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Shakespeare's Globe

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# Research Bulletin

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## The 2002 Globe Season

The White Company

### *Twelfth Night*

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(Globe Research)

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## Cast List

Viola  
Sebastian  
Antonio  
Olivia  
Maria  
Feste  
Malvolio  
Sir Toby Belch  
Sir Andrew Aguecheek  
Duke Orsino  
Fabian/Sea Captain  
Valentine/Priest/Officer  
Curio/Officer

Master of Play  
Master of the Words  
Master of Voice  
Master of Movement  
Master of Clothing and Properties  
Master of Music

Master of Dance  
Assistant to Master of Play  
Head of Research

**Michael Brown**  
**Rhys Meredith**  
**Colin Hurley**  
**Mark Ryalnce**  
**Paul Chahidi**  
**Peter Hamilton-Dyer**  
**Timothy Walker**  
**Bill Stewart**  
**Albie Woodington**  
**Liam Brennan**  
**Jan Knightley**  
**Peter Shorey**  
**Simon Hyde**

**Tim Carroll**  
**Giles Block**  
**Stewart Pearce**  
**Glynn Macdonald**  
**Jenny Tiramani**  
**Claire Van Kampen**  
**with**  
**Keith McGowan**  
**Siân Williams**  
**Tamara Harvey**  
**Jaq Bessell**

## I INTRODUCTION

The Globe's production of *Twelfth Night* was originally designed for the unique stage of Middle Temple Hall – the widely received original location of the first performance of Shakespeare's comedy in 1602. The Globe was invited to the hall in February 2002, to celebrate the 400<sup>th</sup> anniversary of this play. To compliment the setting and the occasion of the limited anniversary performances, the production aimed to explore 'original practices,' encompassing clothing, music, set and casting. An all male cast played on this temporary stage, which was lit by candlelight effect and decorated with garlands of festive greenery.

This hugely successful production, directed by Tim Carroll, was then transferred to the Globe stage for the 2002 season of *Cupid and Psyche*. The main authentic practice features of the production were preserved, although there were a number of variations in the casting. Tim Carroll (Master of Play) described *Twelfth Night* as one of Shakespeare's 'most specifically Elizabethan plays', hence his decision to set it in 'a real time and a real place'.<sup>1</sup>

## II THE TUDOR GROUP

With Jenny Tiramani (Master of Clothing) and Mark and Ruth Goodman (of the Tudor Group)

### 8 April 2002

The Tudor group is a re-enactment group that deals with aspects of every day life. They live for periods of up to ten days in a small stately home in Northamptonshire, living the lives of mainly lower class people.

MR began with an introduction to the group during which he explained that the morning's session should give the company a clearer picture of how the Elizabethans lived, worked and dressed: the Elizabethan world was both described and established by clothing, confirmed through records that clothing cost more than their houses. Without the existence of set and lighting within the theatre, clothing became established as a key theatrical tool. MR discussed how the Globe strives to get as close as possible to certain historical features such as the materials and sewing techniques that were in practice during the Elizabethan age. However, he also noted that the reconstructed Globe runs a very different performance schedule to that of Shakespeare's day, which means that the clothing is worn much more frequently during the season. This has called for some adjustments to be made by the wardrobe team whilst making and caring for the clothing.

The company proceeded to introduce themselves. MR asked all those who had worked on the Globe stage before to raise their hands. He then handed over to Jenny Tiramani, Globe Master of Clothing and Properties, who introduced her team and explained what each of their jobs entailed within the Wardrobe department:

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<sup>1</sup> Cue Sheet, Winter 2001/2002 edition, For the Friends of Shakespeare's Globe: Interview with Tim Carroll.

Natalie: responsible for hair, wigs and makeup. (Anything concerning the body rather than clothing) Holly: 'Dresser'. JT explained how a dresser was very important to an actor, especially at the Globe where how the actor dresses is an important factor. However, it is a role commonly overlooked in the modern theatre. Nikki: 'Dresser'. A dresser is also responsible for caring for the clothes. Katie and Tariq: Stage Managers. JM: Tiring-House keeper. (alias: free-range problem solver) Mark, Ruth and Catherine Goodman: members of the Tudor Group.

MR explained how the Globe's initial desire for historical accuracy in clothing began. On his first visit to the Globe, he was amazed with the building techniques used to create the auditorium with the integrity of 1600s. He had asked JT at the time whether it would be possible to follow this authenticity in the area of clothing. To stay in keeping with the authentic techniques used in the other areas of the theatre, JT did not want the clothing to be a type of fancy dress created with modern fabrics. It was at this point she started to research how Elizabethan people would have dressed. In her research she was advised to visit Cowley where she met a group that had established themselves, selling and exchanging clothing that had been hand-made. It was with the help of this group that JT started work on Henry V.

MR emphasised that the company should see Mark and Ruth as a tool to be used during the afternoon's rehearsal, as the company began to establish the specific elements of Elizabethan living that they wanted to explore. These were: clothing, the art of bowing, swords and duelling, hats and general etiquette.

### **Women's clothing**

Ruth Goodman from the Tudor Group then spoke about dressing women. She enquired whether there was any member of the company who had to dress as a woman who had not done so before. She then continued to explain the basic elements of women's clothing:

Corset: this was designed to enable a woman to have a full range of movement, except the ability to bend at the waist. The corset can feel incredibly restrictive therefore she described how it is essential to learn how to move in them. It was decided that the best way for the actors to achieve this was to wear them as much as possible during rehearsals.

The shirt was worn as an undergarment. The upper classes would have worn a clean shirt every day. No underwear as we know it was worn, as a rule, due to the fact that it was considered immoral. There is a possible association linking underwear with foreign prostitutes during the Elizabethan period. The shirt provided the main method of hygiene. The working class would have changed their shirt once a week; in addition to this their hygiene routine would have involved cleaning themselves daily with a cloth. The shirt must be worn at all times under other items of clothing. As it was worn all the time, it was made out of linen to make it easily washable.

Collars and cuffs: these were worn over areas most prone to getting dirty. JT discussed how the idea of detachable cuffs and collars has only recently ended in our society.

Ruth ran through a description of the clothing that she was wearing: Her clothing signified the equivalent to that of an Elizabethan servant:

Corset: her corset was made out of reeds (native hard rush, like those found on sand dunes.) This reed was chosen as it bends well giving extra flexibility. JT commented on how the Globe corsets are now made out of plastic whalebone; it is now illegal to use real whalebone.

JT explained how there were very few materials available to the Elizabethans. It was common for one fabric to be used for a number of things. There were only three materials regularly used: linen, wool and a very limited supply of silk.

Roll- farthingale: The role of the farthingale was to prevent a woman's skirt from wrapping around her legs. Ruth discussed how it was important to remember that women of lower means still managed to maintain a little fashion.

Colours in the Elizabethan era were used to symbolise a range of things. The cheap colours were blue and yellow, therefore blue was the colour associated with servant status whereas scarlet was reserved for either royalty or the nobility. Black was the most expensive and fashionable colour, especially for men.

JT relayed the tale of Queen Elizabeth, who was recorded wearing a blue gown to display and symbolise her service to the people. In a similar way, most public service uniforms today are blue. It would have been common for higher-class servants to wear a livery badge as a way of distinguishing themselves.

The highest possible wage for a woman of this status was two pounds. Clothes were extremely expensive, costing around two pounds each; therefore women would not own extensive wardrobes. It was common practice, however, for clothes to be given as wages.

The original Globe theatre was organised by a shareholding system. It is likely that theatre clothing was owned within the company by its share holding members. A fine of forty pounds stood to be paid by anyone who took clothes from the Tiring House without permission. This ensured that clothes did not regularly go missing. There are several possible explanations as to why the penalty was so high: firstly the clothes were of such value that they would have been incredibly expensive to replace, but secondly, it was considered treason to wear clothes that suggested a rank above your own station, and this treason carried a severe punishment. Henslowe's Diary and accounts by Duffy have been principle sources of information for research in this area. Duffy supplied a vast resource for cash accounts. He made records of how much items cost, both new and second hand.

Mark discussed why clothing was so important for actors, explaining that a person's status would be known immediately by looking at their clothing. Clothing was therefore fundamental on stage to indicate the status of a character, especially in the absence of props and lighting.

## **Hats**

An Elizabethan's head would always have been covered. Women wore a jewelled hat called a coif, or veil at all times. The only time that it was acceptable for a woman to be bareheaded would have been on her wedding day, as a sign of her virginity. Hair was incredibly important to an Elizabethan woman; it was very much her 'crowning glory'. Other accessories such as gloves would have been worn at most times. The aristocracy also wore masks and veils, commonly as a sign of either coquetry or mourning.

Posture: A lady's feet would be positioned with a slight turn out, but always keeping the feet under the skirt.

MR asked what other features would have been found attractive in women. The sight of a bum roll was considered seductive; silk stockings with a nice garter were also very appealing to an Elizabethan man. Breasts were a less taboo phenomenon following the fashion in 1615 for high-class ladies to show nearly all the breast. However, once a woman was married she was expected to cover more of her body.

MR noted that for Viola, the adopting of a male disguise must have instigated a huge change in lifestyle. A woman of the Elizabethan era would have no experience of handling a sword or walking out in the street alone.

## **Men's clothing**

Clothes were often handed down and recycled through families and also attained as gifts from employers. Older fabrics may have been cut up and used as curtains; an Elizabethan tailor could also make money by selling the off cuts of fabric. When linen wore out into rags it could be turned into paper.

Mark, dressed in a linen shirt and stockings, explained that the clothing he was going to dress himself in was the equivalent to that of a tailor. A man of this profession would have been placed at the lower end of the gentry on the social scale.

Mark demonstrated the marked difference in prices of fabrics, which was a key factor in determining the type of person who could afford to wear the finer fabrics such as silk. For example, a pair of woollen stockings cost roughly 2 shillings and sixpence, whereas silk stockings cost around two pounds.

Stockings were fastened over the breeches and tied with garters, which were the medieval equivalent of suspenders. They were tied in a double-looped bow, but Mark went onto explain how it was important to tie the garters to the side, ensuring there were no knots involved.

MR mentioned one Globe actor's experimentation with different methods to secure his hose. Ralph Watson, who played multiple roles within *The Merchant of Venice*, tied a long string to the front of the stockings and then wore the string around his neck. This allowed for quick costume changes without disturbing the hose.

Cross gartering: this method of securing garters, seen specifically with Malvolio in *Twelfth Night*, gave more support without cutting off circulation in the leg. The key

characteristic of cross gartering is to put a twist in the back of the garter, giving a smoother stocking, especially if worn with shorter trunk hose.

Shirt: this particular shirt was made from rough linen. Linen cost 2 shillings a yard, therefore a shirt would cost the best part of a month's salary. However, one shirt should have lasted for ten to fifteen years. A finer type of linen, popular with the higher classes, would have worn out more quickly and was significantly more expensive.

Trunk hose: the bottom of the hose would not be attached to the leg; this gave more flexibility and movement in the leg. Mark suggested that the doublet may occasionally have been left attached to the hose for ease of taking on and off. JT explained that it is more convenient now in the theatre to leave them tied together for quick changes, but they are unlikely to have done so in the Elizabethan period. Their clothing was so expensive they would have taken great care of it.

Mark dressed himself in the doublet and hose. He explained that for dressing in ordinary, everyday clothing it was not essential for a servant to dress you. The modesty flap was pointed out; Mark explained how this prevented the shirt from being seen under the breeches. The doublet acted like a pair of braces to secure the hose. Elizabethan men would have tried to own a matching doublet and hose

Shoes: Elizabethan shoes were very flat compared to modern shoes. They are called 'straights' because there is no difference in shape between the left and the right foot

### **Rules of etiquette:**

#### **Hats**

Hats were a sign of respectability in Elizabethan society. JT showed a slide of three gentlemen wearing hats; they had a servant positioned next to them, without hat, and carrying a sword at the ready to defend them. For men, the fashion in terms of hair was broad ranging; it could be worn either short or long. There was, however, a particular fashion for big beards.

