



Marlowe Society of America Newsletter

Vol. XIV, No. 2, Fall 1994

MSA ANNUAL MEETINGS SAN DIEGO, 1994

History and Economy in Marlowe: A Workshop

Tuesday, December 27, 3:30-4:45 p.m. Manchester Room,
San Diego Marriott. Presiding: Sara M. Deats,
University of South Florida.

1. "Economy and Theatricality in Marlowe's Edward II," Betsy Flèche, University of Nebraska, Kearney.
2. "Oriental History as Heroic Play: Christopher Marlowe's Tamburlaine and the Matter of the East," Robert Boerth, University of California, Irvine.
3. "Marlowe and the New World," Thomas Cartelli, Muhlenberg College.

Marlowe and Lyric Tradition

Thursday, December 29, noon-1:15 p.m. Warner Center,
San Diego Marriott. Presiding: Constance B. Kuriyama,
Texas Tech University.

1. "Mercury and Helen: Literature, Society, and Eros in Marlowe," John Huntington, University of Illinois, Chicago.
2. "Unhappy Dido: Marlowe's Lyric Strains," Diana E. Henderson, Middlebury College.
3. "'None rightly can describe but he': Hero and Leander and the Distrust of the Past," John Hunter, Duke University.
4. "Inverting Ovid and Subverting Convention: Marlowe's Hero and Leander and the Cosmogonic Poetics of Chaos," Brian Striar, University of North Florida.

CALL FOR PAPERS MARLOWE SOCIETY MLA SESSIONS CHICAGO, 1995

The Marlowe Society solicits papers for its December 1995 sessions at the MLA Convention in Chicago. Send abstracts or papers of fifteen-minute length by March 1 to Professor Constance B. Kuriyama, President, Marlowe Society of America, Department of English, Box 4530, Texas Tech University, Lubbock, Texas 79409.

ANNOUNCEMENTS

The Third Dakotas Conference on Earlier British Literature will be held at South Dakota State University on April 27-28, 1995. Papers on any aspect of English literature prior to 1800 will be considered. Send inquiries to Professor Bruce E. Brandt, English Department, Box 504, South Dakota State University, Brookings, SD 57007. The deadline for detailed abstracts or papers of fifteen-minute length is March 1.

A projected program for the Ohio Shakespeare Conference in March 1996 is Shakespeare and Multiculturalism. The conference sponsors will be Wright State University and Central State University, and a proposed CSU segment is "Shakespeare and African Queens." For inquiries and submissions, contact either Cecile Cary, Department of English, Wright State University, Dayton, Ohio, 45435 (513-873-3136; fax 513-873-2707); or Robert Fleissner, Department of English and Communication, Central State University, Wilberforce, Ohio, 45384 (513-376-6458; fax 513-376-6530).

The Southeastern Renaissance Conference is now receiving papers on all aspects of renaissance studies for its annual meeting, which will be at the University of Virginia on March 17-18, 1995. Submit two copies of the paper by January 15 to Pamela Royston Macfie, President, Southeastern Renaissance Conference, Department of English, The University of the South, 735 University Avenue, Sewanee, Tennessee 37383-1000.

MARLOWE SOCIETY OF AMERICA

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U.S. and Canada: 1 year = \$20, 3 years = \$50
Overseas members: 1 year = \$25, 3 years = \$65
Graduate students: U.S./Canada = \$10; Overseas = \$15

MSA Newsletter publishes reviews of Renaissance, and especially Marlovian, drama; notices of recent and forthcoming publications; announcements; and brief articles or notes of interest to Marlovian scholars. The opinions expressed are those of the authors, and do not necessarily reflect that of the MSA. The editor reserves the right to refuse items, to ask for revisions, and to make stylistic changes that he deems appropriate. Send inquiries, announcements, and submissions to Professor Brandt at the above address. The deadline for the fall issue is April 1, 1995.

MSA Book Reviews publishes reviews of books on Marlowe and his period. Reviews, suggestions for reviews, and inquiries should be sent to the Reviews Editor:

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NEW APARTHEIDS: REVERSAL, SIMPLIFICATION, AND MISOGYNY IN DAREK JARMAN'S QUEER EDWARD II

An abstract of the paper presented at the MSA Workshop, Toronto, 1994, by Lisa Starks, East Texas State University.

