

Comedy of Errors

Run through: 4/30/15

All: Keep working on lines; we are not very accurate at this time so don't let go. Keep running scenes outside of rehearsals everyday! Go back to Shakespeare's script for scene 51; just pay attention to the gender!

Opening

Flavius- too much over the top

Timandra- good bit; we can't afford a new set of juggling balls every night

Belarius- quicker bit with Uke;

Who takes the coin that Luciana leaves?

- Can it go in Belarius' hat?

Noise maker for alert that police are coming- let's find something to use

From Tommy:

~ Officer Nestor - Try sharper movements with your head, like an eagle, so your head turns read more while you are on your unicycle. Right now it's hard to see where you are looking when you are riding.

> Timandra - good bit with frustration with juggling then recovery and proud of juggling ball.

* Belarius - Warm up your voice before the show every night. Let's make the first note nice and loud. Good work with clocking the audience.

> Luciana - good shoulder slap on Adriana

Scene 11:

More pomp and circumstance at entry

- We'll work on this on Sunday

Egeon: physicality and vocal- age them

- Let's try aged and confused for him

Queen & Egeon continue conversation sotto voce

Get Queen's group further SL

Sailors leaving the ship- work on the take to that abandoning

Belarius as Egeon- searching; carry that back to the fountain

All- take to the audience- "All the friends you have in Ephesus"

From Tommy:

~ Nestor is still blocking the dumb show, maybe place him far stage right to mirror Groomio? Like two statues on either side of the stage.

* Egeon - Too confident with delivery, overall I'd like to try more confusion and befuddlement. Try it like you have dementia.

0 All the friends you have in Ephesus, all need to clock on this simultaneously. Listen for the line.

Scene 12-

Work out costume changes

DromioS- go a little more quickly

AntipholusS seeing DromioE- work out the timing and the staging

Nice work between DromioE and ANtipholusS- get the lines and it will soar

From Tommy:

* Imogen - Find some spots to cleanly clock the audience. You have good connection with Antipholus of Syracuse but we're missing your face. Also keep eyes off the floor.

* Dromio of Syracuse - Get more awkwardly close to Antipholus, really creep in. Try starting further back so that your creeping in really reads. Maybe even try massaging his back or straightening his clothes before he tells you to get away! Invade his space.

* Antipholus of Syracuse - The drop of water monologue, try playing even younger and whinier here. Be careful of your habitual facial expression, you scrunch up your eyes/brows and curl your lips and it reads disgust. It's okay to use it but be more sparing, I want to see more sides of Antipholus.

*Dromio of Ephesus - More energy on entrance, first line should really give us a sense of who you are.

*Antipholus of Syracuse - Careful about backing D of E into the priory, if you notice him backing up too much give him some space or invite him/demand him into your space if appropriate.

From Tommy:

*Dromio of Ephesus - We're getting cleaner movement from you but your vocal energy is starting to drop. I'd like you to practice these monologues at home very wildly without blocking, really exaggerate key words and find gestures for everything you think is important. Then practice it again completely still but transfer that physical impulse into your vocal life. We want to find a balance between the two, but err on the side of less physicality. I say this only because you naturally have a lot of pent-up energy so even if you do less it will still read as active, don't worry about overmuscling the role.

Scene 21

Do we have people on stage during beginning of this scene?

Belarius & Celia Enter later- Dromio joins them- OK

Belarius and Celia- stay on??? Let's play with this....

DromioE- too often to the audience- i.e. clocking seems arbitrary; work on specifics

Still work on the Quoth I/Quoth he speech- memorization?

Adriana & Luciana- pick up the pace after Dromio exits

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Scene 22:

Ant.S- Good entry- we may add stage business to have you come in later

Ant & Dromio pick up the pace. This is deadly

Street performers- good bit- work out the removal of wigs- unseen

Work out street performer's exit

Bald conclusion – nice between AntS & DroS as well as with the Street People

Workout physicality of Ant. Falling

Ant- why spit at Dromio????

AntS- this works better tonight- you are more controlled

AntS. - Nice cross to Dromio

“Unless it be by Inspiration”-a lightbulb moment; i.e. more conjuration, etc.

Adriana- get to it- you are much too Stanislavski/ pick up the pace

Dromio- you don't want to “Long for grass” ??? Commit to it or drop it

From Tommy:

> Good sarcasm between A of S and D of S.

* D of S - We're losing the "merry jest" physical impulse. Really act like a puppy who is about to play. Be boldly physical, surprise Matt!

* Matt and Alex - Practice the "Bald Pate of Father time" gag together with Mechanical repetition and a ball. Come see me if you have questions of what that means.

* A of S - Remember 3 times Dromio thumbs up gag.

Remember 3 times shake Adriana's hand gag.

Practice "plead you to me fair dame" in contemporary speech a bunch i.e. "are you talking to me?", less physicality is stronger here, faster response to her the better. Don't wait, don't indicate to the audience how you feel.

Careful for shuffling feet and finger pointing.

*D of S - "transformed" line, say it immediately after you get hit so it reads as A leads to B, if you wait too long we don't know why you are saying it. Try like you are at church! I AM TRANSFORMED! HALLELUJAH!

Don't forget the "grass" gag.

Scene 31

Belarius- you must look sad

Good exchange between Ant & DorE- keep it lively

Ant E -can you play to the door even more?

