

THE ANTIPODES

Dramatis Personae, The White Company

BLAZE, A HERALD PAINTER Tim Preece
HUGHBALL, A DOCTOR OF PHYSIC Geoffrey Beavers
BARBARA, WIFE OF BLAZE Joanna McCallum
JOYLESS, AN OLD COUNTRY GENTLEMAN James Hayes

PEREGRINE, SON OF JOYLESS Harry Gostelow
DIANA, WIFE OF JOYLESS Penny Layden
MARTHA, WIFE OF PEREGRINE Karen Tomlin
LETOY, A FANTASTIC LORD Tim Woodward
QUAILPIPE Roger Gartland
BYPLAY, A CONCEITED SERVANT OF LETOY Mark Lockyer
TRUELOCK. A CLOSE FRIEND OF LETOY Chris Tranchell
FOLLOWERS OF LETOY Tim Block
Dragan Micanovic
Jan Knightley
Mark Rylance
David Phelan
Leader Hawkins

Other parts played by members of the company

MUSICIANS
MARIMBA Martin Allen
VIBRAPHONE Phil Hopkins
FLUTE / SAXOPHONE / CLARINET Keith Thompson
Dai Pritchard
Andy Keenan
Claire van Kampen

BALAPHONE Claire van Kampen

COMPANY MANAGER Marian Spon
STAGE MANAGERS Sid Charlton
Bryan Paterson
Tamzin Gibb
Helen Wallis
Gerald Freedman
Giles Block
Jenny Tiramani
Claire van Kampen
Sian Williams
Viktor Bischoff
Jackie Matthews
Glynn MacDonald
Stewart Pearce

MASTER OF PLAY
MASTER OF VERSE
MASTER OF CLOTHING AND PROPERTIES
MASTER OF MUSIC
MASTER OF DANCE
MASTERS OF MOVEMENT

MASTER OF VOICE

SETTING

- Early discussions addressed the suitability of the Globe space for this play, a play written for an indoor theatre. *The Antipodes* revolves around a metatheatrical device – a play within a play – observed throughout by an on-stage audience. This presented two primary challenges: sustaining alternate realities on the same, open stage, and maintaining the presence of onlookers without interfering with sight lines for the Globe audience.
- In order to realise the metatheatrical elements within the environment of the play, Master of Clothing and Properties Jenny Tiramani added pelmets and infills above the Musicians' Rooms and the remaining Lords' Rooms, bringing focus to them as potential playing areas. In addition, she installed podia around the base of the stage pillars, to serve as additional seating for on-stage audience.
- Joyless and his family watched Letoy's players from privileged vantage points. These included the flanking doors, the balcony, and the pillar-podia. The Globe tiring-house came to represent the tiring-house of Letoy's company of players.
- There are many references to the gods throughout the course of the play. Images depicting Apollo and Mercury are already featured as part of the Globe's *frons scenae*. JT commissioned panels depicting Bacchus and Cupid that were placed over the central Lords' Rooms. JT decorated the back of the Musicians' Room with a hanging depicting Atlas with the legend, *Harmonium Mundi Concordia Discors*. Both traps were used to show the movement of the gods in their work: Harmony (MR) descended from the Heavens to send Discord (TP) through the trap in the floor into Hell.

CLOTHING

- Early discussions considered an eclectic mix of styles for the overall clothing scheme. Master of Play Gerald Freedman suggested that Letoy might appear in doublet, hose and a cowboy hat. This would emphasise Letoy's unorthodox outlook while retaining some link with the world and time of the play's composition.
- Another discussion explored the possibility of transposing the play to a different time altogether, such as 1930's America. This would accommodate the play's "antic spirit" in the guise of Marx Brothers-style chicanery.
- Ultimately, the creative team adopted a design firmly rooted in 1638 London, the world in which the play was written. The "world turned upside down" was to be explored through manners, rather than by visual signifiers. The silhouettes for *The Antipodes* reflected the fashions of the play's time.
- It could be argued that contemporary audiences tend to accept, even expect, plays written ca. 1900 to be meaningfully staged in their own time; the clothing of that time is a familiar silhouette to us. The same cannot be said for clothing of the Caroline period. *The Antipodes* comes from a time that has yielded fewer classics than Shakespeare's time, and JT wondered whether the silhouettes would be harder for audiences to accept than the Elizabethan and Jacobean examples they would periodically see on the Globe stage.

- The female silhouette featured a corset form differing from the Elizabethan version—a double-layered bodice, rather than 2 separate pieces. As a result, each dress was less expensive to construct. Women’s clothes of the Caroline period also featured broader sleeves and a lifted waist, therefore giving a much more unstructured look than the Elizabethan silhouette.
- The male silhouette also differed from its Elizabethan counterpart. It featured a raised waist, plain breeches, and no ruffs. No lace would be worn unless the character was very rich. The palette—blues, greys, browns—was much more subtle than the Elizabethan one used for *Hamlet*. Letoy appeared as a “wondrous plain” lord in a blue suit.
- Large, starched collars and cuffs in cotton or linen replaced the elaborate ruff and cuffs of the *Hamlet* costumes. The plainness of the clothes seemed to anticipate the Puritan style that was to follow soon after the play was first performed.
- The women wore their hair somewhat looser than in *Hamlet*. A favoured style was long ringlets on the side, beginning just above the ears. The men’s hair was longer. DP wore an extremely luxuriant, wavy brown wig that reached a long way past his shoulders.

MUSIC

- The harmonies of 1638 lean very heavily towards the later Baroque tradition, and they are therefore much more elaborate than their Elizabethan and Jacobean counterparts. CvK added undercurrents of 20th century Steve Reich percussive rhythms, which lent a distinctly contemporary feel.
- Vocal harmonies (rooted in the 17th century) sung by members of the company were performed *a capella* in one sense: the accompaniment played by the band functioned as a counterpoint to the vocals, both rhythmically and historically. For an illustration of how this was achieved, see below.
- The Masque calls for certain ‘untunable flourishes’. CvK realised this with discordant music from onstage actor-musicians; ‘Harmony’ (Mark Rylance) descended from the Heavens, accompanied by harmonious music from the balcony band.
- Incidental music and flourishes in the text were honoured not by the specified trumpets and drums, but by clarinets, cymbals and saxophones.

Music in the rehearsal room

- During the workshop period of rehearsals, CvK brought in *Waltzing Matilda* lyrics (by Banjo Paterson) for the company to sing, at various volume levels. After the first “sing-through” CvK told the company that she would call out for different groups to sing different sections alone. This was a listening exercise in ensemble performance. CvK conducted the Company in a slightly more detailed fashion the second time around, and the Company became gradually more and more responsive to her commands.

- CvK brought in selection of percussive instruments (drums, tambourines) and asked the Company to walk freely about the room. CvK warned them that the sound of the tambourine was their cue to start moving, and that the sound of a whistle was the cue to stop dead. Again, this was an exercise in listening and co-ordination, the ensemble moving and listening and thinking as one.