Hats would be taken off to show courtesy. For social equals it would have been acceptable to converse with their hats off. If you were talking to someone of a higher status it would have been polite to keep their hat off until told or indicated to 'recover'. A person with the advantage of higher status would keep their hat on.

#### **Bowing**

The French Bow: the hat was taken off, with the right hand, from the back to show the decorative side; the inside of a hat should never have been shown. The hat was then transferred into the left hand. The back knee was bent and the front knee kept straight, both on a slight angle. There was the option to either step back, or forward into the bow. The free arm was swept to the side. This would have been an educated bow that could be made more extravagant by stooping lower or adopting more embellished hand gestures according to who was being greeted.

The full company was asked to take a practice hat.



Whilst practising this bow, the company were asked to try and get into the habit of having a small turnout of their feet. Mark explained how this helped the actors to maintain a more upright posture. They were reassured that this change in posture looked in keeping with the clothing and helped to keep a good open chest front.

The following instructions were given to the actors for the first exercise:

- i. Try sliding leg forward.
- ii. Try sliding leg back into it.
- iii. Try again with hat, keeping it to your chest
- iv. Draw the hand out. Think of the ballet principle and imagine you are 'presenting' yourself.

Eye contact should always be broken when bowing down. It would have been rude to maintain it.

One actor asked whether the bow could also be seen as a type of body language, a way of declaring perhaps that 'I have nothing in my hand' (ie a weapon) but also 'I am here, my heart is at your service.' Another actor enquired what the procedure would be if you were left handed? Mark explained that left-handedness was not approved of, although there were signs that it was on the increase during this time.

Ruth demonstrated how a bow should be a single movement with a second move leading into the rise. However, if the person being greeted held a superior status, then the bow would have been held until given a sign to recover.

### **Italian bow**

The weight should be placed on the front foot (right), with the left foot extended straight behind, hand extended to the front. The straight part of the hand should be kissed with your own palm facing upwards, hat held in hand to the side.

### **Passing bow**

This type of bow would have been used in a large room full people where it was difficult to stop and greet everyone using such a formal method as the Italian bow. It was practice to 'make a leg' (slightly raise one leg in front of the other) and use a sweeping arm gesture with the right arm.

### **Curtsey**

To achieve an Elizabethan curtsey, adopt a ballet first position and bend starting at the knees, keeping the back entirely straight. Eyes would be lowered then should be raised as the knees are straightened. Arms should be held loosely and naturally to the side. It is important that an actor using this type of bow use ballet hand movements.

On a matter of status, MR asked whether Olivia should bow to the Duke. The conclusion was that yes, it is always sensible to err on the side of caution. The Elizabethans would have preferred to over-do, rather than under-do, a bow.

### **Society**

The company were asked to place themselves in a line in order of rank. The line-up was as following: Duke Orsino, Olivia, Sir Toby, Sir Andrew, Sebastian and Viola,

Valentine and Curio (must be gentlemen considering the close relationship with Orsino), Cesario, Maria, Malvolio, Antonio, Fabian, Feste.

One actor asked what constituted the status of a 'gentleman'. JT responded to this by explaining that a gentleman would have had a coat of arms. The coat of arms, signifying the status of a gentleman, could be bought, but in order to obtain this it was necessary to prove that the appropriate lifestyle could be maintained. Children could retain this status from their father, even if they were not the first born, so long as the lifestyle could be kept up.

PS enquired about the position of a priest: the Church held a different hierarchy altogether. All ranks of society would have shown respect to a priest because he was a representative of God; he would be bowed to, but not as 'deeply' as to each other.

The company began to practice their passing bows according to social status. One by one the actors walked around the semi-circle, bowing to each other. As MR greeted PC, TH made the point that whilst living in close quarters, Maria may have greeted Olivia formally in the morning but not during the remainder of the day unless in front of visitors. PC inquired at this point whether it would be appropriate for him to greet MR with a kiss. Mark confirmed that this would be an acceptable greeting.

One question asked was whether it was customary to bow at the end of a meeting. The conclusion was yes, comparing it to the modern day etiquette of shaking hands at the start and end of a meeting. It was noted that bowing too politely could lower your own status, but occasionally it could be seen as an honourable gesture from a younger man. On the other hand it was possible to put higher-ranking people in an awkward position if you bowed too low and didn't look up for a signal to recover.

The process of 'recovering' after a bow was discussed in relation to status. It was concluded that on greeting someone of the same status it was not necessary to wait to recover your hat.

From the exercise it was possible to sense certain feelings arising from characters in the pending bow. For example, a character such as TW was clearly hesitant about bowing to another character such as MB.

### **Swords**

The male characters of the company each picked up a rapier, belt and dagger. JT showed company members how to attach belts and where to place the rapier and dagger. The rapier had to be placed to the actors left within pulling distance from the right hand.

Mark proceeded to explain sword etiquette. To place a hand on your sword would have been considered an aggressive stance; it was used to indicate insult or threat. This provoked the question of how the sword could be controlled. The sword could be touched, but not the handle. Mark explained that there should be no great need to control the sword, but reiterated the need to be careful when 'tooled up'. The thumb and finger should be placed on the sword between the buckles, especially when turning and this helps to keep some control. The sword should be positioned on top of the thigh so it does not swing around. The Company practiced walking around. Mark

explained how it is easier to manage the sword and belt when dressed in the Elizabethan hose as they are cut higher on the leg.

JT asked if there was a correct way to stand and sit with swords. It was bad etiquette to turn and hit someone with sword so the procedure to avoid this would have been to back away and then turn. One would also have had to watch the sword on doorways and whilst going down stairs.

To sit: the sword could be placed to the side, pulled forward at an angle or placed across the knee. At the house of a good acquaintance it was acceptable to leave your sword at the doorway. At a tavern it could have been placed on table.

### **Duelling**

Duelling was not outlawed, but killing a person without the Queen's permission was a serious offence and could be punishable by death, therefore Elizabethans tried to avoid duels in public.

Gentlemen's rapiers were over thirty-six inches long, but Mark reassured the actors that it is much easier to draw a rapier of thirty inches, such as the swords they would be using. Actors were advised that for safety reasons, when drawing, it is essential to secure a clear distance of eight feet in front. They were made aware that the swords used in rehearsal were sharp from the middle of the blade to the point.

Mark demonstrated how to grasp a dagger: his arms remained bent with palm facing backwards and thumb on the inside. He demonstrated how it was important to keep the ring guard on the outside. Another key point was that the rapier goes back into the scabbard the right way – with the ring facing out. This was established as something that needs practice. Alternatively the dagger could be placed on the right hand side of the belt (for soldiers in particular), making it easier to access.

Swords: The actors practised dropping their hand onto the sword. They also checked that their swords could come away from the scabbard with ease. A demonstration showed how the sword should be drawn out straight, with the arm turning slightly, to avoid the scabbard moving with it.

One actor inquired whether a gentleman would have sharpened his own sword. It was probable that they did, but this did not need doing regularly as swords were not used very often. The Elizabethans did not practice fencing with their 'proper' swords. Another question asked was whether a gentleman would always have worn a sword when he went out. Mark said that as a rule he would have done so, as a sword was a sign of a gentleman or a soldier. It was illegal to wear a sword if you did not hold either of these ranks. The actors then spent some time practicing drawing their swords and daggers out at the same time.

### **Duelling stance**

The sixteenth century duelling stance involved placing the striking foot forwards with the back foot angled out. Move forwards standing breast on (not sideways as in modern fencing) as it is safer to lean forwards, with the sword out, then if the opponent strikes forward it is possible to step back and catch the opponents blade.

The actors were asked to practice drawing their sword and then moving into 'guard' position. They were instructed to keep eye contact and avoid looking at their opponent's weapons. Arms were to be extended forwards with elbows slightly bent and weapons angled in towards each other. Some of the actors experienced difficulty drawing their swords, finding them too long to control. JT adjusted MB's belt, taping it, temporarily into place, making the sword easier to draw.

The company split into 2 groups. In turn they stood in line and practiced drawing their swords. They then practiced stepping into an attacking position, making sure their striking arm was held forwards. Without the dagger, it would be possible to use the left hand to stop the opponents blade between their own fingers then 'run them through'.

AW and MB practiced drawing, as at the beginning of their duel. MB enquired whether it would have been difficult for a woman to draw a sword. The answer was that it would have been awkward but not too difficult in terms of heaviness. In a proper Elizabethan duel no ceremony would have been involved. The main technique for the actors to remember was to keep a long distance from your opponent and thrust the rapier first.

Records have shown that gentlemen needed protection around town. There are only three existing accounts of duels, but a number of accounts of people being involved in fights. The accounts are recorded according to how many people were killed or injured. There are accounts of the coroner's inquiry which show that fifty to sixty people died from stab wounds over Elizabeth's reign. There was a much higher rate of murder in that period than there is now.

### **Broad swords**

If using a broad sword it was possible to choose to have either a dagger or a butler (shield) as a second weapon. The rehearsal paused for individual work to take place with CH, the only character to carry a broad sword.

## **III CHARACTER WORK**

### **VIOLA**

#### **• April 5, 2002: Full Company character session in the attic**

The company sat in a circle of chairs in the attic. MB sat in the centre of the circle, with all the actors who have lines to say about Viola that describe her character, in some way, spoke those lines to the actor in the centre.

MR asked that each description came in chronological order, rather than asking each actor in turn to say everything that related to Viola in one go. MR then asked the group for comments or reflections on the character of Viola. Everyone seemed to think that she shows a great deal of will, even wilfulness. She either charms or offends whoever she meets.

- MB then stood in the centre of the circle and spoke the lines that Viola says about other characters, directly to the actors playing those characters.
- MR thought that this part of the exercise showed how imaginative Viola is, how easily she is able to put herself in other people's shoes, and how well she copes with the wittiest character in the play (Feste) as well as the most defensive (Olivia). Yet she is very innocent, not calculating in the least.
- What does Viola say about herself? MB read out the relevant lines. Interestingly, MB included the speech 'Make me a willow cabin...' as something Viola says about herself.
- MR asked for comments: one comment was that Viola seemed to need to tell the truth, however obliquely. MR thought that 'to be true' could be Viola's super-objective.
- MB gave a humorous, brief synopsis of Viola's story, or, what happens to her over the course of the play.
- MR thought it was strange that Viola and Sebastian left their own country in the first place – and asked: why it was that Viola feels it would be better to imitate her brother, rather than presenting herself as Viola to Orsino and asking for help? Her rank is noble, but unspecific.

## **ORSINO**

- **9 April 2002. Full company session in the Duthy Hall.**

MR had asked LB to note down everything Orsino says about himself in advance of the rehearsal. He read out the results of his text work research. The company then proceeded to discuss what kind of subject matters Orsino *knows* about, highlighted by this first exercise:

### **Flowers**

Orsino uses extensive flower imagery in his speech. This also supports the idea that he is a very sensual character. One example of this is displayed in his sensitivity to smell; another line referring to Olivia claims that '*she clears the air of pestilence*', as flowers do. MR discussed how the nobility of Elizabethan society were clean people, but that the city was a dirty place full of strong smells. They thought it was possible to catch diseases from unpleasant smells, thus believing that a sweet smell could provide protection.

### **Love:**

**as a sickness:** LB discussed how he feels there is something unwell within his character at the start of the play, and that in Orsino's mind it is only the character of Olivia that holds the cleansing and medicinal antidote that he needs.

