia* was a groundbreaking novel that described a fictional island with close to ideal religious, social, and political practices. While arguably birthing the modern fantasy genre, it also sparked serious debate over the curious beliefs of the Utopians, such as "no man ought to be punished for his religion."

In 1517, More's career in public service took off when he was made Henry VIII's personal counselor, where his main duty was to act as a conduit between the King and Lord High Chancellor Thomas Wolsey. He assisted the King in his writing of *In Defence of the Seven Sacraments*, a response to Luther's heretical preaching. In 1523 More was made Speaker of the House of Commons, and became the first of that office to request free speech. Finally, he was made Chancellor after Wolsey was charged with high treason.

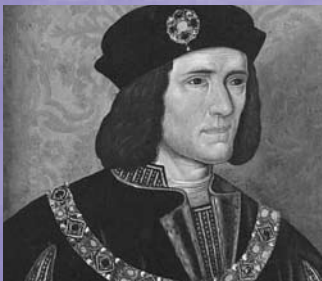
# The World

“It is my bounden duty to put away the Queen, and all the Popes back to St. Peter shall not come between me and my duty! How is it that you cannot see?”

—King Henry VIII to Sir Thomas More



**February 7, 1478** Thomas More is born to John More, a lawyer, in London.



**1483** King Edward IV of England dies, leaving his two sons to the care of their uncle Richard Plantagenet, Lord Protector of the Realm. He imprisons them in the Tower of London and, after their deaths, is crowned King Richard III.

**August 22, 1485** Henry Tudor defeats Richard III in the Battle of Bosworth Field, crowning himself King Henry VII and establishing the royal House of Tudor.



**June 28, 1491** Henry VIII is born, the second son of King Henry VII and Elizabeth of York.

**1493** After a year of study, Thomas More leaves Canterbury College in Oxford without a degree to study law at the New Inn in London.

**1499** Thomas More and Desiderius Erasmus, his friend and academic colleague, visit the young Henry VIII.

**April 2, 1502** Prince Arthur dies, leaving his young brother Henry VIII as heir to the throne of England.

**1503** Prince Henry VIII becomes betrothed to Catherine of Aragon, his brother's widow, after receiving special permission from Pope Julius II.

**1505** Thomas More marries Jane Colt of Essex. They have four children together: Margaret, Elizabeth, Cecily, and John.

**April 21, 1509** King Henry VII dies, and Henry VIII ascends to the throne. Thomas More composes verses to celebrate the coronation.



# of the Play



“When a man takes an oath, he’s holding his own self in his hands. Like water. And if he opens his fingers then—he needn’t hope to find himself again. Some men aren’t capable of this, but I’d loathe to think your father one of them.”

—Sir Thomas More to his daughter Margaret



**1510-1516** Catherine of Aragon gives birth to three sons and two daughters; four died with complications after birth, leaving one daughter to survive, Mary, who will later begin her reign in

1553 as Queen Mary I.

**1517** Thomas More works with Cardinal Wolsey, Lord Chancellor of England, to negotiate merchant affairs in Calais and joins the royal Privy Chamber, putting him in close contact with King Henry VIII.



**October 31, 1517** Martin Luther posts his *Ninety-Five Theses* in Wittenberg, Germany. This provocative document disputed many Catholic practices, such as the punishment of sin, and effectively sparked the Protestant Reformation.

**November 10, 1518** Catherine of Aragon gives birth to another stillborn child.

**1521** Thomas More is knighted and becomes undertreasurer. His daughter, Margaret, marries William Roper. Henry VIII writes a refutation of Luther’s rebellion in his manuscript *Defense of the Seven Sacraments*, with some help from More. For his support, Pope Leo X honors the king with the title of “Defender of the Faith.”

**1523** Sir Thomas More is elected Speaker of the House of Commons. He writes a “Response to Luther” on the behalf of King Henry VIII.