In analyzing reversal in Darek Jarman's film EDWARD II and his book QUEER EDWARD II, I focus on the chain of detrimental effects that are produced in his texts by reversing a binary rather than displacing its logic. From the slogans splattered throughout the text to his telling narrative of the film's production and to the film itself on various levels, Jarman's film and book not only reinscribe a logic of hate through both heterophobic and homophobic stereotypes, but also efface the existence of bisexuality/bisexuals and misalign misogyny with male homosexuality through the fetishized image of Isabella as demonized other.

"Gender is apartheid" (36) reads one of the slogans in Jarman's book QUEER EDWARD II. Jarman obviously wants to dissolve the distinction male/female, to blur gender boundaries; however, he fails to recognize that instead he is creating new boundaries, new Apartheids, by inflating and delineating even more clearly the separation between homosexual/heterosexual, erasing the existence of bisexuality, and falsely identifying misogyny with homosexuality. Therefore, Jarman's film strangely echoes the sources that Marlowe transformed: Gaveston becomes the clucking demon of the Chronicles, Isabella the evil witch of Drayton's poem.

CLOSE MY EYES: A MODERN REWORKING OF FORD

Stephen Poliakoff's 1990 film Close My Eyes is a modern incest tale very clearly based on a much older one, John Ford's 1633 'Tis Pity She's a Whore. Not only do both center on a love affair between a brother and a sister, but the same actress, Saskia Reeves, both stars as Natalie, the sister in the film, and appeared as Annabella in Sam Mendes' 'Tis Pity She's a Whore at the Swan Theatre in Stratford-upon-Avon. Close My Eyes is not, however, a simple retelling of Ford's story; indeed, the differences are both more striking and more significant than the similarities.

There are from the very outset of the film multiple indications that there will be a tragic dénouement. Natalie repeatedly accuses Richard, her brother (Clive Owen), of gearing himself up for a tragedy; there are three feasts, staged by her husband Sinclair (Alan Rickman), which could easily, as the two banquets in the play do, have proved fatal—indeed, before one of them Richard soliloquizes "Is he going to kill me?" Indeed, Richard, distraught at the possibility of losing Natalie if she and Sinclair emigrate to America, does actually mount a murderous

attack on her, but is unable to carry it through and leaves her with nothing more serious than torn clothes. In the end, Natalie's insistence that the modern world has no place for either tragedy or melodrama is proved right as brother and sister reach a subtle accommodation with the sophisticated Sinclair, and a semblance of normality is resumed.

It is interesting to note that at the same time as she was playing Annabella and Natalie, Saskia Reeves (who was very much flavor of the month in 1990) also appeared at The Other Place in Stratford as another erring and eventually punished wife, Anne Frankford in A Woman Killed With Kindness. Natalie's post-modern life is much freer from the fear of vengeance which dogs both Anne and Annabella: never having regarded incest as "a real affair" anyway, she regards herself as quite free to end the relationship and revert to conventionality, and never expects punishment. The men in her life, by contrast, are interestingly seen as leading rather more restricted lives than their seventeenth-century counterparts. Driven by employment difficulties and the aftermath of the 80's quest for success, haunted by the specter of Richard's AIDS-afflicted boss and trying desperately to juggle business with emotion, both Sinclair and Richard cut sad and maladjusted figures. For people such as these, the film seems to suggest, both the terror and also, ultimately, the grandeur of a tragedy such as Ford's are unattainable.

Lisa Hopkins

Sheffield Hallam University

METADRAMATIC MURDER IN A DOUBLE LIFE

A Double Life (1947). Universal International. Producer Michael Kanin. Director George Cuckor. Screen play by Garson Kanin and Ruth Gordon. With Ronald Colman, Shelly Winters, Signe Hasso, Edmond O'Brien. Oscars for Best Actor, Musical Score (Miklos Rosza). b&w. 104m. Available VCR Republic Pictures Video.

