the Bulletin of the New York SHAKESPEARE Society

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O'ertopping two Globes and a fallen rose, William Shakespeare broods in Kathy Bradford's multi-layered sandblasted window INTO THIN AIR. Bradford, a Colorado artist who specializes in stained glass combined with sandblasting and other surface techniques, made the 25 inch diameter window for a specific commission.

THE SOCIETY MEETS AT COLUMBIA

On Nov. 13, at Hamilton Hall, the New York Shakespeare Society met for the first time as the Columbia University Seminar on Shakespeare. Mostly the familiar faces were present-- those who had to be absent sent regrets-- and many new ones. Prof. Bernard Beckerman was asked to take charge of the meeting. At his request, Dr. S. Isenberg gave a brief account of the steps taken since the idea of the Society was first concieved, plausibly enough, at Columbia. The concept of the ongoing Seminar was then described quite fully by Dr. Beckerman. There are basically three types of members- the permenant ones, those directly involved with Columbia in some fashion other than as members of the Seminar; the associate members- those belonging to the Seminar and who take an active part in it, and the corresponding members- those who cannot come to meetings but who still wish to be part of the Society. Associate members are allowed privileges of the University- such as use of the Library- and are given certificates testifying to their association with Columbia. Members of the Seminar must attend a good proportion of meetings in order to maintain their status, and are expected to contribute to the discussions and activities of the Seminar.

The Seminar is to be a forum for the exchange of ideas. It is not necessary to be a specialist in any phase of Shakespeare to join. It is not necessary to be an academic. Interest is sufficient. Individuals who are, in fact, specialists in other fields, are welcomed.

Association of the Seminar with the Society was discussed. It was decided by a unanimous vote of those attending that such an association would be maintained through the Society publication THE BULLETIN. Although the Seminar does not charge dues, the Society does- the sole purpose of such being to offset some of the costs of publishing and mailing THE BULLETIN. By a vote of those attending, none abstaining, it was moved to officially fix the dues at $1Ø for the year, confirming the existing dues. Speaking for THE BULLETIN, Dr. Isenberg reported that circulation has been constantly increasing and that copies of the monthly newsletter are being mailed outside the Tri-State area to interested parties. Such subscribers will be invited to become corresponding members of the Seminar if they are too far away to attend meetings. Also, books are now arriving from most of the major publishers for review, and a number of off Broadway and off-off Broadway Playhouses are sending publicity releases of productions likely to be of interest to members. This achievement has been mainly due to the efforts of the indefatigable Marjorie Oberlander.

It was suggested that election of officers should be held. Dr. Bernard Beckerman was named Chairman of the Seminar and Dr. Stephan Urkowitz Co-Chairman. An Executive Committee was formed to act as an advisory body, consisting of Prof. Maurice Charney, Prof. Irene Dash and Dr. S. Isenberg.

Time and place of future meetings was discussed. For the present, there appeared to be little alternative to the current arrangement which is to meet monthly on alternate Saturday afternoons- about 2 PM- and Thursday nights. While this did not satisfy all, it conformed to most people's schedules better than any of the other proposals. Dr. Charney thought such see-sawing of meeting times would provide a certain insecurity- if today is Tuesday it must be Belgium sort of thing. But the arrangement was let stand. The place of the meetings would be Columbia University. Precisely where was another question. The room we were in, without all members present, was a good size but would be already too small with the slightest increase in attendance. It was left to Dr. Beckerman to see what other arrangements could be made.

The next meeting of the Society will be on Dec. 9. It will take place at the Columbia University Faculty Club, and will be a dinner meeting. Those who cannot make the dinner are invited to the meeting afterwards. The 9th is a Thursday night. Parking has been arranged for those driving in;

for details please get in touch with the editor of THE BULLETIN. Members are encouraged to bring guests.

The speaker at the Dec. meeting will be J.L. Styan. Prof. Styan is a guest lecturer at Columbia during this current semester. A short business meeting will precede his talk; a discussion will follow.

Before the meeting was dismissed, it was suggested from the floor that membership in the Seminar- and therefore in the Society- be actively augmented up to a certain point. Right now we do have room for new members; however, eventually space will be a problem. Members are asked to submit names of interested parties- not necessarily people in academia- to the Editor of THE BULLETIN. Following a brief discussion on this subject, the Chairman dismissed the meeting.

ON A CONGRATULATORY NOTE

It is a pleasure to announce that Professor Irene Dash has been awarded an NEH Grant for 1983. This will enable her to pursue the research for her next book, the subject of which is women in Shakespeare.

The book, presently titled SEXUALITY AND THE POWER GAME- SHAKESPEARE'S WOMEN IN TEXT AND THEATRICAL CONCEPT, concerns itself in the main with such plays as Twelfth Night, Midsummer Night's Dream, All's Well That Ends Well, Measure For Measure, Troilus and Cressida, Macbeth and Hamlet. Over the course of the next year Prof. Dash will be visiting libraries in this country and abroad to check prompt books and other pertinant material. Dr. Dash's previous book, WOODING, WEDDING AND POWER: WOMEN IN SHAKESPEARE'S PLAYS was published by Columbia University Press in 1981. Dr. Dash is on the faculty of Hunter College and is a member of the Executive Committee of the New York Shakespeare Society.

Theater

MACBETH. OPERA IN 4 ACTS. Music by GIUSEPPE VERDI. Liberetto by FRANCISCO MARIA PIAVE and ANDREA MAFFEI. Based on Shakespeare's Play. Directed by PETER HALL. THE METROPOLITAN OPERA

CRITICS VOICES AT THE MET

Some endeavors traditionally look for trouble.

