



Shakespeare's Globe



Research Bulletin

Issue Number 27

October 2002

The 2002 Globe Season

The Rose Company

The Golden Ass

By Sam Howey-Nunn
(Globe Research)

CONTENTS

I. <i>The Golden Ass</i> Rose Company	3
II. Some explanatory notes	4
III. Design	4
IV. Movement	6
V. Scenes in Rehearsal:	
Act 1	8
Act 2	44
Act 3	63
VI. Technicals	78
VII. Re-rehearsals	89

I. *The Golden Ass* – The Rose Company

Abbreviations

Isis /Pamphale /Massima	Geraldine Alexander..... GA
Old Woman	Liam Brennan LBr
Prostitute/ Robber/ Phyllida	Michael Brown..... MB
Photis/ Mare	Louise Bush..... LB
Robartes, robber/ Stallion/ Timinos' Mother	Keith Dunphy KD
Captain/ Jupiter/ Honorius' Wife	Peter Hamilton Dyer..... PH-D
Passer-by/ Decius, robber/ Abydos	Ryan Early..... RE
Bellepheron/ Thrasillus	Paul Higgins PH
Clytus	Colin Hurley CH
Tower/ Lover	Simon Hyde SH
Tlepolemus/ Cook	Richard Katz..... RK
Lucius' Horse/ Pythia/ Lover	Jan Knightley..... JK
Robber/ Mare/ Timinos	Patrick Lennox PL
Appolonius/ Alexandros, robber/ Priest	Gary Lilburn GL
Meroe/ Widow/ Psyche's sister/ Sapientia	Rhys Meredith RM
Servant to Byrrhena/ Balbus, robber	Aled Pugh AP
Milo/ Thiasus/ Bear	John Ramm..... JR
Lucius	Mark Rylance MR
Aristomenus/ Honorius	Peter Shorey PS
Charite	Philippa Stanton PSt
Judge/ River/ Rubicon	Bill Stewart..... BS
Officer/ Sextus, robber/ Mare/ Sestos	Simon Trinder..... ST
Officer/ Hostus, robber/ Stallion	Paul Trussell PT
Psyche's sister/ Ringmaster	Timothy Walker TW
Byrrhena/ Hypotrophus, robber	Jem Wall..... JW
Socrates/ Eagle/ Auctioneer	Albie Woodington AW
Master of Play	Tim Carroll TC
Master of Design	Laura Hopkins LH
Master of Music & Composer	Claire Van Kampen CV-K
Master of Dance	Siân Williams SW
Assistant to Master of Play	Tamara Harvey TH
Master of Puppets	Mandarava (none)
Writer	Peter Oswald..... PO

II. SOME EXPLANATORY NOTES

-Peter Oswald's *The Golden Ass (or The Curious Man)* was published in 2002 by Oberon Books Ltd. It does, as it warns us, differ from the play as performed; the second Appendix to this Research Bulletin is the modified script compiled from a performance during the run by Sid Charlton, the Company Manager.

'Scenes in Rehearsal':

-Because unity of place and time often presided over scene divisions in Peter Oswald's writing of *The Golden Ass*, I have, to the detriment of some clarity, kept the scenes in the groupings that they were rehearsed in, instead of breaking up a continued rehearsal session into scenes that can sometimes be just a paragraph long. It could not, therefore, be avoided that the order of scenes moves back and forth slightly. However, a basic chronological order underlies this section, so it will be found that this system has overtaken scene order where it has been logical to do so. This also allows some insight into how the scenes were developed over time.

-Solus rehearsal sessions have been placed in the appropriate places within the individual scene rehearsals instead of under a separate section of 'character work'. This production did not place so much emphasis on individual character work, and I believe it is more beneficial, in light of this, to see the Solus work in the context of the relevant scenes in rehearsal.

-Throughout the rehearsal period cuts and rewrites prevailed over the original script taken into the rehearsal room. These have been covered in terms of how discussion within rehearsals brought about the motivation for these alterations, and for actual changes, two Appendices lie at the end of this bulletin. The first is one of the earlier versions of the script that rehearsals began with, whilst the second is this script complete with all cuts and rewrites that were finally honored during the run. It may also be found that the published text (details above) lies somewhere in between these two versions.

Textual notes that will be found in this Rehearsal Bulletin include the occasional note: (*Lines amended*), a system devised because sometimes the discussion of the text and the ensuing amended lines happened outside the rehearsal room, and sometimes within it.

The occasional (*now cut*) note can be found where there has been some discussion over a certain line that was cut early on in the rehearsal period, to save the reader any extensive search of the script for a no longer existent line.

III. DESIGN

- 25th June, 2002

TC and LH outlined the design concept for the production to the Rose Company. Since the source of Peter Oswald's play lay in Apuleius' *The Golden Ass*, of the mid-second century AD, any thoughts of Roman/ Grecian design had to be laid to rest. TC explained that Oswald's writing was far too immediate and vibrant to be confined to a period piece in the form of togas and classical civilisations. He went on to discuss his associations of the 'vulgar energy' of the play with 19th century popular entertainment. Influences that TC and LH were drawing from included the early music hall and film era, circus acts and freak- shows.

LH explained that she was setting out to use the existing decoration of the Globe stage and contextualise it with filled panels that took existing Globe colours as a reference point whilst also taking new inspiration from fairground images.

Both TC and LH were anxious to emphasise that they would not be limiting themselves to specific looks, for example, an East London Fairground of the 1930s, but alternatively were surrounding themselves with the widest range of images until the right look of 'shabby glamour' emerged.

The fairground/ circus theme would also work very well to underline the magical and transforming aspects of the play. The gauche magic of a hefty 'magic box', and the cliché of possible mirrored doors would all juxtapose the real fear of dangerous magic that pervades the story.

Stage Management fitted easily into the overall design. Figured as fairground hands; rough, tattooed and unshaven, they would roll both actors and props on and offstage.

The props list would be united in its rolling theme; many tables, chairs, platforms and so on would be on wheels.

Lucius, the man, would appear as the innocent abroad, confronting the garish, attractive, but dangerous world of Hypata.

The possibilities in staging the many animals in the production had been fully explored by TC and LH. They had attempted to establish a hierarchy within the animal world from which to work from. This approach had the Horses in butler-style tailcoats and patent shoes, with extended sleeves to be used as reins. A bicycle seat or wheeled smart black chair would form the back of the Horse.

Lucius the Ass, in contrast, would be signified as a building site worker, wearing a durable 'Donkey jacket' and tool-belt and pulling a wheel- barrow full of rubble. His animalistic side would be figured by false teeth (and one gold tooth) and a Russian hat tied up to form ears.

The costumes of the Stallions and Mares would portray the social hierarchy most clearly: Lucius (the worker) would be ushered away from the Mares in evening gowns by the Stallions in formal evening dress complete with bow ties.

The story of Cupid and Psyche

Cupid and Psyche were to be beautifully crafted puppets, to be made by Mandarava, Artist and Puppet Maker, known to TC from her work at the New Kent Opera Company on Handel's *Acis and Gallatea*.

Psyche's sisters were also to be puppets, made by the Globe Props Department. These would be made to a poor standard in comparison to the Cupid and Psyche puppets.

The visual turnaround that such puppets would give the play would be accompanied by total underscoring. The whole section was to be musical, with the parts of Cupid and Psyche sung by Opera singers. Any other characters would support the non-naturalistic feel of these scenes with a rhythmic speech.

It was pointed out that the portrayal of Gods and Goddesses only ever disappoint expectations, so the staging for the ones required in this piece would be abstract.

TC explained that, drawn together, this piece would be a heightened state of look, sound and tempo from the preceding and ensuing scenes. This transformation would all be framed by the Old Woman's drawing out of the puppets from her cauldron to begin the story; and her placing them back at the end to signify reality once more.

