



Shakespeare's Globe



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The 2000 Globe Season The Red Company

The Two Noble Kinsmen

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(Globe Research)

The Two Noble Kinsmen

The Red Company, 2000

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THE TWO NOBLE KINSMEN

Dramatis Personae, The Red Company

THESEUS, DUKE OF ATHENS	Martin Turner
HIPPOLYTA, QUEEN OF THE AMAZONS, LATER WIFE OF THESEUS	Yolanda Vazquez
EMILIA, HER SISTER	Geraldine Alexander
PIRITHOUS, FRIEND OF THESEUS	Jonathan Oliver
PALAMON,	
COUSIN TO ARCITE, NEPHEW OF CREON, THE KING OF THEBES	Jasper Britton
ARCITE,	
COUSIN TO Palamon, NEPHEW OF CREON	Will Keen
THREE QUEENS, WIDOWS OF KINGS KILLED IN THEBES	Kananu Kirimi
	Kate Fleetwood
	Besa Berberi
	Tas Emiabata
VALERIUS, A THEBAN	
A HERALD	Robert McBain
WAITING WOMAN, ATTENDING EMILIA	Kananu Kirimi
A JAILER IN CHARGE OF THESEUS' PRISON	Terry McGinity
JAILER'S DAUGHTER	Kate Fleetwood
JAILER'S BROTHER	Robert McBain
THE WOOER OF THE JAILER'S DAUGHTER	Paul Chahidi
TWO FRIENDS OF THE JAILER	Tas Emiabata
	Sam Parks
A DOCTOR	Steffan Rhodri
COUNTRYMEN	Tas Emiabata
	Robert McBain
	Terry McGinity
	Steffan Rhodri
	Besa Berberi
	Kananu Kirimi
	Clara Sanabras
	Sam Parks
GERALD, A SCHOOLMASTER	

Other roles played by members of the company

MUSICIANS

**SAXOPHONE & GUITAR
ACCORDIAN**

Merlin Shepherd / Dai Pritchard
Kevin Street / Karen Street /
Mark Bousie
Michael Gregory / Martin Allen
Clara Sanabras
Nicholas Perry

PERCUSSION

VOICE & LUTE

SHAWM, RECORDER & BAGPIPES

COMPANY MANAGER

STAGE MANAGERS

Marian Spon
Rowan Walker-Brown
Jayne Aplin
Paul Williams
Jack Morrison
Tim Carroll
Roger Butlin
Corin Buckeridge
Sian Williams
Rodney Cottier
Viktor Bischoff
Jackie Matthews
Glynn MacDonald
Stewart Pearce

MASTER OF PLAY

MASTER OF DESIGN

MASTER OF MUSIC

MASTER OF DANCE

MASTER OF FIGHTS

MASTERS OF MOVEMENT

MASTER OF VOICE

THE TWO NOBLE KINSMEN

SETTING

- Lois Potter describes *The Two Noble Kinsmen* as: 'a Jacobean dramatization of a medieval English tale based on an Italian romance version of a Latin epic about one of the oldest and most tragic Greek legends.'¹ As such it is a difficult play to gauge in design terms.
- Master of Design Roger Butlin was interested in historical research in a very creative sense. He wanted to draw from different historical periods to create a coherent world where the events of the play would not have just symbolic or ritualistic meaning, but tangible meaning and impact. In other words he needed to define a world in which this story could make sense.
- This world was dominated by a giant steel warhorse structure topped by 9' long horse skull in a bronze mask of battle. This was nicknamed "Shergar" by the company. Shergar provided a focus point for the various rituals in the play: for the Morris dance, the skull became a grisly maypole, with red entrail-like ribbons attached to its nostril cavity. The Jailer's Daughter's vivid imagination was pieced out before our very eyes as she transformed the structure into a ship, bound for the place where she believed her beloved Palamon waited for her. For the sacrifices to Venus, Diana, Mars, the structure provided both temple and altar, with a steel grille over the trap door in the stage for a sacrificial fire. The tower's steel struts and revolving base platform were for Arcite and Palamon first a prison, and then ultimately, it a chilling place of execution.
- The structure taught us useful lessons in dividing and defining the playing areas of the stage. A simple revolve of the horse structure provided the opportunity to move from interior to exterior, prison to garden, and then back to prison again. The boundaries of the playing space expanded and then contracted again. Time was measured by the slow revolve of the structure, like Fortune's wheel. The death's head hung over Palamon as he awaited his execution and the structure revolved to end the play with the promise of a marriage and the reality of a funeral, having come full circle.
- The production extended the playing area by experimenting with extensive use of the yard as a playing area. There is no particular evidence that the original Globe's yard was used as a playing area, but it was fascinating to look at audience responses to this unconventional element of Tim Carroll's stagecraft. The opening and closing moments of the show involved the Globe audience by characterising them as onlookers and participants in two important public ceremonies: the play opens with a wedding procession, and ends with a funeral. Both involved a procession through the yard.
- In another interesting blend of the old with the new, the wedding procession that TC chose was a variation on a Classical Roman ceremony. The bride and groom engaged in a light-hearted tug-of-war in the yard, much to the groundlings' delight. As the happy couple playacted this ancient struggle between women and men, confetti was thrown from the upper galleries – extending the playing area upwards as well.

¹ *The Two Noble Kinsmen*, John Fletcher and William Shakespeare, ed. Lois Potter (Arden 3rd Edition, 1997) p.1

- The area beneath the stage was also exploited in this production. A hole was cut in the front of the stage, and open steps placed over it. Palamon was confined to the substage, unable to spy upon Emilia. This area also served as the “bush” in which Palamon hides as a fugitive once the Daughter liberates him.
- In the design of this show a thoroughly modern sensibility satisfied a modern predilection for elaborate set designs, and helped to expand our ideas of how the stage could be defined, shaped, divided and expanded.

