When Professor Kyle Lemieux told me he had discovered an amazing, little-known Jacobean comedy for the Spring Mainstage, I misheard him and corrected his genre. “You mean Jacobean tragedy...revenge plots and gorey theatrics.” “No,” Kyle patiently replied, “This a Jacobean comedy, city wits making fools of themselves...and the only one written during the reign of James I which features a real, historical person on stage—a woman who often chose to dress like a man.”

Thus began my introduction to The Roaring Girl—one of the most unique and fascinating plays we have ever done in the Drama department—and to Moll Cutpurse, the cross-dressing heroine of the play.

The Roaring Girl is an incredible find. It brings to life 1610 London and, as you will see in this edition of OnStage, Professors Lemieux, Cox and Turbyne’s approach is anything but old-fashioned. A play like The Roaring Girl (and a character like Moll Cutpurse) provides an incredibly fertile world for actors, designers, directors, and scholars.

We are so lucky that the writers for OnStage, led by editor Bea Daniels, have explored the world of this play. Their insights teach us how to look at London in 1610, how to look at the history of punk rock, and how to understand the inimitable Moll Cutpurse—both the character and the real person.

This is why I love teaching at UD. We love to discover old texts and bring new light to them, and my colleagues and my students never cease to surprise and inspire me.

Enjoy OnStage and I will see you at the show.

Stefan Novinski, Chair of Drama Department
The analogy of a polity as a human body is foundational in the Western corpus. Pervading the works of Plato, Cicero, and Seneca, this image represents human cooperation and control. In England, it took on a unique meaning. The “body politic” began as a republican notion in Rome, but with the introduction of the English monarchy it was transfigured into a symbol of the king’s headship over his people (Wegemer). In his work *The Body Politic: A Political Metaphor in Renaissance English Literature*, David George Hale writes that, during the English Reformation and the rise of the nation state of England, the metaphor blossomed in literature while it decayed in actuality. Throughout the Renaissance, English authors interpreted the analogy to their own ends, resisting or embracing the monarchical notions as they saw fit. Paul Archambault writes in *The Analogy of the "Body" in Renaissance Political Literature* that “to a large extent, the authors’ political colors determine the shades of the image.” At the time of *The Roaring Girl*, circa 1610, Protestant London had become a place of anti-establishment liberty, and Dekker and Middleton’s sexually-ambiguous images of the body reflect their libertarian vision of the polity.

In *The Roaring Girl*, Dekker and Middleton portray London with a loving richness. Their city comedy portrays three classes – the cutpurses, the merchants, and the landed aristocracy. The monarchy is conspicuously absent, but this does not necessarily mean the play is anti-monarchical propaganda; it is rather a celebration of the liberality of the city. The city is the place where one can make decisions freely. In such a lively place, Moll Cutpurse is the most powerful figure because she is the most socially mobile. Usually, social mobility is understood as social ascendance – how well a person from a lower class can rise to a higher class. However, Moll’s social mobility is neutral in direction: she can converse just as well with an aristocratic gentleman as with a pickpocket, understanding both but identifying with neither. Her education and intelligence empower her in society. In the language of the play, her very body becomes a metaphor for her independent power.

Her education and intelligence empower her in society. In the language of the play, her very body becomes a metaphor for her independent power. In *The Roaring Girl*, Dekker and Middleton show that the body politic need not necessarily be a man’s body in order to be powerful.
The true arc of the play is not Sebastian’s courtship, but Moll’s acceptance into society. Moll does not alter herself to fit into any one class in society, but rather acts unpredictably within a social system that must adapt to accept her. Her sensational character challenges the city to accept her. Unlike in Shakespeare’s comedies, Dekker and Middleton do not leave the realm of the city to solve the characters’ problems in the wood. Rather, all the action remains within the boundaries of the city, suggesting that the city itself, through characters such as Sir Alexander, is dynamic enough to change its very body to accept Moll. In the last scene, Sir Alexander says, “I cast the world’s eyes from me, / And look upon thee freely with mine own” (251-252). Dekker and Middleton thus show the audience that the liberality of independent thinking is the cure to rigid social distrust; Alexander’s unfounded suspicion of a lower class woman falls away when he thinks not as an aristocrat, but as a free man. Moll’s unprecedented behavior ultimately unites the city in the marriage of Sebastian and Mary, who Sir Alexander calls “beams of society” (269). The comedic plot of a lover using trickery to convince his father to let him marry his beloved is old, but Dekker and Middleton’s solution to the plot is profound. The rigid social order must break down for their marriage to proceed. Rather than use the traditional model of the body politic, in which each person is set in their class or occupation and must remain there for the good of society, Dekker and Middleton figure forth a dynamic body politic—as different from the old order as a woman’s body is from a man’s—in which social circles, occupations, and classes can be transcended to create a powerful, sympathetic unity.