If you finish reading the Arabian Nights you'll die (well, it's pretty long.) Perusing War And Peace can unhinge you. Collecting Rabbinical books can bury you- as happened to the composer Alkan. As for producing Macbeth- so ill-omened is this procedure deemed that the actors in the production may jib at mentioning the name of the play. No work for the theatre is so dogged with sinister implications for success.

Peter Hall's entry in this bite-the-dust-sweepstakes for the Metropolitan Opera (previously Nicol Williamson and Sarah Churchill had been slapped silly for their attempts for the playhouse) appeared to follow the route of conventional disaster- even to improve on it. A wave of critical derision, not even waiting for the final curtain to fall, landed on Hall's shoulders. The papers elaborated on this with great enthusiasm. Reviewers who had lauded SUGAR BABIES to the skies, could not find a kind word for MACBETH. They vied with one another to keel-haul Hall. Perhaps they felt it was his time to go down. Maybe they were influenced by the first night booing, though they know this is mere oral graffiti to mark time. (One finds incipient booers at the Met practicing- sotto voce- during intermission upon the Chagal paintings or the waiters in the Grand Tier Resturant.)

The bad notices did not prevent a sold out house- including standing room- the night I went. No one has a subscription for standing room. The people I asked said, "It just can't be that bad."

In point of fact a lot of it was brilliant.

In sheer visual sweep it was stunning. Sets and costumes provided opulence to a story marked in most productions for barrenness. (Churchill, in her production of the play, attempted a large canvas but got only long distance.)

The opening scene presents not three but a coven of witches in an all singing, all dancing, all flying spectacle (shades of Davenant) against frowning, steaming cliffs and a blood-red sun that gradually sets as this foul/fair day closes in. Without the music this could tip into eccentricity- to say the least. But the music is there- and with it, a sort of grandiose logic prevails.

It also prevails over Banquo's murder scene, the event accomplished not by three but by three dozen or so murderers. At least one needn't be concerned where the third murderer comes from in this version. The music stylizes the action, recaptulating it within its own terms. Here the setting, a grim park of trees and dusk, reverberates to these overtones.

Within his larger bounderies, Hall presents some jolting mise-en-scenes. Following Macbeth's collapse in the witches' cavern after wittnessing the apparitions, the wild surroundings abruptly vanish and we are looking at the bare cyclorama. In the midst of this vast emptyness sits Lady Macbeth, primly enthusiastic yet to the purpose, yet the authority figure. Stark against the sky are the shadows of two horses held by grooms. Justaposed against the almost overwrought indulgence of the prior scene, this stilly background sets off the further steeping in blood - the hymn to the sword- which is the nature of the duet.

The transference from Macbeth's castle to the battlefield is another Hall mark. As Macbeth stands arrayed in his armor, the castle walls fly back and he is faced by- Birnum Wood. For one shocking moment it seems the branches are attacking. The solders holding, and half hidden by them, are not noticed. The exquisite truth of the witch's prophecy is fulfilled.

Hall's use of the traps- very Elizabethan, this- is all of a piece with the action. And for once the banquet truly looks like one. Banquo's ghost, notoriously an embarrassment not only for Macbeth but the director who has to get him on and off and on and off the stage, appears and disappears in rapid flashes.

There are modulations less mechanical. When we first meet Lady Macbeth in the letter scene, she is "total gules." When Duncan comes to call he is in saintly white-- a biblical figure. As this pair goes in to dine, arm in arm, their costumes are already embroiled. After the murder Macbeth, also, appears all in red. It's an obvious touch- in retrospect- but effective.

There were areas where Hall seemed puzzled by music versus story line- especially in the long musical introduction to the cavern scene where the action had to literally wing it, the broomsticked witches being the only thing that got off the ground. The rest of the choreography was earthbound. Even the lucious, naked Hecate- an apparition in her own right- seemed thrust in for novelty's sake. What the classic ballet in tutu meant is anybody's guess.

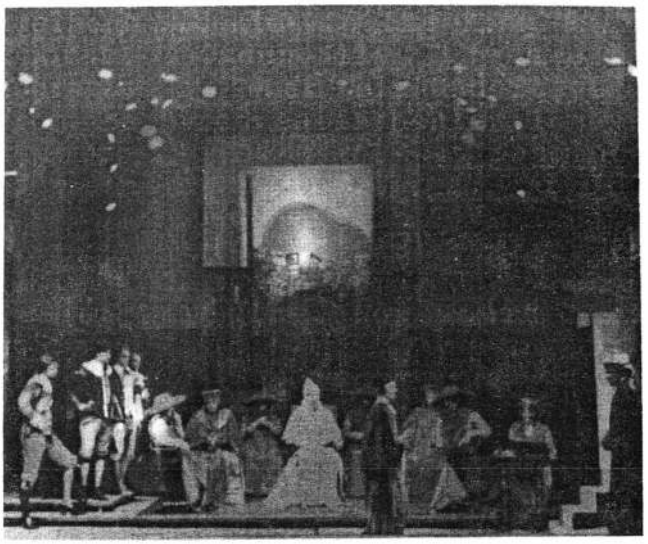
But momentary faltering is hardly an excuse for condeming an entire production. Renata Scotto's Lady was pure witchery. Her joy in being "unsexed" was brim-full of evil, carnal glee, as though Hecate were in possession. This Lady was capable of cutting the throats of MacDuff's wife and children on her own (this scene as well as the porter scene are omitted from the opera.) Only in the sleepwalking scene did sheer funk, not remorse, catch her up. Sherrill Milnes' Macbeth was more personable than plotting, a man caught up in his time rather than bending it to his awe.