As the exercise was repeated a second time, CvK asked the actors to move in a rhythm and tempo that was sympathetic to the percussive beats of the tambourine. The whistle was now the cue to change direction. Thus the company moved at a slow walk to the 4/4 beat of the tambourine and scampered to the faster beat, etc.

- CvK described another variation on this exercise: the whistle signalled a stop, the drum led the speed of movement, and the company had to brush shoulders with each other as they passed, taking their next direction from this soft collision. CvK's aim was to make the company work in a way that made them more dependent on each other, and so she encouraged them to lean into each other.
- The exercise was taken to a different stage when the group's objective became to home in on an individual and collide with that person. The whistle signalled the times to halt the action. Each time such a collision was avoided, the actor had to sing a chorus of *Waltzing Matilda* as a penalty.
- An exercise in ensemble rhythm was initiated as CvK started a rhythm that the actors passed around and sustained as they stood in a circle. Adding in chants (actors chanted their names) and gradually gestures and movement, she was able to help the actors generate and maintain a fairly complex rhythmic ensemble piece.
- CvK taught the company a wedding dance, to be performed by a large circle of people. The dance involved a good deal of promenading and changing partners. This caused some amusement, as many of the men had to volunteer to be women for the purposes of the dance.

The Wedding Song (43)

*Health, wealth, and joy our wishes bring,
 All in a welcome to our king:
 May no delight be found,
 Wherewith he be not crown'd.
 With their choice garlands deck his head;
 Love and the graces makes his bed;
 And to crown all, let Hymen to his side
 Plant a delicious, chaste, and fruitful bride.*

• 9 July 2000

CvK informed TB that he would be providing the "voice of Hymen" (*falsetto*). She needed to get a feel for the range in which voices were comfortable to help her establish a key for the song as a whole. Accordingly, CvK asked the actors to sing several choruses of *Happy Birthday* in progressively higher keys. She asked the actors not to use their "head voices",

but to use *falsetto* voices as they sang higher notes. She was surprised by TB's range, and had to work hard to pinpoint the key at which his *falsetto* voice took over.

Next, having established the desired key (as high as comfortable), CvK asked the actors to sing *Happy Birthday* again and to improvise harmonies *a capella*. Once the actors had established these on their own for this well-known tune, CvK had a clear idea of what range was comfortable for each singer. She then began to teach them each harmonies to TB's melody for the song above.

The song would be accompanied by percussive instruments that would play their own complimentary rhythms quite separate from the melody. CvK explained that this meant the song should be treated as though it were to be sung *a capella* by the actors, and would require frequent rehearsals to be sung confidently enough in performance.

CvK taught the harmonies a line at a time, gradually layering them as follows:

Counter-Tenor (melody – TB)

Bass (DP)

Baritone (ML)

Bass and Baritone together

Tenors (RG and DM)

Bass, Baritone and Tenors together

Bass, Baritone, Tenors and Counter-Tenor together

CvK explained that the song was rooted very firmly in the 17th century, but the undercurrents of Steve Reich percussive rhythms would add a distinctly contemporary feel. The harmonies of 1638, she added, leaned very heavily towards the later Baroque tradition, and were therefore much more elaborate than their Elizabethan and Jacobean counterparts.

• 2 August 2000: Full Company and Musicians

The rehearsal featured the "solemn lesson on recorders" as the reconciled Peregrine and Martha enter, presented by Truelock. Flutes were played rather than recorders. Then, as dictated by the stage direction came 'A most untunable flourish' as Discord (TP) enters, with followers Folly, Melancholy, Madness, and Jealousy. DM played a very untunable version of "Rockabye Baby" on the fiddle, as the Discord dance was run. Discord carried a large pair of billows. DP sang the discord song with LH in truly atonal fashion.

The Harmony Dance was expanded to conclude with the ensemble dancing in a circle.

REHEARSAL NOTES IN GENERAL

- GF cautioned the actors to make very clear the "antithetical" quality of the Antipodean world. Rather like stressing the antithesis in Shakespeare's language, the actors needed to stress the specifics of how the Antipodes differs from the "known world".
- GF noted that one of the major challenges over the next couple of weeks would be to maintain the clarity of the story. There are many complex and discrete subplots at work at

any one time. Therefore, there is a constant threat that any one subplot might overwhelm or draw focus from another, at an inappropriate time.

- On this subject, the relationship of the Joyless family to the action on the stage (that is primarily for Peregrine's benefit) posed challenges in terms of defining and drawing focus.
- On the subject of "asides" from the "audience on stage", GF said he thought it would be helpful for the company to draw on their experience of playing HAMLET on the Globe stage. The audiences for HAMLET always get involved, he said, and break the "fourth wall" in the very best kind of ways. This kind of "frame breaking" could be very usefully exercised by the onstage audience in ANTIPODES, and it should be met with appropriate reactions from the actors in the play-within-the-play.
- GF noted that the production would feature a stage rail, as seen in *Hamlet*. GF placed a large chair and footstool centre stage, to represent a Caroline equivalent of "consultant's couch."
- The first two weeks of rehearsal could be characterised as a careful "layering" process, in a work environment that seemed very much actor-led. In general, GF favoured running scenes on their feet, repeating this process to incorporate comments from GF or actors in the scene. Few character decisions seemed to emanate from "text discussions" outside of the immediate context of the scene in progress. GF showed concern for the practicalities of entrances and exits, but he preferred on the whole to keep the blocking fluid, not fixing it at this early stage. Another way of describing the style of rehearsals might be "broad brush strokes", covering as much ground as possible early on, with the detail being added in slowly and gradually.
- GF said that *The Antipodes* is not about "situation" or "characterisation", but instead about "ideas". He said that the Company needed to remember that the Marx Bros film he had shown at the start of the workshop period was chosen for its "antic spirit", not its situations. The actors needed to remember that the essence of comedy is surprise, and if the text was being broken up, the ideas in it could not surprise the audience. The text needed to be followed through to the end of the idea, instead of stretched out to express character. Action need not be stylised, he explained, but it did need to be crisp and full-blooded.

RESEARCH

- GF asked Jaq Bessell to research the probable source of the line the three old men with satchels sing: '*Domine, domine duster/ Three knaves in a cluster &c.*' (II.9) GF also asked JB to research further ceremonial processions such as the one mentioned in a stage direction involving a **mace**. JB reported that as a symbol of authority, it preceded the person of importance in the procession. JB brought in details of paintings that depicted royal processions for GF to look at:
 - Dirck Stoop's *Coronation Procession of Charles II*
 - Ogilby's *The Entertainment of His Most Excellent Majestie Charles II* (1661)
- Roger Gartland asked JB to bring in materials pertaining to the acting companies of Shakespeare's time. JB brought in *The Shakespearian Acting Companies* (Gurr).