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Punk rock was born in the 1970s, a time of political and social upheaval carried over from the previous decade. Women, the LGBTQ community, and other marginalized people fought for recognition and equality. In the United States, there were protests against the ongoing war in Vietnam; in the United Kingdom, there was political unrest with Ireland's push for independence and strikes due to changing economies. In the music scene, rock musicians were dissatisfied with the rise of Disco music because of its formulaic melodies, which they thought were too predictable for the anger and frustration they felt. Punk rock was created as an outlet for the unheard to voice their opinions and advocate social change.

Punk rock began as a do-it-yourself movement in response to the prevalent culture; musicians of any background were invited to join the subculture—even those with no musical training. Punk rock's essential do-it-yourself attitude referred not only to the methods in which they wrote and performed, but also to the production and distribution of the music. New bands either produced the music themselves or signed to an independent record label. The punk rock community looked down on any decision to cave to the pressures of the mainstream music industry: for instance, John Lydon of the Sex Pistols criticized Green Day for losing their punk rock spirit when they signed to a larger record label and produced consumer-driven music instead of challenging the popular style.

Punk rock bands held to their strong principles and self-reliance, often leading to failure on the popular music charts. The Ramones formed in Queens, New York, in 1974; their self-titled album in 1976 failed miserably on the charts. The Ramones created songs that seemed simplistic but had a directness rarely voiced by popular bands at the time. Despite past initial lack of popularity, their short, explosive songs challenged the current music scene and helped to create an enduring genre still thriving decades later.

The Sex Pistols amplified the commotion caused by The Ramones' ingenuity. This London-based band took the United Kingdom by storm in the summer of 1976, becoming the leaders of the youth activism movement by autumn of the same year. They aimed to challenge the rules and regulations of music and the world. The song that brought them under the scrutiny of the government and some of the public, "God Save the Queen," was written to evoke sympathy for England's middle-class and a general resentment for the monarchy. Although the controversial song never reached the No. 1 spot on the top singles charts, the public's enraged reaction showed just how influential the Sex Pistols were. When members of the Houses of Parliament questioned if the Sex Pistols were in violation of laws against treason, the band members responded that the government could do nothing to stop their speech without violating parliamentary democracy. They had the power to affect thousands with their defiant stance and anti-establishment music.

Punk rock music would not have been able to spread without...
the rise of independent music clubs. The CBGB & OMFUG in New York, The Masque in Hollywood, and The Gilman in Berkeley were three influential venues which allowed punk rock musicians to gain a following without oppression from government censors. The independent venues, which had no age restrictions, promoted breaking with norms without any fear of violence, racism, sexism, or homophobia. If anyone did break the implicit code of anti-prejudice (which was sometimes enforced as an official standard), they would be removed—perhaps by crowd pressure.

The term “punk rock” was first used by American critic Greg Shaw in the April 1971 issue of Rolling Stone to describe The Guess Who, and came to mean fast-paced songs, bare musical structures, and frank and confrontational lyrics. However, as soon as there was a recognized definition of punk rock music, the sound punk bands were putting out changed. It is a constantly evolving genre, leading to the creation of many subgenres, such as hardcore punk and street punk, and the inspiration of several other genres completely, such as indie pop and alternative rock.

