Play: _A Jovial Crew_  
Author: Richard Brome

Text used: Renaissance Regents Drama Series, ed. Ann Haaker, University of Nebraska Press, 1968, Edward Arnold Library ref: 822.49B868J1 1

<table>
<thead>
<tr>
<th>Key:</th>
<th>enter from within</th>
<th>enter from without</th>
<th>exit inwards</th>
<th>Exit outwards</th>
</tr>
</thead>
<tbody>
<tr>
<td>↓ 1</td>
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<thead>
<tr>
<th>act/sc</th>
<th>door</th>
<th>Entering</th>
<th>door</th>
<th>Space-time indication</th>
<th>Commentary and notes</th>
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</thead>
<tbody>
<tr>
<td>IN</td>
<td>OUT</td>
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<table>
<thead>
<tr>
<th>I.0</th>
<th>Prologue</th>
<th>Prologue</th>
<th>Enter mid-conversation, from inwards. Domestic scene.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Li</td>
<td>Oldrents</td>
<td>Oldrents</td>
<td>Exits outwards where he will wait for Oldrents.</td>
</tr>
<tr>
<td></td>
<td>Hearty</td>
<td>Hearty</td>
<td>Exits outwards to Hearty.</td>
</tr>
<tr>
<td></td>
<td>Springlove</td>
<td>Springlove</td>
<td>Springlove’s speech provides ample time to clear the outwards door after Oldrents’ exit. The servants now enter from outwards, having been at the ‘old barn’.</td>
</tr>
<tr>
<td></td>
<td>Hearty</td>
<td>Hearty</td>
<td>Presumably they come on from outwards, pass over the stage and exit via the inwards door, leaving Randall to explain the events outwards.</td>
</tr>
<tr>
<td></td>
<td>Oldrents</td>
<td>Oldrents</td>
<td>Exits inwards after servants, reinforcing opp between house and barn.</td>
</tr>
<tr>
<td></td>
<td>Randall</td>
<td>Randall</td>
<td>After the beggars’ songs are heard backstage (‘within’), Springlove ‘discovers’ them by drawing open one of the stage hangings. If there were a central opening, he could open the curtains covering it; however the discovery could be at the outwards door since the barn (where we know the beggars are housed) has previously been clearly established as outwards.</td>
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<tr>
<td></td>
<td>3-4 Servants</td>
<td>3-4 Servants</td>
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<tr>
<td></td>
<td>Kettle</td>
<td>Kettle</td>
<td>Beggars, singing, exit outwards.</td>
</tr>
<tr>
<td></td>
<td>Basket</td>
<td>Basket</td>
<td></td>
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<tr>
<td></td>
<td>Black jacks</td>
<td>Black jacks</td>
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<tr>
<td></td>
<td>Randall</td>
<td>Randall</td>
<td></td>
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<td>Kettle</td>
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<tr>
<td></td>
<td>Randall</td>
<td>Randall</td>
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</tr>
<tr>
<td>Beggars</td>
<td>Patrico</td>
<td>Patrico</td>
<td></td>
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<tr>
<td>Cantantes</td>
<td>Cantantes</td>
<td>Cantantes</td>
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</table>