- For general background reading, JB brought in *England in Conflict, 1603-1660: Kingdom, Community, Commonwealth* (Derek Hirst, London 1999)
- JB was asked to investigate the status and role of sergeants and constables at the time of the play. She reported that the above were all descendents of the Watch, and were locally appointed officers, with the power of summons or, in some cases, arrest.
- It was suggested that Joyless might smoke a clay pipe, or at least attempt to light and smoke one, in Act I. JB reported that the clay pipes in use at the time were lit with rush tapers. These tapers could be kindled from torches in the house, or (if pipes had to be smoked on the go) by a hot coal wrapped in moss (concealed, bizarrely, in the pocket, when not blown on to make the embers glow). This seemed rather involved and not a little impractical to stage.
- RG requested that Jaq bring in material on Robert Armin. As well as material from Chambers, vol. II, 299-300, JB brought in a pamphlet by C.S. Felmer, *Robert Armin, Shakespeare's Fool.*)

THE TUDOR GROUP

JT asked Ruth Goodman of The Tudor Group to talk to the company about some general issues that might be relevant to *The Antipodes*.

- In *Histriomastix* (1634) a country gentleman called Prim attacked masques and plays at court as degenerate and dangerous. There was historically a Puritanical backlash against what was perceived as "Catholic" excesses at court. RG said that the first audiences of the play would probably have had strong Puritanical views, believing that plays perverted true and clear thinking, and led people into strange fantasies. (*The Antipodes* turns this notion on its head, of course.)
- RG noted that the Church sanctioned and supported mutually satisfying sex between married couples. Men and women were both believed to possess the same basic anatomy: men's on the outside to "cool down"; women's on the inside to keep warm. It was believed that men and women both produced "seeds" when excited, and excesses (those not "spent") were considered a cause of illness.

Barrenness was explained by either mistimed, uncoordinated pleasure between couples, or by women not enjoying sex.

- It was believed that every human being, plant or animal was made of the same humours in different proportions:

sanguine – blood (hot and wet)
 phlegmatic – phlegm (cold and wet)
 choleric – yellow bile (hot and dry)
 melancholic – black bile (cold and dry)

Most physical medicines were based on the idea of keeping a balance between these humours. Psychological characteristics were explained as excesses of the same elements or humours. Accordingly, melancholic persons might be treated by being force-fed with red meat and wine. This was thought to increase their levels of blood, counteracting their levels of black bile.

Madness was probably viewed as a build-up of blood in the brain, and could be treated by bloodletting, trepanning or leeches.

Emphasis was also laid on herbals: as liverwort physically resembles the human liver and lungwort the lungs, it was believed that part of God's plan was to tell us what plant will treat which illness.

- On the subject of weddings, RG noted that the bride's procession was led by holders of the bridal cup and bride bush, made of bay and rosemary. Music accompanied the procession. After the ceremony, this bride cup and bush would accompany bride and groom as they left the church.

Brides wore their hair loose and long, perhaps adorned with flowers, but not with a veil. Favours -rosemary with lots of ribbons- were given to guests and worn in hats. Gloves were a popular alternative form of wedding favour.

MOVEMENT

Movement is an important element of any production at the Globe. As this play contains a masque, the dance theatre expert Sian Williams was brought in to develop an original piece of choreographed movement. The resultant dance was inspired by actor decisions

Movement in Rehearsal with Sian Williams

- **29 June 2000**

SW asked the actors to walk around the space in their own way. This resulted in a smooth, non-obstructive pattern of people in motion, avoiding collisions with each other. SW then asked the actors to repeat the exercise, this time exploring ways to affect the movements of others. This time, actors badgered each other; one actually picked up another actor unlucky enough to cross his path, and ran around the hall with him. The movements seemed inherently comic, full of an anarchic energy.

Next, SW took the actors through a series of isolated movements and sounds. Isolating the head and neck in back and forward movements, the actors were able to express incredulity and shock, exploring these with non-verbal sounds to create very nice vaudevillian stock gestures. Similarly, a shrug of the shoulders could be extended and embellished to tell a story all its own. Encouraging the actors to extend this simple gesture outside the bounds of the "neutral" body position, the movement became explicitly cartoonish, and very funny indeed.

Lunges could be extended as a gesture, and used to "investigate". This gesture could be supplemented with an "attitude: to be arrogant, inquisitive, frightened, etc."

Ribs could be used in isolation exercises that, if extended, might communicate a number of different attitudes and reactions—fronting up to a threat, or shrinking in dejection from a challenge.

Next, SW asked the actors to put several isolations together, to find an “essence” of their character, in the same way that children draw composite characters by drawing a head, folding over the paper and passing it on to the next person to draw a torso, etc.

SW demonstrated how an actor might develop physical characteristics from a simple physical response to a fairly generic description of emotion. For example, jealousy could be found and communicated by wringing hands, and leading with the jaw to maintain a desperate watch on the subject or object of jealousy. Folly could be found by teetering precariously on tip-toes, almost losing balance every few seconds, changing direction of movement constantly, and trying to reach a “camera just above your height.”

SW then encouraged the actors to explore their own ideas on impulses or emotions; melancholy as all-consuming sorrow and madness as an infatuation with one’s own movement.

MR talked about the tension between two extremes that characterized *melodrama*: to show shame, he explained, it was often most effective to show *pride* first, and then to move with only one “half” towards an expression of shame, keeping a tension between two opposite emotions or gestures. Highlighting the impulse by placing it against a strongly contrasting background impulse was effective, in the same way that white shows best against black, he said.

After a short break, SW asked the actors to begin to devise patterns of movement that might be developed later in the masque. She asked JK to explore Madness, moving in a strict square pattern and RG to explore Melancholy, moving in swirling movements. ML was asked to explore Jealousy, moving in strict diagonals and DP to explore Folly, moving in zig-zags.

These movement patterns were explored, and the rest of the company gave their feedback. All were genuinely interested in what would happen if the paths of the actors crossed more frequently, and whether this would result in conflicts or resolutions. A square area was marked off inside the acting space to contain and focus the various patterns of movement. In general, the movements of each actor were modified or amplified as a result of the movements of others. Only Melancholy continued to function in isolation, oblivious to the others.

Next, SW began to build a series of *tableaux*; Jealousy always addressed Folly, and Madness always addressed Melancholy. SW encouraged the actors to move as before, to a count of 8 beats, before coming together to hold the positions they had discovered in tableau. Stillness and statuesque poses were thus punctuated by periods of frantic movements. SW said she would now be able to digest the ideas they had explored, to begin finding the correct form and choreography to communicate the degrees of anarchy and pathos she saw in the work generated by the actors over the course of the session.

[For a further discussion of movement work in the production, please see the section on “The Masque”, below]

SCENES IN REHEARSAL

Note on abbreviations

Descriptions of the scenes in rehearsal contain abbreviations that correspond to the following directions or areas of the stage:

SR – stage right (audience left)

SL – stage left (audience right)

CS – centre stage

DS – down stage area (front of stage)

US – up stage area (back of stage – *frons scenae*)

These terms were developed as a means of describing movement and position in proscenium-arch theatres; though they are far from ideal for the Globe's purposes, I use them in the absence of a more satisfactory set of terms.

The terms "long exit" or "long entrance" refer to an exit or entrance through either of the flanking doors that pass in front of either of the two stage pillars.

The terms "short exit" or "short entrance" refer to diagonal exits or entrances through either of the flanking doors, that do not pass in front of either of the two pillars.