Music

CV-K spoke about the two distinct styles she would be working on for the production: the first for the Cupid and Psyche piece, with a 'Homeric' Opera form, and Sicilian religious/ brass band music for the rest of the play. She had brought in C.D's that went some way to explain aurally her line of thought: *Matri Mia, Bande Ionica*. Not only does brass band come from the same tradition as the circus, she explained, but the very first clowns were Italian.

It was seen that for all the different parts and types of sound that CV-K would be setting, a large band would be needed, and would take up all of the Musician's gallery.

IV. MOVEMENT

Movement Sessions with Siân Williams;

- 17th June, 2002

Hounds of Lamathus

SW explained that the hounds would be wearing boxing gloves on their hands, whilst kneeling on small, square wheeled boards.

They were to enter SL and move across the stage, freezing at CS whilst Isis crosses behind them.

SW asked the actors to be aware of the edges of the stage at all times.

SW asked that the group surround RK at a point CS, making him break out of the circle and clamber offstage SR.

The actors experimented with tying ropes around the 'hounds'.

- 19th June, 2002

Red Company

Warm up.

From a kneeling position, SW taught the group a roll back to the knees again, extending the move as they got it, until the group could move from standing position back to standing again. She then explained the move's use for looking as if you are being pushed involuntarily (as the actor throws the top half of his body the other way to counterbalance on the roll.)

CV-K had given some music (somewhat like her compositions for the production) to the rehearsal room. Using this SW worked the actors through the following exercises:

Walking to a beat, in a close line

Swinging one leg and spinning with it in the air
Side steps
Walking to a beat in twos facing, with ballroom spins.

Observing these, SW then showed the group that if they lost grip of each other in the ballroom spins, they could fall out of it to the floor keeping the head forward and the hands back to catch the floor first.

Next, the group divided into pairs: holding each others hands to counterbalance each other's weight, they slowly bent down before breaking hand holds to fall separately back into the roll.

SW then showed them an easy way to take a partners' weight. Standing back-to-front, the person in front would bend their knees slightly, take the back person's hand over their shoulder and lever them up. They were also shown how to support each other in pairs when alternately leaping in a circle. One put his hand under the other's elbow to help the support.

Finally SW asked them to put the moves they had been shown into a tight set that they could perform together. She clarified that this should have the feel of an anarchic dance that friends would do in a celebration, to be eventually applied to the robber's scene.

- 2nd July, 2002

Firstly, SW put the group through a series of stretches. She then explained that the group as a whole should learn the choreographed sequence of the first group. This group demonstrated their sequence, with the rest learning the moves in stages in groups of four as the original group had divided themselves.

White Company to join

The White company also divided into groups and applied themselves to learning this sequence. Once most had the moves established, SW asked them all to play them up with exaggerated angles of the body so it became cartoon-like.

- 16th July, 2002

The celebratory Tango was the first piece of movement for SW to tackle with PS and RK.

SW and RK established that he would need a moment between his freeing Charite from the rope and their tango beginning for him to put down his machete and take up position.

Some complex moves based loosely on the Tango format were worked around and changed.

TC noted in observation that the pair's costumes would need to be looked at in order to make sure that the choreographed moves were possible.

The group worked on the mock- pursuit around the stage. CV-K was present in order to time the music with the choreography. The finished look included a series of clichéd poses run in quick succession.

'Robbers' to join

TC explained that each robber would hold a tankard.

The group was split into two groups, before lining up together, facing the front, a man from each group in alternate positions. Continuing in alternate fashion, the groups then took turns to step forward and drink from the tankard.

They were then asked to stagger sideways in time, looking into their tankards, as a slow realisation that they have been drugged comes over them. SW then had them practicing the collective falling whilst holding the basic line structure, each supporting the weight of the person closest to them.

- 17th July, 2002

The Robber's Chase

SW clarified that all the robbers would be on scooters, as there had been some talk of roller blades. She then established a couple of the most significant moves that would be incorporated into the scooter chase; e.g., the lifting of one leg whilst keeping that foot on the scooter, in a mock high-speed swerve.

SW then worked with the group in ensemble.

They all began by entering SL, keeping in a bunch. AP and RE were coordinated to lead as they had text to speak.

They all used the above 'swerve' move at each corner crossing from SL to SR.

This routine was cemented before MR and PS were added to the scene.

PS worked out a comfortable/ safe position with which to sit in the wheelbarrow.

In the chase scene on foot, in which all characters exercised a variation of running on the spot, AP became a character that couldn't quite keep up, portrayed by his running backwards on the spot. MR was positioned further SR so the robbers had to go further in order to catch up, whilst MR and PS had further to reverse to close the gap between them all.

V. SCENES IN REHEARSAL

ACT 1

Act 1, Scenes 1-5

- 18th June, 2002

TC explained to those present that a 'rolling' feature would be central to the staging. He gave an outline of the idea, giving examples:

Socrates could roll on as Aristomenus began his story.

JK could be somehow hanging onto the bed as it rolled on stage during the story.

He wanted the overall effect of these scenes to have the feel of a sequence of pictures; such as the effect of the juxtaposition of Aristomenus and Clytus with Socrates in the middle.

The actors read through from the opening lines after the song to '*No use- no use-*'.

TC commented that these opening scenes addressed all the delights and problems to be tackled along the way.

He also liked the doubling of the horse (Candidus) and witch (Meroe) parts (both played by JK) as he wanted the witch to come from the most surprising place possible.

Textual note: TC clarified to the group that *'flexisexual'* is a neologism, with no deeper meaning than the two words separately.

Clytus' line: *'Here on business?'* was discussed. It brought to MR's mind conventions in business- trip hotels. TC developed this into seeing Aristomenus and Clytus as cheese and honey traders; travelling salesmen meeting and trading stories. TC wondered how they could be presented as such, and noted the possibility of back packs or briefcases.

The question of how to stage the horses and asses was then broached. JK thought the horses could be wheeled on a trolley; in a stilts with boxing gloves contraption.

TC thought that if a horse was the 'fifteen gear racing bike' then Lucius would become the 'penny farthing' in contrast.

It was decided that the two traders would be on horses. Whether both horse and rider would roll was considered, and a preliminary idea of the rider sitting on a wheeled saddle, hanging on to the 'horses' belt, was put forward.

The physical aspects of MR's and JK's entrance were discussed.

MR thought that Candidus would be very tired, whilst JK suggested that he could go off and start eating somewhere, as horses do. TC, however, was reluctant to have any faces obscured.

MR suggested that Aristomenus and Clytus could arrive just as he sat down to rest. Then when he moved on with them the disappointment of Candidus would show. There would be a high hill in front of Lucius, but the story would work to distract from the effort of climbing it.

TC wondered how to stage Meroe pulling out Socrates' various organs. The possibilities of having them lying down or standing up were pondered, whilst TC thought that perhaps the blood could be caught in a pot.

TC thought one device might be to use the yard and the front of the stage for the stream from which Socrates is to drink out of. Someone could stand in the yard holding water to drink, which AW could then spray out over the groundlings.

MR talked about Socrates' line: *'She is a witch! Be careful what you say!'* He mentioned that Apuleius' originally illustrates her power far more effectively in detailing her ability to turn people into animals. There is a story about her turning one of her lovers into a beaver, with him finishing up by biting off his own testicles.

TC discussed Meroe's lines beginning: *'Where is my naughty little boy?'* He emphasised that Meroe actually took in Socrates, fed him and looked after him before they fell in love. He wanted it made clear that Socrates had been disrespectful. Meroe is the abandoned woman whose affection has been rejected, and the passage should be a bit more than just light-hearted.

At the point of Aristomenus' discovery of Socrates, TC wanted more drama than perhaps the lines created by themselves. He thought that Aristomenus could run away first only to see the porter of the hotel. He could then run back to the room and try to hang himself as the porter comes to bang on the door, before finally discovering that Socrates is alive. TC felt that they had lost sight of the antithesis of fear and relief after knowing Apuleius' text so well. He did, however, admit that problems of running time limited them somewhat.