As its title indicates, A Double Life concerns the dual life of the celebrated actor Anthony John (Colman) who carries his onstage role as the jealous Moor Othello into his real life when he commits a murder that parallels Othello's smothering of Desdemona. The movie is set within a metadramatic framework marked by a rising and falling curtain and is filled with plays-within-the-play, recitation of Shakespearean lines primarily from the corruption and death scenes in Othello, and striking parallels between play and reality. The presence of portraits and busts of Anthony John, the appearance of mirrors and reflections in almost every scene, and the duplication of the stage settings in John's real life represent the metadramatic solipsism and egotism of his theatrical career which eventually overwhelm his mind and erase the distinction between the two worlds.

The opening scene occurs at the Empire Theatre in New York where he is starring in A Gentleman's Gentleman, which is blazoned on the marquee. Women stand in the theatre lobby admiring him at a distance as he, flanked by Caesar-like busts of himself, stands in front of his portrait. Tony is encouraged by his agent to expand his reach as an actor by attempting Othello, but he is somewhat reluctant because he knows how identified he becomes with his roles. This flaw in Tony's character is the primary source of the parallel with the excessive temperament of Othello. Like Othello, Tony is extremely jealous of his former wife Brita Kaurin (Hasso), whom he still loves and will appear with in Othello. Whenever his press agent Bill Friend's (O'Brien) name is mentioned, Tony erupts into an Othello-like frenzy over the possibility that Bill and Brita are lovers.

Tony has a special theory about making the death scene in Othello more effective by smothering Desdemona with a suffocating kiss rather than with a pillow. His theory symbolizes his obsessive love of Brita, and as he plans his performance in Othello, he quickly descends into a nightmare world of echoes and allusions. Tony recites Iago's warning "beware, my lord, of jealousy! / It is the green-eyed monster" (3.3.165-66) and Othello's lament "haply, for I am black, / And have not those soft parts of conversation . . ." (263-64) as a foreshadowing of the emotions which will dominate him. He reads a sign in a travel agency advertising Venice, sees himself reflected as Othello in the window, eats at a small Italian cafe appropriately named the "Venezia," speaks with the owner in Italian, and meets Emily the cashier and her friend Pat Kroll (Winters), the blonde waitress whom he seduces that night at her apartment where he hallucinates and recites the bitter speech

That we can call these delicate creatures ours,
And not their appetites! I had rather be a toad
Than keep a corner in the thing I love
For others' uses.

(3.3.269-73)

On the opening night of Othello, Tony carries out the theatrical smothering of Desdemona-Brita with a passion that stuns the audience and makes the backstage onlookers uneasy. He goes into a violent trance broken only by Emilia's knocking on the chamber door. The play is a huge success, but at the party that night Tony lapses into hallucinatory jealousy as he repeats to himself the "green-eyed monster" speech and imagines that everyone at the party is whispering about Brita and Bill's affair.

After the 300th performance, Brita presents Tony with a celebratory cake with figures from Othello on top, but when Bill's name is mentioned, Tony flies into a rage and chases Brita into her bedroom, which she locks, preventing his entry. Seething, Tony wanders the darkened streets and ends up at Pat's house. He explains that he has been traveling in

Venice and would like to resume their relationship. She is agreeable, but when she suggests that they "put out the light," he declaims the "put out the light" murder speech (5.2.7-15) and proceeds to smother her with a kiss in her curtained bed.

After a newspaper article connects the method of murder in the waitress' death with Desdemona's death, Tony nearly strangles Bill to death when he reveals that he approved the story. Bill now suspects Tony to be the murderer and arranges a play-within-the-play to prove his guilt. In a takeoff on Iago's use of Bianca and Desdemona's handkerchief, Bill dresses an actress to look like Pat, even to wearing the dead woman's heart-shaped earrings, and has her serve Tony and him at a bar while the police inspector looks on. Tony's startled reaction to "Pat's" resurrection convinces the police that he is involved. That night at what is to be Tony's final performance, the police arrive backstage with the owner of the Venezia cafe to make a positive identification. Once again the death scene is played, but this time Tony, realizing he will be arrested for murder, actually stabs himself when his character Othello does so after the murder of Desdemona. Tony dies offstage in yet another death scene after reconciling himself to Bill and Brita. Like Othello, he has "lov'd not wisely but too well," and his final request is not to "let them say I was a bad actor." The theatre audience clamors for a curtain call from Tony, but the stage remains empty until the curtain descends, ending Othello, Tony's life, and A Double Life.