Other abbreviations correspond to the initials of various company members.

1.1 Joyless, Blaze and the Doctor (1)¹

• 1 July 2000

The rehearsal began with a discussion about the best entrance for the scene's beginning. GF asked TP whether he preferred to make a "long" or a "short" entrance. In terms of visibility, TP preferred the short entrance, but in terms of allowing time for the audience to settle down, TP and JH both preferred the long entrance.

TP and JH conducted their exchange mainly in DSC position, making as many references and asides to the "audience" as possible. GF commented that he found JH's "investigative" movements around the stage (after GB's entrance) a little distracting, and he asked him to try focusing on the Doctor, rather than on his new surroundings.

JH was presented with a clay pipe to use in rehearsals. JH was concerned about the method of lighting this. He wondered whether he would need to use a tinderbox or matches. GF said that Joyless would probably try unsuccessfully to light his pipe whatever method of ignition was chosen. JB said she would look into the solution (see *Research* section). Ultimately, JH said he didn't like the pipe, and he suggested bringing on a few

¹ Numbers in brackets refer to the page number as it appears in the promptbook copy for this production. Copies of this may be viewed at Globe Research.

bottles of tablets (anti-depressants) instead. GF said this would give the wrong impression to the audience and that Joyless should see himself as the sole healthy and sober member of his household. JH agreed, but asked to forgo pipe smoking. GF agreed to drop the pipe business.

GF wanted GBe to establish his "anti-doctor" character upon entering. Since TP's lines to him were somewhat repetitive (describing Joyless' family strife), GF thought that the focus for this moment should be on GBe, feverishly unpacking a bag full of fantastical objects onto the table, CS.

As Joyless and Hughball discussed Peregrine's symptoms CS, TP stood eavesdropping slightly DSR of them, stepping DS to speak his asides. The challenge of setting and reinforcing these stage conventions clearly presented themselves from the beginning of the play.

GF wanted to make connections between the doctor-client relationship in the play and the conventional image of a psychiatrist-patient relationship familiar to this audience. He thought this might be done rather subtly by having JH gradually and unconsciously finding his way into a reclining position on the couch. Similarly, he suggested that GBe experiment with various vantage points when listening to Joyless, before coming to rest sitting and taking notes behind JH's head, unseen by his patient. This proved highly amusing; the scene unfolded by degrees, as JH perched at the foot of the couch, becoming increasingly enamoured of the comfort afforded by it.

• 16 July 2000

A chair and footstool SR and a table SL were pre-set on the "stage" for this first run through the play. Props were collected on a table for the actors to take as and when they needed them.

TP and JH began their opening dialogue DSC; though TP and JH both made use of imagined "groundlings," the fact that most of the observers in the room were sitting along a single wall meant that the scene was mostly played out in a proscenium-arch fashion.

JH decided to feign a "long exit" SR while GBe and TP talked aside about the Joyless family problem.

• 4 August 2000

The Blaze-Joyless opening exchange took place downstage centre, in front of the pillars. At times the width of the stage separated the two men, but the exchange retained a sense of intimacy.

• 8 August 2000: Day 1 of Technicals

To better establish the location of the first scene, the top of the show was altered. JK entered through the central opening with the Joyless family luggage, followed by JH, PL, HG and KT. TP entered through the flanking door SL, and signalled for JH to follow him "inside", back into the tiring house by the flanking door. Members of the company brought on the Blaze family furniture through the central opening, moments before TP re-

entered through the flanking door SR. JH entered through the door SR a few moments after TP. The impression was that Blaze encountered the Joyless family outside the entrance to his home, and brought Joyless into an inner room for his first encounter with Doctor Hughball. The stage rail would be used for this production, which helped to define the interior quality of the space.

The skull that GBe pulled out of his doctors' bag seemed to recall *Hamlet* immediately. With luck, this might encourage audiences to pick up on the many associations and parallels between the two plays.

- **11 August 2000: Day 4 of Technicals**

The opening sequence was fine-tuned, the Joyless family's encounter with the Globe audience providing the central focus of the opening of the play. The rest of the blocking remained basically the same, with very slight adjustments made for improved sightlines.

1.2: Barbara and Martha (7)

- **1 July 2000**

KT's entrance was complicated by the exits of JH, GB and TP through the same SL door. GF suggested that, at least for this scene, we establish that the SR door leads outdoors, whereas the SL door leads indoors.

The first run of this scene was a little stilted. GF told KT to beware of playing the pathos in her character's predicament, explaining that there was more room for the comedy if the audience didn't feel they should *worry* about the character.

- **16 July 2000**

JMc entered through the flanking door SL, thereby establishing that this was the interior door to the rest of the house. JMc spoke to the groundlings, but his short monologue was comically punctuated by KT's occasional sighs and moans, let out from her seated position by the SL pillar.

JMc and KT mirrored JH and GBe respectively in their blocking around the "psychiatrist's couch" as KT interrogated JMc about the business of child-getting.

- **11 August 2000: Day 4 of Technicals**

GF worked with KT and JMc to make the blocking more fluid in this scene. The dialogue was able to take in the centre and DSL areas of the stage, and this opened up the scene considerably.

1.3: Letoy and Blaze (9)

- **1 July 2000**

GF described the chart of Letoy's family that would be used in the play. He explained that it would be an enormous tree painted with elaborate heraldic images. GF noted that Letoy's

servants would be on stage with him during this scene and that TW should feel free to relate and refer to them.

- **12 July 2000**

A large fabric banner reinforced with two poles was available for use in rehearsal. GF thought that this was to be carried through the central opening by tiring-house staff. TGF thought that the size of the banner might help create a point of focus, thereby masking the striking of furniture. However, since the banner could not be unfurled until it arrived on the stage, TP would have to make sure his entrance ahead of the banner (also done through the central opening) was sufficiently “urgent” to overwhelm the other business on the stage, as described.

- **16 July 2000**

Letoy’s servants were drafted into the scene to strike the furniture from the previous scene. Two of them (DP and DM) brought on the banner. The others lined up as a troupe along the back from right to left, so that TW gave his “I love a play...” speech like a commander in front of a crack regiment.

- **8 August 2000: Day 1 of Technicals**

The family tree painted on the fabric banner did not clearly indicate Geoffrey, Letoy’s great ancestor. After a brief consultation, the coat of arms belonging to him was agreed upon.

1.4: The Joyless Family and the Doctor (11) (Act one, scene 6)

- **1 July 2000**

JH and PL entered using the “long” entrance through the SL door, able to observe HG and GB conversing by the SR pillar. HG wailed like a frustrated child whenever a cross word was exchanged between his father and stepmother.

- **12 July 2000**

GF told JH that his reaction to being forced to listen to Diana’s enthusiastic approval of all things “antipodean” was a well-chosen one, and that he could explore it further. Joyless’s sense of frustration became more pronounced, as he cradled his head in despair.

