

Comedy of Errors

Rehearsal Notes

Thursday, April 9

From Tommy:

ALL:

1. Remember the "gestic this". Anytime someone or something is talked about e.g. you, him, her, it, make a large gesture to refer to it. Anytime any of the places are mentioned, Priory, Centaur, Market, etc... make a large gesture. Same goes for direction, here there, this that. Pay special attention if you announce or foreshadow another character's entrance e.g. ah here comes blah blah blah...
2. Great Chain of Being. Find all the references to animals, plants, things, materials, people and make clear in your voice where they lie on the chain.
3. Clocking the audience. Find more spots to do this, apply liberally then we can cut back. Commit fully to the look, give the audience at least a second if not more. No glancing.
4. Antithesis. Find more spots to do this, especially when the antitheses is being tossed back and forth between two or more characters. Make the antitheses a strong vocal choice.

From Joseph:

- The notes above are not just from Tommy; they echo my thoughts as well

In addition:

- I don't think Le Reine is working so we are making **Solina the Queen**; please adjust your scripts so we have that uniform throughout.
- **HIGHLIGHT YOUR SCRIPTS**
- You hit the pace of the show a few times; it is something we will need to work on a lot in order to make it your default speed.
- As I have mentioned we are embarking on a production using a very different performance style. I think we are abandoning subtext, logical motivation, realistic "methods" and going toward a very presentational style and putting style over substance. That will be a constant theme in all of our rehearsals from now on. We have explored many of these elements in these early rehearsals and you just need to keep them in mind as you are developing the scenes.
- Be sure you are checking the web site for good dramaturgy and design "Stuff" and making your own, personal props list. (Due April 23)
- Both Tommy and I have a ton of specific notes for individuals and groups and most of them have to do with staging and bits. Rather than confuse you with trying to describe these things we will work on them when we come to those parts of the play in rehearsals. We are going to spend another week pretty free form in our approach and then start setting things more specifically beginning on April 19.

➤ **Week Three Rehearsals: Sunday, April 12- Wednesday, April 15**

- Sunday, April 12: Work Scenes 21, 31, 41, 42, 44
- Call: 6:30- Scene 21: Adriana, Luciana, Dromio of Ephesus
 - 6:30- Street Performers work with Tommy
 - 7:00- Scene 42: Adriana, Luciana, Dromio of Syracuse
 - 7:30- Scene 41: Angelo/Calculus, Policeman & Jailer, Antipholus of Ephesus, Dromio of Syracuse
 - 8:00- Scene 44: Antipholus & Dromio of Ephesus, Police Office & Jailer, Adriana & Luciana, Courtesan, Pinch & Antipholus & Dromio of Syracuse, Tindara, Belarius, Celia, Imogen, Flavius
 - 9:00- Scene 31: Antipholus and Dromio of Ephesus, Dromio of Syracuse, Angelo, Belarius, Flavius, Nell and Adriana
- Monday, April 13: 6:30- Commedia and street Performances All
- Tuesday, April 14: 6:30- Work Street Performers Only All Street Performers
- Wednesday, April 15: Work Scenes 11 & 51 + Other All but Pinch?
- 6:30- Scene 11: Egeon, Solina, Jailer, Policeman, Dr. Pinch, Tindara, Flavius, Imogen, Celia, Belarius
 - 7:30- Scene 51: Adriana, Abbess Emilia,
 - 8:00- Angelo/Calculus, Luciana, Virgilia, Antipholus & Dromio of Syracuse, Tindara, Flavius, Imogen, Belarius, Egeon
 - 8:30- ADD- Solina, Policeman, Jailer, Celia, Antipholus & Dromio of Ephesus,