Unlike Othello, Tony did not need an honest Iago to spur his jealousy into action. He created the plots and the violence out of his obsessive mind which was never able to break free from a theatrical confinement that finally led to the homicidal confusion of art and reality.

Frank R. Ardolino University of Hawaii at Manoa

DR. FAUSTUS

Dr. Faustus, at the American Repertory Theatre Institute for Advanced Theatre Training, Harvard University, Cambridge, Massachusetts. At the Adams House Pool Theatre. April 1994. Adapted and directed by Adrian Daumas.

So rarely does one come across a production of a play by Marlowe that I was delighted when I heard about this production of Dr. Faustus by the American Repertory Theatre Institute for Advanced Theatre Training at Harvard University. My elation, however, began to tarnish a little as my wife and I wandered round the back of Harvard Square in search of what was obviously to be a somewhat obscure theatre. Eventually we found some other lost souls with the same pilgrimage in mind, and together we came across a sheet of paper pinned to a board indicating that we

had arrived at our destination. We entered a heavy, dark, and appropriately Mock Tudor style turn-of-the-century dormitory building, and, waiting with other Marlowe-seekers in a gloomy corridor, we wondered glumly whether Marlowe's plays are typically produced in such a backstreet, clandestine manner.

When finally we were allowed to shuffle our way into the Theatre, which has been converted from the dormitory's swimming pool, things started to look more hopeful, as it provided a surprisingly appropriate setting for the play. A skylight over the stage cast a pale glow of diminishing daylight over the setting, and the pool's institutional tilework echoed a feeling of early experimental surgical work. Dr. Faustus was cadaver-like on a slab, naked except for a pair of—unaccountably—twentieth-century underpants.

This set the tone of the production, and it was confirmed all too quickly when a woman arose from a hole in the floor wearing nothing but a black robe open down the front and proceeded to take a more than passing interest in Faustus. The chorus then started speaking in a somewhat automaton-like fashion, but slightly out of sync, which made the lines difficult to hear. In fact, throughout the production, with the many visual distractions going on, the main difficulty from an audience's point of view was concentration on the words.

Sven Miller as Faustus certainly looked the part, but his delivery of lines was passionless, to say the least. He appeared to be savoring the poetry on some plane of which the audience was not aware. The line "See, see where Christ's blood streams in the firmament" was said with all the detachment that an atheist might have—perhaps this was a dig at Marlowe. This same feeling of detachment was echoed by all the cast, so it was difficult to get caught up in the emotion of the play.

There were, however, some innovative touches which proved effective. Mephistophiles was played by two actors, Elliot Mandelcorn and Sherri Lee, who represented the male and female sides of the devil's personality. The culmination of this was not altogether unexpected as Faustus, once he has signed away his soul, has his wicked way with the female Mephistophiles in graphic detail on the all too versatile slab—the need for the underpants became all too apparent at this point!. Although, no doubt, this was intended to shock, it nevertheless came over as a very real reason (probably the main reason), why Faustus would have been so tempted. Another effective use of nudity was when a tortured soul slunk in on the darkened stage, moving around in a distressed manner so we could see only its back and doubled-up legs before it ran scared into the blackness.

These inventive points were, however, somewhat diluted by other actions which seemed to need more clarification. Why, for instance, when Faustus gains all knowledge and power, did it appear to come in the form of a white high-heeled woman's shoe on which he hobbles uncomfortably for much of the remainder of the

play? Why when we are expecting Helen of Greece to appear wearing at the most a transparent gown, or totally nude with long Godiva-like hair, are we treated to a clumsily cross-dressed man complete with beard and unconvincing falsies? Another dig at Marlowe, perhaps? And when Faustus finally bares all and has a stand-up wash in a tub at center-stage right in front of the audience, we cannot concentrate on what he is saying as we are more fascinated with whether the Good Angel (or was it some other female?) is going to wash his you-know-what. In all fairness, there were one or two lighter moments: Robert McDonough made an excellent Wagner and provide a much needed vein of humor and normality, and the entrance of the afore-mentioned Helen of Greece provoked a burst of laughter from the audience which relieved a lot of tension and reminded us not to take the whole thing too seriously, I doubt, however, that this was intentional.