GB wanted to fine-tune the moment where Peregrine reaches for the drink before it is drugged. Thinking Blaze an agent sent by his dead mother to jeopardise his travel plans, he recoils in horror, giving Blaze and Hughball a chance to drug the cup. GB was concerned that HG might actually reach the cup before it was drugged, if his own reaction to Blaze didn’t happen sooner. GF suggested that the moment be run again, to make sure this did not happen.

TP noted that the “ring business” with Hughball and Blaze was getting lost, since the “fill-in” business that HG, JH and PL were engaged in at that moment (looking through an atlas

to console the distressed Peregrine) was too distracting. GF suggested this Joyless family business be moved further US, to correct this.

- **16 July 2000**

HG made his first entrance command-style, leading the rest of his family, speaking to them only in whistles as he looked warily around him for an “ambush” of some kind.

As HG described the perils encountered by Mandeville, he pointed out many of them among the “groundlings”. He used a large cape over his head, as he became lost in description of men whose heads grow beneath their shoulders.

- **4 August 2000**

HG led his family and the Doctor onstage, “commander-style”, as though stalking some prey. He signalled to them when to move and when to crouch down. HG took notes on the Doctor’s description of the wonders of the Antipodes, and also carried an enormous book of “Mandeville”, with maps inside an impressive binding.

GBe popped an effervescent vitamin C tablet into water for the “potion” to tranquillise Peregrine.

1.5: ‘Speak the Speech I pray you...’ (18)

- **9 July 2000**

GF explained that the arrival of the actors on the stage is a result of an interruption (Letoy summons them); previously, they were in the tiring house, preparing. TB said he felt the need to establish his relationship to the rest of the acting company. GF said that this was a personal matter for him at the moment, as the scene was still very much in its infancy.

ML wondered what the actors’ reaction to Letoy’s “advice to the Players” should be. GF said that they should imagine that every actor since *Hamlet* was performed was given the “Speak the speech” lecture, by people who generally did not understand acting as they did. Letoy would be distributing the actors’ parts at this point, said GF. These lines from *Hamlet* – though certainly alluded to – do not appear in the original play.

- **4 August 2000**

The actors entered in various states of sartorial disarray as they squabbled over the costumes and props.

- **8 August 2000: Day 1 of Technicals**

Lurid, technicolour wigs were brought out by the actors to illustrate their dispute. These were actual wigs, and therefore did not look capable of standing up to the abuse the actors inflicted upon them for very long. JT suggested that a few “prop” wigs be made up in their stead. These could be fixed to the wig blocks, making them hardier. DP entered looking like the “Laughing Cavalier” in an enormous white plumed hat and brocade cape.

1.6: The Joylesses encounter Letoy (19)

• 4 July 2000

The actors sat in a circle and read through the scene (JH was off book by this point). The actors played to each other, as though the scene were being run on its feet, and JH used the "audience" in the rehearsal room for his asides.

• 9 July 2000

GF worked with the blocking of this scene, so that asides could be delivered as such (Blaze, Joyless), and not as direct address. The exact timing could not be ascertained, however, as TW was unsure of his lines. In one instance, Joyless and Diana exchange five lines between them that should not be overheard by Letoy. GF suggested that TW take this opportunity to cross to JM and KT to distribute the masks they will need in the forthcoming scene, before doubling back again around the SR pillar to JH and PL in CS position.

• 16 July 2000

The presence of Barbara and Martha on stage after the briefest of introductions meant that JMc and KT had to devise a way of maintaining some kind of stage "life," without drawing focus from the Joyless-Diana-Letoy intrigue. JMc and KT opted to find their way to the SR pillar as soon as possible after speaking their lines, where they "silently conversed" with each other, before crossing the stage to the SL pillar to take their masks and positions in time for HG's entrance.

1.7: Peregrine "lands" in the Antipodes (21)

• 4 July 2000

Peregrine would be seated on a chair, and carried in by two "sturdy" people, said GF. JK and MR picked up HG, sitting on a wooden "throne"—the chair promptly broke, but BP said it could be fixed without great difficulty.

GF identified a tricky moment, when Barbara and Martha have their exchange about the suitability of the play to come – 'no child-getting play' – what should the Doctor be doing to distract Peregrine so that he fails to recognise his wife? GF admitted that at this point, he was unsure, and advised them to "silently converse" about their surroundings, holding their position CS until the chase sequence to follow shifts them out of the way.

• 9 July 2000

JK and MR had great fun devising a rather camp "dizzy sailors" exit. The pair swayed from side to side in unison as they left the stage, as though their bodies had not adjusted from the motion of their ship yet.

HG experimented with a great deal more anger at his realisation that he had “neglected to set down” any observations over the course of his long “journey”. He writhed around on the floor, thumping the boards with his fists. Seconds later, he joyfully “remembered” a few crucial details, and could barely contain his excitement. This violent mood-swing seemed to suggest that Peregrine is mad indeed.

- **16 July 2000**

JK and MR carried on HG as before, exiting with an approximation of a “Sailors’ Hornpipe”. JK even pinched MR’s backside, at one point, in an attempt to raise the camp value to its peak.

- **2 August 2000: Rehearsal with Musicians**

Peregrine’s entrance was in the midst of four of Letoy’s actors, walking together as though swayed by the motion of the sea. JK and MR hung onto a rope that protruded out of the discovery space, and so were able to “heave” themselves back to their “ship”.

- **4 August 2000**

MR and JK made a slightly more elaborate exit as “sailors, zig-zagging across the stage towards the central opening.

- **8 August 2000: Day 1 of Technicals**

All of the “sailors” wore oilskins, and HG was carried in on the chaise lounge by TB, RG, JK, and MR. Two wooden struts had been purpose built to lift the chair, but when the action was practised on the stage, the actors found that the chair was unstable (the struts ran lengthways along the bottom of the chair). After a couple of shaky rides, the actors tried the same manoeuvre with the struts running along the width of the chair, as the head and foot. The increased length of the handles stabilised the chair a good deal, but the struts were too long to make entry through the central opening possible. JT thought that the struts could be shortened sufficiently to fit the opening whilst retaining enough length to steady the chair. Three whistles from the tiring-house heralded their entrance through the central opening. On the command, ‘Raise him on his feet’ (21) RG, TB and JK gathered together at the head of the chaise-lounge, and raised it so that HG slid forward, feet first, onto the stage. This needed fine-tuning to some degree.

The masks worn by JMc, KT, TW, PL and JH looked exactly like their respective faces. They featured eyeholes but no holes for the mouth, and so the actors’ breath blew out through the eyeholes. Props promised to cut slits in the mouth of each mask.

- **11 August 2000: Day 4 of Technicals**

The various possible vantage points for Joyless, Letoy, Barbara, Martha and Diana were discussed. The actors experimented with the use of the flanking doors and their pillars instead of the podia around the stage pillars. This helped HG in that he did not have to feign *not* seeing his family members immediately upon regaining consciousness. However, this new position also meant that the family members needed to move very quickly down to the front of the stage to conduct their exchanges after Quailpipe’s prologue.