Through the music and accompanying culture, punk rock questioned the authority of the commercial music business and structured society. Although some promoted anarchy, most punk rockers simply wanted their voices heard in a fight against what they saw as an oppressive status quo. In the words of Alice Bag of the band The Bags, “The legacy of punk is not in its musical style, it’s having the audacity to actively participate in shaping our world.”
WHO IS MOLL CUTFURSE? The cross-dressing rebel of Thomas Dekker and Thomas Middleton’s The Roaring Girl is one of the few characters in Jacobean drama with a real-life counterpart. Defying laws which forbade depicting living people on stage, Dekker and Middleton wrote The Roaring Girl based on the notorious—then living—Mary Frith. Even more shocking is that this same Mary Frith would perform an afterpiece of The Roaring Girl in 1611 at London’s Fortune Theatre; she supposedly addressed the audience, saying that she “thought many of them were of the opinion that she was a man, but if any of them would come to her lodging, they should find that she is a woman” (Ungerer 42). Frith’s active engagement with the play provokes the audience to question the motives of this pipe-smoking, cross-dressing pickpocket. Discerning Frith’s motives proves difficult however, as almost all of the information about Frith’s historical life is fragmented, prejudiced, embellished, or invented.

Dekker and Middleton were not the only people to take Frith as their literary subject. An alleged autobiography called The Life and Death of Mrs. Mary Frith: Commonly Called Molly Cutpurse, was published three years after Frith’s death and propagates what can only be considered myths and distortions of Frith’s actual life. Others wrote about Frith mainly to fashion her into a model for their own purposes, painting her sometimes as a blaspheming, vicious monster who kept lewd company, and at other times as a strong defender of the poor against injustice and social discrimination. Literary historian Gustav Ungerer argues that Frith’s life was more likely the “sensational career of a woman who, despite her illiteracy, worked up her way from cutpurse to cross-dressed entertainer and to licensed broker, thus breaking into the male-dominated business world of the entertainment industry and early capitalism” (Ungerer 42). Ungerer also explains Frith’s crossdressing, not as an attempt to explore her sexuality or make a statement, but as a shrewd business technique; Moll would crossdress to distract the crowd while her fellow pickpockets got to work. Because of the sparse biographical information on her life, pinning down the true character of Mary Frith is as difficult today as it was in Jacobean England. At the very least, the stories surrounding her life are entertaining and often fantastical.

In 1609, Frith’s family supposedly grew tired of her unruly behavior and lured her to the docks of London with the promise of watching a wrestling match—only to trick her aboard a ship bound for North America, where they hoped she would be reformed. Escaping from the ship, Frith negotiated her way back to London with the money she had brought for gambling on the wrestling match and joined a band of pickpockets, thus beginning her illustrious career in London’s underworld. Another tale claims that Frith rode between the London boroughs of Charing Cross and Shoreditch on the famous performing horse Marocco (mentioned by Shakespeare in Act 1, Scene 2 of Love’s Labour’s Lost) on a wager from the horse’s owner, William Banks; this alleged story promoted Frith’s popularity and fame in London at the time.

Though elusive, Mary Frith certainly played a role on the London crime scene: she was arrested on many occasions and with multiple charges, usually for stealing, flaunting her male attire, being a drunkard, and keeping bad company. Some accused her of prostitution, which she fervently denied. Unlike the fictional Moll Cutpurse who swears off marriage, Mary Frith married Lewknor Markham, son of prolific author Gervase Markham, in 1614. The marriage was likely a convenient way to evade the authorities; Frith was able to win lawsuits made against her under her maiden name by claiming that she had a husband. In one court case against her, Frith could not even remember how long she had been married and did not include Lewknor in her will. Frith continued her life as an independent business woman until she died of dropsy at the age of seventy-five.

Dekker and Middleton chose a fascinating and provocative subject for The Roaring Girl. Mary Frith’s historical life is seemingly open to just as much interpretation as the fictional Moll Cutpurse. It is because of her capacity to entertain multiple interpretations that the cutpurse Mary Frith remains a legendary figure.