**as an appetite:** '*If music be the food of love*'

MR discussed Orsino's desire: '*I wish that I could kill my appetite.*' There is a certain sense that the whole play lies within Orsino; other characters embody elements, for

example Sir Toby Belch as appetite and Malvolio as the repressor, but both of these are encompassed in Orsino. It is clear he is intensely in love, and this conveys a softness and melancholy. The actors discussed how this can be a creative state to be in, somehow being separated from yourself and unable to connect. It can also be a painful place. Orsino does appear, at times, to contradict himself, but this could be owing to his passion and where it leads him at that particular moment.

- The company was asked to share what they say about him: *'in nature as in name'* (Captain) This outer appearance, and the inner nobility of Orsino is mentioned again by Olivia. Ironically it is both Orsino and Olivia who are ultimately fooled by appearances. This exercise showed that the characters seem to respect who Orsino is and the position he holds in the society.

- What does he say about others?  
From this exercise a clear picture was formed of the sector of society he mixes with. He creates vivid and intricate descriptions of people. ('marble breasted' (Olivia) and 'dissembling cub' (Cesario))

The group discussed how Act V shows an extraordinary situation when Orsino exits into the outside world. MR felt that he would have appeared like a kind of incredible insect or butterfly in his fine clothing. LB noted that once out of his household, he is faced with a series of extraordinary events: finding Olivia married, discovering an old enemy-Antonio, and the revelation of the twins. He steps out from the security of his imagination where his only occupation had been to wallow in unrequited love, indulging in the luxury to ponder on his grief, with no necessity to carry on with everyday life.

Facts about Orsino: he is a Duke, a bachelor, in love, rich, unsatisfied, noble in nature, the most powerful person in the play, likes music, knowledgeable about flowers, likes to be alone.

Conjectures about Orsino: he wants Olivia's love, a soul-mate, an end to his love-sick 'state', release from the pain of longing, a relief of intimacy, and the end to his search for wholeness.

To set up an exercise, LB was asked to think of an animal he thought his character might form a parallel to: he decided on a black panther because they are fast and dangerous.

### **Character exercise**

Each member of the company was asked to individually consider their own character and imagine the animal that represents them best. They were then asked to approach the Duke, accompanied by Curio and Valentine, to ask him a question. LB had the option of answering himself or allowing his entourage of SH and PS to answer for him.

TW knelt next to LB and asked him whether, despite his position, he believes he could be worthy of the Countess' love. LB summoned PS to get rid of him. AW asked what LB dreams of, to which he answered peace, love and heart's ease. PHD asked

whether Orsino would like some music, to which LB replied yes and PHD proceeded to dance and sing until he had heard enough.

There was then a change of emphasis when LB approached MR, MR backed away and summoned PS. LB then moved away whilst MR whispered a message for PS to relate back to him.

## **SIR TOBY BELCH**

- **16 April 2002. Full company session in the attic.**

The company was seated in a circle as BS ran through the play, chronologically, selecting the lines in which Sir Toby comments about other people. During the exercise BS was asked to look at each character as he read lines that related to them.

- From this exercise certain conjectures were made about Sir Toby Belch:
  - language: extravagant, makes up words at times. Use of extensive animal imagery
  - arbitrary and incoherent
  - rude and out-spoken.
  - evidence of a two-sided nature towards Sir Andrew.
  - well educated with a keen awareness of rank and the social hierarchy.
  - a well established relationship with Fabian.
  - in the knowledge that Maria adores him. She is the only character that he is complimentary towards.

The company was asked to share what they say about Sir Toby: each member of the company read out their results in chronological order. This exercise lead onto MR discussing the implications behind Sir Toby's name, 'belch': 'a gas from the belly' – implying there is too much to be held, hence it comes forth.

Other conjectures about Sir Toby from this exercise were: he is stubborn, discourteous and impatient; has a lack of peace. At the beginning of the play other characters, such as Maria and Feste, are complimentary to him, but these compliments cease as the play progressed. He has a certain wildness to his nature; his schemes are driven by money, although in fact Maria and Fabian appear to be the brains behind the schemes, with exception to the more sinister plan to lock Malvolio in a dark house. He has exasperated his niece and made himself unwelcome in a house of mourning. It is his drinking that frees him from the 'cares' of life.

## **IV DANCE**

- **9 April 2002. Full company in the large Duthy Hall**

Sian Williams, company dance choreographer, gathered the company into a circle. They began the session with a series of warm-up stretches, paying particular attention to leg exercises, in preparation for the jig steps, which involve extensive swinging through the leg from the hip. The cast had a game of volleyball to finish the warm-up.

## **The jig**

SW recapped on the opening passages she had previously worked on, checking that everyone had been present for the last session. The first section she wanted to work on was the order for getting the company through the centre door. The pattern of steps for the company to enter consisted of eight walking steps: slow, slow, slow, quick slow, slow quick slow. The foot only extends on the slow step, not the quick step. SW demonstrated how this phrase should have a very stately feel to it. The actors then tried this with a tape recording of the music.

The entrance order: MR LB MB RM  
PS SH TW JK  
PHD CH  
BS AW

The jig proceeded to be rehearsed in four stages:

### **Stage 1**

SW ran through each phrase within this stage slowly.

[Phrase 1] Step on to left foot, with right leg extended to start the first phrase.

[Phrase 2] Next phrase start on the right foot.

This entrance was practiced with the music. SW asked the actors to think of the centre door and pack themselves closer together before spreading out. She confirmed that at the end of this phrase the weight should be on the right foot with left leg extended out front.

[Phrase 3] Lift alternate legs over three beats to hip level, and then change the starting leg. Carry on doing three sets of these triplets. After this sequence, hop and change through a scissor kick, leaping as high as possible. The actors were asked to place more accent on the foot when landing on the floor, with the heel down. Both sequences were then practised with music.

Phrase [4]

This phrase is formed around a brush step. With weight on the left foot, stamp on to the right then brush left forward and back. (Then right, then left etc.) Place left foot into third position and then follow through into cadenza. End with left foot pointing forward, weight resting on the right foot.

This phrase was practised individually then all four phrases were run through with the music. SW reminded the actors to think of the knee as a hinge, maintain a strong thigh and resist the urge to lean back and forward on the brush step. The company practiced their brush step focusing on keeping an upright posture. SW worked individually with CH, explaining to everyone that it helps to pick out the main steps and think of the other steps as embellishments.

### **Stage 2:**

Formation set up: JK, CH, TW (move out into triangle on left.)  
PS, SH, PHD (circle to right.)  
AW, PC, BS (face on at the back)  
MR, RM, MB, LB (face each other at the front.)



Each group practiced their individual moves with SW. They then ran the entire stage with a musical accompaniment. TH filled in for Paul Chahidi.

This section was run again, leading in from the end of Stage one. After this run SW discussed turns and other moves that could be used to embellish the dance.

### **Stage 3:**

SW worked individually with each group to go over the next stage of the dance.

#### **Group 1 [MR MB RM LB]**

This stage is made up by two phrases of four: first phrase consisting of three hops and then a cadenza. The second phrase consists of the left leg swinging forward then back, with a hop on to other leg, then a hop back again before the cadenza. SW did some individual work with LB on this section.

#### **Group 2. [JK CH TW]**

The first phrase involves the left leg swings forward, back, then forward again before hopping onto the other foot. The second phrase crosses the left foot over the right, then right over left. On the hop the right leg should be extended straight out behind. This is repeated on opposite legs, then repeated again right.

#### **Group 3. [PHD SH PS]**

The three stand in a line. PHD hops crossing left leg over right. Then SH then PS imitate this in turn. Then PHD slides his right leg forward then back again, turning a full circle quickly with a hand flourish. This again is imitated by the other two in turn. The third section involves a spring, crossing the left foot over the right in front and then behind, then repeating this action on the opposite leg. This is repeated before a cadenza.

#### **Group 4. [BS PC AW]**

This group move in a slow figure of eight, moving with a brush step.

SW then ran through a cool down to end the session.

### **• 2 May 2002. Full company in small Duthy Hall**

Sian Williams began by gathering the cast into a circle for a group warm-up. The cast then practiced their footwork whilst remaining within the circle.

The full company ran the top of the jig. Feste accompanied this on the pipe and tabor. Full company entered USC in two lines of four and one line of three, moving downstage doing a brush step followed by a kick.

SW asked PHD to sing the lyrics to “*Hey Ho, the Wind and the rain*”. PHD started with the third verse, on which the cast entered and moved downstage with the brush-step and kick. The cast then held their positions until the end of the lyrics, when PHD finished singing and switched to playing the song instrumentally.

LB, MR, MB, and RM began dancing in couples, alternating partners. They then paired off, MR dancing with MB and LB dancing with RM. MR and MB then make show of realizing they are dancing with the wrong partner and switch. The couples then cleared to the sides of the stage. The PS, SH and PHD then moved downstage centre and danced. They moved to the sides and were replaced by JK, CH, and TW, who danced an improvised choreographed comic dance. They moved to the sides and were replaced by Toby and Andrew who, likewise, improvised around a choreographed comic dance. The company then assembled CS with the four lovers in a row at the front DS and all danced facing the audience.

Having run the jig once, SW worked with individuals. She then asked the cast to run the company section at the end.

After some individual work with MB, the company ran the last section again. SW gave some notes before they ran the jig once again from the beginning. SW worked with LB and then with the company on the end of the final company section of the jig. The final company section was then run.

#### **Move onto the stage:**

SW took the company through the jig, accompanied by percussionist Keith McGowan on pipe and tabor. KM also subbed for PHD in the song at the close of the play. Each player had a section especially choreographed for them, as part of the “curtain call”. Each section lasted on average, six bars per character. The solid oak plank floor has very little give in it, which made leaping (in authentic, leather-soled shoes) stressful on the actors’ ankles, shins and knees.

## **V MUSIC**

### **• 29 April 2002: Singing with CVK**

The actors were seated in a semi-circle. Claire Van Kampen, Master of Music, asked them to sit in their allocated groups for 'Hey Robin'.

They were all asked to stand holding their arms to the side, moving their knees. They warmed up with breathing exercises, and exercises to loosen their jaws. They were asked to exhale heavily, making a sound as they did so. The next exercise involved making an 'aaah' sound on a sustained note for as long as possible until their breath ran out. CVK told them to feel where their voice was vibrating and that their breath should be deep enough to fill the ribcage and belly. She asked the basses to try a higher note, keeping everything open and loose. They were then asked to focus on the vibrations in the face. CVK commented on how before a performance it is good to warm up your singing voice, as it uses very different parts of the voice to acting.

1. The company began by rehearsing 'Come and Follow' [from the box-tree scene] CVK commented that they needed to articulate their consonants more clearly, as the words were not clear enough.

Singing groups:

1. MR PHD MB

2. 2.TW SH CH JK AW
3. BS LB PS RM PC

They sang through the song again at a quicker pace.

CVK instructed JK PS SH to stand separately from the others. Everyone else lined up as though off stage. This required them all to listen very carefully to each other.

2.'Hey Robin' (to start Part II)

CVK ran through a quick refresher for each group. She made the general point that in a large space with a big acoustic it is essential to sing notes through, making sure not to clip the end of phrases. This can potentially increase or decrease the tempo in a space such as the Globe. It is vital to be exact in terms of time-keeping.

## VI SCENES IN REHEARSAL

**Act 1, Scene 1** (LB, SH, PS present)

TC and the actors discussed how it is potentially quite difficult to make sense of some parts of this scene. In relation to Orsino's first speech TC talked about motion: how love is always moving forwards and requiring stimulation; it gets bored very quickly. It is capable of receiving anything, but at the moment it does not receive anything at all, then it becomes worthless. Orsino's treatment of music at the start of this scene displays this flippant characteristic – the music was once enough to appease his love sickness, but when consumed it is no longer sufficient.