In all, I have to admit that it was a memorable production, although for the wrong reasons. Marlowe himself remained elusive, slipping in and out of the shadows like his devils, with the occasional line filtering through with meaning when the visual interference was at a low ebb. The lighting, the sound effects, and the off-stage, eerie singing were very effective and tended to complement the mood that the director was trying to establish, but the rest seemed too self-absorbed and tended to lock the audience out and prevent us from becoming involved or really caring what happened to Faustus one way or the other.

Andrew Fingland

Natick, MA

Henry IV at the Shakespeare Theatre, Washington, D.C.

Henry IV. Presented by the Shakespeare Theatre, Washington, D.C., 20 September-6 November, 1994. Directed by Michael Kahn. Designed by Loy Arcenas. Lighting by Howell Brinkley. Costumes by Tom Broeker. Fights directed by David Leong. Dramaturgy by Christopher Baker. With Emery Battis (Glendower, Chief Justice), Joseph Culliton (Blunt, Hastings), Franchelle Stewart Dorn (Mistress Quickly), Zachary Ehrenfreund (Prince John), Edward Gero (Hotspur, Mouldy), Davis Hall (Vernon, Warwick), Eric Hoffman (Bardolph), Steve Irish (Douglas, Gadshill), Floyd King (Francis, Shallow), Caitlin O'Connell (Lady Percy), Shannon Parks (Lady Mortimer), Sean Pratt (Mortimer), David Sabin (Falstaff), Michael Santo (Worcester, Silence), Derek Smith (Hal), Ted Sorel (Northumberland, Archbishop of York), Daniel Southern (Westmoreland, Pistol), Ted van Griethuysen (King Henry), Sheira Venetianer (Doll), Craig Wallace (Coleville, Poins).

Michael Kahn's Henry IV was a conflation of the two parts of Henry IV, with an intermission after the

first part and a streamlined second part that rushed towards the rejection scene. The production lasted for four hours, but they were hours well-spent and the performers received a standing ovation at the end.

The chief victim of the pressure and pace of this condensation was Hal. Derek Smith played him as very young. His "I know you all" soliloquy was delivered as if he were sharing an adolescent prank with us. He was given a post-modern "bowl-on-the-head" hair cut which usually makes its modish wearers look silly because it makes eyeballs look protuberant. Hal was permitted "modern" clothing—a silver shirt and later, a suit with buttoned-up jacket. These anachronisms of detail were meant to show that he was "the man of the future," that he "knows what time it is," or will be when he gets to be King. One of the great ironies of Henry V, of course, is that its motivating agent cannot finally control the time he so effectively "redeemed" in the first moments of his kingship. "We are time's subjects," as Hastings says, and as Joan K. Andrews reiterates in a perceptive program note (1994, c.f. Coursen 1986).

The speed with which events went by gave Hal no time in which to mature. It was almost as if "unity of time" were being observed. Thus the gradual process whereby Hal becomes Henry V was blurred into a fast-forward. The transition is signalled by the new king's "know[ing] how to handle" Falstaff (as Hal says) by denying the fat knight any words at the coronation procession: "Reply not to me with a fool-born jest." Here, Henry V knew what he wanted to do, but he was not as coldly certain as, for example, Bill Camp in the ART production of 1993. Camp had fuller scripts and separate productions from which to emerge as king. Derek Smith's Henry made the rejection a bit more spontaneous than the script suggests it is. Henry may not know when, exactly, Falstaff will arrive, but the King has rehearsed his response as prince. "I know you all" will become "I know thee not." And as he measured Hotspur's grave—"two paces of the vilest earth"—so he gives a dimension to Falstaff's: "the grave doth gape / For thee thrice wider than for other men." That this new king knew how to handle his misleaders was demonstrated by his rejection of Poins. Poins had arrived and lined up opposite Falstaff, the former certain that he had replaced the latter as Hal's favorite. He may have done so, but the new king gave his lines "I have turned away my former self; / So will I those that kept me company" to Poins. This brilliant blanket rejection was rendered somewhat awkward by Henry's having to break from the processional format and wander unceremoniously back along the route he had taken—back into a time he now despises. While that movement is understandable conceptually, it detracted from Henry's march into the future here. The move combined with some emotional strain in Henry's voice to make the rejection perhaps more personal than political. The king is using Falstaff (and here, Poins) to read a speech of sober intention to all of