He opens the scene; the Beggars are discovered in their postures; then they issue forth; and last; the Patrico. ALL. Our master, our master! (363)
<table>
<thead>
<tr>
<th>Scene</th>
<th>Character(s)</th>
<th>Action(s)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>II.i</td>
<td>Vincent, Hilliard, Meriel, Rachel</td>
<td>I BEGGAR But three mile off at mapledown. SPRING. At evening there I’ll visit you. SPRING. So, now away. They dream of happiness that live in state, But they enjoy it that obey their fate. (470-2, 494-5)</td>
<td>He has promised to meet them that evening, so exits back (to pack his swag). Scene (and act) ends here with Springlove’s rhyming couplet.</td>
</tr>
<tr>
<td></td>
<td>Springlove</td>
<td>HILL. Here comes Springlove. His great benefactorship among the beggars might prefer us with authority into a ragged regiment presently. Shall I put it to him? ... SPRING. I have seen you, too...and overheard you in your quaint design to create yourselves out of the worldly blessings. (207-9, 218-19)</td>
<td>They have passed the beggars behind the outwards door as they arrive back at the house.</td>
</tr>
<tr>
<td></td>
<td>Vincent, Hilliard, Meriel, Rachel</td>
<td>SPRING. I will be your guide, Your guard, your convoy, your authority...Follow me, gallants, then, as cheerfully...</td>
<td>After lengthy speeches and planning, Springlove returns from inwards, re-establishing that we are at Oldrents’ house. His suggestion that he has overheard their conversation further reinforces he’s coming from nearby.</td>
</tr>
<tr>
<td></td>
<td>Springlove</td>
<td>ALL. We follow thee. (276-7, 342, 344).</td>
<td>All exit outwards following Springlove.</td>
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<tr>
<td>II.ii</td>
<td>Randall</td>
<td>Enter Randall, a purse in his hand. RAND. Well, go thy ways. (1)</td>
<td>Presumably a domestic scene at Oldrents’ house. Randall enters from inwards, addressing his conscience and the devil. He is holding the money Springlove left with him in order to run the household. Returning home from outwards (having been out on horseback as proposed in Li?)</td>
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<td></td>
<td>Hearty, Oldrents</td>
<td>Enter Hearty singing, and Oldrents. HEART. Remember, sir, your covenant to be merry... OLD. Why, how now Randall! Sad? Where’s Springlove? (20, 48)</td>
<td>As far as Oldrents knows, his daughters are still at home, so presumably Randall is sent inwards to give Springlove’s money to them.</td>
</tr>
<tr>
<td></td>
<td>Randall</td>
<td>OLD. Go then, and give it to one of my daughters to keep for Springlove. (69-70)</td>
<td>Returns from the house with news, having spoken to the butler.</td>
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<tr>
<td></td>
<td>Randall</td>
<td>RAND. My mistresses are both abroad, sir. OLD. How? since when? RAND. On foot, sir, two hours since, with the two gentlemen their lovers. Here’s a letter they left with the butler. And there’s a muttering in the house. (94-98)</td>
<td>Central opening not needed for logistical reasons, no reason why this could not be at outwards door, ‘old barn’ again.</td>
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<td></td>
<td>Beggars</td>
<td>RAND. The beggars, sir. Do’ee hear ’em in the barn? (121) Randall opens the scene. The Beggars discovered at their feast. After they have scrambled awhile at their victuals, this song.</td>
<td>Where has Patrico been? What does it mean that the beggars ‘look out’? Are they still within or behind one of the doorways?</td>
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<tr>
<td></td>
<td>Patrico</td>
<td>Enter Patrico. Many of the Beggars look out.</td>
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</tbody>
</table>
Beggars

ALL. Lord bless his worship. His good worship. Bless his worship. (205)

Return outwards

Patrico

HEART. Let us hear and see something of your merry grigs, that can sing, play gambols, and do feats...What is she, your wife? (228-30, 241)

Exits either outwards to get his wife.

Patrico Wife

Enter Patrico with his old wife, with a wooden bowl of drink. She is drunk...

Re-enters with his wife.

Beggar Wife

She tosses off her bowl, falls back, and is carried out.

Return whence they came.

Patrico

Exit with her.

Patrico exits at the same time, but it does not appear that he himself is carrying her.

Dancers

PAT. Now let each tripper Make a retreat into the skipper And couch a hogshead. (282-4)

Dancers enter from outwards.

Beggars (Dancers?)

Gives money.

Oldrents

HEART. Will you in to supper, and take me there your guest? Or must I creep into the barn among your welcome ones?

After being paid by Oldrents for the entertainment, Patrico too exits outwards to the barn.

Oldrents

OLD. Take that amongst you.

No clear spatial indicators here, but we are clearly outside, if not at Oldrents' house. Exits inwards to dine.

Hearty

Hearty follows.

Randall also follows.

Vincent Hilliard

Vincent and Hilliard in their rags...

Time lapse, change of location: here we have the four ‘slumming it’ as beggars, at an unspecified ‘outwards’ location.

Springlove

SPRING. How now, comrades! Repining already at your fulnes of liberty? Do you complain of ease? (14-15)

Springlove comes from further within the beggar precinct. Comes from speaking with the ladies, having served them breakfast (109).

Rachel Meriel

HILL. Are they coming forth?

The ladies enter from inwards, talking amongst themselves. Evidence of split-staging techniques: Springlove instructs men on begging (67) as the ladies plan their demeanour before conversing with the men.

Springlove

SPRING. I left ’em almost ready, sitting on their pads of straw...

Enter Rachel and Meriel in rags.

SPRING. Peace. Here come passengers. Forget not your rules, and quickly disperse yourselves. (118-9)

SPRING. Never saw him before...in all my life. ...Good hea’en to bliss and prosper ye. (174-6)

Springlove leaves Vincent, denying any knowledge of him, and exits.