Works Cited:
### A Timeline of the English Renaissance

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### Dekker and Middleton, Playwrights

**by Julianne Wheeler**

Dekker was probably born in 1572, although there are no definitive records of his birth. Dekker was educated in London and then took to writing for various theaters. The first record of his published writing is from Philip Henslowe, a theater manager who would be influential in Dekker’s life for the next six years. Dekker’s writing career was inconsistent and required working for many different theaters around London between 1598 and 1604. Factors such as the plague and the competition between adult and boy theater companies were partly to blame, and he occasionally ended up in debtor’s prison. By 1606 he became preoccupied with writing religious pamphlets. In 1613 Dekker returned to King’s Bench debtor’s prison for seven years—writing constantly while his hair turned white. He continued to write plays and pamphlets until his death in 1632. He is buried in the parish of St. James, Clerkenwell.

Records indicate that Middleton was born into the family of a wealthy bricklayer and baptized in 1580. In 1598 Middleton started attending Queen’s College, Oxford; he left the university two years later to pursue other avenues. Earliest records from Philip Henslowe show Middleton receiving payment for a play in 1602, but the plague of 1603 brought about hard times for actors and playwrights alike. In 1609, after a few years of struggling to support his family despite accruing debts, Middleton moved out of the city to Newington Butts, where he remained for the rest of his life. Starting in 1613, he began working in a more civic capacity with his writings and by 1620 was named “Chronologer (Chronicler) of the City of London.” With more income from his civic endeavors, Middleton went on to write two more well-received plays, including A Game at Chess. In 1625, he was put in charge of the festivities to welcome Charles I and his new wife—but the day was eventually canceled because of an outbreak of the plague. Middleton died two years later and was buried at Newington.
Moll Cutpurse is a true anomaly. In dressing like a man, she is unlike her fellow women; in being a woman, she is unlike the men she imitates in dress; flying “with wings more lofty,” she is unlike even the other “roaring girls” of society (1.1, 25-6). By separating herself from these categories, she embodies a criticism of each of them.

The way Middleton and Dekker present women’s place in society makes it believable that Moll would want to escape it. Apart from Moll, women in the play are seen only in regard to their relationships to men: they are either men’s wives or their whores. Although Moll criticizes the institutions of marriage and prostitution, she defends the women who have accepted these roles because they believe them to be the only paths society offers women. Moll herself avoids marriage purely to avoid a role that requires absolute obedience. Nor does she turn to prostitution as a means of economic stability. In the epistle preceding the play, Middleton and Dekker describe Moll as a “Venus” who appears in the “brave” and “safe” disguise of men’s clothing. Moll dresses as a man for her own safety and to surpass the unfavorable fate left to her as a woman.

But Moll’s cross dressing also allows her to have the fun that only men can have: she drinks, sings, gambles, and engages in lewd humor without concern for propriety. What does it say about this society that one must appear to be a man to make jokes? The expectation reinforces the blame placed on whores: men and women may act with equal dishonor, but will surely be judged differently for their actions. Moll in turn judges men for this unfairness, determined to “teach [their] base thoughts manners” (3.1, 72).

Moll also has opinions about her own type, the “roaring girls.” Like the other roaring girls, Moll does “roar[r] at midnight in deep tavern bowls,” and she would certainly “shake her husband’s state” if she submitted to marriage (17, 24). However, she doesn’t rebel purely for rebellion’s sake: while the other roaring girls seem to act recklessly just for the sake of it, Moll uses her visible notoriety as a cross-dressing subverter of societal expectations to bring attention to society’s misogynistic trends. Moll’s superiority in comparison to other roaring girls is in her eloquent defense of her renegade actions and criticism of society’s prejudices.

But does she actually cause a change? Some say no. Critic Jane Baston considers Moll to be rehabilitated as an ordinary member of society by the end of the play, thus negating her earlier rebellion. She becomes “a singer harmonizing equalities rather than a roarer protesting them;...a riddling rhymester rather than an articulate spokeswoman” (Baston 332). In bringing about Mary and Sebastian’s marriage at the conclusion of the play, Moll undercuts her discussion of the inequality of women in marriage and in society in general. Moll’s final words are merely laughable. She continues to exist as a roaring girl—but perhaps no loftier than any other.