TC also talked about love as the arch creator of fantasy, the most inventive cheat. It is constantly dissatisfied, always changing, needing to be fed. After discussing this he concluded that in fact the speech may be simpler than it first appears.

PS discussed different ways of saying this passage: it is extremely vexed. He also pointed out that a number of words used in this speech mean something different to the modern day. For example, 'fancy' and 'fantastical'

They moved on to talk in terms of setting up the play: TC established that the audience need to see a man with a problem. Although not written as such, the question posed during this scene is: 'how am I supposed to survive this?'

Another question that arose out of this discussion was: why does Orsino want the musicians to play on? The answer seemed to be that if music fuels love then a surfeit of music, and of love, will cure it. The point was made that lines, commonly over-quoted and used out of context, can lose or change their meaning significantly, the opening speech of this scene being a good example: 'if music be the food of love'.

It was decided that Curio's role in this scene is to try and persuade Orsino to get out of the household more. This is far from a ridiculous suggestion, actually forming a good juxtaposition. Orsino appears to be drawn so far into himself that he can only think in terms of Olivia.

Line 18: 'the noblest that I have'. TC thought there was a possible dominating, aggressive slant to be placed on this. The line implies that if Olivia does not become his then it will enforce a corruption of the proper order of things. TC asked LB to play with the idea that he is sick and Olivia presents the cure. LB related this to the concept of having a 'crush', which can contain an extremely painful but equally exquisite element.

From the text the actors decided that it is possible to deduce that, for Orsino, his household has no therapy to offer him, but seems to be full of unhelpful solutions. Curio does, however, enter and attempts to empathize with Orsino, whereas Valentine maintains a more grave professionalism. SH did not feel that Curio would have had this level of empathy or patience if Orsino had always acted in this way. It was discussed whether Valentine might greet Cesario with jealousy or alternatively with relief at his arrival.

Valentine: he enters with a message issued by Maria. TC stated that at this point in the play no-one knows of her seven year vow. He went on to explain that in the society of the day, it would be acceptable to talk of marriage after six months of grief. Olivia's pledge to seven years is a fairytale, an unrealistic hope; therefore the characters may not have taken this seriously. There is an implication within this that Olivia does not want to recover from her grief. TC noted that within this passage relating her grief, Shakespeare still incorporates some witty word play: 'with eye-offending brine: all this to season a brother's dead love.' PS explored Valentine's perspective on how he imagined Orsino might take this news: he thought Valentine could have expected Orsino to have a breakdown on hearing the news. TC agreed, suggesting that he might even expect him to give up altogether. However, what actually happens is that Orsino responds with the unexpected: an optimistic approach.

LB thought that Orsino would be impressed with Olivia's constancy, conveyed through her vow. He might also feel a sense of affinity and kinship with her, as she is also suffering. TC thought it would be easier for Orsino to receive this information than to hear outright that she does not love him. He might see it possibly as an encouragement, the vow being the only separating factor. TC felt that Orsino's final line, 'away before me with sweet beds of flowers', needed to be said with real meaning. It is possible that this line is a practical suggestion of finding him a place of complete peace, away from the business and people of the house.

LB inquired whether TC had formed set ideas about how much music should be heard before his opening speech, when he should stop the musicians and when they should start again. TC confirmed he did have some fairly definite ideas, but that he would be happy to experiment with other versions. He also took this opportunity to explain how music was extremely precious and holy to the Elizabethans.

Before the scene was run through, without music, the actors discussed where exactly the scene takes place. They decided they were within the household and the musicians would be positioned on the balcony above them. Setting: LB has been listening to them for some time and they stop as he starts to speak.

At the end of this scene LB paused, rather than exiting immediately, to create a sense of being preoccupied. PS and SH were left standing wondering what's happening. TC

suggested playing with the sense of waiting on a response during this scene. SH played being absent at the beginning of the scene, leaving Orsino to his private moment. He then charges in, oblivious to the mood, ready to go hunting.

Playing through this scene raised the question of how long this has been the situation within Orsino's household. TC suggested it was possible that Curio's suggestion of hunting is a way of saying 'we can't go on like this.' The scene was run again with Curio and Valentine emphasising the idea that they never quite know what Orsino will do next.

## **Act 1, Scene 5**

### **• April 17, 2002**

In the previous production, MR explained, it was imagined that Olivia was returning from church when she and Malvolio encounter Feste. TC wasn't sure he wanted to remount the scene in the same fashion, although this was an option. The scene seems to begin *in medias res*; TC liked the idea of Feste making a rather explosive entrance, singing, with Maria in pursuit. TC asked PC and PHD to improvise a little before the starting the scene – as a way of usefully exploring the nature of Feste's absence.

TC asked for this scene to be introduced with life and energy. He explained that there was currently a practical problem of getting the props on stage. There was the possibility that he could use PHD and the song 'Now what is Love' to aid the change. PHD wanted to clarify whether the main emphasis of the song was to cover the scene change or establish character. He also asked whether the song served as unnecessary 'filler' at the start of this scene. TC asked him to run the scene, playing the song as an alternative to answering the questions asked by Maria, using it as an excuse to ignore her. Once accompaniment from the band is added, the noise would be boosted.

After this run, TC asked PHD to sing the first two verses as though in defiance of some decorum, perhaps an attempt to shake Olivia out of her grief. Maria was asked to enter as the music was dying out, to then engage HD in a short silent exchange, without entering too much into the idea of a dumb show.

During this run, PHD was asked to focus on enlisting Maria into a world of naughtiness and fun. At this point PHD commented that he did not feel it would be appropriate for his character to display rudeness to Maria, but agreed that a playful sense of humour could be developed between them. TC felt that the actors could experiment with more stillness within the scene. To counteract PHD's mood, PC was asked to try concentrating on not allowing Feste to indulge in his cheek, for example if he sits down on a chair, PC should make sure he is tipped out of it and chastised.

TC gave some feedback on this run: he liked the sense of play that developed between them during this run. The scene could however, have an increased sense of attempting to rouse the house. He asked Feste to play around with the song as though he were trying to call Olivia, and to view Maria as a key to the household. Giles Block also gave his feedback: he wondered if it was an option for PHD to push or bang on the doors of the house at the back of the stage to add to the sense of rousing house.

Having run the scene a couple of times, PHD felt he would like to find a way of opening the scene without playing the dumb show with Maria. On this note, TC moved onto discussing the option of opening the scene with quiet music, during which the stage could be set, then allowing PHD to enter and break the atmosphere. GB asked whether the scene change could happen later to herald Olivia's entrance. TC agreed this was an option. He also established that he would like the doors to open for Olivia's entrance before 'well go thy way', allowing Feste to notice the company entering before Maria.

During the next run TC decided to try the 'solemn scene set', with Feste entering later, breaking up a serious atmosphere. After trying this, TC said he was inclined to give this scene time to set up. TH commented that the familiar greeting between Maria and Feste was a nice touch, so should be included at the beginning of the scene.

Textual notes were given: TC said that 'well hung' needed more emphasis in order for Maria to pick up the sexual sub-text. The implication behind the phrase 'in the wars' was clarified; it suggests that Feste's past has been slightly shady. PHD said he was able to relate to this more strongly when he adopted the limp

For the final run TC suggested that PHD experimented with 'piping-in' Olivia in a taunting style of entertainment before speaking to her. TC felt this worked well and added a nice introduction to that part of the scene.

#### **Lines 30-165** (TW and PC to join)

PHD and MR were asked to imagine a previously warm relationship between the two of them during a happy childhood. It was established that Olivia's inner struggle, at this point, revolves around the impropriety of having a fool in the household during the mourning period of her brother's death; a fool who has already displayed insouciant behaviour.

The scene was run, firstly as a conversation. Feste sat in close proximity to Olivia, alongside her on the bench. MR maintained a reluctance to look at PHD, in an attempt to stay cross. TC asked them to foreground the important lines in this scene, letting the others fade into the background. This helped to clarify the distinction between the two modes stronger – the motley and the serious/sincere. It was also established that it was needed to have a speedy connection between the two.

The scene was run again with this emphasis. The actors were told not to be afraid of pausing to wait for a response. This scene witnesses Feste challenging Olivia on an intellectual front. It was discussed whether it would be possible to make the discussion over whether her brother is in heaven a slightly confrontational moment.

Feedback: PHD could try being more still and lose the need to chase MR all the time. MR could try giving him more attention so that he does not have to constantly look for it. MR suggested that in the absence of a father PHD could display some elements of a wise father to an over-melancholic daughter.

During the next run PHD enjoyed the idea of giving Olivia counsel. TC liked the concept that it has not occurred to Feste that *he* is the 'fool' Olivia refers to until she says 'I bad them take away you'.

As discussed previously, PHD played around with using his pipe and tabor at the start of this scene. This made the situation even more maddening for Olivia in that he constantly flouts household rules. TC suggested letting the line 'beauty's a flower', be thrown out like a boomerang, allowing it to land, but not necessarily standing around to watch it come back.

TW wanted to know how Malvolio's responsibilities and position compared to those of a servant. His first duty in the play is to bring papers for Olivia to sign. This is perhaps something that Sir Toby would ordinarily be responsible for, however, this plays a key part in setting up the situation in the second half of the play where Malvolio displays familiarity with Olivia's hand. TW inquired from where he was likely to have fetched the papers. TC talked about Hatfield house, it is thought that papers would have been kept in a vault, brought out by the servants when required.

During this scene TC wanted to create the sense of trying to build up an overwhelming workload that has been left to Olivia; for example death rights, condolence notes. It is possible that owing to his youth, the brother died without leaving a will.

Setting for this scene: the bench at the side of the table allowed a more intimate proximity between MR and TW as she is positioned at the head of the table. It is likely that Malvolio would have been surprised to see Feste back so soon. Feste is intruding upon a time normally exclusive to Malvolio and Olivia. On entering TW should appear discreetly through the central doors. TC suggested he could then organise her books and check her pen and other accessories are in order.

The scene was run, starting at 'peace you rogue...' During this run Malvolio appeared to avoid getting close involvement with the interaction between Feste and Olivia. The scene ran more demurely than expected as TW remain aloof from Olivia's indulgence of this 'ordinary fool'. It is difficult to place how much of a threat Feste presents to Malvolio, but TW believed the best way to handle seeing Feste at an inconvenient moment was to ignore his presence.

The scene was run again. During this run, TC asked MR to make TW his focus. In this interpretation of the scene, TC noted that it appeared slightly strange for Maria to report Cesario's arrival, considering Valentine was unable to gain entry to the household. It was discussed whether PC could make a bit more of Cesario when talking about and describing him to Olivia. TW was asked to play down his description of Feste, as though he could barely be bothered to comment on him.

BS joined the rehearsal.

They ran the scene from Sir Toby's entrance. During the notes, TC noted that Toby's entrance into this scene with the air of indifference to everyone worked well. It introduced an interesting energy to cut through the action. There is the underlying implication within this scene that Sir Toby is a big disappointment to Olivia. TC felt that BS could make '*give me faith*' a 'crie de coeur'. It was noted that at this point

Feste does a tactful thing by making an elegant joke about Toby's drunkenness. This displays a gentleness towards Olivia, echoing the foundation of their old relationship.

Olivia's motivations for admitting Cesario were discussed: why would Olivia let a suitor from Orsino enter at this point? She may have agreed to admit Cesario to the house in order to finally put an end to his attention. Alternatively she may have been intrigued to meet this 'saucy' gentleman who could present a challenge to her own wit. There is another possibility that when Olivia asks '*who of my people hold him in delay?*' she is so horrified at the answer, she admits Cesario to save the embarrassment of leaving Sir Toby to his devices.