PO felt that this being the first time the play slips into an inner story the audience might need something less compact to have time to understand the action.

TC thought that the banging on the door was the most important bit, with the disorientating sense it brings of just having been awoken out of a dream.

A stage direction was added: sound of guests, woken up by the noise, beating on the door.

TC gave the actors an exercise: They were to play the scene from memory, not trying to remember exact lines but rather to play it how they feel it happens.

Run through.

TC clarified that Aristomenus and Clytus should not be dismissing each other at the end, as PS and CH had first played it. Their relationship should be played as if they are used to these dynamics. They would follow each other off, carrying on the debate comfortably and familiarly.

MR commented that he liked the way that Socrates wakes up and is angry at everyone in the sense of: 'Can't I get a good nights sleep?' when they have all been shouting 'Murder!'

TC recalled his surprise at Socrates' eventual death when reading the play for the first time. Aristomenus goes to sleep scared, making it easy to believe that it is all a dream until Socrates falls dead at the stream. He reiterated that he didn't want to lose sight of moments like that.

They moved back to 1.2. TC pointed out that Lucius' story about the painted gate is quite socially inept. His take on Lucius was the really un-cool, over eager new boy in school.

TC asked the group to run through it again, asking them to think about the staging.

Run through.

TC wanted to try all three characters on horses. He also wanted separate points of entry to indicate that they are not all coming from the same place.

MR and JK entered CS, other four from USL.

Run through.

TC asked for the group to array themselves around the story as it is being told. MR could also let Candidus go off and graze, on '*I place my life in your hands*'.

TC also asked AW to imagine that if he were to move to the edge of the stage to drink and die, others might help him over into the yard.

Run through.

Blocking tried:

JK: USC

CH sitting DSR

Horse 1 at SR pillar

Horse 2 at SL pillar

MR sitting DSL

AW entered SL to sit against SL pillar

PS and AW played CS, moving US to sleep, JK moving DS towards them

MR and CH stood for their interventions

JK tried making pulling motions US as if pulling sponge out of AW's neck.

TC liked CH and PS exiting whilst Lucius is still pondering, almost leaving him still within the story.

TC asked to try a version of journeying that didn't use literal movement, and suggested that the three position themselves alongside each other to chat. He then thought that PS and CH could do a circuit around the two pillars, finishing in the middle for MR's intervention.

Run through.

Blocking tried:

MR and JK entered USC

CH, PS and horses entered USC, zig-zagging to DSC, then dawdling at middle, eventually lining up alongside each other.

TC thought JK should continue not attempting particularly 'horsy' acting, but should give a blank response to questions such as '*are you happy?*': he understands the mood but not actual words.

CH asked if Clytus would listen and then dismiss the story told by Lucius about the painted gate. TC answered that MR's line '*I cannot let this pass*' would be the first time Clytus actually acknowledged Lucius.

TC then asked PO if Clytus would believe Lucius' story.

It was discussed that Lucius tells of a classic illusionists trick, and CH could receive it either way.

TC asked AW to mime the eating of the cheese slowly and clearly.

The relationship between the action and narration was explored. TC thought that each thing should happen just after Aristomenus narrates it.

Run through.

MR and JK travelled to DSL

CH, PS and horses travelled down to DSC

MR and JK travelled around SL pillar, arriving in between CH, PS and horses

MR and PS then swapped places, to give moving on the spot the idea of travelling forwards

MR then swapped again with CH when speaking to him

CH then travelled along the back to SR, returning along the front to approach MR for:

'Here on business?'

AW entered SL

MR used the pillars to half hide behind, watching the story play out

PS and AW travelled around SR pillar before sitting by the stream

AW rolled off the stage at the point of his death

PS, CH and horses moved around SL pillar before exiting USR.

JK thought that Lucius could lead Candidus through CD as if into a stall.

MR liked the idea that we might not be sure how much time passes until Aristomenus' story was actually told.

TC wondered if the text should make it clearer that the sponge flies into the stream back to its mother, the sea.

PO suggested a line such as '*the sponge saw its chance*'.

MR thought that the amount of food could be emphasised. Perhaps Aristomenus could be a bit sick of cheese?

It was also remembered that they are converging on the market place to sell their wares. It was thought that the story might happen within the market place.

- 19th June 2002

Run through; to 1.3

TC found it interesting to start with Lucius as a character who cannot get a word in edgeways, which raised the point of why Lucius gets a chance to make such a long speech at *'I cannot let this pass!'* If MR used his horse to block their way in order to speak, this would provide a visual explanation.

Run through; to 1.3

TC said that he enjoyed the way CH and PS seemed locked in a kind of marriage. He reiterated that they could be cheese sellers travelling together, having established some sort of rapport. He wanted to avoid any impression that they had just bumped into each other.

CH asked why Clytus seemed to be so enraged; why didn't he just dismiss Aristomenus as a superstitious man?

TC suggested that perhaps this is the latest in a long line of wild stories that Aristomenus has brought back; that the two separate for a couple of months every year, and each time Aristomenus returns with more outlandish tales.

MR mentioned that it could be relevant to their arrival in Hypata, and that Clytus is worried for Aristomenus, to be so gullible when entering a city full of witches.

It was debated whether these two traders are from Hypata, which would then make the above explanation void. They certainly talk as if they are familiar with Thessally, so maybe they are locals to Hypata?

CH felt that letting Aristomenus believe in these things gave them power, that Clytus was trying to ground him, perhaps to save his life.

TC suggested that perhaps *'flexisexual suits up from Athens'* specifically referred to Lucius.

Run through

TC felt that the lines *'Here on business?'*... *'I would prefer to listen to your friend'* lacked something. TC's solution was that if the first line was more interrogating, then Lucius would have more motive to avoid him.

MR mentioned that the obvious response to the *'business'* question would be to say *'no, pleasure'*, which prefigures the Cupid and Psyche story of pleasure.

PO thought that Lucius' dismissal of Clytus was simply his urgent need to hear Aristomenus' story.

TC looked over the script to pick out what is actually known about Lucius' goals, and what he plans for his journey. The whole thing struck him as a very 'young man' thing to do, being something that needed energy, money and so on.

It was thought that this point was a little difficult as the audience knows so little about Lucius' motivation.

MR suggested that he could declare his desire to know about the black arts of witchcraft, but PO said that Lucius' interest in witchcraft began with Byrrhena's mention that Pamphale was a witch, and not really before.

CH asked if they could try Lucius only travelling on a horse.

TC felt that was a thought, especially as the horse could then indicate Lucius' wealth.

MR suggested that the other two might have donkeys (one horse, two donkeys and an ass!)

Run through.

TC liked the way in which they settled down in Aristomenus' final speech: *'Listen, this man...save his life!'* before moving into the story.

It was decided that CH and PS moving towards the stage corners, backs turned in anger so that MR had space to speak *'I cannot let this pass!...an open mind'* convincingly, worked best.

TC asked PO about the lines leading up to: *'Quite old. But absolutely charming!'* – He thought it wasn't clear that Socrates had left the old woman/witch and become a beggar until Aristomenus says so. When we are finally told it is slightly too late. TC felt that something earlier was required explaining that he had left her but that she had blighted his future since. TC felt that another line was needed after *'charming'* to clarify this.

PO thought that because Socrates talks in the past tense there is enough implication that something else has happened, and that this relationship was over and done with.

Break

Run through; from 1.3-1.5

TC asked the actors to do an exaggerated version of these scenes.

Run through.

TC liked the 'old hag' voice that JK played Meroe with.

He also liked AW's playing of Socrates as 'posh' – it emphasises that he is lost in a foreign city. We might also imagine that he has been a really unsuccessful beggar, which adds to the irony.