The voices featured in this production, however, were those of the critics, razing the roof of the opera house. The best guide is probably Shakespeare who must have been faced with a similar problem. His advice?

As <u>you</u> like it.

THE MERCHANT OF VENICE by William Shakespeare. The Folger Theatre Group. Directed by John Neville-Andrews. The Folger Library, Washington, D.C.

MERCHANT AT THE FOLGER



John Neville-Andrews directed a visually gorgeous, well-acted MERCHANT OF VENICE for the Folger Theatre Group, October 4-November 21, 1982. Inspired by the graphic art of Mersad Berber, a Yugoslav engraver and painter, Neville-Andrews saw in his contemporary's works the Renaissance image he needed to express the richness, the ambiguity and the mystery of Belmont and Venice.

Russel Metheny, the set designer, translated Neville-Andrews' vision by covering the Folger Theatre's Tudor, Globe-reminiscent stage with anonymous paneling and draperies and by using Berber-like banners to define the settings. Before the play begins, the stage, infused with a warm red wash of light (the evocative lighting is by Richard Winkler), shows the first banner-a vertical rectangle with an amoeba of pure red on beige at the top, intricate filigree in gold at the bottom, and a man on horse at the middle. This is Antonio's Venice-- hot and complicated. Another vertical banner in shades of blue and green with a band of gold signifies the Venice street scenes, scenes where Shylock, wearing his Jewish gabardine, frequently figures. For Belmont, a horizontal oblong forms the backdrop-- a collage of rectangles in gold with a splash of brilliant red. Another horizontal banner in gold, silver and lead-colored rectangles of foil dresses the casket scenes. For the Court scene, the first three banners fly into place, one after another-- Antonio, Shylock, Portia-- as six red-garbed Magnificoes enter and seat themselves. Two vertical rectangular banners on the far sides are lowered: large black or green circles on black and beige.

Costumes by Barry Odom complete the effect of set and light design. Faintly Renaissance in shape-- with doublets, hose and pumps with resettes, and cloaks and suggestions of capes for the men and with modified farthingales, wide at the sides, very narrow from front to back, for the women-- the costumes are enriched by their Berber-derived asymmetry, lush color, rich texture, and fantastic detail, their surfaces painted

on by Claudia Rummell from Berber motifs: letters-- Hebrew, Persian, Roman--, numbers, and exotic Bosnian and Islamic patterns. Recognizable from Berber painting "The Infanta Marguerita in Red," the Belmont women in mellow pastels, wear glistening, rigid headdresses, prominent brooches at the necks of shoulder-revealing gowns with tight bodices and extravagent sleeves. Jessica's change of costume, from Puritan simplicity to Belmont display, marks her conversion. Antonio, as an older man, wears all browns, Shylock all blue-greens, but the younger men sport hose of two colors and richly deep parti-colored costumes. Scaling down in costume signifies lower class status.

Lovely as all this is to look at, especially since showing of a dozen or so works by Berber in the Anne Hathaway Gallery at the Folger complements and clarifies the performance's visual aspects, the production's other values are correspondingly attractive.

Pacing is brisk, aided by music composed by Robert Martin and played by Martin and Kathryn Kelley between several scenes as they walk across the stage from opposite directions, nicely covering shifts from Venice to Belmont.

John Wojda's Bassanio is two-dimensional as the role is written; Mikel Lambert's Portia is witty and playful; Thomas Schall's Lorenzo as good-natured; Kerry Water's Jessica as enigmatic; Paul Norwood's Salerio and chip Bolcik's Salanio as twin-like, well-meaning and shallow; Mario Arrambide's Gratiano as grating and wrong-headed; Floyd King's Launcelot Gobbo as innocent and foolish; Chris Casady's Nerissa as wise and steady; David DiGiannantonio's Morocco as conceited and arrogant. In short, the players satisfyingly actualize the text.

Most notable is Richard Bauer's Shylock, who is neither a sympathetic nor a hateful character but a full human being with complex motives and understandable if deplorable flaws. Richness of surface detail supports Bauer's portrayal: sudden starts and stops, frowns and chuckles; fingers playing with lips, with beard, or with a miniature (Leah's? Jessica's?) on a chain. In contrast, Jim Beard's Antonio, a melancholy man with a strain of wit, is a simple person, the good man of his time, absolutely serene in his rectitude.

The last image of the production epitomizes the interpretation. As the Belmont couples happily disappear together, on the darkened stage Antonio and Shylock stare at each other from either side of center stage. Between them hangs the last banner, depicting a Berber fallen horse, lit for a brief moment, then darkening. Finally for a few seconds we are left with the two frozen profiles which are then swallowed by darkness. Neither understands his own wrongness; neither understands the other's rightness. Both are alone and lonely.