**September 14, 1523** Pope Adrian VI dies and is succeeded by Pope Clement VII.

**1525** Sir Thomas More becomes chancellor of the Duchy of Lancaster, where he judges criminal cases, and becomes high steward of Cambridge University.

# the Values of Design

SOUND DESIGNER DAVID VAN TIEGHEM SAT DOWN WITH UPSTAGE TO DISCUSS THE VALUE OF MUSIC IN *A MAN FOR ALL SEASONS*.

## Can you talk a little bit about how you will approach composing the music for *A Man for All Seasons*?

Yeah. I'll try to sound coherent about it. One thing we're not doing is trying to sound like music from that time period. We're focusing more on the tone of the drama, the scene that we're leaving or about to go into and the emotional underpinning of that. So it's going to be kind of contemporary in that sense. We're talking about using a lot of drums and percussion which is kind of my thing. So it's not going to sound like period music per se, but it's not going to sound electronic. We're just trying to go for the underscoring of the drama or the emotional feel.

## Doug Hughes said that the music will describe, "The tension, anxiety and fear that will permeate the play". So it sounds like that's still happening in terms of the composition. What instrumentation will be used in the play?

Well, we're looking at a combination of drums, bells, and brass. That's sort of a starting point. Fairly aggressive drums that are slightly related to the types drums of that time period, but not strictly, and then just various types of bells. Sounds that range from very rough sounding metal to a very pretty bell sound that might be used for the setting.

## Tell us a little bit of what happens once you compose the music. How does it get recorded?


I generally work in my home studio. I use a lot of virtual instrumentation and I have many thousand samples of sounds and instruments. So I put stuff together that way. And depending on the needs of the show I may then replace some of that with live musicians or I may just fit the parts together and that gives me total flexibility once we're in the theatre so I can rearrange things, remix things. I always start making sketches and things without having seen anything, and once I see the run-through and see the flow of it and hear the actors' voices it always affects what I do. Sometimes I'm in the right ball park and sometimes I need to make some changes or give some new ideas. My initial sketches are more things that feel like they belong in the play. But I'm not initially specifying what transition they might be used

for. They just feel like music for that play and then when I see it, then I go, "Well this piece will go good here that piece will go good there." That's what helps me.

## Can you talk a little bit about composers who inspire you and why?

Boy, I like so many different kinds of music. Earlier, when I was first became a drummer, a musician, I came from a rock and roll world. I was inspired by The Beatles and music of the 60's, and then I kind of evolved into contemporary music and really fell in love with Steve Righteous music and later became part of his group. John Cage and Harry Partch were big influences on me in terms of encompassing the pallet of sound that's available to compose with. Partch was a California composer who built a whole slew of instruments with different tuning systems and they're still in existence now and still played by an ensemble. He was a one of a kind; an instrument designer. They were basically sculptures.

## When you start composing, do you hear the drums first because that's your background?

Not necessarily. Sometimes I just get a melody idea. I mean there's always rhythm involved in that, but lots of times it's a melodic feel. And the drumming part or the rhythm part is easy, so that almost comes last. That's easy to figure out. It's figuring out the melody/harmony part that takes longer for me. 



Frank Langella in *A Man for All Seasons*



# the Values of Literature

## ROBERT BOLT

Robert Oxton Bolt, born August 15, 1924, in Sale, Cheshire, England, is a playwright and screen writer whose works are known for their political connotations. Bolt grew up as a child of lower-middle class parents, his father being a furniture storekeeper. As a juvenile, Bolt frequently committed petty crimes. Most believe this was due to a mixture of wanting to distance himself from his Methodist upbringing, and also wanting to be heard within the extroverted family he found himself a part of. Bolt finally bloomed into the opinionated individual he would become during his years as a student at Manchester University and later, Exeter University. After completing his studies he became a teacher of English and history and finally became a full time writer at the age of 33. Bolt's first published play, *The Critic and the Heart*, was a modest success.