1.8: The Actors Enter (23)

• 4 July 2000

GF wanted JK, DM and DP to use the central opening for the entrance of the Gentleman chasing the Sergeants. A figure-of-eight chase would be a good idea, he thought, to open up the action to the entire house. GF also reminded the Joyless family that they needed to be mindful of obscuring their true identities, in case Peregrine recognised them. Indeed, it would be very effective if the action of the play distracted them sufficiently to let their masks slip on occasion, but that they should correct this if Peregrine stumbled upon them. GF also warned of the dangers of “faking the necessary energy before the story is clear”. He explained that he believed the energy needed for chase sequences, for instance, would naturally generate itself, if the reason for it was established firmly enough.

Mayhem ensued as JK’s “Pregnant Waiting Woman” went into labour during the scene. After much trial and tribulation – during which the “expectant father” DP was of little help or comfort - JK was delivered of a badly misshapen wig (formerly on ML’s head).

- The Three Old Gentlemen Schoolboys (RG, LH and MR) entered leapfrogging at low speed and with little vigour.

• 9 July 2000

GBe had requested that one of his lines be changed for clarity:

‘Two police

Run from a gentleman, it seems, that *would*
Have bin arrested

- changed to:

- ‘...wants/To be arrested’

GF choreographed the entrance of the two Sergeants, asking JK and DM to burst through the discovery space, stopping and turning back towards the direction from which they entered, anticipating with dread the arrival of the Gentleman (DP). From that point, the “chase” took place as before, except that it became three “charges” with momentary pauses in between them, rather than one longer run around the stage.

Focus: MR pointed out that there was a problem maintaining “ticking-over plots” CS while the action momentarily shifted to SL for comments from The Doctor and Peregrine. He suggested that instead the Doctor and Peregrine should cross to CS to intervene in the case of the 3 elderly schoolboys – in effect, joining their reality, rather than having a separate reality that has difficulty overwhelming a stronger moment from a compromised position (off centre).

• 16 July 2000

ML used a tiny pink umbrella to shield “gentlewoman” TB from the imaginary elements as they entered together.

The Three Old Schoolboys' entrance was a fairly elaborate version of their leapfrog routine – it seemed advisable that LH should be given kneepads for this episode. MR continued to throw balls of rolled-up paper at the “adults” that would apprehend him and his playmates.

• **4 August 2000**

The entrance of DM and JK as the sergeants was much more mischievous than frightened. TB used a high RP accent for the Wife characters. The three old men schoolboys had satchels and spitballs. JH's asides to the audience were very crisply executed.

• **9 August 2000: Day 2 of Technicals**

The exit of the three ancient schoolboys was rehearsed so that HG could spin RG around on the other end of a rope, so that he seemed to crash through the central opening hangings into the discovery space. A member of the tiring-house staff made the noise of a body crashing into wall, to complete the effect.

1.9:She'll Fall in Love with the Actor (28)

• **4 July 2000**

GF noted that two large cushions needed to be brought on for Letoy and Diana to sit on, DSC. TB was assigned the task; DM and DP were given the task of waiting on the pair with trays of refreshments.

• **9 August 2000: Day 2 of Technicals**

TB, DM and DP brought cushions, drinks and fruit bowls through the hangings in the central opening. TB placed the cushions on the floor DSC.

1.10:The Skirmish (29)

• **5 July 2000**

GF noted that the “skirmish” at the end of the first Act would have to be fairly carefully marked, and that only when a clear map of the movements had been established could there be room for individual creative innovation. He asked everyone's indulgence and patience for what would no doubt prove a lengthy process as these movements were mapped out.

Referring to the previous day's manic discoveries, GF said that he welcomed the insane types of activities—spitballs from MR, JK giving birth—that he hoped had been inspired by *Duck Soup*, the film he brought in during the workshop period. However, he felt that we were at too early a stage in rehearsals to make proper use of those discoveries. He said that it would be helpful if the company could indulge him by “switching off their actors’

brains” for a while, and by learning – like choreography – a series of movements for the “skirmish” following Peregrine’s intrusion into the tiring house.

GF noted that Peregrine’s intrusion would not be a frightening or threatening one. He would be armed only with a wooden sword, and the actors should be concerned only for the safety of their valuable properties. Chief among these would be a Cyclops (on a tall pole) and a two-person costume, rather like a Chinese dragon.

GF took the actors through his plan – a Cyclops is chased in a figure of eight pattern around the stage, a dragon zig-zags across the stage and bumps into itself and even a classic comedy tray goes flying, to be caught by another actor. Eventually, said GF, LH would begin to strike the “set” at an entirely different tempo to the rest of the mayhem, possibly oblivious to it all.

• 12 July 2000

GF said that at this point in the rehearsals it was time to mark the beats of the skirmish a little more accurately. This he distinguished from fixing the exact staging, which he wanted to keep fluid as long as possible. A few extra rehearsal props were available, including shields and a wooden sword for HG. TB was asked by GF, “please don’t act – it only confuses the issue”! TB had a cardboard box on his head—the makeshift head of a dragon puppet—at the time.

GF noticed that the blocking he had given to JMc and KT (following the Cyclops) was actually causing the dragon’s movements to be obscured. He amended this by having the two women flee the Cyclops (JK), preceding it, not following it. That way, the dragon’s movements were much clearer.

The sequence had to be run many times, each time with a slight modification to the timings or cues for certain movements, with absolute clarity as the goal. The closer the sequence got to full pace, the more crucial the timing became.

RG, too, fell foul of the “no acting” rule.

• 9 August 2000: Day 2 of Technicals

A flourish sounded before Byplay’s missed entrance. ML came through the closed hangings in the discovery space carrying pieces of armour, to tell of Peregrine’s reign of terror in the tiring-house. The speech was punctuated from noises from within, and clothing was thrown down from the trap in the heavens. The appearance of the Cyclops through the central opening went smoothly, but JK found that from inside the puppet he was unable to see where he was running. The purpose-made hole in the fabric of the giant puppet had been covered over with fabric too dense to be seen through, and so the chase around the pillars became hazardous. GF suggested JK manipulate the puppet from outside, rather than from within.

The timing of the tray-throw from DP (caught by JH) needed fine-tuning. DP threw the tray when making his pratfall, as planned, but JH was not in place to catch it.

The sequence was revised so that more screams from within preceded Byplay's entrance and underscored his speech. The sequence as a whole was shortened. Instead of emerging through the central hangings to end the sequence, Peregrine burst into the Musicians' balcony to make his shout of victory that signified the close of the Act.

2.1:After the intermission (30)

• 4 August 2000

The debris from the skirmish was left on the stage during the interval, and the scene began with a brief unspoken assessment of the damage. The Company then began to clear the stage.

• 9 August 2000: Day 2 of Technicals

The musicians underscored the clearing of the stage (by JK, MR and DM). The musicians needed a cue to let them know when they should stop playing. TW offered to cue the musicians from the stage—in much the same way as he cues his acting company, he suggested. CvK noted that to cue the musicians in this manner would set a convention, and this needed to be looked into. Were the musicians *playing for* the show, or were they *part of* the show? Given that the musicians play out-of-period instruments and would be dressed in modern clothing, CvK thought it best to fix the length of the underscoring cue, rather than have Letoy interact so directly with the musicians.