- Bernice W. Kliman-

A PRELUDE TO HAMLET. A new play by Samuel Sussman. The NO SMOKING PLAYHOUSE 334 West 45th St.
Directed by Walter A. Kotrba.
Everard Dunsten J. McCormack
Demetrius Richard Tabor
Lucius Drew Tillotson
Ophelia Amy Stoller
Polonius Bill Rowley
Erick Robert Stephen Ryan
Horvendile Vincent Harta
Gertrude Maureen Baskerville
Claudius Jonathan Epstein
Fortinbras Randy Kovitz
Cassandra Jeanette Tapar
Roderick Paul Duke
Nestor Michael Onida

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Jonathan Epstein and Maureen Baskerville in A PRELUDE TO HAMLET

Part One of a Four Part Series

DUPLICATION FOR PROFIT IN THE REPERTORIES OF ADULT LONDON COMPANIES 1587 – 1603

by ROSLYN L. KNUTSON
University of Arkansas at Little Rock

PREFACE

Elizabethan and Jacobean acting companies were businesses designed and operated to make profits for the theatre owners, investors, shareholders, and (incidentally) for actors and playmakers.

In the following essay, I take one aspect of the theater business- the repertory- and examine the evidence that from 1587 to 1603 acting companies duplicated their own and their rivals' repertories for commercial reasons. I have not included such duplications as the use of plays as sources, the stationers' confusions among similarly titled plays, the network of allusions among contemporary plays, and the parodies or satires of old and new plays; I have chosen, rather, to focus on two features of repertorial exploitations: (1) companies' duplication of their plays into a second or more parts; (2) companies' duplication of the genres, motifs, titles, and subject matter in other companies' repertories-- and often, in their own.

PART ONE

According to the orthodox opinion, Christopher Marlowe introduced the commercial phenomenon of the two-part play when he wrote 2 TAMBURLAINE, 1588 (?) and stated in the prologue that

The general welcomes Tamburlaine received
When he arrived last upon our stage,
Hath made our poet pen his Second part... (Fraser & Rabkin)

Drama historians, accepting Marlowe's statement as accurate, have attributed the proliferation of two-part dramas to the commercial success of the first play. Certainly, several authors who imitated TAMBURLAINE recognized that the promise of a sequel had commercial potential. Greene, in the epilogue of ALPHONSUS, KING OF ARAGON advertised a second part. Venus asks the Muses

Wander you not farre....
That when I come to finish up his life
You may be readie for to succour me. (Collins,I)

The ending of SELIMUS openly solicits the audience's praise:

If this first part Gentles, do like you well
The second part shall greater murthers tell. (Bong).

THE SPANISH COMEDY, 1591 (?) has been considered a forepiece to THE SPANISH TRAGEDY, 1587 (?), and, as a pair the dramas illustrate several variations in the development of two-part plays. For one, scholars believe that the narratively later play TRAGEDY was written first. It was a huge success, and an enterprising dramatist (perhaps Kyd himself) provided what is guessed to be an expository, play-length prologue (Boas,xli; Edwards, 138.) Strange's men played both, occasionally in sequence, in 1592. Also, SPANISH COMEDY/SPANISH TRAGEDY represent a pairing of contrasting genres, comedy and tragedy, which is, so far as I know, unique to the revenge play. Marston, writing ANTONIO AND MELLIDA/ ANTONIO'S REVENGE (1599 ?) was obviously influenced by the antithetical structures of the earlier pair. if Marston's plays were written in narrative order, as Chambers suggests (1923, iii, 429-30), Marston must have conceived and written the plays as a pair before he knew the gate receipts of either play.

A number of chronicle plays are also in more than one part. An early

one, if not the earliest, is THE TROUBLESOME REIGN OF KING JOHN (1587-91 ?). The text of this play, either at the end of "part one" or the opening of the second part, does not have passages that tie one part to another. Thus the text gives no sign that the audience's tastes generated the second drama or that the second play had been planned from the start. When the play was printed, however, verses addressed "To the Gentleman Reader" welcomed to TROUBLESOME REIGN the audiences of TAMBURLAINE, thus suggesting not only a bond in subject matter but one in popularity. There is no additional advertising in the second play; the complementary verses to the reader indicate merely that the narrative of the first part is being continued:

Gentles, we left King John repleate with blisse
That Arthur livde. (Bullough, IV, 119.)

These genres, therefore-- the heroical romance, revenge tragedy, and history play-- are most commonly found among the two-part dramas. The first and third types, being episodic, lend themselves readily to a continuation of the hero's adventures. It is impossible in most cases to determine whether both plays of a set were conceived at the same time or the second one added in response to the audience's demands. Few of the dramas have survived, and those few-- especially the history plays-- do not advertise in the texts that a second or third part exists. Often, the sole external clue is the acknowledgement by the title of one play that it is the "first" or "second" part of a sequence.

In the first half of the 159Ø's, all active London companies except Sussex's Men had at least one two-part play in repertory. The Admiral's Men and Queen's held 1 and 2 TAMBURLAINE and TROUBLESOME REIGN respectively. Queen's Men also had ALPHONSUS and SELIMUS (both promised but may not have produced a sequel.) Queen's Men and Strange's each held one of the FRIAR BACON plays, and the latter company was also owner of the SPANISH COMEDY/SPANISH TRAGEDY pair by 1592 if not earlier. In the same year, Strange's Men had 1 and 2 TAMAR CHAM. Pembroke's men, 1592-93, had 2 & 3 HENRY VI. If Shakespeare came with his finished scripts to the Chamberlain's men in 1594, that company began its career with the HENRY VI set (for a chart of the two-part plays, 1587-16Ø3, see Appendix A.)