COSTUME

- In attempting to clothe the inhabitants of the world of the play, Roger had to take into account the tone of the play, which fluctuates between naturalism, the ceremonial and the ritualistic.
Given the degree of colour in the background (the Globe *frons scenae*) RB wanted keep the palette of the clothing as a series of creams (Athenians) and blacks (Thebans). This choice not only reflected the ingrained opposition between these two realms and their inhabitants, but also the way in which Palamon and Arcite see their destinies, that is, in black and white. Outside of the world of the court the ordinary folk wore creams with tinges of greys, beiges, sand and stone colours. RG’s choice of fabrics included: linen, leather, suede, cotton, wool, chiffon.
- There was another, more practical reason for keeping the palette in lighter tones for those who dwell in Athens and its surrounding countryside – RB wanted to make sure that the stage picture would be harmonious if TC decided to invite the entire kingdom to the wedding of Theseus and Hippolyta.
- The silhouettes for the countrywomen of the play were distinctly Jacobean, featuring the full skirted dresses and fitted bodices familiar to audiences of the original practices plays at the Globe. Unlike their “authentic” counterparts, the women’s costumes did not feature a shift or smock beneath the bodice. The silhouette for the Theseus, Pirithous, Palamon and Arcite were more Cromwellian – RB’s idea was to show two noble swashbucklers, minus the feathers and frills.
- For Hippolyta and Emilia, RB honoured the Jacobean legacy of the play in drawing on Inigo Jones’ images of Amazonian women as “noble savages”. Accordingly, the Jacobean silhouette was enhanced by the use of leather, the exclusion of a sleeve in Hippolyta’s case (to aid her archery, presumably) and the wearing of tatoos. Ruffs were worn by both women, but as formal court wear they sat strangely on these women who did not wear the customary shifts underneath their corseted bodices. Indeed, as soon as we saw Emilia out of her prospective brother in law’s presence, she ripped off her ruff and kicked off her shoes in a gesture of liberation and defiance.
- RG explained that his thinking about the costumes changed as the rehearsal process developed. As he put it, the ritualised early stages of rehearsal tend to beget costumes that lean towards the ritualistic. As the characters became more filled out, more human, more than mouthpieces for the words on the page, so certain adjustments had to be made to the original blueprint for the costumes. The actors commonly consulted with RG, and their own sense of the character prompted adjustments or modifications to the original design.

- The Schoolmaster's costume, for instance, started out life as the design for the Doctor's costume. This embryonic sketch featured heavy robes to the floor. As RG got to know the members of the cast, this maxi-length A-line number seemed to fit better the comedic qualities that the taller-than-average Sam Parks brought to the role of the Schoolmaster. Furthermore, the Schoolmaster's antics in the Morris dance prompted RG to make further alterations. After rehearsing the Morris dance scene a few times, TC and RG decided that it would be nice to be able to see SP's rather long legs as he enthusiastically kicked his way through the dance with gusto, rather than have them concealed totally with his maxi-length coat. So, RG altered the costume and added a "dancing suit" underneath the long coat that could be "revealed", as it were, at the right moment.
- The Bavian, a baboon character mentioned as part of a traditional Morris dance was realised in a very simple costume, and involved the actor sporting a naked backside painted bright red. This costume had been modified from its original design, which also featured a large strap-on dildo – a fertility symbol of the most basic and shocking kind. The dildo was edited out in the interests of keeping the focus on the dance. The creative team found that, during the dress rehearsal, the sight of the Bavian was generally too distracting.

MUSIC

- As with the costumes, music in the play could have been drawn from any number of historical sources. Master of Music Corin Buckeridge wanted a folk element in the music – hence the inclusion of the piano accordion. TC also wanted a medieval element (shawms and bagpipes) and a modern element – soprano sax – to acknowledge the play's roots and also relate it to the modern day.
- The wedding procession at the beginning of the play featured music rooted in the medieval sources of the story - it begins with a single theme to which contrasting sections of rhythms and harmonies were added. Soprano saxophones and congas set the precedent for many such strange fusions and eclectic mixes later in the play.
- The morris dance of the English folk tradition was rethought as a carnivalesque event that bore little resemblance to the morris dances still preserved and performed today. It was CB's hope that this modern version played on an eclectic mix of instruments might capture the sense of excitement that the historical fertility ritual no doubt once had. The whole idea of morris dance needed to be released from the cultural baggage that comes with it in this country. Accordingly, choreographer Sian Phillips rehearsed the dance with the company using a recording by the US rock band The Red Hot Chili Peppers. The song featured the correct tempo and rhythm, but was in no sense associated with bells and handkerchiefs. The dance itself was like a choreographed wrestling match, with very acrobatic and aggressive moves, and a lot of equine prancing and screaming.
- CB wanted to use folk music because he saw it as inclusive, all-embracing, rather than exclusive or factional, and it is this universality which explains folk's longevity as a form. In the Globe space, itself a paradoxical blend of old and new, it seemed absolutely the right choice.
- The 'temple music' of the play was realised as a similar mix of old and new. beginning in 20th century minimalist style before going into what CB described as a Monteverdi pastiche.

Recorders and saxophone were used in combination, plus the percussive effect of bowed cymbals. Music that underscored the text was generally played on woodwind instruments, and tended to be in a slower tempo than the songs. With no faders to adjust the levels, great care is needed if underscoring is not to intrude on spoken text. CB also wanted to provide a strong ritualistic basis to the temple music, and he used sounds that might conjure up the atmosphere of a temple – sounds that could be mistaken for those made as people perform acts of worship – like the tinkling of small bells as part of a prayer.

- Levels for each instrument were controlled by the musicians themselves, or by moving musicians between different rooms to play. Distant music in the background tended to be music played from the tiring house and beyond; there is a practical limit to the amount and type of instruments that may be carried silently between rooms, while text is being spoken on the stage.

CB found the Globe a useful space for highly specific, localised sound. He noted that it would be very difficult to assimilate the feeling of a real event taking place, were he to use microphones and speakers instead of live music from the piazza. In this production, wars and sports took place not backstage, but outside in the open air.

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 passes 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.

Act I, Scene 1

• 9 June 2000

TC asked the 3 Queens (BB, KF, KK) to create a tableau of a battlefield, using the remaining members of the Company. This they did, incorporating pieces of furniture, rope, and any

other bits and pieces they found in the rehearsal hall. The scene was the aftermath of the battle, with numerous bodies lying maimed or dead on the ground. The actors made moans, groans and whimpers of distress.

TC then asked the Queens to describe to him what they had created. The Queens identified each character in the scene, including the three dead Kings.

The Wedding Procession

• 9 June 2000

TC asked MT and YV (Theseus and Hippolyta) to organise and decide upon a route for their wedding procession. He said that every member of the Company apart from the 3 Queens should be involved. TC asked the BB, KF and KK (the 3 Queens) to observe the procession, and to work together to devise a way of intercepting and disrupting it.

Once the route of the procession had been determined, TC asked the actors to run through the procession again, this time using only words from the script. This time, the 3 Queens did in fact ambush the procession, and demanded to have their case heard.

TC then asked SW to develop physically a kind of wedding procession that involved symbolic abductions of both bride and groom, by their respective friends. This referred to the ancient Roman tradition of wedding processions, whereby the bride is symbolically torn away from her mother at the climax of the ceremony of *matrimony*.

• 11 July 2000

This was the first rehearsal with “Shergar”² in place. TC said that the wedding procession would move through the yard, and proceed to the stage using steps. The Queens ran from the tiring house towards the edge of the stage, before throwing themselves at Theseus’ feet.

TC said that he was interested in making the scene less linear. For instance, he suggested that the appointed spokesperson for the three Queens should be BB, and it is only because she is overcome with emotion when her opportunity arises that KK speaks on her behalf.