PO produced lines for AW on the subject of Meroe's powers to metamorphose a lover in revenge (*see discussion of 18th*)

PO also had a new line for AW, resulting from the above discussion, explaining that Socrates had left Meroe. (After Clytus: *'Bollocks'* put in Socrates: *'That is why I have run away from her'*)

TC queried the lines *'I will bolt the door/And wedge the chair against it'* as they create unnecessary demands on the set. TC asked PO if they could be cut. He explained that a bed would be on stage and asked if that could be used instead. PO thought that the line: *'and wedge the bed against it'* could replace the original.

TC asked PO whether there could be another line like '*we rode for many hours*' to lead into '*friend you look pale*'. PO suggested that Aristomenus say: '*We had not gone far*'.

TC asked to cut the repetition created by Aristomenus' line: '*You have a choice of streams!*' PO thought that it would interfere with the rhyme, but agreed to try it out.

Run through; to 1.5

TC discussed the relationship between the narration and the action. The staging of Socrates' death was discussed. TC asked AW to lie on his stomach DS, which afforded a view of the sponge popping out and AW's legs drop in a final struggle.

TC asked whether the end of the scene required a '*good night*'?

AW experimented with a small square board on wheels for Socrates to kneel on as a beggar.

CH pointed out that he realised his was a voice of dissent in the action of this scene, but asked whether his presence would be missed. Wondered whether the interjection of '*Bollocks*' (1.3) was needed. TH explained that it was nice to have '*That is why I have run away from her*' in response to Clytus' line.

TC discussed the practicalities and possible uses of the bed in the scene. It was thought that JK might enter and flip the bed over so that PS would end up strapped on underneath. JK could then right the bed when he left, leaving PS to crawl out from beneath himself. The point of this, clarified by TC, was that Aristomenus only survived from the witch because he was under the bed.

CH suggested that if the bed was wooden then it could be turned sideways rather than all the way over.

Break.

Run through.

TC clarified with AW that he would get off the board on wheels when he went to the bed.

The wheeled chairs were experimented with: JK pushing PS on from SR and CH pushing AW on from SL. He then experimented with JK talking whilst being pushed around to see if his speech would still be audible.

TC noted that Aristomenus' reaction should change sooner on: '*an old but charming woman took me in*' (good news) '*And I became her lover*' (bad news)

Props appropriate to cheese-sellers were discussed. CH thought that they could have a mass of props to draw out and use as a story-telling technique. TC liked the idea of a range of cheese-props, and thought of cheese cloth, boxes, and so on. PS thought they might carry cheese.

TC pointed out the importance of this style of writing to have the right level of vocal energy and attack, but reassured them that at this stage the greater need is to take time between phrases and make everything clear.

TC told the actors to feel free to interject improvisational phrases in between the written lines, thus surrounding the words with lots of thoughts and clarification.

The actors were asked to run through the scene with memory alone.

Run through

For the transition back into the framing story with Aristomenus' *'No!'... 'Beware this place,'* TC advised PS to be confident with it rather than to try sliding into it.

JK asked whether Meroe makes the one wound to delve down into the body. TC thought it was rather like an operation. The various options for props were explored: TC wanted something more realistic than red rags, but shied away from entirely realistic props. He did not want a 'valentine' heart used, but something with valves. He had thought the pumping movement JK used was effective, and also the jumping about on his knees that he had tried. The problem of catching the blood in the pot was discussed. A glass of red liquid might already be available, so that the actual draining into the glass is not seen, but the full glass is. JK could possibly drink the liquid.

JK confirmed with PO that the sponge has some kind of personality, in the sense that it contains some magic.

TC put forward the idea of the bed being positioned on a slant, with the head of the bed raised so that JK could appear from the triangle between the floor and the top of the bed.

Another option could have the bed lying flat with AW and PS head to toe, onto which JK could jump to do the extraction sideways on.

TC thought there should be a grotesque kind of inventiveness about this scene. He wanted it to have a very 'gaudy' feel.

JK commented that it would be useful to rehearse in costumes fairly early on. TC confirmed that wardrobe staff would be in next week to arrange this.

The costume ideas were briefly outlined for the actors: TC was going for a circus look, shabby but also extravagant. There were also influences from freak show characters. For example, JK might be 'the world's shortest lady'.

Act 1, Scene 1

- 2nd July, 2002

Run through.

TC wanted to block the movement of the riders and horses throughout this scene, and devoted this session to setting the pattern of movement.

Firstly, all three sets of riders and horses tried an irregular 'zig-zag' moving downstage and finishing DSC.

Secondly, the group tried entering at one side, travelling towards the opposite pillar and riding around it to end up in the middle.

Thirdly, TC asked the group to take the above pattern, but to keep travelling around both pillars and not to stop until MR's line: *'I cannot let this pass'*

Fourthly, the group entered CS, moved in a group straight downstage then delivered their lines whilst conducting an on the spot walking action.

The penultimate option used the above blocking but added CH and MR moving out to separate pillars on the line: *'No!'*

The final decision had all of the above established, but TC also asked MR to weave between CH and PS as they argued.

These last three trials were amalgamated into the final and decided-upon blocking, with a note to work through MR's movement into finer detail at a later date.

Act 1, Scenes 3,4,5

- 2nd July, 2002

TC explained that RM, as Meroe, will be made to look like a character out of Butoh theatre. Preliminary thoughts outlined a white face with black eyes and mouth.

TC told AW that he would like Socrates to be the type of dishonest beggar who kneels on a small platform, pretending he has lost his legs. TC asked for him to try rolling on a small platform, then to get up when he meets Aristomenus.

Run through with props.

TC talked about the technical requirements:

TC's first thoughts on Meroe's entrance were to have RM enter through the trap before moving the bed so that it lay parallel to the front of the stage. This movement would also serve to wake up Aristomenus, who would then roll under the bed to hide.

TC asked RM to throw the materials he pulls out of AW (symbolising innards) back onto the musician's balcony. A member of stage management would be there to catch these things and manipulate the rope for Aristomenus' hanging. TC explained that he would be looking for the rope to be pulled out of the way so that when Socrates wakes up there are no signs of the night before.

For the next run, TC asked RM to work on a sinister voice, whilst AW and PS were to feel free to ad-lib if they found it helped the flow of the dialogue.

Run through.

TC wanted to develop the journey and the sitting down at the stream. He felt that this moment currently lacked context. Primarily, the line *'Let us get going.'* implied a continuation of a journey, yet there is no indication of their destination.

TC asked AW to change his line to: *'Let's get out of here.'*

PS was given the next line: *'We set off with great speed to Hypata'*, and after they had travelled: *'We had not gone far, when - '* before reverting to the script as it stood.
(*Lines amended*)

TC considered the possibility of PS travelling on his horse, which AW might share as he does his bed.

Run through.

Act 1, Scene 2

20th July 2002

Run through.

CH commented that their travelling around the pillars had been a bit slow. He wondered if they hadn't needed to go around the pillars for a second time. TC agreed insofar as if they went around the pillars the first time, then moved in a smaller circle between them, it was more logical to stop where they did, having no further to go.

TC then asked them to start overlapping lines a bit to keep things flowing.

Run through.

TC liked the pace of that run, but asked them to remember to concentrate on making the meaning very clear. He pointed out that the first scene is really the hardest to understand because the audience's ears are still tuning in.

Act 1, Scene 3

- 20th July, 2002

Run through.

TC's first point was that AW should not be looking at Aristomenus at first, thus making clearer Aristomenus' line: *'It's Aristomenus'*. To base this request in reality, TC mentioned beggars on the street that look only at the ground.

TC also asked PS to speed the pace up in taking Socrates to the baths so that by the line ending *'share my room.'* they are by the bed.

Run through.

TC asked PS to sink into sleep as he delivers the line: *'big darkness!'* He also thought that when they embraced PS could react, because Socrates really does need a bath! Finally, TC asked RM to make Meroe's cutting of Socrates' neck more laboured and tortuous.