From Henslowe's records for the Strange's and Admiral's men, 1592-97, it is possible to assess the role two-part plays had in a company's repertory. For example, Strange's Men, February to June of 1592, performed twenty-four plays, four of which (1/6) were two-part plays: SPANISH COMEDY/ SPANISH TRAGEDY and 1 and 2 TAMAR CHAM. During the five month run, the company gave 1Ø5 performances, twenty-five of which (almost 1/4) belonged to the paired dramas (see Appendix B.) There is no evidence in the Diary of two part plays during Strange's 1592-93 Christmas run (though SPANISH TRAGEDY and 1 TAMAR CHAM were continued), nor do Henslowe's 1593-94 entries again concern the sequel dramas until the Admiral's Men, at the Rose from mid-July, 1594, introduced 2 GODFREY OF BULLOIGNE on July 19. From that date, the Admiral's Men maintained one or more pairs-- usually more-- in their listings until 16Ø3 when Henslowe ceased to provide useful repertorial information. In 1594 Admiral's Men had 1,2 GODFREY OF BULLOIGNE, 1,2 TAMBURLAINE and 1 HERCULES; in 1595, 1 GODFREY OF BULLOIGNE, 1,2 HERCULES, 1,2 CAESAR AND POMPEY, 1,2 TAMBURLAINE and 1 SEVEN DAYS OF THE WEEK; in 1596 1 HERCULES, 1,2 SEVEN DAYS OF THE WEEK, 1,2 TAMAR CHAM; in 1598 1,2 CONQUEST OF BRUTE,1,2 ROBIN HOOD, 1,2 EARL GODWIN, 1,2 BLACK BATEMAN, 1,2 HANNIBAL AND HERMES and 1,2,3 CIVIL WARS OF FRANCE. At least four new pairs, with the FIRST INTRODUCTION OF THE CIVIL WARS OF FRANCE, appeared in the 1599 repertory, and eight more sets (one, a three parter, the BLIND BEGGER OF

BEDNAL GREEN plays) followed in 1600-03 (see Appendix A.) The figures in the Diary for 1595 show the percentage of two-part plays to the rest of the repertory as well as the frequency of performances. Although eight plays of the 1595 repertory had been, were, or would soon become two-part plays, only six were played with their matching parts. The company had a total number of thirty-four plays; thus the sequel dramas represented eighteen percent. The plays had thirty-six performances, out of a gross annual total of 215, or sixteen percent. These figures are surprisingly close to those for Strange's Men in the spring of 1592. However, by 1598, Admiral's Men came to rely more heavily on multi-part dramas. There were twenty-one new plays for 1598-99, seven of which were sequels (1/3); of the nine plays revived for the year, three (1/3) belonged to a set (Chambers, 1923, ii, 169-70.)

Because Henslowe recorded both the dates of performance and a monetary figure, 1592-97, the scheduling habits of the company and the commercial returns of two-part plays have been preserved. Three aspects seem to me significant:

1. The order of entry, first to second part, on first runs and revivals: In 1592 Strange's Men introduced 2 TAMAR CHAM, and in 1594 the Admiral's Men introduced 2 GODFREY OF BULLOIGNE before the companies performed the first part of each pair. However, from the revival of the TAMBURLAINE plays (Aug 28, 1594), Admiral's Men consistently introduced or revived "part one" in the sequence first. In the 1592 run of 1,2 TAMAR CHAM, Strange's Men retired the second play before the first appeared.

2. Proximity of playing dates: In 1592, Strange's Men played SPANISH COMEDY/SPANISH TRAGEDY on consecutive dates (or without an intervening play) four times. For SPANISH COMEDY, these performances represented four of seven shows; for SPANISH TRAGEDY, they represented four of thirteen. Strange's Men did not play 1,2 TAMAR CHAM on consecutive dates (1592), nor did Admiral's Men for 1,2 GODFREY OF BULLOIGNE (1594) and 1,2 SEVEN DAYS OF THE WEEK (1596.) Between 1594 and 1596, the Admiral's men played 1,2 TAMBURLAINE on consecutive dates six times. For 1 TAMBURLAINE, these dates represented six of fifteen shows, and six of seven for 2 TAMBURLAINE. The CAESAR AND POMPEY plays appeared together once, on their closing performance (June 25,26 1595.) These dates represented one of four shows for "part one" and one of two for he second play. In 1595, the HERCULES plays were scheduled together six of ten (1 HERCULES) and six of eight (2 HERCULES) performances. In 1596 1,2 TAMAR CHAM were scheduled consecutively on at least three dates, for three of ten shows (1 TAMAR CHAM) and three of four (2 TAMAR CHAM.) One dependable statistic emerges from the Diary: when two parts of a play are shown consecutively "part one" is always scheduled first.

3. Comparative receipts: A comparison of a play's average receipts for the year with its average receipts when it was paired with its companion (Appendix B) shows that there is little difference in a play's value, with or without its mate: SPANISH TRAGEDY (1592) made somewhat more, 1TAMBURLAINE somewhat less (1594), but the other plays varied from their averages by just a few shillings. The receipts, therefore, do not indicate that scheduling of plays as a pair had a significant effect on the plays' profits.

Clearly the London companies did not have an orderly, systematic, and lucrative pattern in the scheduling of two-part plays. It is tempting to consider three examples as the norm toward which repertory masters worked: 1594-95 run of 1,2 TAMBURLAINE, with six performances as a pair, on the last of which both were retired; the 1595 run of 1,2 HERCULES, with six performances as a pair, five of which were in a row; the 1596 run of 1,2

TAMAR CHAM in which "part two" opened and continued to be performed with its first part (excepting the error of July 8.) However, the Diary has too many variations for me to formulate a rule. There is no way to know how the Admiral's Men scheduled two-part plays over the next five years (1598-16Ø3), when there are many in their repertory. The sequence in which Henslowe bought the plays-- "part one," followed in three months or so by "part two"-- suggests an order in presentation also; however from the evidence of 1592-96, even from 1594 on, if the Admiral's Men did play together the ROBIN HOOD pair or the WOLSEY pair, they presumably did not receive higher receipts for doing so.