By the time Cesario enters, there has been a build up to a thorny atmosphere within the room. TC made the point that although Cesario, being between man and boy, is uninteresting to Malvolio, he could be extremely attractive to someone else, ie Olivia. TC discussed how TW could relish in the images of his speech more, for example '*peascod*'.

- **May 2, 2002**

During this rehearsal TC developed ideas previously worked on. PHD entered singing and playing on tabor and pipe. PHD and PC played the first exchange of the scene as though Maria was overjoyed to be reunited with Feste, but needed to scold him for his absence nonetheless. PHD used all of the space, including the DS corners, and seemed a much more confident and strident presence in general, compared with the choices made for the MTH production.

TC thought that this helped to introduce Feste as a loose cannon, in addition to establishing Malvolio (and, for that matter, Olivia's grief) as the grave opposition to Feste's raucous mirth. PS's Priest hovered in the background, throughout the scene.

The scene was run several times, with notes from TC at the end of each run. TC particularly liked the version in which the flowers Olivia places on the table seemed to really represent the influence of Olivia's dead brother. PHD invested in this idea when taunting MR about the brother's soul being in hell.

BS had used the line 'A plague o' those pickled herrings' as he recovered from what seemed to be the symptoms of a heart attack. TC wanted the line to do less work, and so he asked BS to combine his idea with a gag from the MTH production: as Toby's distraught relatives rush to his aid when he collapses on the table, he should break wind, and as the relatives recoil in obvious disgust, he could register his own relief before delivering the line. This helped the line to have the punch-line quality that TC was hoping for.



## Act 2

### Act 2, Scene 1

- **29 April 2002** (RM and CH present)

After playing through the scene once for the actors to refresh their memories, TC asked them to run a version where each character overlaps the speech of the other.

The second exercise involved running the scene without stopping at punctuation marks. The Stage Management on book was asked to shout out at any moment during the exercise when the actors paused. The purpose of this second exercise was to override the way that lines are commonly learnt. It is good to practice this as it forces the actor to doubt their lines, which leads eventually to a more secure understanding of the text. TC also pointed out that this exercise creates the kind of acting at the Globe that makes the audience surrender to the performer.

The next exercise involved each actor constantly trying to interrupt the other during his speech. They were then asked to swap over parts, CH speaking Sebastian's lines, and RM speaking Antonio's. The point of this exercise was to see how much they could remember. During this exercise, the poignancy of Sebastian's joke emerged where he says '*A lady sir, though it was said she much resembled me, was yet of many accounted beautiful.*' The other significant moment during this scene was discovered the revelation of Sebastian's parentage. Antonio's reaction to this was discussed. It was concluded that he would bow or take off his hat to display respect for Sebastian's newly revealed status.

A discussion then took place over the opening context of the scene. TC asked what kind of setting/actions would make this scene comfortable for them to play, ie tying rope around pillars to represent a boat, or serving a final breakfast. CH had the idea that this scene takes place during the early morning.

Other factors that TC urged them to think about were the scene change, which could create a possible space for a non-verbal exchange. The idea of ropes would help to set up time and situation, but it was concluded that all the information needed could be found in the lines themselves, so this action could be redundant. TC liked the sense of them entering US and then moving to DS corner then proceeding across the front of the stage. The possibility of CH carrying Sebastian's bag on stage was discussed.

After running the scene again TC felt the moment where Antonio discovers Sebastian's status needed to be marked more clearly with a bigger action. He also felt RM could go further into the grief of losing a sister by adopting an extremely grave countenance at this point.

The meaning of Sebastian's phrase 'if you will not undo ...' was discussed. An alternative interpretation considered was that he is telling Antonio not to desire to be his servant unless he can undo the service he has done, saving his life, and killing Sebastian. During this run RM had offered his dagger to Antonio on the line 'if you will not undo...' This created a significant change of intent. TC felt this needed some consideration as one moment he appears suicidal and the next moment he is heading

to Orsino's court. RM was asked to play this more mercurially and less robotically. TC directed RM to start leaving on 'forgive me your trouble', CH was then to try stopping him physically.

After several runs TC still felt that the suicidal idea was a difficult one as the next time the audience sees Sebastian the mood is very different. However, this overloaded moment was very strong and seemed to work overall. RM was asked to play out the line 'mine eyes will tell tales of me' and perhaps use it as a moment to break down slightly and weep. TC's final conclusion was that this implication behind Sebastian's speech presented an attractive option. It created a convincingly established and strong relationship between the two; from this we believe that Antonio truly adores him.

## **Act 2, Scene 4**

### **• April 22, 2002**

The scene was rehearsed in the large room in Duthy Hall, allowing the rehearsal pillars and the full-size taped out stage to be used. TC pointed out the two new additions to the setting – two benches placed on a diagonal across the DSL and DSR corners of the stage. There would be room to move around these, he said, because the edges would be shaped to run parallel to the corners of the stage; it would also be possible to sit on the bench facing in towards the stage, or out towards the pillars.

The scene was run twice, to give the actors chance to try out new ideas or correct mistakes they felt they made, before TC gave notes. The second time through LB chose to keep the staging fluid, rather than settling into static moments. There seemed to be less reliance on the subtext of the scene second time around, with the text carrying more of the storytelling instead.

TC remarked upon the regrettable tendency in this scene to begin (in emotional terms) where the scene ends – in a dark and deep place. TC thought that a more energised beginning would be worth exploring. Perhaps Orsino is eager to see Cesario and to have him hear the song, rather than already being in a coma of despair. In practical terms, too, it was necessary to determine when Orsino actually sees the other characters in the scene – does he summon Curio and Valentine, or are they already there, and Orsino therefore wonders where Cesario might be?

The opening section of the scene was run again, with LB entering first, as though Orsino had caught his staff on the hop. MB entered a second or so after SH and PS. Then, TC asked MB to delay his entrance for as long as possible. It was Cesario that Orsino wished to see, after all, and TC thought it might be worth making him wait. TC also asked LB to focus on the way in which Orsino might advise or act as mentor to the younger Cesario, when he talks about the nature of love.

After the opening had been run again, TC focussed LB and MB's attention on the manner in which the music affects Cesario, and the series of pleasant realisations – that the pair have a great deal in common – that in fact characterise the beginnings of a love affair.

TC asked MB why he felt Viola/Cesario takes the risk of answering almost truthfully about the object of Cesario's affections – 'Of your complexion...About your years' etc. MB thought that perhaps Viola just felt an overwhelming need to be honest. TC thought that this was a good impulse, and that MB should try to be even more uncompromisingly truthful, to give Orsino every chance to discover the reality of the situation.

The set-up for the song itself needed some attention, thought TC. Perhaps Curio and Valentine might try to have Feste set up rather formally, whereas Orsino is more concerned to have it as a gift-performance for Cesario. PH sang the song from a static, DSC position this time rather than wandering around the stage as he had earlier. LB and MB sat CS, between the pillars.

### Act 3

#### Act 3, scene 3

- **29 April 2002**

TC discussed how there is a lot of substance to this scene. There is a distinct structural similarity between this scene and Act 2.2. The actors were urged to use this parallel, possibly by mirroring the blocking of Act 2 in this scene. For example, if RM decided to sit CH down in Act 2 to tell the story of his birth, then CH could do the same in this scene. TC asked RM to try entering holding CH off with dagger, relating to the next line '*my desire more sharp than steel...*' The scene was run several times to give the actors opportunity to experiment with these ideas.

#### Act 3, Scene 4

- **7 May 2002** (Present: AW JK BS MB (to line 318))

TC began by establishing that he wanted the temperature to rise during this scene. As MB attempted to enter into Olivia's household he was asked to sustain the intention of going, even when stopped, and to then try and go back into the house on 'desire'. TC reminded the actors that it is important to remember where you are going when you are moving across the stage, so if a character is trying to get into the house, make sure it is through the right doorway.

The line 'do me this courteous offer' needed a more irritated and moody tone. It was suggested that BS could start getting excited a bit earlier. He was asked to get up on 'he's a devil in private brawl' and really try to heighten the audience's horror of what is going to happen next. On a practical note BS was asked to remain behind AW as he walks round pillar DSL on '*I'll not meddle with him*', so that when AW turns to back away BS can stop him physically.

GB commented that on '*lack of a man*', MB should be careful not to tail away the end of the phrase as it is important to the sense of the speech to hear the word 'man'. It was also noted that Sir Andrew's offer of his horse as a peace treaty would have been an extremely significant gesture. This offered a good indication of how terrified he is at the idea of a duel.

Having run the scene again, TC asked the actors to concentrate on trimming the pauses away. GB corrected several textual mistakes. MB was asked to do more work on *'you do me wrong'*. TC thought it would be effective for JK to keep his attitude hidden and continue to be enigmatic so that Cesario is unsure whether he is on his side.

During the pending duel JK and BS were asked to make noises and grunt to 'put the wind up' AW and MB. TC liked the idea of AW and MB circling around each other in fear without any physical contact, but asked them to try closing in on each other slightly as they moved around. An effective sense of teamwork was starting to be established between BS and JK. TC demonstrated how JK could trap MB between the pillar and his stick whilst trying to prevent him running away.

The scene was run again, joined by CH, PS and SH running from line 318 to the end of the scene. TC suggested the guards tried circling CH from the other direction, walking behind him towards SL. The group discussed how this would have been an extremely frightening situation for Viola, having never handled a sword or been involved in a brawl before. MB was asked to bear this in mind in his reactions also towards the armed officers. TC wanted CH to dominate all surrounding characters on stage with his moment: 'let me speak a little' until 'lead me on'. This did not want to drop in energy or force.

TC urged the actors to keep the energy running through to the end of this scene. A general note given to all the actors was that if they find themselves between the character in focus and the audience, then the safest position to take up is next to a pillar. This ensures that no-one's sight-line is blocked.

### **Act 3, Scene 4**

#### **• April 24, 2002**

TC began rehearsing from AW's entrance bearing his challenge to Cesario. TC talked to BS about the value in actually trying to disentangle the logic of Andrew's challenge from the flotsam and jetsam of his argument. TC thought that this might be funnier than simply reading it in a slightly overblown fashion.

TC suggested it was also more interesting for AW to teeter on the brink of realising his own folly, as Sir Toby reads out his challenge. This would make Fabian's job more interesting, as he tries to mediate between the (almost audibly giggling) Maria and the pumped-up Sir Andrew. The text of this section was worked through very closely, clarifying any moments of ambiguity or confusion with the actors, and encouraging the actors to firmly establish a clear motive for each utterance.

Later, MR and MB worked on the section of the scene 'I have said too much...'. In the MTH production, TC had decided that Olivia offers her picture (as a token of affection) to Cesario in vain; now he was interested to see how the dynamic might change if Viola reluctantly accepts it. In fact, it gave Olivia an interesting advantage to push home, as she immediately demands that Cesario visits her again the next day.

MR asked that this short exchange be run several times, in a loop, so that several different interpretations might be explored. Each time, both actors improvised a new scenario for the moment before the lines begin. Once, MR impetuously grabbed at one of the rehearsal swords, as though Olivia threatened to kill herself if refused. Another time, MR threatened to go straight to Orsino and tell him of her love for Cesario, or even to tell him that Cesario has been making love to her.

Afterwards, MR said that the suicide tactic came from ‘a fiend like you might bear my soul to hell’, and that both shock tactics were designed to make things as difficult as possible for Cesario to leave. Both played on what Olivia perceives as Cesario’s compassion and made the scene into an interesting alternative for both actors.