Vincent

VIN. Only to make you merry,

Vincent, having failed as a beggar

III.i

Vincent Hilliard

VIN. Is this the life that we admir’d in others, with envy at their happiness? (1-2)

Springlove

SPRING. How now, comrades! Repining already at your fulnes of liberty? Do you complain of ease? (14-15)

Randall

SPRING. Peace. Here come passengers. Forget not your rules, and quickly disperse yourselves. (118-9)

2 Gentlemen

1 GENT. Lead the horses down the hill... for we have lost our journey. (120-21)

SPRING. Never saw him before...in all my life. ...Good hea’en to bliss and prosper ye. (174-6)

Vincent

VIN. Only to make you merry,
gentlemen...I have been another man i’ my days. So I kiss your hands...
2 GENT. There is some mystery in his rags. But let him go. (195, 197, 200)

Enter Oliver, putting up his sword.
1 GENT. Master Oliver, well return’d; what’s the matter, sir?
OLIV. Why, sir, a counterfeit lame rogue begg’d of me, but in such language the high sheriff’s son o’th shire could not have spoke better. (204-6)

2 Gentlemen
OLIV. But, gentlemen, keep on your way to comfort my father...
1 GENT. We will accompany you, if you please.
OLIV. No, by no means; that will be too public.
2 GENT. Do your pleasure. (240-41, 244-46)

Vincent
OLI. Heart, here’s another delay. I must shift him....
I prithee, go back presently, and at the hill-foot.. thou shalt find a footman with a horse in his hand. Bid him wait there. His master will come presently, say.
VINC. Sir, I have a business of another nature to you. (270-71, 274)
OLIV. I must, therefore, be rid of him on any terms.... —Tell him I’ll meet him...
VINC. So takes his leave, your servant, sir. (292-3, 300)

Rachel
Meriel
OLIV. Yonder they are peep. And now sittin down as waiting for my purpose. But I must not lose my beggar wenches...Oh, here they come. They are delicately skin’d and limb’d. There, there, I saw above the ham as the wind blew. Now they spy me. (267-8, 302-5)

Springlove
Vincent
Hilliard
OLIV. But we’ll get behind these bushes. I know you keep each other’s counsels. Must you be drawn to’t?
Then I’ll pull. Come away-- (386-8)
VIN. Let’s beat his brains out. (390)

Exit running.

Oliver
SPRING. We must quit this quarter. The eager gentleman’s repulse may arm and return him with revenge upon us. (417-8)
Enter Martin and Amie in poor habits.
SPRING. Stay, here come more (his language too noble), exits inwards. The gentleman’s ‘let him go’ appears after the marked exit of Vincent.

Close shave with Vincent (3 lines spacer). Oliver is coming from London, in different direction to Gentlemen. He has been accosted by Hilliard offstage, who has shown the same symptoms of noble language as has Vincent onstage. His dialogue, directed at offstage Hilliard, and the fact that his sword is up is an indication that the confrontation has just occurred, though not enough time for it to have been Vincent repeating his onstage spiel.

The gentlemen exit outwards as urged by Oliver, returning to the horses.

After fobbing Vincent off by pretending to comply with his request for a duel the next morning, Oliver sends Vincent off back inwards. Once more about 3 lines spacer before next entrance from same door.

Has Oliver been aware that the ladies have been ‘peeping’ at the scene the whole time? Ladies now emerge from where they have been in hiding (from inwards).

The men return to find Oliver pulling the girls towards the concealment space (bushes), and are furious.

Exits outwards after the confrontation.

They prepare to leave.

Evidence of split-staging techniques as those already onstage listen to the conversation of those entering, and learn that ‘these are a young couple runaway lovers.
passengers. Single yourselves again, and fall to your calling discreetly. (432-3)

SPRING. The search is every way; the country all laid for you. 'Tis well you stay'd here...And I will...bring you to a curate, that lacks no license, that shall put you together. (510ff)

disguis’d’. The ‘more passengers’ reference throws back to 2 Gents’ entry, suggesting same direction. Having agreed to hiding the runaway lovers, Springlove ushers all further inside the ‘woods’ to where the beggars reside. Scene ends with a double rhyming couplet from Amie.

IV.i

Tallboy

Enter Tallboy, Oliver, with riding switches.