If the plays did not bring larger profits because they were pairs or because they were scheduled as pairs, why did poets continue to write-- even to increase production-- of multi-part plays? Why did companies buy them?

One reason perhaps, was the precedent set by 1,2TAMBURLAINE in 1588-9Ø that a popular drama justified financially a sequel. The evidence from the Diary shows that this optimism was, for the most part, unwarrented. the company, however, was looking at the repertory and the success of a given play without the advantage of hindsight. To the players, such plays as CAESAR AND POMPEY and SEVEN DAYS OF THE WEEK might wll have looked like latter-day TAMBURLAINES. In 1594, when introduced, CAESAR AND POMPEY brought Henslowe an average of 35.6d per show, a profitable return; similarly in 1595 SEVEN DAYS OF THE WEEK brought an average of 42.8d over fifteen shows, an even better return. Unfortunately, by the time the sequels appeared six months or more later, the receipts for the initial plays were down markedly -- to 2Øs and 24s, respectively (an average of the four shows before the second parts appeared.) The second parts lasted for two performances each, and neither raised the receipts of its first part.

In Henslowe's accounts for 1598-16Ø3 the writers turned out the second part of one drama on the heels of the first, before a valid test of commercial success could have been made in the playhouse. For example, 1 EARL GODWIN was paid for in March of 1598, and properties were bought April 11 (Diary, 89); 2 EARL GODWIN was paid for in June of the same year. this time sequence fits generally the other multi-part dramas post 1597 (see Appendix A). One explanation is that these plays were planned originally in two parts, and Henslowe's entries for 1 ROBIN HOOD, 1 CIVIL WARS OF FRANCE and 1 JOHN OLDCASTLE appear to confirm such a design, for he called each one the "first parte" in the initial entry of payment (Diary 86,99,125). The close entry of 1,2 HERCULES, on May 7 and 23, 1595, suggests that these plays were also planned from the start. Thus, in spite of unexceptional gate receipts, dramatists may have continued to write two-part plays because they had acquired the habit of seeing their materials in expanded terms, as two or more dramas; as a result, the custom of extending subject matter prevailed over the evidence of profit from the house receipts.

There is another angle: the advantage to the dramatist. Obviously if he could get two plays at b 13, instead of one at the usual b 6, out of the life of Wolsey, two out of the Oldcastle biography for b 14 with a bonus of 1Øs on opening night, three out of Bednal Green's blind beggar (b 17.1Ø), and four out of France's wars (b21+3?), it behooved him to do so, especially since (when applicable) payments were split among up to five collaborators. Finally, why did the Admiral's Men buy these dramas if there was no guarantee at the gate that their investment was sound? Regrettably, we have little to base a conclusion on beyond the fact that they did indeed buy and stage the plays. They did not go out of business doing so. I believe, therefore, that other factors which do not reveal themselves clearly in the Diary accounts-- perhaps the economy in costumes, props, licensing fees, and such-- led the companies to buy multi-part plays and thus, however unintentionally, to encourage dramatists to write them.

Cont. next month

Sleeping within my orchard,
My custom always in the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebenon in a vial,
And in the porches of my ears did pour
The leperous distilment...
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once dispatch'd
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unaneled;
No reckoning made, but sent to my account
With all my imperfections on my head...

Since, according to Samuel Sussman's new play, what was rotten in the State of Denmark was the King, the above lament may have more reason than ritual. In the program to "Prelude" the following note appears: "Historically, Hamlet's father, named Horvendile, was the most celebrated pirate of his time. In Shakespeare's play, the Ghost's version of his murder does not involve Gertrude; yet in Act III, sc. IV, Hamlet accuses her of the crime and she does not deny it. A PRELUDE TO HAMLET was shaped accordingly."

Inevitably, Sussman's notion, which deals with the court intrigues going on at Elsinore before Shakespeare's play begins, reminds one of similar attempts to look behind the scenes of scenes. Such plays as Stoppard's ROSENCRANTZ AND GUILDENSTERN ARE DEAD and Giraudoux' THE TROJAN WAR WILL NOT TAKE PLACE (known in this country as TIGER AT THE GATES) are cases in point. More recently (and lamentably) A DOLL'S HOUSE attempted to follow the career of Nora after she slammed that door. That point of departure, however, as a sequel, was distinct from the play on which it was based. ROSENCRANTZ, TIGER and PRELUDE are actively involved with the plays- or in the case of TIGER the epic- upon which they ring the changes. The audience already knows the fate of the characters; what is on display are the variables. PRELUDE involves itself with the events leading up to the murder of Horvendile by Claudius- and Gertrude. Hamlet never appears- though he is represented to a considerable extent by Claudius himself who, in this version, is cautious, scientific and sly- quite unlike his blusteringly simple, war-loving brother. Sussman parallels the Elsinore Court with that of Agamemnon- not only in the names he provides some of his characters- Cassandra, Nestor, Ulysses- but in placing Gertrude within the mantle of Clytemnestra. It's an interesting point of view though perhaps somewhat overstated.