This argument might dishearten those who were encouraged by Moll’s initial rambunctious advocacy of feminine equality. But the play must end with a marriage and a mocking speech: it is, after all, a Jacobean comedy, and everything is resolved happily. No, Moll doesn’t radically alter the society within the play, but perhaps we shouldn’t ask her to: drawn from all levels of city society, the characters reflect the audience itself, and by interacting with the characters on stage Moll interacts with our actual society. Thus, what makes the fictionalized Moll whose “life our acts proclaim” more effective than the other roaring girls is her very presence on the stage. Because most of the other characters only see the absurdity of her character without grasping her constructive ideas, the political structure within the play does not change. But watching from a distance, the audience can see past Moll’s wildness and recognize her challenge to take responsibility for our society.

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Right: Costume design for Moll by Professor Susan A. Cox.
An Interview with the Director and Designers  
by Katherine Weber

The Roaring Girl is a play that is new to almost everyone, and the professors mounting it are taking a unique approach. Knowing this, I sat down with director Kyle Lemieux and designers Susie Cox and Will Turbyne to gain some insight into their take on the Jacobean comedy.

First of all, Kyle, how did you find The Roaring Girl and what made you want to take it on?

Kyle Lemieux: I became really interested in finding and working on plays that were off the main street of plays we know well, plays of the canon, because we’ve done a number of those over the last few years. I was very interested in finding those plays which are meritorious, but history—for one reason or another—has ignored. I’ve always had a strong attraction to verse plays and heightened text plays, particularly here for our students.

You’ve also connected the play to the punk rock movement. How do you think the atmosphere of punk connects to the show?

KL: Really, it’s about attitudes towards culturally accepted norms. Sometimes it wants to layer into the cultural norm and sometimes it wants to blow it up. It just felt like a really happy marriage to me. My hope is that the two things come together into a production that is both Jacobean city comedy and punk play. Maybe infusion is a better way to think about it, that it’s steeped in punk and steeped in the Jacobean spirit, and that what’s come out is a wholly new flavor. When those elements are in the play, the play feels very alive and present—it’s always exciting when you find a play that’s not a contemporary play that suddenly sounds alive and present.

Susie Cox: To me, the punk movement came out of the spirit of rebellion and changing the world in a real political kind of way. The whole notion at the center of this play is that people shouldn’t be judged by the way they look, but by the way they behave. That’s a revolutionary idea, and certainly one that could use some underlining today. I think part of punk fashion grew out of that anarchy of breaking people’s ideas of what normal is.

KL: That feels very current, doesn’t it? There’s a lot of that [not judging people by their appearance] in the air right now, and it’s kind of interesting to see a play that’s four hundred years old give voice to that.

Will Turbyne: When talking about the space and the setting of the play, we had to take some liberties as we added this layer of punk to it, because the reality is that punk musicians were playing in tiny basement clubs. They were not selling out arenas. It was a movement on the fringes of rock and roll, even at its height. One of the liberties we’ve taken is to push that [movement] into a concert venue so that ties in with some of the presentation techniques of Jacobean theater. There’s an
homage to the period considerations even as we’ve updated and contemporized it.

That being said, what elements of Jacobean theater were important to preserve?

KL: I think, fundamentally, we’re doing a Jacobean play. I don’t think there’s any reason to change that. The play is worth doing now for what the play is. My hope is that we’re adding a layer of our ability to engage with the play. I do think we’ve created something new. Will has designed this beautiful cockpit for this play, and Susie has designed these costumes that are full of really cool Jacobean period details, and the audience is going to feel that.

SC: The historical references in the clothes are not just Jacobean. It starts pre-Elizabethan with a Henry VIII silhouette and goes to the seventeenth and eighteenth century, and up to the twentieth century in a couple of places. It’s sort of an eclectic historical collection.