### • May 1, 2002

TC worked with PC, JK, BS and AW on the section of this scene following Malvolio’s exit. TC suggested that Fabian improvise as a kind of “stand-in” for Cesario, as Sir Andrew hears his poorly-penned challenge to the youth read out by Sir Toby. JK knelt in apparent terror, accordingly, and reported afterwards that this helped to make Fabian’s interjections sound like something other than simply facetious snipes. TC also encouraged AW to use the DS corners of the stage; previously, the action had tended to become confined to the line between the two pillars.

The second time around, TC asked all the actors to continue to stretch their ‘flight paths’ even more, to use as much of the space as possible. The prime areas in the downstage corners had been indicated by tape on the rehearsal room floor, to encourage actors to use this area to the fullest.

Afterwards, TC noted that this scene sees Toby really beginning to hit the top of his form; BS should try to make sure he really takes command of the space, really selling the event to come. TC said he should try to sell the idea to the whole Globe, not just the other characters in the scene. The injection of that kind of energy really helps the scene, as well as rallying Andrew, said TC.

MB and MR joined rehearsal:

TC worked with them on the ‘I have said too much to a heart of stone’ exchange. After this had been run through once, TC brought up the question of how this part of the scene follows what precedes it; do Olivia and Viola see Toby and Fabian as they exit together? Do we see both parties, or do we allow Fabian to alert us to Olivia and Viola’s presence? TC ran these two parts of the scene together, to try out the various options. MB ran on, as though fleeing Olivia; MR concealed himself once aware of the presence of BS and JK, until they had both exited.

The duel was rehearsed next. JK and BS hovered in what would be the SR flanking door as they informed Cesario of Andrew’s challenge. However, TC was not keen on this, and thought it seemed impractical to leave MB centre-stage, conversing with a void. TC asked that JK and BS “exit” in a DS movement, to actually hide behind the SR pillar, rather than inside the SR doorway.

The duel itself was actually a very extended stand-off between two terrified non-combatants; not a single blow or even thrust was passed between MB and AW. The two circled around the stage in a very slow and cautious manner.

As the duel was run a second time, TC asked JK to try to startle Viola and Andrew by creating a sudden, loud noise. JK slammed his stick into the floor as hard as he could, and this had the desired effect.

TC wanted JK to make more of the moment 'Fabian can scarce hold him', by devising a way to prevent Cesario's escape with the help of his stick.

## **Act 4**

### **Act 4, Scene 1**

- **1 May 2002** (PHD and RM present)

The rehearsal began with several runs of the scene. TC then gave notes to the actors: it was clarified that the money given to the fool by Sebastian during this scene is from Antonio's purse. To RM, the fool is someone who wants money, but PHD, mistaking him for Cesario, thinks Sebastian is acting very strangely.

During the next run, RM was asked to consider his purpose for being there. It is possible that his apparent intention of looking for Antonio is a red-herring. Sebastian could be heavy hearted, taking more time to think about Viola. RM was asked to try giving this scene a more melancholy mood.

TC set some blocking: RM to sit on bench SL, PHD to enter as though he has caught up with him having just left him. Now the focus needed to be placed on keeping the energy and intention in both voice and the dialogue moving.

- **8 May 2002** (PHD, RM, JK, MR, BS, AW present)

TC began the rehearsal with work on possible movements for RM and AW to challenge and strike each other. TC suggested striking AW's clothing, which is quite padded, rather than across his face. RM decided to use his purse to strike him. AW experimented with some childish abusive actions to attack RM. TC suggested RM remains very calm during this, without appearing angry, adopting a more slapstick approach to the scene.

As Olivia enters to witness Cesario beset by the others, TC asked to keep the tension high. All characters are unsure as to what will happen, therefore it is important to have a sustainable fight. After discussion, it was decided that JK would not join in the fight as he was unarmed. Fabian's status meant that he may have carried a knife, but not a sword. The opportunity is also there for him to grab AW's knife as he lies on the floor.

As the actors walked through a version of this TC confirmed he liked the exaggerated fear of the situation, reminding AW that he would be terrified at the prospect of someone treading on his foot. TC experimented with the idea of AW staying on the floor, circled by the others so that RM can use him as a kind of hostage figure.

MR experimented with rushing onstage with a long metal pole. TC thought this idea had a lot of potential: Olivia running into the house to find the nearest weapon, which would probably be a lance from a suit of armour in the hallway.

TC felt AW could make a more arresting entrance, giving a false show of bravery.

## Act 5

### Act 5, scene 1

- **April 22, 2002**

TC worked with LB, MB, JK and PD on the beginning of the scene. TC remained puzzled at why Feste is so keen to maintain possession of Malvolio's letter, and yet exaggerates his ultimate reading of the same so horribly. This question led into the larger question of Feste's loyalties. TC thought that Feste would be anxious to stand back, and observe, the denouement of the letter plot, both to see the fruition of his plans, as well avoiding Olivia's wrath in the process.

JK questioned why Fabian is not recorded as exiting the scene, although he 'enters' twice, according to two sets of stage directions. TC, at this point, suggested that the encounter between Viola and Fabian could be potentially amusing: Fabian believes he is encountering Sebastian, the nemesis of Andrew Aguecheek who must surely now be pursuing him. During a run of this scene, JK physically hid behind the SL pillar.

Another question to arise was: why does Orsino accompany Cesario to Olivia's house? TC said it was possible that Orsino could be suspicious of Olivia's motives in sending for Cesario specifically, displaying a clear favouritism to this particular servant. Moreover, Cesario's repeated reports of Olivia's rejections of his suits might not square with her repeated requests that Cesario bring word to her. TC established that it was important that Orsino's reaction to the news of their apparent union rises from something other than instant jealousy. Somehow or other, the 'clues' need to have suggested themselves to Orsino, if he is to react with such venom and violence.

- **15 May 2002** (Full Company present except TW)

MR started this rehearsal talking to the company about the space of the stage. He likened the space to that of a football pitch, where all the actors are players who pass the story like a ball. He also explained the importance of movement, as when an actor moves, attention is immediately drawn towards them. Any movement made should link to part of the story.

TC asked the actors to imagine that, with all this swordplay taking place, their world is becoming very dangerous. The scene was run as though there was a real potential physical danger.

TC then experimented with running the scene several times, during each run making one character the particular focus of everyone. Taking up the action from 'o thou dissembling cub...', MB became the focus of attention. This was then transferred to

MR. This became an interesting exercise as different attitudes towards the two characters emerged.

During this scene TC suggested that AW tried to appear tough in front of Olivia. This could be used in a play for her sympathy? Sir Toby, at this point, is possibly attempting to convince Olivia he is reforming: 'I hate a drunken rogue'. For MB, he is primarily in trouble with Olivia at this moment.

During another run AW exaggerated the danger of his wound. The question at the centre of the scene this time being: is Sir Andrew going to die? This worked well and AW enjoyed playing the invalid.

TW joined the rehearsal:

The scene was practised, running through to the end. This version saw everyone humouring Malvolio for his appearance, except Olivia. From this it became clear that she is the only character who has not abused him. This had the effect of giving the scene an awkward slant; they genuinely believe he has gone mad which makes their laughter cruel. The question arose over whether Viola and Sebastian would join in this laughter.

- **30 April 2002**

Run through Act 5. Full Company present. The female characters were wearing practice corsets and skirts.

After watching a full run of this scene, TC gave the company some notes. He discussed the need to sharpen the relationships. For example, the moment before Sebastian arrives, all attention should be concentrated on Viola. There should also be a strong sense of affinity between Olivia and Orsino. The cruelty with which BS addressed AW added a poignant moment to this scene. There was also a slightly unexpected touching moment on Sebastian's line 'so comes it lady you have been mistook'. In terms of RM's entrance, TC reiterated that careful planning was clearly needed so Sebastian does not see Viola as soon as he walks in. TC urged the actors not to be afraid of giving obvious triggers for each other.

- **15 April 2002**

This rehearsal took place in IJ3 with practice Pillars in place and the stage space marked out in place so the actors could become accustomed to the dimensions of the Globe space.

The session began with a group warm up. Each cast member was given a number and a tennis ball. They were asked to throw the tennis balls in numerical order whilst moving around the room, calling out the number they are throwing to as they go.

This changed to calling out the character name of the person they threw the ball to. They were then asked to think of dropping the ball as a terrible thing. This progressed into letting each other know what they think of them through the way their name is called and the ball is thrown.



It became clear that everyone in the room had some kind of attitude towards the others. Some interesting little psychodramas began to develop.

During this run of the act, actors were instructed to pick one person, (deciding on your own grounds) who would be their focus, or even obsession. For example, you want to know what that person thinks about everything that happens in the scene, even to the extent that you can focus on them even if they are off stage.

This was an interesting exercise; a lot of focus was centred on Viola. PHD directed his reiteration of the 'greatness' speech to MB this time, which added an interesting new dimension.

TW chose PC, implying that he knew Maria was behind the plot against him on his entrance. TW discussed how he had found it maddening to focus on someone who refused to take notice of him. [Maria] MR kept trying to grab a ghost (representative of Sir Toby). Meanwhile, BS was focusing on God

The exercise overall seemed to encourage the scene to become static. It also encouraged sidelong thinking. TC felt that this is one of Shakespeare's most Chekhovian plays, concentrated around the pursuit of agendas and speaking at cross-purposes.

The company moved onto a trigger-word exercise: At the start of their speech, each actor was asked to repeat an important word that had been said in the preceding speech. On a first entrance they had to say the name of a person, combining these words into a part of the speech. This offered the actors an opportunity to clarify why they say certain things.

## **FULL RUN**

- **Tuesday 7 April 2002**

This afternoon's rehearsal took place on stage. Female characters were dressed in practice skirts and corsets; men were wearing their rapiers and daggers. A full set of props were in use and set changes carried out in full.

### **Act 1, scene 1**

A Persian rug was positioned CS. It was decided that SH would not be present on stage at the start of this scene, but should enter later for his cue 'Will you go hunt my Lord?'

MB entered through the stage trap door. Olivia's household remained set until Act IIv

The interval took place at the end of Act 2.

Before the cast began the second half, SW took them through some stretches and warm up exercises in preparation for the jig. TC gave some notes: The first half had been reduced by 22 minutes and the second half by 16 minutes. TC discussed the technical issue of picking up cues. He recognised the speed, but asked the company

not to forget other important performance elements. The performance overall was much more effective and arresting to watch, however, the need for passion and commitment within the space of the Globe was reiterated.

It was a hot day and the actors were feeling the heat

TC looked individually at the exit of AW and BS in Act V. The company set up the moment and TC discussed what each character's focus should be at this point.

## VII TECHNICALS

- **8 May 2002**

### **Act 1, scene 1 –Act 1, scene 15**

Pre-show: the *frons scenae* panels had been removed so that it was possible to see into the tiring house. The actors sat at tables inside the tiring house as they dressed – this recalled the dressing room arrangements in Middle Temple Hall. Later, hangings painted in *trompe l'oeil* fashion to resemble the central door panels were drawn to conceal the tiring-house, and the actors cleared the space.

Two benches were pre-set at diagonals in the DS corners of the stage. Two small potted trees/plants had been placed in both extreme corners. Greenery swags hung over the two flanking doors.

The musicians played the lament that had opened the production at MTH. The curtain speech was given by SH.

LB entered through the centre doors and knelt on the rug over the trap in the floor. As he began to deliver the opening monologue as a soliloquy, the musicians ceased playing; when urged to 'play on', the lute-player lightly underscored the remainder of the speech. SH entered through the flanking door SR in time for his first line; PS entered through the flanking door SL as Valentine.

For the most part, only the actors' entrances and exits seem to have had set blocking. With the exception of a few specific moments – for example, MB and the CH speaking diagonally opposite each other – the actors seem to have had a fair amount of freedom with the blocking within each scene, changing it slightly each time a scene was run.