2.2:The Gentleman's Trial (32)

• 7 July 2000

The full company call for this session was chiefly to review work already done so far. GF advised PL and JH that they should feel free to move around the SL pillar to be sure of getting a good view of the court proceedings. Given ML's repeated slamming of a gavel on the tabletop, there was little danger of their movements upstaging the main action on the stage. ML used false teeth for his Judge character.

• 4 August 2000

TB and RG entered with ML as sword and macebearers. HG wore an elaborate crown as the "King of the Antipodes", and seated himself on a backless throne-stool diagonally DS from the Judge's chair. DM's 'an't please you' series of bows was mirrored by RG and TB. ML fell asleep in his chair.

• 9 August 2000: Day 2 of Technicals

The Judge's stand was brought on, a rolling piece comprising a chair fixed to a platform on casters, with a solid wooden façade. MR and GB were concerned that this might present sightline problems, and so the piece was carefully positioned on a diagonal in the USL area of the stage.

The piece took some time to be properly manoeuvred, and this was holding up the start of the scene, as ML took his seat as the Judge. A solution was to have ML already seated before DM and MR wheeled out the platform. This speeded the process up considerably.

The line from "within," 'Dismiss the court' needed to be run a few times, to time the pause that prompts the prompter, as it were. Previously, LH had delivered the line until then as an interruption of the Diana-Joyless exchange, rather than as a response to Byplay "drying".

2.3:Cheaters, Bawds and Thieves (37)

• 30 March 2000

s.d. *Exeunt* (Joyless and Diana) – refers to an exit up to the "chamber" on the upper level (balcony). GF noted that as they descend back to stage level again (p.44) the Company would have to invent or improvise some business to cover their temporary absence.

MR noted that around p37 there is a key point at which Peregrine starts to become more involved and to care about other people. Also, at the same time, he begins to intervene and to jeopardise the plots laid by LeToy's men. MR also noted that the cuts made for our production necessarily exclude many of the episodes that build to Peregrine's revelation. He thought that perhaps our version of the play might need some help as we moved into staging, to fill in the context for the audience.

• 7 July 2000

JK had been wondering how to characterise the octogenarian whore that he plays in this scene. Having no lines to help, he created a strong physicality for the character, and, using a chair as a makeshift "zimmerframe", made agonisingly slow process onto the stage with his head down, intent only on keeping moving.

One of the challenges of this part of the scene was to avoid anticipating Letoy's intervention with the sword (to "knight" Byplay). GF explained that his intervention buys time until the "rich scabbard with a lath in't" can be found. That Letoy gets involved at all is surely surprising to his actors, said GF, and so this surprise needed to be registered somehow.

• 14 July 2000

GF wanted to look at the moment when the "prop sword" is brought before Peregrine to "knight" Byplay. He wanted the company to focus on this moment, which threatens to blow the whole scheme wide open. We must have a sense that if Peregrine discovers that the sword is false, he will realise the whole Antipodean adventure is a huge charade or hoax. So everyone paused and directed their attention to RG as he brought the sword to HG, nervously handing it over under duress. After HG had examined it and tried several different ways to extract the hilt from the scabbard in vain, he bellowed "It is enchanted!" The danger having passed for the time being, the ensemble heaved a sigh of relief.

• 16 July 2000

MR attacked LH and DP with a bouquet of plastic daisies. ML used a rehearsal “bobby’s helmet” for his character of the Constable, as well as a Marx Brothers’ plastic comedy moustache.

ML used a “Prince Charles” accent for this scene. For some reason he also chewed on a carrot throughout.

• 4 August 2000

MR stuffed his cheeks with cotton wool as the Maid. He pushed DP to the floor and straddled him in his attempts to win his affection. ML’s constable appeared with a fart cushion concealed beneath his bobby’s cape, plus a long truncheon that he began to swing around as he and MR acted out a pastiche of oral sex.

DM’s gambler was equipped with a comedy pack of connected playing cards, which he elaborately “shuffled” in an extravagant manner. JK’s bawd shuffled around the stage until running into the SR pillar, where he ground to a halt.

Having been knighted and momentarily lost his concentration, ML pulled the other “actors” into a huddle, USR; this kept the group animated on stage while Joyless and Diana “sneaped” each other. It also seemed to be the point where the plan for the wedding was generated.

• 9 July 2000: Day 2 of Technicals

HG had a floor-length-hooded cape to conceal Peregrine’s identity from “his people” for this scene (with its oblique references to *Henry V*). DM’s Gamester had his trick cards, plus a clay pipe. JK’s Bawd was a bundle of rags on two sticks. A rolled-up canvas emblazoned with a crucifix transformed the Judge’s platform into an altar in a matter of a second or so.

• 10 July 2000: Day 3 of Technicals

TW, PL and JH appeared on the balcony to oversee the “King’s” intervention in the proceedings, as indicated in the stage direction (40). This caused some difficulty, given the number of musicians in the balcony at the time. It was decided that it would be feasible for the band to move out of the front portion of the balcony for this scene. Problems arose again when the three actors left the balcony (42), as the band needed more time to get in place before their cue to underscore Byplay’s speech, ‘Heark how the shouts with joyful votes...’etc.

The underscoring was rehearsed at first without the quick-changes with which the speech coincided. Once the timing and levels of the music and the various “noises within” had been established, the same cue could be run including the quick-changes.

2.5: The Wedding (42)

• 7 July 2000

The Wedding Procession: MR and LH part the curtains over the central opening, then -
1. TB and DM playing “musical instruments” (tbd)
2. RG and DP behind them, as musicians

3. ML with a "loving cup" of rosemary (or similar)

4. JK with a canopy

5. MR and LH bringing up the rear

As KT and JMc entered from SL, RG and DP made up KT's train.

- CvK noted that there would be around 20 seconds of music to accompany the procession's progress. The song would be sung in 5-part harmonies, said CvK.

- **14 July 2000**

CvK and GF modified the order of persons in the procession, so that when the procession fanned out, singers could be standing close to other singers of the same key. TB and RG entered together at the head of the procession, followed by DM and DP. The rest of the procession remained in the same order.

The singers tried out their wedding song, and it went rather successfully.

- **16 July 2000**

As a result of seeing the transition from one scene to another for the first time in a full run of the play, it became apparent that JH, PL and TW had very little time indeed to descend from the balcony before emerging again on the main stage.

- **10 August 2000: Day 3 of Technicals**

The diagonal line of attendants singing the wedding song caused a severe sightline problem. GF asked the actors to spread out a little and this helped the situation slightly, though the view remained impeded on the SR side of the house.

2.6: The Blazes (46) (Act five, scene four)

- **16 July 2000**

TP proudly displayed a rather bedraggled rehearsal skirt, announcing it to JMc as "a shape".

- **4 August 2000**

TP entered brandishing a corset, while JMc snorted snuff.

- **10 August 2000: Day 3 of Technicals**

JH's quick-change during this short scene needed some practice. One of the reasons why the change failed to be completed during the allotted amount of time was that JH needed some means of carrying his dagger, and no suitable belt was to hand. JH improvised with a modern elasticated belt around his long shirt.