TC also said that the ambiguity of the three Queens and their mission should be exploited. Given that they would be swathed in enormous black veils, their ominous approach might well give cause for alarm. Perhaps Hippolyta and Emilia would be prepared to draw weapons to protect themselves and those around them, he thought. It is only when the three women kneel that Theseus should confirm their intent as a “request”, said TC.

TC asked the actors to run the scene several times, each time using slightly different tactics, to explore the range of possible motivations of the characters they played. Hippolyta’s willingness to champion the Queens’ cause proved particularly full of possibilities. YV played the scene with varying degrees of higher or lower status with respect to MT, experimenting with greater or lesser degrees of autonomy. Sometimes it seemed that

² See notes of “Setting”, above.

Hippolyta would rather defer to Theseus, sometimes it seemed that she wished to act as the Queens' agent herself.

TC noted that a small "pocket" would be sunk into the stage, to act as a shallow "scabbard" for Theseus' sword. By appearing to plant his sword into the ground, he pledges his allegiance to the three Queens. The "sword in the stage" also provided a great point of focus for the Queens to point to, reminding Theseus of his pledge. They should urge him with all his might to pluck it out again, picking up his own gauntlet, as it were.

After the scene had been run again, TC said he wanted KF to direct more of her energies towards shaming Theseus with the following lines spoken to Hippolyta:

'Tell *him*, if *he* l'th'blood-sized field lay swollen,
Showing the sun his teeth, grinning at the moon,
What *you* would do.'

KF turned (still on her knees) to face MT, upstage. This raised the stakes considerably.

JO said that it seemed perfectly reasonable for Theseus to send Pirithous to levy armies in his stead for the Queens' cause; by the time this was done, Theseus could already have had chance to enjoy his wedding. TC said that he sees the Queens as grief-crazed, fixating on Theseus and only Theseus. TC said that the three Queens are prepared to be completely unreasonable, and that is precisely why they win this particular argument.

The moment when the three Queens threaten suicide ('Let us be widows to our woes') posed difficulties in terms of focus. TC thought that it might be solved if MT pledged his sword as before, and then signalled for YV to join him, DS. This would leave space US at the foot of Shergar for the Queens to form a line as they threaten to take their own lives. In addition, TC asked KK to jump onto the platform itself for 'The more proclaiming/Our suit shall be neglected...'

After running the scene again, TC decided that he favoured the idea of the Queens pulling out daggers on themselves rather than vials of poison. Once the initial threat had passed, the daggers could be lowered, said TC, and not raised again to make second threat (this would be comic).

• 22 July 2000: Rehearsal with musicians

TC announced that he wanted TE, SR, RMc, JO, SP and PC to join in for the third verse of the wedding song. The extra singers would be placed around the galleries, said TC. The music for the wedding song was based on Russian melodies and rhythms explained CB, and was played on percussion, piano-accordion, oboe, clarinet, guitar – the effect was extremely powerful. TC asked that an additional "wedding reprise" cue be inserted at the end of the scene.

Act I, Scene 2 Palamon and Arcite

This scene was cut.

Act I, Scene 3 Pirithous, Hippolyta and Emilia

• 19 July 2000

The scene begins with an ending: 'No further.' TC suggested that JO enter with a fast (diagonal) entrance through the SL door, buckling on his sword "on the fly" so to speak, with YV and GA in hot pursuit.

In terms of staging for the dialogue between Hippolyta and Emilia, TC wanted to establish a degree of intimacy in what would ordinarily be a public space. TC suggested the two women sit down together on the base platform of Shergar. This, he thought, would be rather effective in setting up a false sense of cosiness for a rather serious conversation to follow. He wanted GA to keep her hints about the superiority of maid-maid relationships over male-female relationships as subtle as possible, so that she could remain one step ahead of the audience. TC hoped GA could drop interesting hints to be picked up on, rather than tell too much and have the audience anticipate the culmination of the scene.

GA confessed that she was having difficulty maintaining "high stakes" in this exchange – as a result she found it implausible when Hippolyta said 'You're out of breath' – she felt too relaxed, she said. TC urged her to go back to the text and discover the strong line of argument contained within it:

- 'How his longing/Follows his friend!'
- 'reason has no manners/To say it is not you'
- '...the true love 'tween the maid and maid may be/More than in sex dividual'

The implication that Hippolyta should cease her attempts to find suitors for Emilia is a strong and subversive one, and needs to be carefully put, thought TC. TC was particularly impressed with the way the *real* agenda (Emilia's marital status) isn't stated explicitly until the end of the scene. One of the challenges of the scene is to hint at this agenda throughout, without giving it away too soon.

Act I, Scene 4 Theseus the victor

• 25 July 2000: Day 1 of Technicals

Three skeletons were hung from nooses in the discovery space. The tiring house team (in costume) moved Shergar from 6 o'clock to 10 o'clock. WK and JB lay on the base platform, looking more dead than alive.

The three Queens were positioned at three different doors to the yard. As Shergar was moved, the three Queens moved forward to speak their lines at the foot of the stairs to the stage. At Theseus' request, they went to "find out" the bones of their husbands (hanging in the discovery space). Facing the tiring house, the women knelt in prayer at the central opening, while MT and JO discussed the fate of their prisoners.

Theseus (MT) carried in a bloodied sword as he entered. After presenting this before the Queens as proof of his labours, he cast it down on the stage floor as though exhausted. He picked it up again to make his exit through the SR door.

Act I, Scene 5 3 Queens and Their Hearses

• 22 July 2000: Rehearsal with Musicians

The funeral song was sung by Clara Sanabras, with vocal accompaniment from BB, KF and KK. Shergar was moved from "10 o'clock" to "6 o'clock" in the transition from the previous scene to this one. The skeletons of the three dead kings needed to be struck at the end of the scene. Brought to the DSC position by the tiring-house staff, each skeleton was carried through the yard to exit through different doors to the piazza. TC asked KK to pause at the perimeter of the rehearsal hall to deliver her last line, 'This world's a city full of straying streets,/And death's the market-place where each one meets' before following the skeleton of her husband out through the door (representing the direction of the piazza). The scene was full of pathos, and everyone was very moved by the melancholy dirge.

• 25 July 2000: Day 1 of Technicals

The skeletons were "cut down" by TE, SP and tiring house gentleman JM. The skeletons were then wrapped in blue tarpaulin-cloaks, and carried down into the yard, where they were laid down on the yard floor, ready to be dragged off through the yard through the three doors to the piazza, after their respective Queens.

After running the cue once this way, TC thought that the skeletons should be hung further inside the discovery space, so that the kneeling Queens could avoid having their dresses snagged by Shergar's revolving platform. TC also thought that the skeletons should be dragged off through the yard earlier in the song.

KK paused in the doorway to the piazza to deliver the last couplet in this scene, facing the bulk of the audience as she did so.