The central theme of PRELUDE involves the tug of war between the King's wholehearted barbarism and Claudius' wily benevolence, with Gertrude caught between the two. Her desire is to keep Hamlet out of it- keep him at his studies at Wittenberg until the old man gets himself peppered either at boar sticking or one of his frequent acts of aggression against his neighbors. Claudius, too, wants Hamlet away from his father's influence, seeing in him a future humanist-King whose reign will usher in Denmark's Golden Age. So he says, in a rare moment of rashness to Horvendile. Understandably the King takes this in his usual spirit of fair play- I win, you lose- and has Claudius arrested. This leads to the final, ultimate act of regicide.

PRELUDE is probably a play without a future, which is sad. With some rethinking of scenes and a more professional cast it could have an impact.

Cont.

As seen in the framework of a Showcase production, it is hard to judge, mainly because the acting is so uneven. When Jonathan Epstein (Claudius) and Maureen Baskerville (Gertrude) have scenes together, a whole new dimension opens up. Unfortunately this is not true of Vincent Harta who played Horvendile in a "method" approach which completely damped the fires one longed to see coming out of this individual. Dunsten J. McCormack made a villainous sidekick to the King as Everard and Randy Kovitz was a dandy Fortinbras. Incidentally, the swordplay in this production which was choreographed by Peter Nels and Steven Randall, was outstanding and a far cry from the tired calisthenics (one-two, one-two) one keeps seeing. The fight in the first scene was absolutely riveting. Costumes were lovely period pieces by Sheya Lederman who did not stint in quality or quantity.

It is provocative to think of Hamlet's father as a figure of flesh and blood rather than a Ghost. The fact that he may indeed have been brutal, coarse, wilfull and unloving does not make him different from other rulers of his- or any-time. Nor would these characteristics have made the necessity of Hamlet's avenging his death any the less. It merely adds one more irony.

BOOKS

A COMPANION TO SHAKESPEARE The Non-Elizabethan Drama: An Introduction by Robert P. Adams. University Press of America. 200 pages with Notes and Index.

In an opening statement to this volume Prof. Adams writes: "Many readers and play-goers who enjoy English Renaissance drama only through their acquaintance with Shakespeare tend to assume that his genius was representative of his great age in the drama. A parallel assumption is that all the other playwrights of about 1585-1630 really sought to do what Shakespeare did, only, not being Shakespeare, they fell short of his accomplishments. If all these assumptions were true, there would be little lost in simply concentrating wholly on Shakespeare and virtually ignoring his extremely diverse colleagues and competitors."

He then goes on to prove just how diverse these colleagues and competitors could be, by discussing the plots and characteristics of nine plays: THE SHOEMAKER'S HOLLIDAY, EVERY MAN IN HIS HUMOR, THE KNIGHT OF THE BURNING PESTLE, THE ALCHEMIST, THE SPANISH TRAGEDY, DOCTOR FAUSTUS, BUSSY D'AMBOIS (1) THE WHITE DEVIL and THE BROKEN HEART. While not everyone will agree with his choices (somebody's favorite is invariably slighted in so arbitrary a collection) the notion is certainly a good one. Each play is provided with a thumbnail generalization in the Table of Contents as: "Laughing Chivalric Romance to Death" for Knight of the Burning Pestle,"or "The Search for Justice in an Often Corrupt Modern Power State" for Spanish Tragedy. Such peremptory summations are misleading, especially for Renaissance plays. The danger here is that the reader unfamiliar with them may take them for object lessons rather than the varied commercial theatre they really were.

At the same time, Adams' approach to the plays is never pontificating and always amiable- as though he were introducing some good friends- which, indeed they are. He spends more time with some than with others- Alchemist gets barely five pages, Burning Pestle thirteen- but this is mainly because of plot complications. In which regard I must tender my own helplessness in the case of The White Devil- a play whose plot I never could follow either in the theatre or the library. I'm not certain I can follow it now- I had trouble even with Adams' summary of it- but I'm going to give it another go.

In addition to discussing the plays themselves, Adams discusses parallel plays, changing trends in the drama of the period and offers suggestions as to the best editions of the plays to read. A great deal of ancillary reading is listed. A great deal of good reading is right here.

NEW POEMS BY SHAKESPEARE Order and Meaning Restored To The Sonnets by John Padel. 286 pages with Notes and Index. Humanities Press.

In this book Dr. Padel, as others before him in other books, claims to have found Shakespeare's originial order of composition of the Sonnets. This postulates a reason for such an order to have originated. This postulates an individual- or individuals- for whom the Sonnets were written. And so we are back at the same old questions. Not quite, however. It is just about impossible to provide an overview of Dr. Padel's fascinating book- which I must admit I read with Stephen Booth's collection of analytic commentary as a parallel guide. His ambitious plastic surgery on these centuried wrinkles does leave some scars of its own. His order divides the poems into the following groups: Proem, Extempore, Commission (urging marriage- 4 tetrads and an epilogue), Renewing acquaintance, Drama and Poems for eight birthdays.

The problem of "the onlie begetter" is smoothed over in about five pages- Dr. Padel is one of Pembroke's Men- and his arguements in this regard, together with his dismissal of Southampton is the only part of his book that gives an impression of hasty sophistry- merely because there was no room for it here. Too much has been written and too many arguements advanced for the problem to be taken up only to be put down. (The coincidence of this book being published in England by The Herbert Press is one of those Small World wonders Ethyl Merman has been known to sing about.) Similarly, Padel's couple of pages on the dating of the sonnets is of necessity sketchy. His book really begins- where so many good

books do- with a "Once upon a time-" The Story. From this point on, using hints from the sonnets, his own perceptions, insights from such theorists as Kott, Hunter and Mahood, and psychoanalytic walking shoes (Dr. Padel is both a psychiatrist and a psychoanalyst as well as a scholar) the author takes us on an exciting if (to my mind) somewhat perverse exploration. In his preface to this book Dr. Padel states it is intended for the general reader as well as the student and scholar. For each of these catagories it may raise more questions than it answers. That, in itself, is no bad thing.