JMc carried a lantern with her during this scene.

2.7: Joyless is jealous (47)

- **4 August 2000**

JH ran in with a lantern, gasping his wife's name desperately. His dagger was evident in his belt. Barefoot and bedraggled, he was at once a comic and pathetic spectacle. The line between the comic and disturbing elements of Joyless's jealousy is a thin one, and would be easily pushed one way or the other once an audience joined the production.

- **10 August 2000: Day 3 of Technicals**

JH entered through the SR door, minus his breeches, carrying a lantern. The central hanging had been closed during the previous scene so that the central doors could be closed, to match the flanking doors, and give the impression of the place having been "secured".

JMc made good use of the visiting tour groups in the galleries for her asides during this scene.

2.8: The Seduction and the Revelation (50)

- **12 July 2000**

GF suggested that PL explore the physical confines of the space as Diana is pursued by Letoy. He was interested in trying to close the space down if possible, by defining its limits. PL scrambled around the pillars, clambering up onto the chairs around the pillar bases, and it was quite clear that there was indeed no way out of this scene. This would no doubt prove more of a challenge when the rehearsals transferred to the stage.

JH asked if he should enter from the discovery space. GF said he wasn't sure at this point, but that this seemed likely.

- **16 July 2000**

CT as Truelock has a good deal of implausible exposition to execute – he is a kind of *deus ex machina* who reveals Diana's true identity and the circumstances of the 17-year-long deception. Mistress Blaze (JMc) has the same kind of challenge, as she relates the circumstances of Peregrine and Martha's recovery.

- **3 August 2000**

On first observation after some time away from the rehearsals (see 2NK) the scene had progressed tremendously; the extreme naturalism in the scene seemed to have been exploited quite well. PL and TW played the scene with intense psychological "realism", which fitted the rehearsal hall environment superbly. Letoy's tactics in testing Diana seem to have been explored in a naturalistic way up to this point. The scene seemed to have

reached a strong stage from which to begin transferring the play to the Globe space the following week.

Truelock's revelation — the parentage of Diana, etc — presents a challenge for all the characters on the stage. How *should* Diana react? She is not given lines to respond to the incredibly swift turn of events – a situation that is akin perhaps to Isabella's in *Measure for Measure*. Truelock at this point seemed to be relieved to tell the truth, and offload his 17-year-old secret – which surely puts Diana in an interestingly awkward position. PL played this part of the scene in a state of silent bewilderment, which seemed a perfectly understandable choice.

• 4 August 2000

A wooden treasure chest was available for rehearsal.

• 10 August 2000: Day 3 of Technicals

Prior to rehearsals moving to the stage, JH had been entering on his cue ('She's invincible') from SR. GF wanted him to enter now through the central opening, to discover his faithful wife. PL pointed out that one of the benefits of the previous blocking was that she had been unaware of Joyless's presence until he spoke. She asked if she could adjust her own position so that she had her back to the discovery space when JH entered. This done, the new blocking was introduced whilst the preferred old dynamic was retained.

2.9: The Masque (56-)

• 1 July 2000 - Harmony and Discord

Harmony: SW began to choreograph a dance with TB, RG, JK and ML. Based on a quadrant, the movements were symmetrical and repetitious, emphasizing unity and harmony. This would eventually be performed by four actors who had "shed their skins" of grotesquely discordant costumes (see earlier note) to become "harmonious". MR's part in the dance was to represent Harmony, and so he held the centre of the group. CvK brought along some Steve Reich music to accompany the movement. The quadrant shape and simple, precise movements also conjured up the dance tradition of the early 17th century, and the result was a fusion that seemed to please CvK.

Discord: SW asked the actors to retain the same steps they had just learned, but to apply the "character work" from the previous session to the choreography. This time, of course, MR was not involved in this part of the dance, and the patterns of movement of the remaining characters contrasted sharply, rather than becoming one. Each section was improvised much more than was the case for the "harmony" dance, and the result was an interesting mix of chaos and control.

• 16 July 2000

MR experimented with the timing of a descent from the heavens as Harmony. The "discord" part of the masque was also stumbled through, with TP as Discord – to be banished ultimately to the underworld, through the trap in the floor.

• 3 August 2000

GF noted that the morning's rehearsal would be well spent drilling the movement for the Discord dance. He emphasised that the actors needed to commit the movements to "muscle memory" before they should think about the "acting" element of characterising Melancholy, Madness, etc.

Once the movements were so entrenched in muscle memory that they could happen automatically, the actors would be free to focus on characterisation.

The events of the Discord dance coincide with verbal cues in the song itself. As such, these needed to be slightly anticipated by the dancers, rather than responded to after the cue. Thus, as DP sang (in almost painfully atonal fashion!) of 'Folly', RG had anticipated his introduction with a "flourish" of the arms. GF reminded the company that Letoy's actors were taking part in a premeditated display, and that as the characters were aware of what would happen next, it was unnecessary for the Globe company to be concerned with presenting extemporised movements. The point of the dance was to show discordance before harmony in a symbolic way.

• 4 August 2000

MR, as Harmony, pointed out that the lack of 4 extra actors to play the gods (Bacchus, Mercury, Apollo and Cupid) meant that the *symbols* of those healing gods needed to be very clearly represented indeed. At this point the plan was to present the Joyless family with healing herbs that represented these gods, and for their antagonists to react with fear at the mere mention of the gods' names. However, as the cast pointed out, there was confusion in the storytelling; it seemed as though Madness was being instantly *transformed* into Apollo, rather than being *defeated* by him.

SW listened to the different ideas and observations that surfaced on this subject. She suggested that the dance be modified slightly. The mention of the healing gods could root the "bad" gods to the spot, rather than send them flying to their human counterparts. That way, the actors of the Discord faction could have a chance to register their fear, and not be mistaken for the Harmony faction.

RG suggested that the humans (the Joyless family) could be presented with the symbols (and powers) of deities, by Harmony. Then, they could move *with Harmony* towards their cowering discordant counterparts, to present them with the flower or herb to transform *them* in turn. Then, they do in fact become the harmonious gods, and Discord is left on her own, her flames extinguished by Harmony.

It was a challenge to clarify this complicated story without words or extra actors to help! MR thought that it was imperative to talk to JT about ways of clearly indicating the names of the gods on whatever floral token stood in their place. JH had an interesting suggestion: since TP's character is a herald painter, would it be appropriate to represent the deities each with a heraldic sign?

• 10 August 2000: Day 3 of Technicals

HG and KT had requested that they enter in nightshirts, dishevelled as though having just got out of bed. They tried this during technicals, but JT reminded them that the characters

and clothing in the Masque directly paralleled that of their own characters and so it was better if they retained their regular clothing for this scene, wearing it in a more dishevelled manner if they wished.

Folly (RG) parodied PL's costume

Melancholy (TB) parodied KT's costume

Jealousy (ML) parodied JH's costume

Madness (JK) parodied HG's costume

Discord (TP) flame red dress, carried billows

Harmony (MR) blue dress, arrived on a swing from the heavens.