Act II, Scene 1 Jailer, Wooer and Daughter

• 13 June 2000

TC asked KF, TMc and PC to talk about their (nameless) characters. TC suggested that the Jailer is a bit of a miser, being at pains to gloss over the idea of a dowry for his daughter. TC noted that as a result of tips from wealthy prisoners and contributions towards bed and board from the prisoners' families, he could in fact be reasonably well off.

TC asked PC if he thought the Wooer had any financial agenda in pursuing the Daughter. PC said the Wooer seems untroubled by the lack of a dowry, and in fact promises to settle his own finances on the Daughter; so he didn't think money was a particular motivation in this case.

As the actors got on their feet to go through the scene, TC said that they were at liberty to freeze the action at any time, and use this to deliver an impromptu "aside", telling the "audience" what their character really thinks is going on. The signal for each aside was a hand-clap (by any of the actors). This allowed the actors to give voice to what we might otherwise refer to as the "intentions" or "subtext" of the scene.

The second time around, TC asked the actors to perform the scene adding as many of their own words as they felt was helpful to fill in the context, as long as they included their own lines from the script as well. Interjections were the order of the day, instead of the silent responses that the text indicated. This yielded a very different interpretation of the scene – the Wooer came across as a much more forceful and less hopelessly besotted character. Also it seemed that the Daughter had already developed a huge crush on Palamon.

Next, TC asked the actors to play the scene using intentions that they could not possibly fulfil in the course of the scene. He asked KF to try to conceal the fact that she is falling in love with Palamon; he asked PC to try to impress the Jailer and his daughter with his wit. Finally, he asked TMc to try to appear generous and to get the two young people to talk to each other.

TMc commented on the difficulty of playing the scene that way; KF thought that she had to swallow many of her lines when playing the scene with those intentions. TC thought that the exercise was useful in establishing the relationship between the Jailer and his Daughter, plus the characteristic embarrassment and intolerance that plagues teenagers.

Next, TC suggested the actors play the scene with different intentions again. TMc should be plotting to stitch the Daughter up in an unwanted marriage that she wants to break off immediately. PC's intention should be to melt into the background as soon as the Daughter appears. Further, TMc should prompt PC to obtain KF's consent only as a result of her stumbling upon their "secret" meeting. The result was a scene that TC described as "Strindberg". (i.e. nasty)

After a break for tea, work continued on the scene. TC asked PC and KF to improvise a scene in which the Wooer achieves the Daughter's consent to marry him. TC suggested this might take place on a day out angling. PC used a broomstick as a fishing rod.

At the point when PC managed to persuade KF to marry him one day, TC asked them to pause. Then he asked TMc to replace PC, and for TMc and KF to improvise a scene in which the Jailer raises the subject of marriage with his daughter, that same evening. After a complex series of manoeuvres, TMc managed to persuade KF to "try" to think of the Wooer as more than a friend. At the climax of this improvisation, TC prompted the three actors to run the scene as it appears in the text, in full. This gave the scene many interesting undertones.

Next, TC asked the actors to imagine that the script is a transcript of a real event, which they are attempting to "reconstruct", without absolute prior knowledge of what actually took place. TC said he would give each actor an action -in confidence- to perform at some point in the scene. In addition to the "secret action" that TC imparted to each actor, he said each should invent something, that they should not warn the other actors of, to perform at some point in the scene.

So, KF unexpectedly burst into the scene and kissed PC passionately. TMc demonstrated a worrying cough. KF slapped her father across the face, and TMc fell over in a dead faint and had to be revived. PC vomited violently over the side of his wheelchair, and KF brought him a bowl to catch the torrent. TC said that he was intrigued by the way in which the *chosen* action could link up with the *given* action. For instance, TMc might have played his *given* action (he was told to lie down at some point in the scene) as a result of KF's *chosen* action (to slap him around his face).

Finally, TC asked the actors to run the scene, "in the knowledge that every statement implies its opposite". By this he meant that concessions might be seen as positive stances, as in 'I will give you *this*, meaning *no more no less than this*'. TC noted that the scene was consequently "mean" and manipulative on all counts.

• 25 July 2000: Day 1 of Technicals

KF's quick change on the piazza from 2nd Queen to Jailer's Daughter (before entering through the yard) needed to be very quick indeed. KF had less than one minute to affect her transformation, but thanks to assistance from the tiring house staff she managed this very impressively.

Act II, Scene 2 Palamon and Arcite in Prison

• 14 June 2000

TC said that the horse-structure would revolve at the beginning of the scene to reveal Palamon and Arcite chained to the tower.

TC asked JB and WR to read through the scene, after explaining that he felt that the two men were competitive even in their sense of suffering. TC advised the actors that they might use any words they liked to respond to what they hear, to set up their own speeches from the script. The result was that the subtext of the scene was articulated. In particular, the sarcastic tone that JB adopted towards his "intellectual" cousin Arcite predominated. TC wondered if this tone could change gradually over the speech, perhaps becoming more serious and sober - if not utterly sincere - by the line 'To tell the world 'tis but a gaudy shadow'.

JB decided that Arcite's line '...after our death our spirits shall be led/To those that love eternally' might prompt Palamon to propose a suicide pact to his cousin. This intrigued TC as it made WK's line 'Pray, forward' more urgent, and the sighting of Emilia might thereby become even more significant. TC said he wanted to try this reading on its feet, with GA and KK (see below).

• 6 July 2000

TC noted that "Shergar" would be positioned so that the skull could represent the wall of their prison. The playing area for this part of the scene would therefore be the DSR corner

of the stage, in front of the SR pillar. TC noted that although this is a small part of the stage, it is a very strong position.

TC remarked upon Arcite's stoic attitude to what he perceives as an enforced bachelorhood. This contrasts with the more unpredictable and depressive Palamon, who harps on hounds and the like. TC also thought the implicit competition between the cousins could be explored, with Arcite's support for Palamon stemming from a desire to be the stronger kinsman, and to conceal any weakness.

TC wondered what might happen if each cousin tried to open themselves up to the other, to admit that they needed support from the other. The actors tried this, and JB seemed to undergo a transformation: Palamon hung on every hopeful word from Arcite, before a violent mood swing took him and he stood upon one of the chairs, looking very much as though he wanted to hang himself on the spot. JB noted afterwards that he found the idea of Palamon being a manic-depressive quite useful. TC said he was very interested in the possibility that both men were trying to confess that their hearts were not really in the words they were saying, even as they said them.

• 26 July 2000: Day 2 of Technicals

WK and JB were manacled together at the wrist for this scene. WK also experimented with ankle braces, but these proved problematic (they kept falling off). Shergar was pushed by the tiring house staff to the "12 o'clock" position to begin this scene. Stage Manager PW stayed on, seated on the base platform, facing the tiring house, so that he could push the structure to 6 o'clock when GA and KK entered.