Run through.

TC tackled the physical requirements of Aristomenus' attempt at hanging himself. It was decided that if AW got up as soon as PS fell on him, then the ensuing lines would not be lost.

TC encouraged AW to develop the strangled noise he made upon his death at the stream. It was also decided that PS should scream *'No!'* before *'and he was dead!'* otherwise the scream would sound redundant.

TC suggested that Socrates could be on the horse, with Aristomenus leading him. This would portray Socrates as the one to be looked after.

Run through.

Act 1, Scenes 6-9

18th June, 2002

Run through.

GA asked what sort of town Hypata is, wanting to get a sense of the place, as she describes Milo's house and its surrounding area in 1.6.

PO outlined the geography, and emphasised the nightly witch activity. It reminded him of a holy city in northern India, by the Ganges, called Varanasi, Benares.

LB asked about the people of Hypata's general stance on magic. She recalled Clytus' lines:

*'People want to get drunk, they invent wine; people want to kill each other,
they invent war; people want magic, and they invent superstitions and witches'*

TC agreed that people such as Milo would call magic illusion, and would agree with the above opinion. He pointed out, however, that the focus of this scene should be upon why Lucius comes from Athens, a city of logic, to Hypata, a city of absurdities.

TC explained to LB that although she knows what is going on with Pamphale, her role in this scene is more mundane. She is simply one part of a household that welcomes (what they believe to be) a rich man in.

GA asked if it was generally agreed that all old women that appear throughout the play are versions of Isis.

TC thought that this would probably not be considered until the final scene on the beach, wherein there may or may not be some re-assessment.

MR was not too sure about Isis' line: *'You will be good though, won't you Lucius?'*

TC, however, felt that the audience might need small signals like this one.

TC discussed the logistics of Milo's house. He noted that there were a lot of doors, and general entrances and exits. For the staging, he had been considering some version of a portable door that rolled past a character to indicate arrival in the house.

TC asked PO if Lucius' lines beginning *'Forgive me if I seem/ Over-excited'* are addressed to Photis or the audience. PO had meant them as direct address.

MR wanted to modify Photis and Lucius' discussion about his mum, to place the emphasis upon Lucius not having registered his mother's death yet. Therefore the lines running after *'straight up to heaven.'* were amended from:

PHOTIS: *Sorry about your mum.*

LUCIUS: *What?*

PHOTIS: *And the ploughlines.*

To:

PHOTIS: *I'm so sorry.*

LUCIUS: *About what?*

PHOTIS: *About your mum.*

GA asked about accents. She wondered if she would have a different accent having travelled about as an ice cream seller.

TC explained that he worried a bit about playing on accents, as they complicate things by bringing in allusions to national stereotypes.

GA wanted to get a real feel of Hypata. She noted that it has city gates, so assumed that it must have a wall. The sense she got from this was that it was probably quite insular, and that Hypata people would have a certain way about them.

TC saw it more as a melting pot of a city, a cosmopolitan place upon which everyone converges. He also thought that Milo and some others might turn out to be quite 'London'.

MR asked if Isis as the ice-cream seller would actually be an old woman. TC's only requirement was that the Isis that appears on the beach would look the same as this character.

GA noted that a version of an old woman appears three times in the play, and asked if all should be inferred as Isis. She explained that her need to know was based on the final scene: would she throw off the ice-cream seller's guise to reveal herself as Isis?

At this point in rehearsal, TC thought that may be so, that only the second old woman (in the robbers cave) may have nothing to do with it.

MR felt that the important point lay in Isis being grounded in very ordinary activities; that she would be selling ice creams and talking about donkey rides. He thought that the 'old' aspect of her wasn't really needed, that GA's age would be right for her.

TC emphasised that he saw the ice-cream seller primarily as a quirky woman, not necessarily old. It would be enough that she had some oddities. He also asked GA to keep in mind that she would soon be Pamphale, and that that would be another variation on the ice-cream seller's oddness.

MR asked about the joke: *'Do you want a flake with that?'*

TC thought that there were many layers to it. Lucius could actually be buying an ice cream during their conversation, or she might actually be calling him a flake. TC felt that the humour lay in that he has just asked an ice-cream seller for the world.

MR commented that he doesn't see Isis as a 'New Age' type, but actually quite robust.

GA saw her primarily as a goddess, and with that as a base, she could be anything.

LB asked about the Amphitheatres of the time, and mentioned having heard that the Greeks liked to see how people dealt with the confrontation of death. TC agreed that this was another example of the general fascination with death.

Run through.

TC thought that the business with actually selling the ice cream made a very effective activity; a mundane transaction underlining what is actually a very significant moment.

The group discussed Isis' description of Milo and his house. There are many layers of meaning available in this speech.

GA played it firstly as a social injustice; she was critical, from the standpoint of having just been paid fifty pence or so for her ice-cream.

TC agreed that Isis could have that kind of view point, and another option could be that she is teaching him a lesson about things not being what they seem. A third way would be that she begins on a social commentary, remembers where she is, and abruptly stops.

GA pointed out that Isis' first line: *'Turn round and walk straight forwards, sir;'* is potentially very funny, and wondered where he would end up having obeyed her. MR thought the point was that Lucius is there already, even as she talks.

John Ramm to join.

TC outlined the basic character of Milo to JR. His main impressions were that this is a man who cannot relax, who constantly believes people are trying to take his money off him. PO mentioned that Milo is supposed to be about sixty years of age.

LB asked if Photis has any input on the business side of Milo's house. TC was sure that she wouldn't have had, as she would not be considered sufficiently literate.

TC discussed the staging of Milo's house. The first scene has the group sitting at the dinner table, and his thoughts at this stage were to have them roll in, tables and chairs on wheels. Milo and Pamphale may enter sitting on wheeled chairs, holding a tablecloth between them instead of a real table. The general aim was to have slightly odd staging throughout the production.

The logistics of holding up a table- cloth between them were worked through.

Run through; to 1.9.

GA played her *'Welcome to Hypata'* line in the sense of: *'finally you are here'*. Her description of Milo and his shack had the tone of Isis laughing at humanity.

Run through

TC discussed Milo's line: *'Why not lie down?'* JR thought that Milo would be trying to rush things along in order to use less candles, less food and so on. TC suggested that Lucius could be fervently eating so as to make Milo nervous. His question would then be an attempt to get him away from the food.

GA mentioned that she would play Pamphale in this scene with a kind of fixed smile. TC liked that thought- Pamphale is a Stepford wife, playing the perfect lady, but seducing men at all hours. TC also emphasised the terrible marriage of the two; their conversation is full of sly digs. Milo would see Pamphale's predictions involving the candle as half-baked nonsense.

TC thought that there is something very smug about Milo, in that he is getting his own way but also assuming that he will.

Run through; 1.7-1.9

For the moment the meal was played with the group sitting conventionally with tables and chairs.

TC reminded them that Photis needed to stand behind MR's shoulder, as the script requires that her hair must brush his hand, in 1.9.

LB suggested that there could be lots of food out, whilst Lucius is rushed to bed without being able to get at any of it. TC wasn't so sure that there would be much food out at all.

TC's final thoughts on the dynamics of this scene were as follows: Lucius would be eagerly eating, causing Milo to become panicked, and to say *'Why not lie down?'*, which gives the tone of Lucius' *'I will.'* a sense of: *'yes, when I've finished'*

TC wanted the general impression of a visitor's alien ways in a situation compared to those of his hosts. The contrast should be in Lucius' healthy appetite whilst Milo and Pamphale are there to eat the minimum calories to stay alive.

Run through.

TC liked the dynamic developing in the tussles within the house. Photis seems to already be on Lucius' side: the purposefully dumb servant who can then let him get away with a few more mouthfuls before taking the dishes away.