Each scene was run through in its entirety two or three times, with minor adjustments between each run. Likewise, each scene transition was worked two or three times.

#### **1.1 LB enters through UC doors crosses to rug, kneels**

**After Orsino's line "That it alone is high fantastical," SH enters through door UR**

**After Orsino's line "E'er pursue me," PS enters through UR door**

**End of scene: SH exits UR, LB and PS exit UL**

In the transition from I.1 into I.2, stage management – one in costume one not – playing the sailors entered and started to move the rug, as Viola entered through the trap – her entrance was concealed from most of the audience by the uplifted rug. The sailors dropped the rug in front of the centre doors where it remained until the end of the scene.

**1.2 – 2 sailors enter UC and lift rug, MB enters through trap, sailors take rug into UC doorway and drop it.**

**JK enters UC**

**End of scene: MB and JK exit UR, sailors exit UC with rug,**

The music was altered in the transition from 1.2 into 1.3. BS entered for the top of 1.3 as MB, CH, and the sailors exited from I.2. BS wanted to begin speaking as soon as he was on. After the first run of the transition, the transition music was cut to facilitate this. After the second run, CVK worked with the musicians on abbreviating, rather than cutting the transition music. The abbreviated music was tried in the third run of the transition. The music ended in time for BS to start speaking, and so the abbreviated music was set as part of the transition.

**1.3 BS enters UL, followed by PC**

**On Toby's line, "What wench?" AW enters UR**

**After Maria's line, "I am barren," she exits UL**

**End of scene: BS and AW exit UL**

2:15-6pm

During the break microphone stands were placed in front of the curtains that had replaced the tiring house panels. These stands were temporary substitutes for candelabras.

TC did not immediately resume working through the play. He and stage management looked at the placement of furniture that would be added for Act 1, scene 5, while GM worked on movement individually with several cast members.

TC and stage management then worked on bringing the furniture for 1.5.

The benches that had been DS left and right were replaced with larger more elegantly shaped benches and planter boxes were put around the plants down left and right.

Work was resumed on 1.3. At one point the master of play stopped to work on blocking, asking BS and PC to stand at a greater distance from each other.

After running the transition from 1.3 to 1.4, the run of the scene was stopped to deal with some problems with MB's Cesario costume.

Work was resumed on 1.4 going through to the transition into 1.5. After the transition was run once, it was tried again without music in order to let the scenes overlap. During the transition a table, two chairs, two benches, were brought on and placed centre stage, just up of the pillars. Books, paper and inkwell with quills were placed on the table.

After running the transition a second time, TC gave notes to BS and AW, then LB and MB. MB's blocking at the end of 1.4 was adjusted. The first time the scene was run, MB stood upstage left to deliver her final aside to house right. TC changed the blocking, so that MB stood downstage of the left stage pillar and delivered the aside face front.

#### **1.4 – PS and MB enter UR**

**After Valentine's line "No believe me" LB and SH enter UL**

**After Orsino's line, "Some four or five attend him," SH exits UL**

**After Viola's line "I'll do my best/To woo your lady," LB and PS exit UL**

**End of Scene: MB exits UL**

Work continued into 1.5. SH now appeared as one of Olivia's servants, wearing a different hat and a black cape. The run was stopped to work MR's entrance.

Working through the scene resumed. TC stopped after Olivia and Feste's "Take the fool away" exchange to give notes to MR and PHD. MR said he was uncomfortable with the movement. A discussion of the blocking followed. The scene began again from MR's entrance. The bell in upper window was rung during this entrance. The blocking had been altered for this exchange. Previously when Feste asked to "catechize" Olivia, she joined him, sitting on the bench on the DS side of the table. During this run, MR remained seated at the stage right head of the table.

Work continued on 1.5 with many adjustments to the blocking.

#### **1.5 – PC and PHD enter USR, Stage management brings in furniture through UC doors.**

**After Maria's line, "make your excuse wisely, you were best," SH (as one of Olivia's servants) enters UR and places books and inkwell with quills on table, MR, TW, and PS (priest) enter UC.**

**After Feste's line "For thou speakest well of fools," PHD enters UL**

**After Olivia: "dismiss it," TW exits UL**

**Feste: "eldest son should be a fool," BS enters UL**

**Toby: "Well, it's all one," exit UR**

**Feste: "the fool shall look to the madman," TW enters UR**

**Malvolio: "Gentlewoman, my lady calls" TW exits UR, PC enters UC**

**Olivia: "Come throw it o'er my face," MR sits PC in her chair (SR side of table) and stands US of her.**

**Olivia: "We'll once more hear Orsino's embassy," MB enters UL**

**Olivia: "We will hear this divinity," PC exits UL**

**Viola: "Farewell, fair cruelty," MB exits UL**

**Olivia: "What ho, Malvolio," TW enters UC**

**Malvolio: "Madam, I will," TW exits UL**

**End of scene: MR exits UC**

After working through 1.5, the Master of Dance, Sian Williams, led the cast in a physical warm-up and then ran the jig that is performed at the end of the play. During a previous jig rehearsal the company had entered on the third verse of "Hey ho, The Wind and the Rain." They now entered on the fourth verse.

6 – 10pm

During the break a garland had been placed around the ledge of the SR pillar.

The rehearsal began with the Master of Voice, Stewart Pearce, leading the cast in a vocal warm-up.

Work resumed on the end of 1.5. Each time the end of the scene was run and Olivia called Malvolio, TW would enter through a different door from the one MR had been calling through.

The transition from 1.5 into 2.1 was run several times. The first time RM and CH entered for 2.1 while MR was still on stage for the end 1.5. The second time RM and CH entered as MR exited and transition music was played under Olivia's last lines and Sebastian and Antonio's first lines. The third time, the timing of the exit and entrance was the same, but the music now only played under Olivia's lines, the musicians stopped playing before CH started to speak. This was set as the timing of the transition.

### **2.1 RM and CH enter UR**

**Sebastian, "I am bound for the Count Orsino's court, farewell," RM exits UL**

**End of scene: Antonio exits UL**

### **2.2 Viola and Malvolio enter UR**

**Malvolio: Be it his that finds it. – exit UL**

**End of scene: Viola Exit UL**

During the transition from 2.2 into 2.3 food was brought on and placed on the table by stage management. SH and PS were added to help bring on the food, in order to speed up the transition.

The first time PHD entered in 2.3, he entered to the musicians' gallery. However it took him too long to exit, come downstairs and re-enter to join Toby and Andrew. The second time his entrance was run, he simply came in through the SL door.

A song that is not in the script had been added to 2.3

### **2.3 – Toby enters UR**

**Toby: Approach, Sir Andrew – Andrew enters UR**

**Toby: a stoup of wine – Feste enter UL**

**While Toby, Feste, and Andrew are singing, "Hold thy Peace," Maria enters UC**

**During the added song, Malvolio enters UC**

**Feste: and ginger shall be hot in the mouth, too – exits UL**

**Malvolio: she shall know of it by this hand – exit UC**

**Maria: Farewell – Toby kisses her**

**Toby: Good night, Penthesilea – Maria exits UL**

**End of scene: Toby and Andrew exit UR**

The first time the transition from 2.3 into 2.4 was run music was played. The Master of play decided to cut the music from the transition and have it start at the top of 2.4 when Orsino says “Give me some music.”

At the end of 2.4, after Viola’s line “I am all the daughters of my father’s house,/And all the brothers, too,” Orsino and Viola stood in silence for some moments, embraced for a long time, nearly kissed, and then resumed the dialogue. After the moment was run the first time, the Master of play stopped to discuss the moment with the actors.

Rehearsal then ended.

**2.4 –Stage management enters UC and strikes all of the Olivia’s house furniture except for one bench. Orsino enters UL**

**Orsino: Give me some music – Valentine, Curio, and Viola enter UL**

**Orsino seek him out – Curio exits UL**

**Viola: to perfection grow – Curio and Feste enter UL**

**End of Feste’s song, the Duke stands up and knocks over the bench**

**During Feste’s speech, “Now the melancholy god ...Farewell,” Curio drags Feste out UL and Valentine exits after them**

10:30am-1pm

The down stage left and right benches and the planter boxes were being painted stone colour. The benches were replaced with temporary substitutes. The table and one of the benches from the scenes in Olivia’s house were also being worked on. A leather bottle was now placed on the ledge of the stage left pillar as well as the stage right pillar. A candelabra had replaced the microphone stand in front of the stage right curtain, the microphone stand remained in front of the stage right curtain.

GM led a physical warm-up and then the cast worked the jig.

The CVK then asked the cast to practice singing “The Greenwood Tree.”

The cast then sang the song from inside the tiring house, from where it would be sung during performance.

TC resumed working through the play from the end of 2.3 without the missing furniture.

TC stopped at the top of 2.4 to give the musicians the correct cue for the top of the scene – “Orsino: Give me some music.” Only one musician was present, because the others were on break.

The timing of the transition from 2.3 to 2.4 was run for timing

The blocking of the embrace and near kiss between Orsino and Viola had been altered (presumably during the discussion at the end of the previous night’s rehearsal). LB and MB were now both seated on the bench, eliminating the pause before Orsino crossed to Viola.

“The Greenwood Tree” was sung as part of the transition from 2.4 into 2.5. After running the song CVK gave notes. TC told the cast to wait a beat after the last line of 2.4 before they started singing.

In 2.5, BS, AW, and JK hid inside a hollow box-tree with holes for them to push their heads through. The actors worked on all three of them getting into the bush – it was a tight fit. Work on the scene was stopped for BS, AW, and JK, to experiment with pushing their heads through the holes. The actors also had difficulty getting out of the box-tree. At the end of the rehearsal, TC showed the actors how to poke their heads through the holes.

**2.4-2.5 Transition – UC doors open, actors in tiring house sing “Greenwood Tree,” stage management enters UC strikes Olivia’s furniture and places a bench CS. Fabian enters in bush UC, stops US of bench.**

**2.5 – Toby and Andrew enter UL**

**Toby: Come thy ways Signor Fabian – Fabian gets out of bush**

**Andrew: pity of our lives – Maria Enters UR**

**Maria: Get ye all three into the box tree – Toby, Andrew, and Fabian get into bush**

**Maria: caught with tickling – exit UL, Malvolio enter UR**

**Malvolio: Jove, and my stars be praised – Exit UR, re-enter UR.**

**Malvolio: Thou wilt have me – Exit UR, Toby and Fabian get out of bush, And remain inside.**

**Toby: Such another jest – Maria enter UL**

**End of scene: Toby, Fabian, and Maria exit UC followed by Andrew in bush.**

2:15-6pm

The rehearsal began with CVK working with the cast on “Hey Robin, Jolly Robin” which would open the show after the interval. TC then blocked the song. After running the song once, PHD, who is the first to sing asked how he should give the other actors the tempo? CVK told him to turn around to face them and conduct.

**“Hey Robin, Jolly Robin” – Feste enters UL and crosses to centre and starts to sing. The UC doors open after the second phrase of the song and the cast joins in singing. After the first verse, the cast starts to move down stage, fanning out around the perimeter of the stage, with Feste moving among them. At the end of the song, the company exits, using all three doors, leaving Viola sitting on the DR bench, with Feste on the DL corner of the stage.**

TC began running 3.1. He stopped to give a note on the exchange in French between Viola and Andrew. He felt that Viola’s French was not effortless enough and sounded as bad as Andrews. MB then spoke the French lines more quickly and fluidly.

As 3.1 was worked on, TC moved all entrances and exits to the UC doors, to make it clear that people were going in and out of Olivia’s house.

TC jumped to the end of the scene, omitting Viola and Olivia’s exchange.