Palamon and Arcite see Emilia

• 14 June 2000

TC said the horse-structure would probably have to move slightly to allow this part of the scene to take place in another part of the stage. He advised GA and KK to enter from the central opening to make a "long entrance" around the SL pillar.

GA had an idea that her entrance should be an explosive one, as though she is "escaping" from the indoors into the garden. She flung off her shoes. This prompted TC to comment that Hippolyta and Emilia were "Amazons shoe-horned into Inigo Jones costumes". GA said she thought the reason for Emilia's profound effect on Palamon and Arcite was a result of their seeing her in such an unfettered state, rather than her appearance in itself.

TC wondered whether the following passage was rather Sapphic:

Emilia: 'It is the very emblem of a maid
For, when the west wind courts her gently,
How modestly she blows and paints the sun
With her chaste blushes! When the north comes near her,
Rude and impatient, then, like chastity,
She locks her beauties in her bud again
And leaves him to base briars.'

GA said she thought the comparisons made were probably between types of male wooers, rather than between men and women wooing.

TC suggested that GA might go further exploring her rather “modern” physicality in this scene, and that as a contrast, KK should be more physically reticent, and be more mindful of the Athenian idea of feminine propriety and etiquette.

TC confessed that, having seen the scene again, he felt that the more separate the two conversations were, the better. He liked the idea that neither Palamon nor Arcite could hear the women speak, and were entirely engrossed in projecting wildly imaginative characteristics upon her.

• 6 July 2000

JB had seemed on the point of hanging himself in his cell just as GA and KK entered SL. KK and GA saw the prisoners this time, and this seemed to be helpful to WK and JB. TC said that it was very interesting that their argument is nipped in the bud by the arrival of the Jailer. He said that had the Jailer not arrived, he could imagine that the argument would provide some kind of catharsis for the two men, and would simply run its course rather quickly.

• 26 July 2000: Day 2 of Technicals

The tower itself rotated on the inner platform 180 degrees so that Palamon and Arcite could observe the women as they talked in the “garden”, CS above the trap. The “window” was represented by a gap in the metal struts of the tower. Turning the tower through 180 degrees enabled the scene to switch between the “interior” and “exterior” of the prison.

The fulcrum of the war machine, “Shergar” was fitted with a small metal fluted plate, upon which various flowers could be laid, to represent the garden. GA picked the rose from this “dish”.

WK and JB turned the tower clockwise as they followed GA and KK making their exits through the discovery space. This enabled the tower to turn through 180 degrees smoothly, taking the audience from the exterior of the garden to the interior of the cell.

Arcite Unbound

• 14 June 2000

TC pointed out that there was a discrepancy between the way in which *Pirithous* is pronounced in the Shakespeare scenes, compared to the Fletcher scenes:

Shakespeare: “piRIThoUS” (4 syllables – de dum de dum)

Fletcher: “Piri THOUS” (3 syllables – dum de dum)

TC thought this discrepancy would prove annoying in the runs to come, and he would probably have to decide upon one or the other, sacrificing the meter in places as necessary.

TC asked the actors to run the scene as a listening exercise: at any point, the speaker could pause, and prompt another actor to anticipate what they wanted to say. The speaker could then feel free to use the word(s) suggested by their scene partner, or revert to what is written in the text. This forced the actors to listen attentively to each other, as well as helping the speakers to *choose* their words.

After the scene had been run once this way, TC asked JB, WK and TMc to go through the scene in quick-fire fashion, this time not relying on each other for prompts, but changing one word in each of their lines themselves. TC said that the line still had to make sense and he promised "extra points if the line scans". TC revealed afterwards that the object of the exercise was to make the lines in the actual text comparatively easy to speak next time around, once the obstacle of compulsory paraphrasing had been removed.

Next, TC described the "reconstruction" exercise again (See notes to II.1). He explained the premise of giving each actor an action or event that they had to somehow incorporate into the scene, and instructed the actors to choose one of their own making as well. He would be particularly interested in how the three actors managed to incorporate and react to each of the "unexpected" events in the "transcript".

In the bizarre scene that followed, WK swatted a fly around the cell, took off his shirt and jumped around the room.. JB ran in circles around the cell, as well as pushing WK around. TMc kissed both men's feet on arrival, and seemed to look only at the floor, walking like an ape. JB "escaped" with the help of the Jailer's keys. TMc burst into hysterical sobbing at one point, and JB tried to strangle him.

Next, TC dismissed TMc, and asked WK and JB to run the scene again, switching roles (WK reading Palamon, JB reading Arcite).

•26 July 2000: Day 2 of Technicals

WK had his manacles removed before being led off through the SR door. This left JB alone on stage, his wrists manacled together. JB covered a good deal of the stage as he spoke to the audience of Arcite's good fortune, his freedom of movement strangely at odds with his manacled wrists. He clung to the "window", staring in the direction of the discovery space as TMc insisted he must make ready to be lodged elsewhere, where the "window" was not so large.

Act II, Scene 3 Arcite meets 3 Countrymen

• 6 July 2000

TC said he imagined the "journey" the Countrymen take would be from the tiring-house across the stage to the yard; they would encounter Arcite sitting on the stairs from the stage into the yard.

TC thought that it might be interesting for SR to play a “wrestler countryman” – that he was going to compete in the games. Arcite’s line ‘Not yet’ was interpreted as “I’ll see you in the final”. TC suggested that to follow this up, the next time we see this SR’s Countryman he should be nursing a black eye.

- **25 July 2000: Day 1 of Technicals**

This scene was played exclusively in the yard. The Countrymen made their way from the stage to the piazza over the course of the scene, encountering WK on the steps to the yard. Thus, the sports were suggested to be taking place outside the theatre.

**Act II, Scene 4
Jailer’s Daughter #1**

- **18 July 2000**

TC wondered if there was value in postponing the revelation that the Jailer’s Daughter loves Palamon, and not Arcite. TC wanted this scene to overlap with the previous one, and delaying WK’s exit until KF says ‘...in my heart was Palamon’ might be an interesting idea, he thought.

TC said that in general he wanted the Daughter’s speeches to become simplified – he described the detailed work done up to this point should become undertones, rather than the “main experience” of the soliloquies.

**Act II, Scene 5
Emilia meets Arcite**

- **26 July 2000: Day 2 of Technicals**

WK played the bulk of this scene on the steps into the yard. SR, RMc and TE stood, defeated, inside the door to the piazza. MT crowned WK with a laurel garland on the stairs, and invited him up onto the stage to get his reward of patronage from Pirithous.

WK knelt to kiss GA’s hand as he pledged his allegiance to her, watched by JO, MT and YV. The royal party exited through the discovery space.