Robert Bolt's plays reflect themes of individualism, society, authority, and politics; in particular, themes of individuality vs. society and authority as a corrupting presence. None of his plays develop these themes better than *A Man for All Seasons*, written by Bolt in 1960. The play deals with Sir Thomas Moore's moral tug of war with King Henry VIII over his break with the Catholic Church. Most critics consider *A Man for All Seasons* to be Bolt's finest work. The play was a huge critical success both in England and in the United States. In 1966, the play was turned into a film, earning Robert Bolt his second Academy Award for best adapted screenplay. The movie won five other awards that year including best picture, forever cementing Bolt's place as a highly regarded writer.

Bolt's plays include *The Critic and the Heart* (1957), *The Flowering Cherry* (1958), *The Tiger and the Horse* (1960), *A Man for All Seasons* (1960) *Gentle Jack* (1963), *The Thwarting of Baron Bolligrew* (1964), *Vivat! Vivat Regina!* (1971) and *State of Revolution* (1977). He was also an accomplished screenwriter with screenplays including *Lawrence of Arabia* (1962), for which he received an Academy Award nomination, *Doctor Zhivago* (1965), for which he received his first Academy Award, *A Man for All Seasons* (1966), for which he received his second Academy Award, *The Red Tent* (1969), *Ryan's Daughter* (1970), *Lady Caroline Lamb* (1972), which he also directed, *The Bounty* (1984), *The*



*Mission* (1986) *A Man for All Seasons* (1988), which was a television version starring Charlton Heston, and *Without Warning: The James Brady Story* (1991)

In 1979 Bolt suffered a severe stroke which left his right side paralyzed and gave him a serious speech impediment. He continued to write even after the stroke but finally succumbed to complications and illness in 1995. <sup>UP</sup>

# the Values of Language

---

---

## POLITICAL AND RELIGIOUS TERMS AND TITLES

**Cardinal:** *Roman Catholic Church.* A high ecclesiastic appointed by the pope to the College of Cardinals and ranking above every other ecclesiastic but the pope.

**Duke:** a British nobleman holding the highest hereditary title outside the royal family, ranking immediately below a prince and above a marquis; a member of the highest rank of the British peerage.

**Earl Marshal:** an officer of the English peerage who organizes royal processions and other ceremonies.

**Ambassador:** a diplomatic official of the highest rank, sent by one sovereign or state to another as its resident representative.

**Lord Chancellor:** In the time of More, Lord High Chancellor entailed being the keeper of the Great Seal, ensuring the function and independence of the courts, as well as the land's highest Judge.

**Parliament:** the legislature of Great Britain, historically the assembly of the three estates, now composed of Lords Spiritual and Lords Temporal, forming together the House of Lords, and representatives of the counties, cities, boroughs, and universities, forming the House of Commons.

**Sovereign:** a monarch; a king, queen, or other supreme ruler.

**Archbishop:** a bishop of the highest rank who presides over an archbishopric or archdiocese.

---

---

## VOCABULARY

**frivol:** to behave with a lack of seriousness or sense; trifle.

**multitudinous:** 1. forming a multitude or great number; existing, occurring, or present in great numbers; very numerous. 2. *Archaic.* crowded or thronged.

**rheumatism:** any disorder of the extremities or back, characterized by pain and stiffness.

**litigant:** a person engaged in a lawsuit.

**enmity:** a feeling or condition of hostility; hatred; ill will; animosity; antagonism.

**pragmatist:** a person who is oriented toward the success or failure of a particular line of action, thought, etc.; a practical person.

**mutable:** liable or subject to change or alteration.

**splenetic:** irritable; peevish; spiteful.

**commodious:** spacious or ample.

**avarice:** insatiable greed for riches; inordinate, miserly desire to gain and hoard wealth.

**fortitude:** mental and emotional strength in facing difficulty, adversity, danger, or temptation courageously.

**obstinate:** firmly or stubbornly adhering to one's purpose, opinion, etc.; not yielding to argument, persuasion, or entreaty.