MR pointed out the importance of the line about Photis' hair:

'Her hair was shining and it brushed my hand /Like fire'

He reminded the group that hair was important within the cult of Isis, whilst referring to hair as light recalls that Photis means light.

TC thought that Lucius will believe that women fancy him if they are looking at him or not. Lucius' conversation on the candle reminded him of the kind of effort you would make at a friend's parent's house. He would be called 'a game conversationalist'.

Run through from top.

(Lucius' speech in 1.9 amended.)

Act 1, Scenes 10 - 12

- 13th July, 2002

This session sought to organise the traders in the market scene. TC allocated the props and order the actors were to make their entrances in.

Run through.

1st trader: PH-D on bike with vegetables

2nd trader: SH on rolling platform with tower of hats

3rd trader LB: on rolling chair with basket

4th trader RM: on scooter with watches

5th trader AW: on scooter with large basket of vegetables

6th trader PS: on tricycle

7th trader JK: on skateboard with sticks

Prostitute: MB

Those without lines went as follows:

CH with milkmaid's pails

BS as a blind man

RK with a basket.

SW explained that after making such a busy, visually laden entrance they would fade into silence and slow motion as Lucius begins his speech.

The Red Company arrived and TC asked for the traders and customers to run through. JW as Byrrhena and AP as her servant also played their parts.

Run through.

SW gave the group 'Terrapins' as their cue to slow down. She also asked the traders to slow down (with many of them on wheeled vehicles) if a customer showed interest in their wares.

Taking into account the potential safety dangers of so much stage business with a large drop all around the stage, TC and SW asked the 'pedestrians' to always keep to the insides of the pillars, not venturing to the DS corners in case two vehicles at once happened to be passing in front of them. This also kept MR, sleeping SL corner, out of the way.

Run through.

SW tried a new line cue for the bustle to slow and quiet; MB shouting 'Sex!' She also asked that everyone move slightly upstage on AP's line 'Lucius?', to leave the sightlines clear for the ensuing scene. TC put in that he liked those such as MB and TW, who had found a place to settle, lounging against the SL pillar, to stay there out of the way.

Run through.

Upon Byrrhena's success at coaxing Lucius into her house, the logistics of using the door on wheels were worked through. MR, JW and AP had to use it so that it looked convincingly like they were both entering from the outside and the inside view. There was a time constraint on this, whilst the person who had the first line had to get themselves through the door first. It was finally decided that AP would lead through, with JW and MR following close behind. They would then enter past him to deliver their lines, and he would close the door, as the place of a servant would require.

Run through.

TC asked for more improvisation from the market crowd. He wanted to be able to spot specific arguments and deals amongst the hubbub. The final cue for the quietening was given to 'Kindness'

Run through.

TC had enjoyed the hubbub, and thought that it sold the idea of a marketplace well. He still felt that there was a potential problem with it not dying down enough. It was found that the crowd had difficulty hearing their cue to move upstage and be quieter. Consequently it was decided that LB would provide a visual cue by turning his chair upstage at the right moment.

All break apart from AP, JW and MR.

Run through.

TC asked JW to try this run making much less physical contact with Lucius, being more sympathetic to his obvious discomfort and crowding him less.

Run through.

TC commented that there was a better balance with these dynamics, with Byrrhena as less the stereotypical aunt.

Act 1, Scene 13

- 13th July, 2002

Solus Session with Louise Bush.

TC and LB looked at the Photis speech that has an incantational quality ('*Tonight I take you..*') A previous rehearsal had tried LB singing these lines. TC thought that might work considering it comes so soon after her song. Firstly, the singing was tried. Secondly, the lines were delivered in 'Greek Tragedy' mode, and finally LB tried *Sprechgesang* (a mode between speech and song)

SW became involved to suggest physical moves to accompany the speech. TH stood in as a substitute Lucius. Firstly, LB waved her hand slowly in front of Lucius' face (in the style of a hypnotist), then planted her feet wide apart, holding an arm out against his back in order to lean him over it, all the while following his eyes with hers.

TC developed this, thinking that she could make no physical contact with Lucius at all, but despite this Lucius would move the way she wanted him to as if in a trance.

SW worked LB through the above moves once more, but this time LB extended the wave of her hand up and over his head, thus pulling him into the lean-back position without making any physical contact.

Run through.

TC asked LB not to pause so much, but after Lucius has said '*Forever.*' she should surprise him; pounce on him with her spell.

LB asked if Photis really did have any magic powers.

TC explained that the point with this scene is to show that Lucius is so keen to get involved with witchcraft that he will think himself mesmerised even if he isn't.

Act 1, Scene 14

- 20th June, 2002

Solus Session with John Ramm

TC thought it would be useful to discuss the character of Milo first of all.

JR's first query was whether Milo was quite a wound-up man generally, or did he take everything light-heartedly? TC thought that he had an acrid quality to him. This is a man who has spent his life in a city full of nonsense; Tarot card readings would be just the start of it. He has come out of this with a constant air of exasperation at his surroundings. PO, TC and JR discussed whether Milo makes a living out of money lending. PO had thought of him with money; a self-made man, possibly as a merchant. He also thought that Milo's priority was to disguise his having money for fear of being robbed or having to take on public office. This is an Athenian concept and it is risky his being an atheist. Milo is also a modern man in some ways: rational and secular in a

superstitious place. JR had noted, however, that he didn't seem to be a forward thinking man, but rather fairly negating.

JR asked whether TC had any formed ideas about how Milo should sound, in terms of his accent. It was established that MR's slightly off-beat accent successfully portrays him as the foreigner in the city, whilst TC suggested that Milo could be played as a Yorkshire man. It was agreed that this accent would be tried, although it would be an aggressive stating of the obvious.

TC commented that Milo's opinion that: *'I work the miracle of making money'* was an interesting reflection on his character.

Run through.

Act 1, Scene 15

- 20th June, 2002

MR asked where this scene is set geographically. TC explained that it would be in Photis' room. LB inquired what the wine and roses symbolised. MR clarified that they were symbols associated with Venus after consulting a reference book.

Run through.

TC wanted to place significance on how the seduction comes about; who seduces whom. Perhaps Lucius is a virgin at this stage, in which case what would Photis' line *'Then I will surprise you.'* (*now cut*) mean to him? Would he be disappointed by it?

There was also a need for Lucius to have more lines that would give him the function of aggressor. He has a need to be the conquering hero. TC wanted to maintain the sense of game and play above all, whilst Photis needs to give a clear provocation, warrior-like.

LB suggested that they could be drinking through this scene, as they do in the book.

Run through.

MR asked what Lucius meant by: *'Lost it before I was born!'* in answer to Photis: *'What about the element of surprise?'* (*now cut*)

PO explained that Lucius has been taken by surprise since he was born, and knows it.

TC had enjoyed the last run, but wanted to see the dynamic created by Lucius trying to convince Photis that he is running the show and is the great seducer.

Run through.

TC thought it might be possible for the two to stay on stage with the next scene happening around them.

The actors were asked to play the scene across a wider space. For this version, LB was not to encourage Lucius at all, but make him work until *'Unconditional surrender'*(*now cut*)

Run through.

TC concluded that the toughness of Photis in that scene seemed to fit best with the text.

Act 1, Scene 16

- 20th June, 2002

Props: many wheeled chairs, a bed and table were present.

Firstly, TC addressed the place and meaning of this scene. He clarified that in Act 2 we discover who Lamathus is. We also find out that Lamathus was killed whilst disguised as a bear, and remaining loyal to his band of robbers. This scene is the enactment of that story.

The presence of Isis is simply to continue her rather random presence and just have the audience noticing her. TC explained that he wanted the audience to wonder what her function in the play is.

TC asked the actors, under the direction of PT, to come up with a chase sequence after establishing who were to be dogs and whom men. The boards on wheels were used by the dogs and the bear only.

Run through.