### **3.1 – Viola on DR bench, Feste DL**

**Feste: the word is worn out – exit UC**

**Viola: As full of labour as a wise-man’s art – Toby and Andrew enter UC**

**Viola: I will answer you with gait and entrance – Olivia and Maria enter UC**

**Olivia: leave me to my hearing – Maria, Toby, Andrew exit UC**

**Viola: You’ll nothing to my lord by me – Viola starts to exit UL, Olivia feigns hurting her foot, Viola crosses to her, Andrew enter UR, Olivia sees him, he exits.**

**End of scene: Viola exit UL, Olivia exit UC.**

The transition from 3.1 into 3.2 was worked for timing and the actors continued to run-through into 3.2. TC stopped the scene due to uncertainty on lines and asked the actors to go back. During the break, CVK reviewed the cue for the transition music.

### **3.2 – Andrew enters UR followed by Toby and Fabian.**

**Toby: Go – Andrew exits UR**

**Fabian: No great presage of cruelty – Maria enters UC.**

**End of Scene: Maria, Toby and Fabian exit UC**

TC continued to work through to the end of 3.3

### **3.3 Antonio and Sebastian enter UR**

**End of Scene – Antonio exits UR, Sebastian UL**

TC then went back to the Olivia Viola exchange in 3.1. During the first run of the exchange, AW was observing the scene from the musician’s gallery. After the end of the scene, MR asked if he could actually cut the garlands on the pillars and was told he could. As Viola starts to exit after her line, “Then you’ll nothing Madam to my lord, by me,” TC asked MR to stop MB by pretending to hurt her foot. During the next run of the scene AW entered UR when Olivia pretended to hurt her foot. After running the scene, the actors and TC discussed whether Olivia should notice Andrew, making that his cause to leave, or should she not see him and he just exit of his own accord after a few moments. It was decided that she should see him and ‘shoo’ him away.

After a tea break, work resumed at the end of 3.3 and continued into 3.4. MR entered carrying a tray and blanket for a picnic. The run of the scene was stopped after Malvolio’s entrance. PS was added to the scene as one of Olivia’s servants and he brought in the tray, so MR could spread out the blanket.

TC worked with TW on Malvolio’s entrance.

TC resumed the rehearsing from the end of 3.3. The run was stopped for notes after Malvolio’s line “I think we do know the sweet Roman hand.” SH was added to the scene as another servant, carrying the blanket.

Work continued on 3.4 with frequent stopping and starting. During several runs, Malvolio showed discomfort caused by the cross garters every time he knelt. After the entrance of BS, PC and JK, TW sat on the picnic blanket. At one point, it was decided



that JK would drag the blanket across the floor with TW on it on Fabian's line "Carry his water to the wise woman."

In the lead up to the duel between Viola and Andrew, TC stopped to work the physical business between Viola and Fabian. It was decided that immediately before the duel, JK would be propping MB up with his staff.

TC decided to add a drum-roll during Viola and Andrews circling each other for the duel that never happens. Because the musicians were on break, MR played the drum-roll.

7-10pm

The microphone stand stage left had been replaced with a candelabra and both candelabra's had lit candles in them. The velvet curtain stage left had been replaced by a painted curtain matching the stage right curtain.

At the start of the rehearsal, the Viola/Andrew duel was worked.

Work resumed on Act 3.4, just before the duel. Work continued, stopping and starting, through to Toby to the transition into 4.1.

**3.4 –Olivia enters UC followed by Servant with blanket and servant with Tray. Servants set up blanket and tray and exit. UC.**

**Olivia: begged, or borrowed – Maria enter UR**

**Olivia: Go call him hither – Maria exit UR, re-enter UR followed by Malvolio**

**Olivia: Midsummer madness – enter servant UL**

**Olivia: half my dowry – Olivia and servant exit UL, Maria exit UC**

**Malvolio: He is to be thanked – Maria, Toby and Fabian enter UC, see Malvolio, almost laugh, exit, Maria and Toby re-enter UL, Fabian UR**

**Malvolio, You shall know more hereafter – exit UC**

**Toby: but see, see – Enter Andrew UR**

**Andrew: let me alone for swearing – exit UL**

**Toby: like cockatrices – Olivia and Viola enter UC**

**Toby: horrid message for a challenge: Toby and Fabian exit UR**

**Olivia: A fiend like thee might bear my soul to hell – exit UC, Viola start to exit UL, Toby and Fabian enter UR**

**Toby: til my return – exit UL**

**Viola: my mettle – Toby and Andrew enter UL**

**Andrew: Pray God he keep his oath – Andrew and Viola circle each other with Swords drawn, Antonio enters UR, Andrew and Viola drop their swords**

**Toby: I am for you – enter SH, PS, and a stage manager as officers UR**

**Antonio: Lead me on – Antonio and officers exit UR**

**Viola: and salt waves fresh in love – exit UL**

**Andrew: And I do not – exit UL**

**End of scene: Fabian and Toby exit UL**

Worked on 4. When Olivia stops the fight between Toby and Sebastian, she exits through the centre doors, runs back and forth with doors open, and re-enters with a halberd, fainting after the line "He started one poor heart of mine in thee."

Stopped to work on the Andrew/ Sebastian fight.

Ran through into the transition from 4.1-4.2

**4.1 –Sebastian and Feste enter UL as Fabian and Toby exit.**

**Feste: fourteen years' purchase – Andrew, Toby and Fabian enter UL**

**Feste: two pence – exit UC**

**Toby: malapert blood from you – Olivia enter UC**

**Toby: Madam – Oliva exit UC, run back and forth with doors open, re-enter with halberd.**

**Olivia: Rudesby be gone – Toby, Fabian, and Andrew exit UR**

**Olivia: started one poor hart of mine in thee – faints**

**End of scene: Olivia and Sebastian exit UC.**

At the top of 4.2, TW is rolled onstage encased within a box. Work on the scene was stopped after PC's exit, to fix the bringing in of the box.

The gown that PHD put on to turn into Sir Topas was not the one that would be used in performance and did not fit properly.

Work continued on the scene, stopping and starting.

During the tea break, new casters were put on the box and the actual Sir Topas gown was brought in. Work continued, stopping and starting.

**4. 2 – Maria and Feste enter UR, Stage management rolls on box with Malvolio UL and place it CS, up of the pillars.**

**Feste: Well, I'll put it on – Maria exit UR**

**Feste: a great scholar – Toby and Maria enter UR**

**Toby: Come by and by to my chamber – Exit, UL, Maria take gown from Feste, exit UR**

**Malvolio: By this hand I am – sticks hand out of box**

**Feste starts to sing – stage management enters UL and wheels box out UL**

**End of scene: Feste exits UR**

In 4.3 Olivia entered with a tray with glasses. TC stopped the scene and cut the tray.

CVK gave notes to the musicians.

**4.3 – Sebastian enter UC**

**Sebastian: But here the lady comes – Olivia and priest enter UC**

**End of Scene: Olivia and Sebastian follow priest out UC**

Work continued into 5.1, stopping and starting.

At one point TC paused to work on MB's reaction to Antonio's speech

During his speech that begins "Why should I not (had I the heart to do it)," LB drew his sword on Olivia.

- **10 May, 2002**

10:30- 1pm

The cast continued working through 5.1 from just before Antonio's entrance. Not having a sword, LB grabbed Olivia's veil from off her head.

The scene was stopped after AW's exit. TC, LB and MR discussed the physical business between them.

TC also talked to BS and AW about how to deal with their wounds.

When the actors resumed working through the scene, LB grabbed MB's sword out of its scabbard and threatened MR with it.

BS, PC and PHD's exit was moved from UR to UC.

MB's placement was altered for RM's entrance so he couldn't see him.

A break was taken after TW's exit.

After the break, SW led the cast in a physical warm-up. She then practiced the footwork for the jig.

Work on 5.1 resumed from just before Malvolio's entrance. Different ways were tried for opening the box: PHD opening it, TW opening it, MR opening it, TW peeking out followed by MR opening it.

During several runs of the scene, LB delivered the beginning "Your master quits you" speech to Sebastian rather than Viola. During different runs, he let it go on longer or shorter before he realised his mistake.

The box created problems for the lovers exit at the end of the scene. Finally, it was decided that PHD would wheel it out when he exited on "Thus the whirligig of time brings in his revenges."

The cast then worked through to the end of the jig.

**5.1 – Feste and Fabian enter UL**

**Fabian: desire my dog again – Viola and Orsino enter UR**

**Feste: I will awake it anon – Feste and Fabian exit UC, Antonio and Officer (SH) enter UR**

**Orsino: did we keep company – Olivia and Maria enter UC**

**Olivia: Call forth the Holy Father – Maria exit UC**

**Olivia: as great as thou fear'st – Priest and Maria enter UC**

**Olivia: too much fear – Andrew enter UR**

**Andrew: Send one presently to Sir Toby – Maria exit UR**

**Andrew: You have hurt me – Toby and Maria enter UR, Feste UL**

**Toby: a gull – Andrew bow to Olivia, exit UR**

**Olivia: let his hurt be looked to: Toby, Maria, and Feste exit UC, Sebastian enters UR**  
**Viola: did bring me first on shore – Maria enters UC**  
**Olivia: Fetch Malvolio hither: Maria exits UC**  
**Olivia: he's much distract -- Feste, Maria, and Fabian enter UC**  
**Olivia: Bring him hither – Fabian and Feste exit UC**  
**Olivia: A sister, you are she – Fabian and Feste roll on box.**  
**During Fabians speech Maria enters UC**  
**Feste: brings in his revenges – exit UC with box**  
**Malvolio: on the whole pack of you – exit UR**  
**Orsino: entreat him to a peace – Fabian and Maria exit UC**  
**Orsino: his fancy's queen – Feste enter UL**  
**During first verse of wind and the rain, Priest exits UC, followed by Olivia and Sebastian, Orsino and Viola.**

**Jig – End of 3rs verse – UC doors open**  
**Top of 4<sup>th</sup> verse, company moves DS with brush step with kick**  
**Olivia and Sebastian, Orsino and Viola partner dance, then clear to the side**  
**Priest, Curio, and Feste come DS and dance**  
**Fabian, Malvolio, and Antonio**  
**Toby, Maria, and Andrew**  
**Company comes together**

2:35-5pm

A garland was fastened to the bottom of the balustrade of the Musicians Gallery above the UC doors.

Stuart Pearce led the cast in a relaxation exercise and vocal warm-up

TC gave notes to the lovers on their exit at the end of the play. MR suggested that they acknowledge the audience as they exit.

The exit worked.

The end of 5.1 was run from just before TW's exit.

PHD's taking of the box was worked.

The timing of the jig was worked

The curtain call was set,

Ran from the end of the jig into the curtain call.

CVK made revisions to "Hey Robin" and had the cast work "Greenwood Tree"

TC worked with BS, AW, and JK, on getting into and peaking out of the box tree. The holes in the bush had been enlarged since the previous rehearsal.

## VIII DRESS REHEARSALS and PREVIEWS

Garlands had been wound around the pillars.

Stage management was now dressed in costume, similarly to SH and PS.

In 3.1 when PC came in to quiet BS, AW and PHD, BS chased her out UC and the re-entered UL.

- **12 May, 2002**

- 2<sup>nd</sup> Preview

The bottle that had been placed on the ledge of the SL pillar was now placed in the DL planter.

For 1.2, Stage management now had burlap raincoats and rain hats for their sailor costumes

In 1.5 a bottle was taped under the table for BS to find.

Also in 1.5, TW did not exit to see the young gentleman at the gate.

In 3.4, the servants did not bring on the blanket and tray. PC brought it on when entering with BS and JK to deal with Malvolio. PC threw it over TW's head, but as he was not sitting on it, JK did not drag him around stage on it.