**betoken:** to give evidence of; indicate.

**construe:** to give the meaning or intention of; explain; interpret.

---

---

## ACTIVITIES TO ENHANCE YOUR JOURNEY THROUGH A MAN FOR ALL SEASONS

### Before the Show, discuss:

- What do you know about The Tudors based on popular information (television, books)?
- What do you know about the Tudors and England during Henry VIII based upon your school studies?
- What does the word “character” mean in reference to a person’s beliefs?
- Think about any time in your life you have had to choose between your beliefs and popular opinion. What decision did you make to follow your beliefs vs. the popular opinion?

### During the Show, notice:

- How the relationships of power and status are expressed in actor’s and director’s choices.
- Sir Thomas More’s reasons for his decisions.
- How his decisions impact his family and his relationships with friends and colleagues.

### After the Play:

- Do you support his decision? Why?
- How would you describe Sir Thomas More? What adjectives would describe his character?
- Using your perception of his character, write a letter as one of the characters from *A Man for All Seasons* speaking to Sir Thomas More about his decision. You may also create a visual image that you feel expresses your sense of his character.

Send your work to Roundabout, and we’ll share it with the artists who created *A Man for All Seasons*:

Mail to: Education Department  
Roundabout Theatre Company  
231 West 39th Street, Suite 1200  
New York, NY 10018

Or email to: [education@roundabouttheatre.org](mailto:education@roundabouttheatre.org)

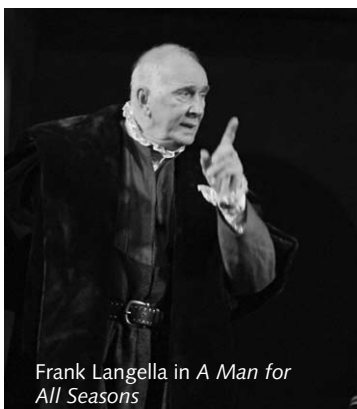


Patrick Page and Frank Langella in *A Man for All Seasons*

---

---

## RESOURCES



Frank Langella in *A Man for All Seasons*

Ackroyd, Peter. *The Life of Thomas More*. New York: Doubleday, 1998.

Fraser, Antonia. *The Wives of Henry VIII*. New York: Vintage, 1994.

Guy, John Alexander. *Thomas More*. Oxford: Oxford UP, 2000.

More, Thomas. *Saint Thomas More: Selected Writings*. Ed. John. F. Thornton and Susan B. Varenne. New York: Vintage, 2003.

Ripley, Jasper Godwin. *Statesman and Saint: Cardinal Wolsey, Sir Thomas More, and the Politics of Henry VIII*. New York: Viking P, 1983.

Roper, William. “The Life of Sir Thomas More.” *Saint Thomas More: Selected Writings*. Ed. John. F. Thornton and Susan B. Varenne. New York: Vintage, 2003.

Spitz, Lewis W. *The Protestant Reformation: 1517-1559*. St. Louis: CPH, 2001.

Stapleton, Thomas. *The Life and Illustrious Martyrdom of Sir Thomas More*.

Trans. Philip E. Hallett. Ed. E. E. Reynolds. Bronx: Fordham UP, 1966.

Wilson, Derek. *In the Lion’s Court: Power, Ambition, and Sudden Death in the Reign of Henry VIII*. New York: St. Martin’s P, 2003.

# When you get to the theatre...

BELOW ARE SOME HELPFUL TIPS FOR MAKING YOUR THEATRE-GOING EXPERIENCE MORE ENJOYABLE.