**Act II, Scene 6
Jailer’s Daughter #2**

- **18 July 2000**

KF delivered the bulk of this speech from the DSL corner of the stage. TC liked the way in which KF “swept under the carpet” the line ‘Sure he cannot /Be so unmanly as to leave me here’.

KF also used Shergar as her focus point for the opening line ‘Let all the dukes and all the devils roar’; this seemed to work well.

- **22 July 2000**

KF made much more of the comic potential in this soliloquy. She used the different responses to her exuberance from the group of actors and observers in front of the SL rehearsal pillar.

- **26 July 2000: Day 2 of Technicals**

KF ran in through the SL door, arms full of linens and clothes. She threw these up into the air in glee. She delivered the soliloquy from the strong position in front of the SL pillar, before exiting through the SL door.

Act III, Scene 1 Arcite encounters the liberated Palamon

- **26 July 2000: Day 2 of Technicals**

WK entered through the discovery space. The original music cue was too loud, and so TC asked CB and the musicians to try playing from inside the stairwell. This proved a satisfactory arrangement, and WK was able to speak audibly over the music.

JB moved through the substage area to emerge at the front, through the purpose-made hole in the stage wall, and up through the gap behind the stairs.

The latter part of the scene was played with the two men seated on the steps as they discussed the duel to come.

The cue to suggest the horns of Theseus’ hunting party was too loud, and the musicians were asked to move from the tiring house into the stairwell once more.

At the end of the scene, JB retreated beneath the steps once more, though not into the substage area.

Act III, Scene 2 Jailor’s Daughter #3

- **18 July 2000**

As usual, TC asked KF to rehearse each of her soliloquies one after another, in the sequence in which they appear in the play. This soliloquy represents a turning point for the Jailor's Daughter, and TC noted that the "leap" to this soliloquy from the last one is the greatest.

TC said that it was very important to show not just the despair that encroaches on the scene, but also the remaining points of hope. The Daughter seems to stumble in and out of sense, occasionally rational, occasionally delusional – the swings are violent and sudden, noted KF.

• **26 July 2000: Day 2 of Technicals**

KF entered through the discovery space carrying bags of clothes and files. The effect of seeing her enter as JB retreated beneath the steps gave the scene added pathos to the scene. KF delivered the soliloquy mainly from DSC, directly above JB's head.

Act III, Scene 3
Arcite brings food and files

• **26 July 2000: Day 2 of Technicals**

WK brought a flagon of "wine" and some roast chicken drumsticks for his starving cousin. The scene was very relaxed and intimate, with both men sitting on the edge of the stage by the steps. The practical challenges of eating and speaking at the same time became immediately apparent! JB once more retreated under the stairs as KF entered to begin the next scene. WK left through the discovery space.

Act III, Scene 4
Jailor's Daughter #4

• **18 July 2000**

KF began this soliloquy seated in front of the SL pillar, facing out.

TC was interested in the possibilities contained in the kind of complicity that the Daughter may share with her audience. At several points she says things that make no sense to the outside world but seem perfectly reasonable to her; TC thought that perhaps there would be value in increasing the feeling that the audience *should* understand her.

• **26 July 2000: Day 2 of Technicals**

Though KF retained the same blocking as she had used in the rehearsal space, the knowledge that the object of her affections had just disappeared into hiding beneath the steps added a good deal of dramatic irony and tension to the scene. After the soliloquy, KF retreated behind the SR pillar.

Act III, Scene 5
Morris Dance

• 13 July 2000

TC noted that KF would be on stage from the start of the scene, obscured by the SR pillar; BB and KK would be in place, sitting at the foot of Shergar. The women (one or both) would sport a fantastic amount of ribbons in their hair, said TC. The assembled company would probably be on the stairs at the foot of the stage. TC noted that Shergar might need some preparation (actual or feigned) that involved attaching a cascade of "guts" to the structure.

TC said that the Schoolmaster should be treated with mild disdain by the assembled Countrymen (TE, SR, RMc, TMc). SP began the scene playing the Schoolmaster's anger and frustration at full tilt. TC wanted BB and KK to do their best to embarrass the Schoolmaster by wiggling their bodies against him. As SP pushed them gently away, TC wanted KK to turn on him with her line 'Let us alone, sir' as though to say "Unhand me, you pervert".

TMc suggested that the Countrymen might be heard "rehearsing" behind one of the doors into the yard, moments before the Schoolmaster bursts out of the "rehearsal" and into the scene. TC said that this would be a good idea to try out when the rehearsals transferred to the stage.

TC sketched out the manner in which the dancers took their places and partners for the morris dance. He said the actors should regard the piece of blocking as flexible, as he would ask SW to choreograph something more interesting at a later point. KF entered singing her "George Alow" song, joyfully serenading the Countrymen before lifting her skirts as though exposing herself to TMc. The bemused Countrymen turned her around to face SP (on the stairs) as though to "present" her for inspection. KF promptly pursued SP on her knees, addressing "Raise me a devil now" to his crotch (rather alarmingly). Having determined that the Jailer's Daughter is indeed mad, they whisked her off through the SL door. Only TMc and SP registered anything but glee at the prospect of her participation in the dance.

GA and YV made a long entrance SR, bows and swords drawn. Behind them followed MT and JO, similarly primed. They surprised SP at the SR pillar, causing him to fall on the floor with fright, an easy and terrified "target".

• 26 July 2000: Day 2 of Technicals

SP and the Countrymen entered from the piazza, SP marching through the yard to the foot of the steps before beginning his *tirade*. The upper gallery sightlines meant that it was unfeasible for him to speak from just inside the doors to the piazza as planned.

The Schoolmaster stormed off all the way through the yard to the door to the piazza when he realised the company was a woman short. He crossed back to the stage when summoned by the company of would-be dancers, and once persuaded of the merits of drafting her in, he bid the company hide in the tiring house.

The Morris Dance

SP (The Schoolmaster) "cued" the company of dancers by stamping his foot in an equine fashion. This cue was of course ignored, so he lifted his hat aloft. At this point the

musicians began to play as the Bavian (SR) ran screaming out of the tiring house, making ape noises before turning to "moon" the groundlings with his bright red behind.

The "guts" used as ribbons in the morris dance were attached to a metal clip; this was then hooked onto Shergar by the company. The skull was lowered by a member of the tiring-house staff, and the movement of the dance made the head sway gently to and fro.

KF encouraged MT, YV, GA and JO to join the dance; as they did so they pulled the focus of the audience, allowing the "countryfolk" to gather in a huddle and bedeck KF and SR with garland crowns. KF and SR then crossed to DSC and began to lead the company in a "bump and grind" dance. This gradually seemed to get out of hand, until the Jailer's Daughter started screaming for the dance to stop. KF lay crying on the floor and GA paused to look at her on exiting. KF then picked herself up and made a tearful exit through the yard.