TC reminded the group that MR and LB would be CS under a sheet. He set the blocking to free up the chase, therefore. GA was to cross the stage before pausing DSR in front of SR pillar. For Isis' appearance, all others onstage were to freeze.

TC asked the chasers to delay catching the bear until he reached DSR pillar. Once they had caught up with him and attacked they would immediately freeze as GA entered. Following that, they would set upon the bear once more, which would lead the group offstage.

TC commented that the dogs added a quirky element to the scene. He wanted to keep the hearing of the barking dogs first, before seeing the chased bear.

Run through
(Every character on a rolling item.)

TC had liked some parts of that run. He asked for a repeat, this time with only the dogs on wheels. He also asked that the chasing group count to three after letting GA go past before unfreezing.

TC asked stage management if it would be possible to get some bamboo canes to practice this scene with.

Act 1, Scene 17

- 20th June, 2002

Run through.

TC clarified that Lucius' line: *'My love, sit down, and take what has been given!'* (now cut) refers to the picnic hamper. He thought that MR should clearly register this hamper physically whilst

he's talking. MR suggested that he could make out that this is something he has prepared for her, only to admit that it is from his aunt later.

Photis is very much back into her duties as a maid during this scene. TC realised that Photis needed to be engaged in some kind of activity when she enters. She would be tidying; perhaps making the bed whilst Lucius lounges around.

TC wanted Lucius to be fully dressed by '*Go out and think about it.*'

TC asked PO what '*all the flowers of the world are crying*' means. PO explained that Lucius thinks that in some sense he has died and gone to another dimension after the night before. The flowers are weeping because they have now lost Lucius to another world.

TC talked about Photis' actions in this scene. He noted the interest in that she suddenly starts to speak in quite an off-the-wall way for the first time. LB commented that she might be feeling free to say these odd things because she knows he is not listening. She has the freedom to say anything and he wouldn't react. TC argued that this would make more sense if she listed potentially real tasks, yet none of them can be. He pointed out that Photis and Lucius' worlds are so far apart she may as well be doing these things; it can be an explanation of such.

Run through.
(props: sheet and a hamper basket.)

TC thought that it had worked nicely with LB having a task to perform all the while. The energy of a task matches the pounding energy of this particular prose speech. It felt like Photis was already trying to educate Lucius into being a worthwhile boyfriend.

Act 1, Scene 19

- 18th June, 2002

Bellepheron, (played by Paul Higgins), tells his story for the guests at Byrrhena's house; they know it well and all take part in the dumb show as Bellepheron narrates it to Lucius. TC assigned them their initial roles within the story, which went as follows:

Patrick Lennox: Bellepheron
Paul Trussell: Tall Old Man & Priest
Keith Dunphy: Corpse
Jem Wall: Widow
(Ryan Early: Weasel. Absent)

TC's discussed possible masks for those playing the characters in this story, but asserted that this was preliminary thinking only.

TC began the scene by asking the group to think about what Bellepheron is trying to prove by removing his nose. His being able to remove his nose validates the story as a whole: It proves that he was asleep, and therefore fell victim to the witches of Hypata. Since this was observed and narrated in public by the dead man it also proves the dead man's identity. TC effectively brought their attention to the main impetus within the story: the whole reason that

Bellepheron's injury is made known is because the dead man wishes to prove that he is the actual dead man, murdered by his wife, and not a demon impostor.

TC discussed Bellepheron's main motivation in telling his *'moral tale'*. Could it be a warning against women as a whole, encompassing witches and adulterous wives? Or is he simply helping Byrrhena out by telling a tale that supports her fear over Lucius' association with Pamphale?

PH mentioned that he had initially seen it as a simple warning not to fall asleep and neglect your duties. TC confirmed that that was a valid moral too: eternal vigilance is another lesson to learn.

TC confided his perception that this scene has an underlying horror of sexuality. Byrrhena could be seen to have a fearfulness of Lucius' sexuality in any form, especially as she has fashioned herself as his pseudo-mother. In addition, the general perception here of the threat of the witches could be viewed as a type of castration anxiety.

TC saw Byrrhena's guests in terms of a 18th century science group, gathered in order to share their commitment to scientific advancement, logic and reason. There appears to be a sort of worshipping of the sterile, a renouncement of the opposite sex.

JW mentioned that this dumb show could be to the 'soiree' as an optic show would be to the above-mentioned science group.

Moving on to practicalities, it needed to be decided how Bellepheron's nose would be removed. TC affirmed that if the mask idea was carried through, such a manoeuvre would be easier. Another thought had Bellepheron as a shadowy figure, perhaps relating his tale from under a cowl.

TC told the actors to 'loungue', and then as Bellepheron narrated they could jump up and supply the relevant actions.

Run through.

TC clarified that the story comprises a dumb show within a dumb show. In emphasising this, perhaps the 'dumb show Bellepheron' could lie down beside the corpse to sleep, in the same position. He talked about the Russian doll quality the scene has.

KD took some time aside with SW, discussing how he could move from a lounging poet into the Corpse position convincingly. TC mentioned that that kind of non-naturalism would be aided by the covering masks.

SW talked about the different tableaux that could be created around this scene. Her initial thoughts were that if PH was central storyteller then the action could revolve around him, fusing the show, and the show within it.

KD thought that this had a sense about it of Bellepheron reliving his nightmare.

TC addressed the choice of action to accompany *'In the darkness / An arm appeared'*, obviously very tricky on the Globe stage. Perhaps PH could remove his own nose at the appropriate moment, simply echoing the witches' actions. Meanwhile, KD, as the Corpse, could point his finger at 'dumb show Bellepheron' making it clear whose misfortune he is using to defend his identity.

Run through.

(PT played the Weasel also in this run.)

TC confirmed with PO that not only is this about the witches of Hypata that threaten the corpses, but also the witches that create them: the wife is revealed as another sort of witch in that she has murdered her husband.

PO thought that it should be made clear that the reason the dead man is woken is to point the finger, and confirm his wife's guilt. TC thought about how to assert this in the staging. At the point that Bellepheron's nose comes off, the wife could be dragged off simultaneously, her guilt confirmed.

Run through.

In this run, PH clearly pulled PL into the story, directing his actions and physically referring to him as his representative throughout the story.

PH brought on JW as the Widow, who shook hands with PL to confirm his job guarding her husband.

For the discovery of Bellepheron's missing nose, PH reached out to PL's nose, then took KD's arm and lifted it, pointing KD's finger towards PL. Thus, PH as the 'real Bellepheron' clearly structured the story both physically and verbally. This also served to distinguish between the 'real Bellepheron' and the 'dumb show Bellepheron'.

TC commented that it would be good to have PT lounging behind the corpse, keeping the weasel mask beside him in order to fix it on his face subtly.

It was then decided that PL's reaction to the weasel would lead him straight into sleep, as if he were exhausted into a faint.

It was suggested that a rug might be used to drag the corpse on and off stage.

JW pointed out the significance of there being two men named Bellepheron. All the action of the story hinges on their sharing the same name.

PH realised, from this, that it was important he made it clear in his speech that it was the Corpse, and not his younger self, that says '*Calling me by my name, Bellepheron*'.

TC liked that having the two Bellephérons, Corpse and Poet, laid out next to each other, a real ambiguity was created as to which one would sit up upon the witches' arrival.

The words 'guzzled slumber' were discussed. PH thought that they were a good description of real self-indulgence. PL agreed that this sense of indulgence worked well with Bellepheron's happy-go-lucky attitude towards receiving '*gold for doing nothing*'.

(some lines amended)

'lying bastard / A demon in the body of her husband' was changed to 'lying demon / summoned into the body of her husband'

The blocking of the dumb show was choreographed for the various statements that set the scene: '*I roamed the world*' and '*I got a job*'. The line '*I got a job*' was set against JW as the Widow weeping over her dead husband. TC commented that this 'film style' of illustration might suit the scene.