## TICKET POLICY

As a student participant in Producing Partners, Page To Stage or Theatre Access, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

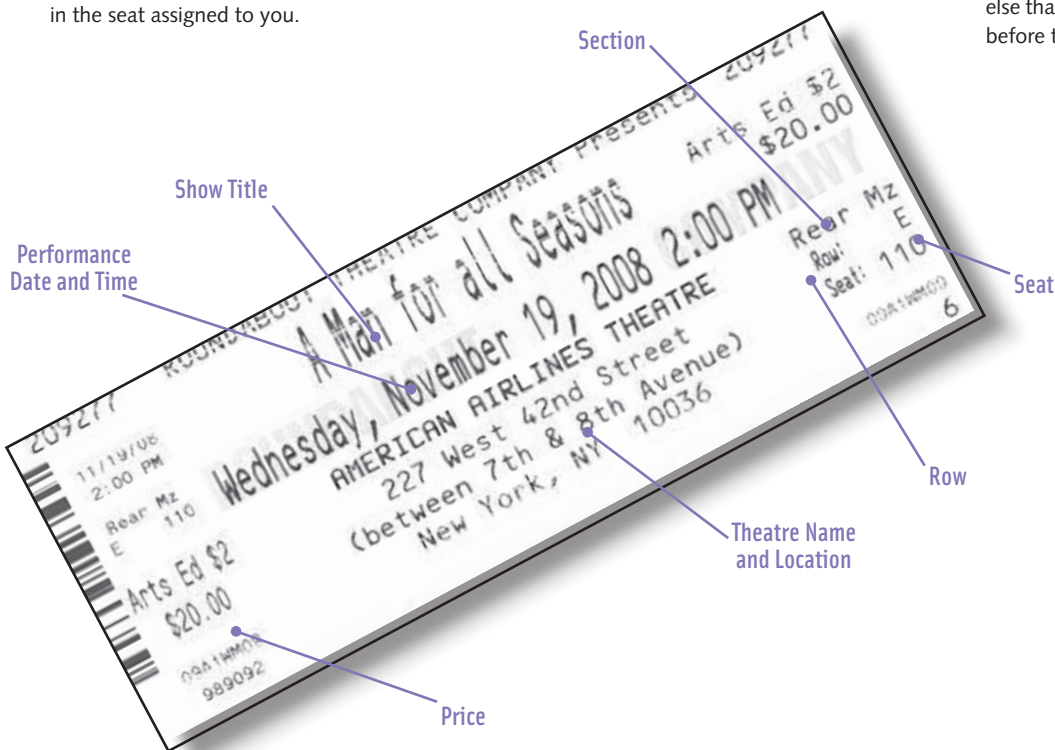
## PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

## AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live

theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the rest room for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone, beeper, alarm watch or anything else that might make noise, please turn it off before the show begins.



ROUNABOUT THEATRE COMPANY GRATEFULLY ACKNOWLEDGES THE FOLLOWING FOR THEIR GENEROUS SUPPORT OF OUR EDUCATION PROGRAM:

The Aeroflex Foundation  
American Airlines  
American Theatre Wing  
Axe-Houghton Foundation  
Rose M. Badgeley Residuary Charitable Trust  
Theodore H. Barth Foundation  
Books of Wonder  
The Center for Arts Education  
CIT  
Citi Foundation  
Con Edison  
The Council of the City of New York

The Heckscher Foundation for Children  
City Council Member Oliver Koppel  
The McGraw-Hill Companies  
Mellam Family Foundation  
Merrill Lynch & Co. Foundation, Inc.  
Newman's Own Foundation, Inc.  
New Visions for Public Schools  
New York State Council on the Arts  
The New York Times Company Foundation  
The George A. Ohl, Jr. Trust  
One World Fund

The Picower Foundation  
Richmond County Savings Foundation  
The Rudin Foundation  
Adolph and Ruth Schnurmacher Foundation  
The Starr Foundation  
State of New York Department of State  
The Michael Tuch Foundation, Inc.  
Verizon Communications  
Walt Disney Company  
Anonymous