OLIV. This is Master Oldrents’ house, where perhaps we shall find Old Hearty, the uncle of that rogue Martin, that is run away with your sweethearts. (28-30)

OLIV. Make up your face quickly. Here comes one of the servants, I suppose. (36-7)

OLIV. Nay, prithee, stay. RAND. Nay, marry, I dare not. Your yauds may take cold, and never be good after it. (124-5)

RAND. Gentlemen, my master will be here e'en now, doubt not. (128)

Usher

USH. Do you stand in the porch, gentlemen? The house is open to you. Pray enter the hall. I am the usher of it. (133-4)

Usher

No pertinent dialogue to accompany Randall’s exit, but it seems he returns outwards. Usher comes out from further within the house. Bringing the house onstage with him.

Randall

OLIV. Good sir, a cup of your household beer. (187)

Enter Butler with glasses and a napkin. Butler also from inwards.

Butler

OLIV. About with it, my lads... OLIV. Yet it appears you were abroad betimes, sir.

OLD. About with it, my lads...

OLD. Come, a round, And so let us drink. (216, 219, 222-3)

OLD. About with it, my lads...

OLD. Come, a round, And so let us drink. (216, 219, 222-3)

Chaplain

BUT. Is our master come, Sir Domine? (210)

OLD. About with it, my lads...

OLD. Come, a round, And so let us drink. (216, 219, 222-3)

Chaplain

No pertinent dialogue although exit marked here for Chaplain. Butler must go too.

Oldrents

OLIV. Yet it appears you were abroad betimes, sir.

OLD. About with it, my lads...

OLD. Come, a round, And so let us drink. (216, 219, 222-3)

Chaplain

Ditto.

Hearty

After much anticipation, both men enter from outwards.

Tallboy

OLD. And so to dinner. (294)

Knock within.

Hark! They knock to he dresser. (326)

We’ll but dine and away presently (330)

IV.ii

Amie

A great noise within of rude music, laughing, singing, etc. Enter Amie, Rachel, Meriel.

AMIE. Here’s a wedding with a MARKED congestion at inwards door, minimised by sound effects of party and revels backstage.

Rachel

Ladies coming out from the

Meriel
**Springlove**

**Vincent Hilliard**

Beggar

Bride

Groom

Soldier

Courtier

Lawyer

1 Beggar

Patricio

Beggars

Sentwell

Constable

Watch

Beggars

Sentwell

Watch

Sentwell

Watch

Sentwell

Amie

Constable

Vincent

Springlove

---

**Clack**

**Martin**

**Sentwell**

**Oliver**

**Clack**

I have forgiven you. Provided that my niece be safely taken, and so brought home. (1-2)

**Martin**

Do not you know I have acquitted you?...Go your way in, and see that the gentlemen, who I think, were got in sack...see, I say, that they want no sack.

**Sentwell**

Oh, Master Sentwell! Good news? (43)

**Martin**

Sir, the old gentlemen within sent me to wait upon you. (69)

**Sentwell**

CLACK. Tell ’em then I’ll wait on ’em presently. (72)