KL: But that’s fundamentally based on the idea that this is a Jacobean company of actors who are going to be presenting the play. They have a limited palette of things at their disposal [with which] to [present] his play—and idea very much rooted in the historical practice [of Jacobean theatre].

What do you see in this play that you want audiences to see?

KL: I’m not interested in a universal response. I’m interested in a plurality of responses. I think great plays have a plurality of responses wired into their DNA. My hope is the audience will take away really different things, depending on what they’re bringing to it. But what’s striking about it is how many of those questions we are wrestling with today, and that is really exciting to hear. How an audience responds to that is equally exciting. Our audience is so dynamic in their responses both during and after the play.

SC: You kind of make a “present” of ideas to people when you make theater, and they either say “thank you” or “none of that for me”. But you don’t have any control after you open the play.

WT: An aesthetic takeaway I would hope for is how you [can] tell a story. We’re steeped in tradition at the University of Dallas and I think sometimes that may cloud our aesthetic judgment over how you can most effectively tell a story. This piece could have easily been done with period costumes on a period set, and that would be one way of doing it. But if we’re going to explore timelessness and universal themes, we should explore timelessness and universal themes. If not, it could be a waste of a couple hours.
It is challenging to describe the defining features of an English Renaissance stage comedy. Works that are as different as *The Tempest* and *As You Like It* are both categorized as comic. Many stories that do not initially seem lighthearted—perhaps even ones which leave the spectator ill at ease—fall into this category. But in each case, the arc of the narrative ultimately moves towards and culminates in marriage: the promise of happiness and of a hopeful future.

Situational comedy is primarily concerned with misunderstandings. The archetypal comic character is equipped with reason, but is placed in a situation whose workings are hidden from his understanding; deluded, he mistakenly directs himself and others toward an absurd or silly end. Despite being the victim of misunderstandings, the protagonist in a situational comedy rarely violates his most important ethical principles, and generally acts out of good intentions. It is not necessarily a case of folly leading to a fall. Rather, the mistakes the characters make reveal to them their own hearts and allow them to grow, until eventually the various delusions and misunderstandings are cleared away. In darker comedies, more serious themes may meld with bright and humorous ones as the protagonist confronts dark facets of himself and the world; such themes lend greater verity, subtlety, and beauty to the piece, but never obscure the possibility of redemption.

In situational comedies, the bumbling characters and quid-pro-quo plot-lines provide great instances of the dramatic irony that makes comedy enjoyable. In Elizabethan and Jacobean theater especially, the fun extends vibrantly to the language itself. The verbal interplay between characters—with its puns, allusions, and its double-entendres—was one of the great draws for the audiences of the time. Unfortunately, much of the wit is difficult for modern readers to register and appreciate. Colloquial English has, of course, undergone change, and Dekker, Middleton, and their contemporaries were schooled very differently than we typically are today. As Dr. Andrew Moran notes, "there's a kind of compulsive wordplay in Jacobean Theater because of the education that boys received in Elizabethan grammar schools. They trained to identify and use approximately one hundred figures of speech—*in Latin*. This led to a resourcefulness with language that we are simply not capable of today." As well as displaying an impressive facility with language, the playwrights of the English Renaissance were able to instill into their comedy a fascinating "combination of crude and refined humor." This humor appealed to the audience's sensibilities and had a satirical and subversive effect which reinforced the legitimacy of the comedic genre, which was traditionally considered "lower" than history or tragedy.