Act III, Scene 6 The "arming" scene

• 13 July 2000

Rehearsing this scene with a script in hand posed difficulties. A copy of the script was held open for WK and JB so that their hands were free to arm each other. TC noted that initially he had been interested in the slightly sarcastic and humorous undertones in the dialogue; having seen the scene played through once he was now also interested to see what the scene would be like if played with great sincerity. It occurred to TC that Palamon and Arcite must have been through the arming process many times together in the past, before going into battle side by side. In the past these must have been occasions of great excitement, anticipation and bonding, thought TC, and it was sad that this occasion differed in one crucial way. WK said that he found the arming process strangely formal, and by contrast the exchanges between the two cousins about the fight to ensue were ironically tender.

Using broadswords and bucklers, WK and JB walked through their fight up to the point where the Duke's arrival interrupts them. Fighting with broadswords and bucklers involved following through, as though "wading in" to each blow and thrust, keeping the centre of gravity low. As such this technique differed significantly from that used for rapier and dagger fights, or for the fencing routine in *Hamlet*.

The hunting party burst in through the central opening, led by GA. TC thought it would be interesting if WK froze as soon as he saw GA. Also, TC thought that JB should note that Palamon does *not* take the advantage, once his opponent is distracted in this way. TC wanted to use this moment to illustrate the depth of understanding that survives even a pitched battle between the two men. WK suggested that it would be easier to retain current blocking patterns for the fight if it was Palamon who first sees Emilia as she enters; this could prevent Palamon from dealing a death blow to Arcite, in much the same way as had been originally planned with the fight choreographer. TC agreed.

TC wondered aloud why Theseus pays no attention to the fact that Hippolyta entreats her sister to intervene in the quarrel. Perhaps this was because the two Kinsmen are being

apprehended by Pirithous while Hippolyta says 'Alas, the pity!...'etc. Alternatively, he wondered if it might be worth repeating Theseus' pledge that '...ere the sun set, both shall sleep for ever.' If so, the action of crossing DS and back would prevent him from witnessing the conversation between the two women.

Before the scene was run again, TC noted that it was interesting that both kinsmen seem bent on condemning the other in front of Theseus; bizarrely, they seem more interested in each other than in Emilia!

Theseus' perplexing line, 'None here speak for 'em' was discussed. This line seems to suggest that somebody in Theseus' party is about to speak on behalf of the kinsmen. TC was keen to avoid having any of the actors "mouthing" as though about to speak, but YV solved the problem by taking a step towards MT immediately before the line, a much subtler solution.

TC was interested in bringing WK and JB further DS to be "perused" by Emilia as Theseus tries to force her to choose between them, to raise the stakes of the situation. TC noted that up until now Emilia existed for both men only in an idealised form; there was value in watching them both come to the realisation that a terrible reality may be about dawn, and that perhaps some questions are best left unanswered!

TC admitted that though he found it perfectly appropriate for both kinsmen to respond with the same line, 'With all our hearts', he was more troubled by the apparently shared line, 'Any death thou canst invent, Duke'. He said he would have to solve this problem at a later date.

• 20 July 2000

WK used two large linen bundles to carry on the two sets of armour, rather than a single carrier. This solution spread the considerable load and muffled the noise of the metal parts a little. The armour suits consisted of breastplates, gorgettes, casques, gauntlets and a single arm piece each. They fought with broadswords and bucklers, as before. WK's gorgette flew off without warning towards the end of the fight, causing mild alarm, but no injury.

YV and GA used longbows; MT and JO used spears as before. The duelling cousins were placed under guard at the foot of Shergar to await their execution; the strong stage position of the platform (USC) meant that both were in an excellent position to be seen reacting to the heated exchange between Theseus, Hippolyta and Emilia, DSC. GA knelt DSC at the edge of the stage, as MT asked her to choose between the two men.

• 27 July 2000: Day 3 of Technicals

The arrival of performance armour, swords and bucklers meant that the fight had to be rehearsed several times for the actors to get used to their new equipment.

As Theseus pledged to execute both kinsmen for their treachery, MT planted his sword once more in the wooden pocket fitted into the stage floor for that purpose. As GA attempted to uproot the sword, she found she could not. A second attempt was more successful.

WK spoke the line 'Any death thou canst invent, Duke' alone, on behalf of the two kinsmen.

Act IV, Scene 1 The Good News and the Bad News

• 13 July 2000

TC noted that 1st Friend (TE) responds fairly typically to 2nd Friend's (SP) genuine revelation, 'The prisoners have their lives': though this is an unlikely turn of events, the 1st Friend claims to have "known all along", so to speak.

TC thought that PC's entrance in this scene would probably provoke some kind of audience reaction, as his costume would indicate that he had been in the lake. TC suggested that PC find a good reason to pause momentarily upon entering, before speaking. TC suggested that this could be because he found himself out of breath, or because he was suddenly reluctant to tell the Jailer news that he knew would be unwelcome. PC chose to play both of these ideas.

KF was dragged in through the SR door by RMc (Jailer's Brother) in a lamentable state, singing obscene songs with a kind of desperate gusto. TC asked KF to let her ranting drop into a terrible blankness when she confronts the men in the room. This seemed to make RMc's line 'You must e'en take it patiently' all the more touching.

• 18 July 2000

The end of the scene needed attention, particularly the "ship" business with Shergar. The men rehearsed their mock launch, heaving on invisible ropes and pushing Shergar around 90 degrees, with KF and TE clambering up to the top of the "mast". Once KF was atop the tower, the "crew" would join in a sea song, TC said.

TC taught the cast a song, or at least the first line of a song:

*Salva nos stella maris e regina te oro*³

This line was repeated with variations on a call-and-response theme, led by KF.

KF's descent from Shergar was masked by the action of the horse-head being raised at the same time. When she reached a few feet off the ground, KF let herself go, to be caught by TE and SP.

³ Jaq brought in a lyric, 'Salva nos stella maris e regina caelaurum' that seemed to be the piece TC had been looking for.

- **22 July 2000**

PC played the bulk of the scene from the SR corner of the playing area. Paradoxically, his physical distance from the Jailer and the two Friends lent a strange intimacy to the difficult news he had to give to the Jailer.

- **27 July 2000: Day 3 of Technicals**

TMc and TE entered by the SL door, SP and PC by the SR door. The cantilever movement of Shergar needed to be finessed; as the structure revolved through 180 degrees the skull and "neck" were lowered over the steps to the yard. TC thought that perhaps it would be better if the movement stopped a little short of this position so that the skull rested over the steps alone, and did not risk striking any of the taller groundlings.

Act IV, Scene 2
Emilia considers the 2 Kinsmen

- **20 July 2000**

GA entered through the SL door and crossed DS to the SL pillar, overlapping the end of the last scene. GA used two postcards to represent the portraits of the two kinsmen.