**Oliver**

CLACK. Tell him I come. (97)
<table>
<thead>
<tr>
<th>Scene</th>
<th>Action</th>
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<tbody>
<tr>
<td><strong>Randall</strong></td>
<td>RAND. Sir, my master sends you word, and plainly, that without your company, your entertainment stinks...If you come not at once, twice, thrice, he’s gone presently, before supper. (136-7, 139)</td>
</tr>
<tr>
<td><strong>Clack</strong></td>
<td>CLACK. I will now satisfy your master. (141)</td>
</tr>
<tr>
<td><strong>Martin</strong></td>
<td>MART. Oh, Master Oldrents’ man. Pray let me entreat you into the buttery. (182-3)</td>
</tr>
<tr>
<td><strong>Sentwell</strong></td>
<td>RAND. Would you not go then? (194)</td>
</tr>
<tr>
<td><strong>Tallboy</strong></td>
<td>MART. But does my master continue his merry humour with the old gentlemen within? TALL. Yes, Justice Clack’s clack goes merrily as any. (204-6)</td>
</tr>
<tr>
<td><strong>Clack</strong></td>
<td>CLACK. Son Oliver, see for Master Sentwell, that is no readier with his new company. TALL. Players! Let us go see, too. I never saw any players. (246-8)</td>
</tr>
<tr>
<td><strong>Oliver</strong></td>
<td>CLACK. And a-hey, Master Sentwell, where are your <em>Dramatis Personae</em>, your <em>Prologus</em>, and your <em>Actus Primus</em>, ha? SENT. A word aside, an’t please you. (258-9, 261)</td>
</tr>
<tr>
<td><strong>Sentwell</strong></td>
<td>CLACK. Send ’em in, Master Sentwell. (280)</td>
</tr>
<tr>
<td><strong>Tallboy</strong></td>
<td>TALL. The players are coming in; and Mistress Amie and your man Martin are to be actors among ’em. (297-8)</td>
</tr>
<tr>
<td><strong>Oliver</strong></td>
<td>Enter Poet for Prologue.</td>
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<tr>
<td><strong>Patrício</strong></td>
<td>A flourish. Enter Patrício, with Lawyer habited like Oldrents.</td>
</tr>
<tr>
<td><strong>Soldier</strong></td>
<td>Lawyer walks sadly, beats his breast, etc. To him enter Soldier, like Hearty, and seems to comfort him. Enter Springlove to Lawyer.</td>
</tr>
<tr>
<td><strong>Springlove</strong></td>
<td>LAW. Come friend, I’ll take your counsel. (366)</td>
</tr>
<tr>
<td><strong>Rachel</strong></td>
<td>RACH. Our father’s sadness will not suffer us to live in’s house. (371-2)</td>
</tr>
<tr>
<td><strong>Meriel</strong></td>
<td>OL. My man Randall, too! Has he a part with ’em? (392)</td>
</tr>
<tr>
<td><strong>Vincent</strong></td>
<td>RAND. Leave the work you can do no</td>
</tr>
<tr>
<td><strong>Hilliard</strong></td>
<td>RAND. Randall then comes out from inwards; the joke continues.</td>
</tr>
<tr>
<td><strong>Marian</strong></td>
<td>Clack complies and exits inwards.</td>
</tr>
<tr>
<td><strong>Randall</strong></td>
<td>Returns from inwards to invite Randall back into the buttery to eat.</td>
</tr>
<tr>
<td><strong>Randall</strong></td>
<td>Randall refuses, and they exit outwards.</td>
</tr>
<tr>
<td><strong>Tallboy</strong></td>
<td>Tallboy has come from inwards.</td>
</tr>
<tr>
<td><strong>Oliver</strong></td>
<td>Those being talked about enter from inwards, drunk.</td>
</tr>
<tr>
<td><strong>Sentwell</strong></td>
<td>Exit outwards as requested.</td>
</tr>
<tr>
<td><strong>Sentwell</strong></td>
<td>Oliver too exits outwards as requested.</td>
</tr>
<tr>
<td><strong>Sentwell</strong></td>
<td>Sentwell returns from outwards.</td>
</tr>
<tr>
<td><strong>Tallboy</strong></td>
<td>Exits to get the players.</td>
</tr>
<tr>
<td><strong>Oliver</strong></td>
<td>Return from outwards with news of the players.</td>
</tr>
<tr>
<td><strong>Patrício</strong></td>
<td>Play within a play commences here. Poet enters from outwards.</td>
</tr>
<tr>
<td><strong>Lawyer</strong></td>
<td>Satirical play/send-up.</td>
</tr>
<tr>
<td><strong>Springlove</strong></td>
<td>Dumb-show, and narrative, a lot of gesturing and stage directions that indicate blocking.</td>
</tr>
<tr>
<td><strong>Rachel</strong></td>
<td>They exit outwards.</td>
</tr>
<tr>
<td><strong>Meriel</strong></td>
<td>The four enter from outwards to perform their parts. Four line spacer.</td>
</tr>
<tr>
<td><strong>Randall</strong></td>
<td>All of the ‘players’ exit outwards and Oldrents breaks off the play.</td>
</tr>
<tr>
<td><strong>Randall</strong></td>
<td>Randall enters from outwards as a player.</td>
</tr>
<tr>
<td><strong>Randall</strong></td>
<td>Sent outwards to fetch the players.</td>
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</tbody>
</table>
better...and call the actors back again to me.

RAND. With all my heart. And glad my part is so soon done. (399-401)

PAT. Since you then will break off our play, Something in earnest I must say. (403-4)

PAT. Here with the rest of your fair children, sir. (443)

SENT. See, sir, your niece presented to you. (454)

Simultaneous mid-scene crossover at the outwards door; Patrico enters just as Randall is exiting.
Return from outwards.

They enter from outwards to tell Clack that Springlove and Amie have been married.
All exit inwards to celebrate.