Dekker, Middleton, and their contemporaries wrote at a time of considerable social, cultural, and economic upheaval and their works reflect their reactions, positive or negative, to this political unrest and new social mobility. These playwrights often used the medium of the city comedy to explore and question societal traditions, values, and dynamics. The
influence of the theater was wide in London and its subversive potential did not go unwatched or unchecked by those in power. In 1574, the mayor of London and his council had already laid heavy restrictions on dramatic productions. The City was decidedly hostile towards the theater. In the words of Dr. Moran, “one [interesting] irony about city-comedy as a genre is that it celebrated the life of the city, London, but it was the leading members of the city—that is, the financial heart of London—who hated the theaters the most and who tried to shut them down.” The center of power in the capital was also, one might remark, a center of Puritanism. Parliament did eventually close the theaters in 1632. And yet, while the possibility of censure and imprisonment was very real, Dr. Moran points out that “different playwrights responded differently. Ben Jonson could not restrain himself and twice was imprisoned because of his plays; in Volpone he even jokes about how he can't stop joking about and annoying the authorities. Shakespeare too makes potentially dangerous topical references, but he's so subtle that he got away with them.” Perhaps such daring is part of the lasting charm of Renaissance Drama.

Works Cited:
Ann Urbanski played the iconic role of Ophelia in Hamlet in the fall of her freshman year and Anya in Cherry Orchard the following spring. Recently returned from a semester in Rome, she plays the title character in The Roaring Girl. I sat down with her to get her insights into the intriguing Mad Moll Cutpurse.

What is it like acting a woman who is constantly being objectified and interpreted by the men and women around her?

One of the first things I did to come to terms with Moll was to make a list of all the names people call her, which can be really funny, but the number of times people call her a whore or varlet is wild. It’s cathartic to play a character who resists that. When someone puts us in a box we might not know how to respond, but Moll does. When the opportunity to respond comes up she takes it: she knows how to challenge people!

We know about Moll mostly through her relationships with other characters. How have you gotten to who she is by herself, separate from the interactions of urban life?

Looking at what everyone else in the play says about her as a character is such a fun part of discovering who she is, so I wouldn’t want to discount that entirely. But she is so wild with other people, you have to wonder, is she the same when she puts her head on the pillow at night?

Is there anything that stands out to you from the acting process? What do you think you’ll be taking with you from this experience?

Moll lives in a different place in the roles I’ve played before. Ophelia and Anya have a benevolent attitude toward life and are rounder and gentler as people—which is also where I tend to fall—whereas Moll doesn’t live there at all. She [has] a more antagonistic relationship with the world around her, which translates into vocal and physical things we’ve played with, too.

The most fun thing about Moll, and probably the hardest thing about Moll, is that she’s on fire all the time, mentally and emotionally. It’s all self-generated stamina: she can be reactive and get angry at other characters, but no one told her to be the way she is. It’s a challenge trying to figure out how to live there and have that focus for just a couple minutes—and then the whole show!
How do you see Moll changing over the course of the play?

I think she doesn’t change in the way we typically like to see characters change; she doesn’t change in a Hamlet sort of way, where she undergoes some sort of change in beliefs or values. This isn’t a play where life is a big moving force, and if you don’t go with it, something bad will happen. Moll is the force in this show: she changes only by virtue of those things she chooses to take into herself, when she decides what to take into her arsenal of ways to live life better. The play has us believe that she’s always had this indelible spirit.

Above: Ann Urbanski as Moll speaks to David Huner as the tailor.

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*BY ALICE GERSTENBERG*
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*Overtones* is a taut psychological satire in which Harriet Goodrich and Margaret Caldwell appear perfectly happy, rich, and in love—but in a conversation over afternoon tea, they are forced to deal with their inner voices and their secret misery.

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*BY AGATHA CHRISTIE*
Directed by Hope Gniewek

In a twisted noir mystery, a heroic inspector races to discover what caused Mrs. Wingfield to tumble off her bedroom balcony. With five suspects and precious little time, he’ll have to figure out if it was an accident, failed suicide, or attempted murder...

**AUDIENCE**
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Directed by Nicholas Moore

A drunk foreman and a banned writer find themselves trapped in an absurd Communist police state in this gripping comedy of menace.

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History

Paul Bond
Sebastian Wengrave
Junior
Drama

Gabe Checri
Goshawk
Freshman
Politics

Josh Henderson
Sir Adam Appleton
Senior
Psychology

David Huner
Master Openwork
Freshman
Drama/Computer Science

Charles Paul Mihaliak
Jack Dapper
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