England. The point was underlined here by the bringing in of Hostess and Doll, Peto and Gadshill bound and under arrest as part of the general round-up of the usual suspects, although the earlier arrest of Doll and Hostess had been cut. Shallow, Boy, and Poins fled before the Chief Justice reappeared to arrest Falstaff. Henry V's "personalization" of the speech undercut the point he was making and confused what is obviously his intention to have Falstaff put into prison. While the Fleet was considered a mild punishment—it is where Hal had spent his time for striking the Chief Justice—it is well within the "ten mile" limit Henry V has set. Falstaff is forced to break the law.

Smith's emotional treatment of this cold and effective finality muddled the ending. Here it was a function of youth and inexperience which seemed to be a result of the conflation of the script. Thus the sense of Hal's impatience with the passing of time, particularly in Part 2, and our sense that Hal is ready to be king—regardless of Henry IV's doubts—was undercut. To see this young king becoming Henry V in his own play was possible, though, in that Kahn left in a portion of the scene in which Henry listens to the Chief Justice's argument and then agrees with it. It is what Henry V will do with the Archbishop—let an elder statesman make a case that the king already agrees with, which permits the King to pose as a reasonable person acquiescing to good persuasion. In each case, the king gets someone else to make his argument—one, a speech in favor of law and order in England and, another, a long brief on the legality of an invasion of France. A neat touch here was to shift a scene that some stage directions claim is "a room in the Prince's house" (Humphreys, *New Arden* 49) to the palace, as Hal it seemed tried to adjust to the life that is to come. He was bored and drinking tea. Poins slipped in with a welcome flask of some thicker potation. Then Bardolph and the Boy appeared. Hal was "at home" and planned with Poins another strategy against Falstaff. One of the points here was that Hal cannot be king until he is. He resisted the "low transformation," however, and the scene showed him emotionally ready to accept the position that would go with the palace. The finale was strengthened by two superb tableaux. The first found Falstaff, Shallow, Boy, et. al. on one side of the red carpet, Poins on the other. From upstage, Henry V's glittering procession was suddenly illuminated. It came towards us in silvery splendor—silver, "pale and common drudge / 'Tween man and man" being the Lancastrian mettle. At the very end, Henry V stood on the bridge that came down from time to time above the stage and everyone else below him, upstage, for a magnificent instant, the living and the dead and the banished showing from whence this King had come. And, insofar as Henry had broken "through the foul and ugly mists / Of vapours that did seem to strangle him," he did seem to have risen from the dead. This Hal, however, will move more tentatively into a full-fledged Henry V than will

Camp's more mature Henry. Smith will have to think what it has meant to be Prince Hal. Camp learned that much as he went along.

Only two other effects of conflation inhibited the production. Pace is essential to Shakespearean production, but here Kahn went too fast at times. I could accept the elimination of Rumor and of the wonderful first scene of Part II, in which the "nature of news" is dissected. Part II began with 1.3, in which the Archbishop of York meets with his co-conspirators. They stood on the bridge, with Henry IV sitting darkly on his throne, below right. As the Archbishop said "The commonwealth is sick," Henry coughed. As the conspiracy exited, Henry went into "How many thousand of my poorest subjects are / At this hour asleep!"—lines from 3.1 that were at once ironic and appropriate, in that a powerful, not poor, group of subjects were at this hour awake and plotting Henry's overthrow. At the very beginning, we had seen Henry IV looking at a pile of corpses, with hanged men above them, so that we began with a haunted king, "shaken and wan," and could predict that more than one person "bears hard" these slaughtered men, as the Archbishop of York does his brother's execution by Bolingbroke at Bristow, lines left in here. Thus the seemingly endless sequence of political murders that elicit revenge was introduced and repeated, preparing us for the appearance later of a justice-seeker. It is the role Bolingbroke had assumed at the beginning of Richard II. After the opening of Part II, the production then went back to Falstaff's confrontation with the Chief Justice. This editing, I assume, posed no problem for most members of the audience. Some of the leisure of Gloucestershire was eliminated—the counter-point of the first scene of Act V was cut, and thus we lost one of Falstaff's soliloquies, as we had lost his disquisition on the virtues of sherris-sack, and on his soldiers in Part I (4.2). In the ART version, the ironic celebration of returning "heroes" and the slow drift of the scene into a starlit dusk made a wonderful contrast with the brisk business being conducted in London. Again, I doubt that the deletions were a problem for most of the audience, although I had to sort out the blending of Mortimer and Mowbray, since "Mortimer" became a character in Part II.