Dromio-“blow for blow” - i.e. they got the best of you

Not to reference his costume at clothes are thin

Belarius- nice cross down

Ant & DroE- good business with Crow

From Tommy:

* D of E - "Marry sir" let this drop in mood carry through the rest of the lines you have with Antipholus.

~ Belarius - Try to escape/yank at least 2 times during your exchange with Antipholus, like he does to you later. Find a couple of good places.

Later, when you shake his hand, try to mimic exactly how he shakes your hand, i.e. shake it up and down constantly like he does to you.

Scene 32-

AntS- are you already in love with Luciana when you come out or does it happen during her monologue?

Emilia- Come in and sit on the fountain- as you did earlier; then move to the priory when the path clears; i.e. you are reading quietly and they may be bothering you

Gru & Nes- nice cross and good save

AntS & Luc- good scene- less is more; nice

Luc,- good exit

Dromio- good entrance once you got there

Street Performers- Let's do something that is very different than what they are saying???

Do we make this worse by the playing of the language; how do you get off- good!

Ant & Dro- nice work with accents

AntS- nice use of fountain at Nell chasing Dromio

Nell- good work; don't hurt yourself

Angelo- good entrance

Angelo- Nice reaction to the money

AntS- where do you go- to the Centaur!

From Tommy:

* Luciana - When looking out, choose an audience member to see, or look to the back of house. Right now you have the tendency to look at the wings and the ceiling and we're losing your great facial expressions.

When you decide to directly address Antipholus, directly look him in the eye and hold it till you are done talking.

Good impulses all around here, keep your delivery and choices you're making and let's pick up the pace of your lines just a tad.

* A of S - Faster delivery.

> Good hit from Luciana on Antipholus' hand.

> Good exit from Luciana and empathetic scream from Antipholus carrying into next moment.

> Good "Ay that's my name" response from Antipholus to Angelo.

Act II

Scene 41

Angelo/Calculus & ANtE- Nice build in the scene

Dromio- you must come from the Harbor

Grumio- get the parade going- i.e. the exit

Nice scene- all

From Tommy:

* Angelo/Calculus - More energy vocally to start off. Maybe warmup before. The distinctions between Angelo and Calculus are just a little weak in this scene.

"You hear how he importunes me... the chain!" - Good energy buildup to that explosion but don't let it drop so suddenly, keep it that high!! It's just getting funny and then you drop the energy.

* Angelo and A of E - Let's have higher tension and stakes between you from the outset. I think we're getting slower here and it's taking a while to ramp up your funny exchange.

> Good tattle tale Angelo at the end. "I will have LAW in Ephesus".

Scene 42-

Luc & Adr.- good scene- pick up the pace and land your points

Dromio- over the top with crazy movement at entry

Work on the entry- Adriana, where are you

Luciana- closer into the picture so the cross to get the ducats works more quickly

Luc & Adr.- good take to Nell and Dromio

From Tommy:

* D of S - "poor souls to hell!" monologue - bigger peacock and overwhelming disaster time here. Use the ladder. We want the casual delivery of "I do not know the matter" to completely turn around that energy, so we need that final explosion to be huge.

Scene 43

Dromio- good entry and discovery of Ant

Work out the discussion of the policeman that arrested.... i.e. Dromio thinks he is being absolutely clear and doesn't understand why Ant doesn't get it; Antipholus has no idea what he is talking about.

Virgilia- anticipate your entrance; be almost to the fountain for your first line.

Work out the blocking to start around the fountain

Pick up the pace!!!

Virgilia- good light bulb moment

Work it more- not making sense right now

From Tommy:

* A of S - You're listening very well but let's do less physical embodiment of that listening here. A single held gesture or posture will be more effective between reactions, right now I think you're transitioning between a lot of reactions and physicalizing each one. Let's find some landmarks where you can change physicality so it doesn't get too busy. We want to see your face and its wonderful expressions!

Scene 44-

Good work around the fountain- be even more specific (we'll work it)

Dromio- nice beating speech-

Good entry (women) and chase- Ant & Dro

Work out the conjuring- physical and vocal

Pinch- take the initiative

Get Ant & DroE out of the corner by the Priory

Dromio- Cry the Devil- scare the people there- go crazy

Ant- allow the exits before you start lines again

From Tommy:

~ Nestor - Idea, on "200 ducats", I want you to try "thinking" about the amount before you actually tell Adriana, as though you're trying to figure out how much is enough of a bribe that you want to take.

Scene 51- 26:10

Good scene with angelo/Calculus, Ant & DroS

Adriana- hold for the entry of all those following you

Work on the chase into the Priory

Emilia- stronger presence- vocal and in confrontation with Adriana

Virgilia- do not look out from the fountain on lines- rather between lines

Priory door opens onstage and upstage- keep it in mind regarding staging

Adriana- "Come Go- used in Shakespeare often- not working so far for you; let's talk

Staging after messenger entry

Ant & Dromio of E recapping the day gets a bit too cute- trim it abit

Dromio- good taking focus at "Sirrrah, what say you"- from the Queen

Second "Bound" too much; "... bound to believe him."

All- reaction to Syracuse- mentioned by Egeon

Reaction to Ant & DroS entry- takes, etc

Antipholus- recognition of Egeon-??? There is a bigger moment here- let's find it.

Emilia- good cross to Egeon, splitting the Syracusans

This scene needs speed and focus;

Dromio's- Skipping does not work

Song-

Work all on song- set the curtain call