THE MUSIC OF THE CLOSE The Final Scenes of Shakespeare's Tragedies by Walter C. Foreman Jr. 228 pages with Notes and Index. The University Press of Kentucky. $16.50.

In Henry IV, Part 2 Falstaff, drunk and maudlin tells Doll Tearsheet, "do not bid me remember mine end." Prof. Foreman's book provides such a "momento mori" service for some select few Shakespearean characters who chose not to "go gentle into that good night." It is within these final scenes of Hamlet, Lear, Othello and Antony and Cleopatra, that "the music of the close" extends the possibilities of the tragic form- for we are now left "with the seperation between tragic figures and their survivors, whose lives are safer but less rich in possibilities for experience."

If this description indicates a certain insularity to Foreman's hypothesis it is not borne out in the reading. As he states: "What I take as the final scenes varies from play to play. When I say 'scene' I normally have in mind the conventional usage...I also observe the convention by which a section of HAMLET...is the 'nunnery' scene...my purpose is not to look at THE final scene...one must be flexible about this because Shakespeare is."

Taking the scenes according to this definition, the "final" music becomes an apotheosis- the ultimate, quintessential embodiment of the character involved. This Art of Dying, to which Forman devotes a long and convincing chapter, is far more complex than Cawder's epitaph, "Nothing in his life became him like the leaving it." It is at once ritualistic and symbolic, retributive and assertive. The danger of falling into mere histrionics is inbuilt, of course, and may, in fact, counterpoint a swan song built on desperation. The world, as someone has pointed out, is full of one-liners. But that is not what Forman is talking about here. THE MUSIC OF THE CLOSE is neither a Danse Macabre, nor a Death and Transfiguration. Foreman's control of his material is too sure to be tempted so patly. "The music of the close (is) different in each play, each deep harmony sounded by his (Shakespeare's) art."

NOTES AND QUERIES

In my recent production of HAMLET I added some 60 lines from the First Quarto distributed to Hamlet, Ophelia, Gertrude, Claudius and Horatio. About 20 of the lines are Hamlet's so his lines were about 1,590 instead of the conventional 1,569. With this addition it was the most complete Hamlet ever produced. We just opened my fourth different production of TWELFTH NIGHT last night and it was a great opening.

-Thad Taylor GLOBE PLAYHOUSE-

Coming to Broadway: ALL'S WELL THAT ENDS WELL. The Schubert Organization & Elizabeth I. McCann & Nellie Nugent will present the Royal Shakespeare Company in the highly touted production of William Shakespeare's comedy now set in Edwardian times. Director: Trevor Nunn. Previews commence April 9. Opens April 18, BROADHURST THEATRE.

At our last meeting a call was issued for members who wished to do book reviews. May I suggest that members notify the BULLETIN of their areas of specialization, how much time they may have and how long a review is desired. I volunteer to review books of a reference nature-- as bibliographies, guides, etc. I do reviews for the AMERICAN REFERENCE BOOK ANNUAL and RENAISSANCE AND REFORMATION.

-Dorothy Litt-

It's wonderful to feel established. As per our last meeting.

-Carole Weaver-

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BOOTH IS BACK IN TOWN. Elliot Martin has on his agenda a new musical with this title. Book by Austin Pendleton. Music by Arthur Rubinstein. Lyrics by

Gretchen Cryer. The story focuses on the relationship between Junius Booth and his son Edwin. Jason Robards has been mentioned for the lead.

I am delighted for you to used the information in "Duplication For Profit" in any way you see fit. Let me add that since last April I have found a dissertation (unpublished in any more "authorative" form, so far as I know) by a man named J.R. Sanderson called "The Elizabethans and Jacobean Two-Part Play." (University of Birmingham, England, 1975.) Sanderson's main emphasis is the structure of the plays, but he does cite details of performance. He does not carry the issue of commercial profit into the lines as I do.

-Roslyn Knutson-

I, for one, like the banquet idea (for meetings.) I applaud sending an invitation (to speak) to John Styan. I hope a similar courtesy will be offered to Frank Kermode when he arrives in January. As for meeting times of the Society, you can't please everyone, and those who really want to attend will adjust their life styles and schedules to be there.

-Virginia Carr-

John Styan will address the members at the Dec. meeting. An invitation to do so at a future meeting will be sent to Prof. Kermode.

-Ed.-

Put me down for the review of HAMLET in Ashland in Spring. I see our ranks are swelling and that response is enthusiastic. I admire all this energy and devotion every time an issue of the BULLETIN arrives.

-Sandra Fisher-

Thank you for the BULLETINS. I am sorry not to have written you sooner to tell you what a wonderful idea the Society is and how good it will be to have access to the Columbia Library. I'm afraid your letter slipped into a pile of student papers...

-Marion Perret-

The lighthouse at Beachy Head is proving a nice place to get away to. The BBC used our cliff (the Belle Tout cliff) in filming King Lear which you will probably be seeing. So you'll know the props are by Davidson and Co. Why not-- when it turns out I am the bedside reading of the Queen?

-Lionel Davidson-
England

THAD TAYLOR of Los Angeles' GLOBE PLAYHOUSE takes a break from rehearsing his new production of HAMLET with a sear and a Danish.

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