- **27 July 2000: Day 3 of Technicals**

GA used two antique picture frames of about A5 size, as pictures of Palamon and Arcite. At one point she held the pictures side by side so that both could be seen by the audience in the yard.

Act IV, Scene 3
Jailer, Wooer and Doctor

- **2 July 2000**

After a fairly detailed textual study, the actors ran through the scene. Jaq noted that the Doctor's conclusion that the Daughter's "perturbed mind" or melancholy is not easily treated is out of step with the medical thinking of the time of the play. Melancholy was commonly thought to be the result of an excess of black bile, and as such it was thought this could be counteracted with excesses of sanguine substances such as meat and red wine. Indeed, the Doctor's methods might be said to have more in common with present day medical practices, or homeopathic remedies.

- **20 July 2000**

KF drank from a tankard that TMc repeatedly filled, before turning viciously on the receptacle as though it had injured her in some way. SR tried to break through her tunnel vision, even clapping his hands loudly in front of her face. KF seemed locked into her own world, unaware of anyone else in the room.

Act V, Scene 1
Duel run-up, and Emilia at the altar

• **20 July 2000**

With Shergar at “12 o’clock”, the head was lowered halfway for this scene. GA sat on the platform, head in hands, unaware of the two men. Shergar’s skull became the “mighty one” to which Arcite prays, from in front of the SL pillar. Afterwards he exited via the steps to the yard. JB chose instead to play his prayer to Venus out into the Globe, before exiting the same way.

Shergar’s head was raised before Emilia’s speech, which GA chose to play out to the Globe. The rose altar would ascend from the trap in the floor, said TC.

• **27 July 2000**

MT and YV entered through the discovery space, followed by CS who held out a bowl from which the kinsmen would draw powder to be thrown onto the grill over the trap. This action formed part of their ritual sacrifices to their chosen gods.

Act V, Scene 2
Wooer in disguise

• **2 June 2000**

TC and the actors discussed the sequence of events leading up to this scene. TC thought that the Wooer had made a very brief appearance in the darkened room, and had “not pushed his luck” during his first encounter with the Jailer’s Daughter. The maids attending her would have confirmed his identity as Palamon.

TC remarked that the proposed cure – to ‘observe her every way’ – contains, but does not rely exclusively on sex as therapy. TC argued that sleeping with “Palamon” might relieve some of the Daughter’s symptoms, but it would not in itself cure her particular psychosis.

TC felt that one of the characteristics of lunatics is to insist that those around them join in, to the point where the observers find themselves trying to play a game to which they do not know the rules. He added that in the case of the Jailer’s Daughter, this kind of insistence was very strong, and had potentially destructive consequences. He commented on the Daughter’s power; her madness seems to put her in the position of making all the rules in this scene. If she is aware of the deceit, she is able to threaten the men with her own breakdown if things don’t go her way – a potent threat.

TC wondered whether the Jailer was showing scorn for, or complicity with his Daughter when he remarks that the talented horse she speaks of could probably play tennis. TMc thought that the Jailer was trying to engage her, and not to deride her in front of the

Wooer and the Doctor. TMc also thought that if there *was* a joke in this moment, it came from the Jailer's weariness with humouring his Daughter, rather from a desire to joke with the men at his daughter's expense.

KF wondered about the Daughter's insistence on finding a *blind* priest to marry them; TC thought that there was a distinct possibility that she knew (at some level) that this is *not* Palamon. On the other hand, she could believe the illusion wholeheartedly, and perhaps be afraid that the priest would not marry a fugitive and his liberator.

- TC wondered how much the Wooer actually *enjoys* playing Palamon, and how much the façade might drop at the end of the scene, after he kisses the Daughter. He remarked to SR that the Doctor's enthusiasm in anticipating a sexual union between the two might be just as much the mark of a zealous practitioner as that of a perverted *voyeur*.

Act V, Scene 3 **The Duel; Emilia listens for result**

- **20 July 2000**

Shergar was pushed around anti-clockwise 180 degrees, until the skull faced the Lords' Rooms. Each move coincided with the "noises off" to signify the battle between Palamon and Arcite. The skull was lowered and the armour removed to signify the victory of Arcite. GA and WK were "betrothed" on the base platform, and remained on it as it continued full circle to its final resting point.

- **28 July 2000: Day 4 of Technicals**

KK ran between the piazza and the door to the yard, giving GA the updates on the battle supposedly taking place on the piazza. Musicians were outside the theatre on the piazza to help create the impression of activity outside. GA remained on stage alone, as Shergar revolved by degrees until the skull faced the Lords' Rooms, and its armour was taken off.

GA held the two portraits as she listened for reports of the battle. JB walked out of the discovery space as the skull's armour was lifted off, and took his place at the foot of the tower, facing the discovery space. Wearing the garland of victory, WK was brought through the yard by MT, JO and YV. On the other side of the platform, GA comforted the distraught WK.

Act V, Scene 4

- **20 July 2000**

JB began the scene on the base platform of Shergar, stepping off the platform and forward to the anchor point to be beheaded. As he heard the news of Arcite's demise, JB moved DS to DSC position, before collapsing.

Arcite and Emilia were pushed on stage, seated on the base platform. Shergar was rotated to "8 o'clock" before it stopped and the two kinsmen exchanged words before Arcite died. JB climbed up onto the platform with WK, and the two were pulled back to "12 o'clock" as MT gave his final speech.

• 28 July 2000: Day 4 of Technicals

JB knelt at the base of the tower to be beheaded. In a parallel to the last scene, GA and WK were to move onto the other side of the base platform, the two in a kind of *pieta*. TC decided that the cue for them to move into position should be later, at the end of Pirithous' speech, rather than at the beginning.

Shergar was rotated so that GA and WK faced the main portion of the yard. After the death of Arcite the platform was pushed through to "10 o'clock," for JB to give his final tribute. Finally, the platform was rotated back so that the skull facing the yard. Two tiring-house gentlemen carried off Arcite's body through the central opening.

TC amended Palamon's farewell to Arcite; the platform was pushed a shorter distance to 12 o'clock, at the top of the steps from the yard.

The musicians played their funeral dirge once more, as Arcite's "body" was dragged out through the yard. This was followed by a solemn procession of the company, out to the piazza.

- When the funeral was played through in the dress rehearsal, JB picked up the body of Arcite and led the funeral procession out to the piazza. This prompted a discussion about the ending of the play. Does the play in fact confirm that the bond between the two men exceeds that between either and Emilia? TC thought that the greatest love that either Palamon or Arcite experience in their lives was the bond between them, and that it is their tragedy that they do not realise this until it is too late. That did not mean that he wanted Palamon to reject Emilia in any way at the close of the play --he wanted it to be clear that the marriage would go ahead as Theseus dictates, and that, whether he wanted it or not, this was the destiny he had "won".