Among other difficulties, a new scene sometimes crashed down upon the previous scene. Henry IV, for example, was interrupted by the descent of a bridge for the first tavern scene. Even mad Pistol—played gloriously by Daniel Southern as a "skin-walker" exhumed from an old play—was upstaged by a man staggering onto the bridge from a whore's room with his pants down. The editing occasionally eliminated some of Shakespeare's verbal linkages. Hastings's shallowness in sounding the bottom of the aftertimes and Falstaff's seeing "the bottom of Justice Shallow," moments which comment on the prophecies and false predictions which web through these plays, were gone. One had to agree with Dramaturg Christopher Baker that "it is easy to forget how the two worlds are linked"

(Program 25). John's cynical "God, and not we, hath safely fought today" would have pointed the lack of contact between the world of the play and any encompassing dispensation. The quickness of the production did not absorb all pauses—moments in the tavern scenes provided some intentional randomness which played against wild spurts of chase, thus giving the surrounding political and military sequences their different drummer—but Henry IV should pause after "Bear Worcester to the death" and then say "and Vernon too." Why leave in Vernon's reiterated admiration of Hal if not to emphasize the irony of the King's order? Vernon has seen Hal better than anyone else—including Henry IV—indeed is the first character, other than Hal himself, to predict what Hal will be as King. That is a minor point, admittedly, but the production's attention to detail makes it worth mentioning here. Falstaff's satire of military values in his description to Shallow of how effective the soldiers Falstaff has selected will be was missing. The only major problem in the script as delivered was in the final tavern scene (2.4). If the script leaves out Doll's "What says your Grace?" and Falstaff's amused "His Grace says that which his flesh rebels against," we out there in audience-land are bound to miss the point. Falstaff has turned the tables on Hal one more (and one last) time by inverting order and forcing Hal to elevate the denizens of the tavern to rebut Falstaff's excuse that he "dispraised [Hal] before the wicked." Henry V will correct this inversion, as he demonstrates with the Chief Justice and with his so-called "misleaders," but here he is bested in the context of what he cares most about—good government and a precisely structured hierarchy. Falstaff's line about "how men of merit are sought after" comments on his own triumph within the scene just ending. As King, Henry will seem to be "democratic" in his oration before Agincourt, but he will revert to form in receiving the lists of dead on both sides and in claiming that "it was ourself thou didst abuse" to Williams. In other words, if that final tavern scene is left in, it has to be understood. Other things were not here, of course, and I missed Falstaff's capture of Coleville and the latter's defiance of Prince John, which, I think, motivates John's order for Coleville's execution. But for the most part the editing was skillful and made a long and complicated production seem short and exciting without a surrender of nuance or complexity.

Production values were superb. Loy Arcenas's metallic set moved on tracks and pullies so that it could become prison-like—particularly in the Northumbria scene in Part II—and could open out to David Leong's precisely choreographed battle sequences. According to Norman Allen, "the entire Battle of Shrewsbury is played out onstage over the length of two scenes. Leong has broken the action down into two major battles, five skirmishes, and five individual fights, making a total of 12 separate units to be choreographed" (Asides 7). That definition was there

in the hattle sequences, but they came off, fortunately as bloody, dirty scuffles. Hal, for example, was armed with sword and dagger, Hotspur only with sword. It was the counter-punching left hook of the dagger that nailed Hotspur. After Henry IV's nightmare glimpse of the bodies on which he had risen to kingship, the court entered liturgically, with crosses echoing the dull glint of the set. The northern faction contrasted with Lancastrian silver, the former wearing brownish red and, for the most part, red hair. This was flaming rebellion from perhaps a primitive place, if that is what the animal fur on their costumes was meant to convey. Hal's red velvet tights linked him with the rebels, appropriately in one sense, since he seems to resist authority within the world of the play; even we know early on that he will assert his authority when he has it to assert. The background was often a gray, abstract sky, reflecting a Lancastrian reign that was "neither right nor wrong." Occasionally, as when Falstaff rose to complain about having his pocket picked, it was dawn. The long, slow slant of a falling sun played against the three trees in Shallow's orchard.

The acting was without exception excellent, and although doubling occurred, the consistent quality of so large a cast was remarkable. Edward Gero's Hotspur crumpled the letter from the unknown defector, threw it on the floor, and spoke to it as if it were a person he despised. This action was repeated as Pistol threatened to shoot the ruff he had torn from Doll and tossed to the tavern floor, and as Hal tore his apron off and discarded it angrily at the end of his masquerade as drawer. I had hoped that the courtier whom Hotspur satirizes in his excuse to Henry IV would be on stage during that amusing diatribe, or that Hotspur had picked out a courtier as an "example" of what he scorns. That action would have set up other sequences in plays where almost no one likes anyone else. One exception—Hotspur and Kate (Caitlin O'Connell)—was played out with the gusto of the first confrontation between another Kate and Petruchio. O'Connell's complaint about Hotspur's post-traumatic-stress syndrome (cf. Shay 165 ff) was particularly powerful. The carry-over of her character from Part I to her actually striking Northumberland in Part II was one validation of the combining of these two scripts. Hotspur's problems with diction centered on the letter "d," which Hal captured in his parody, "give my roan horse a d d d d drench." Emery Battis's Glendower dangerously mocked Hotspur, though with a different letter: "A virtue that was n n n never seen in you." Ted van Griethuysen's Henry IV did not dominate the sequence (as Julian Glover had done in the RSC productions), but balanced the effort to be king against the attempt to convince Hal to be the prince the king wants him to be. The precision of this performance paid off powerfully when, at the end, he recognized Hal as "my Harry" and placed the purloined crown back on his son's head. David Sabin's Falstaff kept the character's tendency to overplay under control, so

that Falstaff fitted into this world believably, mocking it even as he yearned for its conventional rewards. The key to Sabin's performance was a matter-of-fact, "modern" tone of voice that balanced Falstaff's more absurdly grandiloquent boastings and pronouncements. This controlled Falstaff could out-do Hal at almost any moment, with the exception of the coda to the "play extempore"—"I do, I will"—and the ending that Hal has predicted and that this Falstaff glimpsed and then forgot. Floyd King's Shallow posed as an intelligent man but undercut himself by forgetting what the next word might be in the most simple of utterances. He was not suffering from a speech deficiency but of a gumming of the synapses. He had no trouble "recalling" his youth, however, and he packed his bags in record speed as he rushed after Falstaff, saying "London! London!" Smith's Hal showed us that his response to the "death" of Falstaff at Shrewsbury flowed from Hal's grief at having killed, in Hotspur, someone he wished could have been his friend. Hal's promise to lie for Falstaff, one assumed, emerged from Hal's recognition that he must submerge again, having come out (like the sun) briefly to dispatch Hotspur. Here, Falstaff, as in the rejection scene, served the purposes of Prince-King.

This was a wonderful Henry IV, in spite of the limitations imposed in advance by the need to pare the scripts. Michael Kahn produced a famous, anti-war Henry V in the late 1960s at Stratford, Connecticut. What would he do with the same play in D.C. in the 1990s? Let us hope that we find out.

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SUBMISSIONS TO MSAN

The deadline for submissions for the Spring 1995 issue of MSAN is April 1, 1995. The editor welcomes reviews, notes, brief articles, and announcements of interest to Marlovians. See address on page 2.