SW pointed out that an earlier draft of the play emphasised the job's unpopularity with all the other townspeople. TC agreed that this was a good point to keep. In thinking about this, he thought that there could be volunteers with their hands up on *'I got a job'*, like him in the market place and eager for money, but who then swiftly withdraw their hands on the words *'to guard a dead man'*.

TC mentioned that he was thinking of using a 'split screen' effect with the dead man and Bellepheron. Whilst Bellepheron is at the market, the other side would have the Widow weeping over the corpse.

PL suggested that as the young Bellepheron, he could move from enthusiasm at having a job, to hesitancy upon sight of the Widow's intimidating manner.

As Bellepheron narrates the arrival of morning, TC wanted a pause and also mentioned that he was considering some music whilst the procession begins. During the procession scene, TC asked for there to be less emphasis on the priest's *'mystic words'* but more on the herbs to be scattered over the corpse.

The group discussed the meaning of the line: *'Wax copies in the oozing wounds, brief cover.'* TC reminded them of the belief that a priest had the power to reverse the witches' actions. PO thought that *'brief cover'* served to give the witch enough time to get away, but also provided the grotesque element. It would have pleased the witches to be creating a world in which men walk around with pieces falling off them.

SW remembered an old belief, perhaps of Egypt, that you could not get into heaven without all the parts of your body intact (hence embalming?), which might be relevant.

JW brought up the recent example of Alder Hey Hospital. His point was that religion does not always have to be the issue: relatives often still need their loved ones to remain whole after death.

TC drew some conclusions from these discussions. Presumably the witches made a mistake in taking the poet, Bellepheron's nose, and secondly, the wax nose seems to have been made hardy enough to imitate the real one effectively until the body is buried.

Drawing on TC's thinking along the lines of mask tableaux, impromptu masks were made with the help of SM. TC handed over to SW to direct blocking with these masks.

SW began by asking the actors to choose one simple position to take up at their moment. She commented that masks can be very powerful when they are in a simply 'listening' mode.

Run through.

In this run, PL lay down beside KD on the line *'But it is his name too,'* making the aforementioned ambiguity particularly stark.

SW asked for those in the scene to be positioned closer together, in order for PH to move less. She also noted the visual power created by masked faces held close together, and the potential for more dynamic movements: perhaps the Corpse could be a very stiff body that someone catches.

SW told TC how she saw stiff marionette movements layering picture upon picture, using slick movements in between static scenes. Her first thoughts along these lines exemplified: PH sitting on ground the ground, centrally, whilst the Corpse falls in front of him, stiff. The Widow coming in from the opposite side to portray her grief, and so on.

Next, TC passed on the mantle to PH, giving him ten minutes to direct the dumb show just as he would orchestrate in the play, thinking that this would give the group some particular moments to consider.

He also asked them to try a version in which PH, rather than PL, is placed next to the Corpse in the confusion, to negate the story-within-story completely. He was thinking that it was hard to get P.L up out of the story in order to take off his nose.

SW pointed out that the current staging had PL asleep when the Widow arrives in the morning, which would then require a reaction of some sort from her. TC thought that a cockerel sound could be made to wake him before she arrives.

SW commented that the tableau style that she had created within the story allowed the actors to move in and out of the fiction without getting too caught up in it. TC agreed, noting how 'natural' acting at any point immediately diluted it.

Run through.

TC saw that the way in which the mats the guests lounged on lay in a semi-circle worked to create a central area in which the story could be played out.

It was decided that SW would take the actors through the story, picture by picture, keeping what PH and the others had created but also breaking it down to fill in the details.

Run through.

SW began by explaining that everybody at Byrrhena's house is colluding in Lucius' lesson, so should be eager to involve themselves in the story immediately as PH begins.

TC confirmed, then, that masks would be needed from the beginning. He explained the need for good masks that can be fitted on in a second, which everybody could place on as soon as PH began his story. He asserted that he was looking for something purposefully theatrical, with the proviso that Bellepheron doesn't play it in the knowledge that his companions have put on masks. This portrayal would be the actors taken over by the story, not Byrrhena's guests.

SW asked PH to 'present' PL, thus making it clear that PL is playing a younger Bellepheron. TC thought that all the guests could turn away to put their masks on, with only PL turning to the audience on *'I was once as beautiful'*.

Run through (to: *'I got a job.'*)

SW and TC agreed that upon the above line, PL should step in, as if stepping through the gates of the town/ market place. PL thought that a fairly simple action could provide for: *'My cash ran out,'* considering the verbal explanation from PH.

TC tried out another form of blocking the story. He put KD, JW, PT, and PL gathered around PH as if they were at 'Grandad's feet'. On his cue, PL then stood, whilst KD spun about and lay down to assume the stiff posture of the Corpse. JW also span about to kneel at his side.

Run through.

TC felt that PL should take a standing, guarding position, instead of kneeling next to the Widow as he had done. PL, however, wondered if his sitting would be more realistic, in that he is

regarding this job as a joke. They agreed that PL should stand, looking conscientious, until the Widow leaves, then sit, and finally standing again as the cock crows.

Run through.

In this run, the group gathered around PH. On the lines that explained the deal between Bellepheron and the Widow, both PL and JW looked at the Corpse, then straight out to the audience.

TC, however, thought that their synchronised turn out to the audience felt too sophisticated. SW's solution was to keep their bodies communicating, turned towards each other, and turning their faces only outwards. TC agreed, refining that thought to PL turning inwards, with his face 45 degrees towards the audience, effectively portraying 'am I sure about this?' Finally, the two shook hands.

TC rejected the possibility of PL getting onto one knee to sing his songs (*I sat beside my cold friend singing / Uplifting tunes*) as it looked like he was serenading KD. He emphasised that all the action should keep an ironic distance from what is narrated. The humour would lie in PL looking terrified whilst PH articulated his fake bravery in later life. He summarised that if the action devised was the same as the narration then it should appear just before they are said, whilst the action contradicting the words should appear just after.

SW thought that on the line: '*I got a job,*' we should see KD quickly dying. TC agreed, thinking that if his wife were there beside him, perhaps pushing him down, there would be an ambiguity that we could understand later as she is accused.

Upon this decision, SW showed KD how to rise to 'alive', before falling to his 'Corpse' position. Both KD and JW rose from their established sitting down, backs turned positions, before turning simultaneously: KD taking up the Corpse position, JW the kneeling Widow.

Run through.

TC ran through the established blocking:

PL raised his hand at '*I got a job*', before presenting himself (with hands behind back) to JW.

Next, he turned towards the audience, considering the deal, then shook hands on '*No problem.*'

Run through.

TC wondered if on '*gold for doing nothing*' there should be a simple tableau of JW dropping a coin into PL's hand.

Run through.

SW thought that in the procession, PL should be in a significant place, perhaps blocking the direction of the procession. TC agreed that it should be awarded more gravitas.

SW and PL looked at how he could move here in order to convincingly become involved in what goes on there. P.L tried walking SR so that the priest could bump into him as he followed the procession.

Run through.

TC decided that PT would not need to bump into PL, but instead could enter US, then standing behind the Corpse to make diagonal pointing gestures.

Run through.

TC thought that PL could walk SL, so that the Widow could easily lead the procession SR and therefore be easily pointed out as she is accused.

This, however, left the problem of PL being partially obscured again. A diagonal movement was considered.

TC's final thought had PL merging into the crowd, yet slowly realising his relevance to the drama laid out in front of him before putting his hands up to his face, and KD pointing to him on '*this man!*'

(Lines amended:

'and in the market place / I got a job, which was to guard a deadman.'

was replaced with: 'There were no other takers for the one job on offer - guard a deadman!')

Act 1, Scenes 18, 19, 20

- 2nd July, 2002

Run through; 1.19

(Some lines amended)

This rehearsal began with Lucius cast as the dumb- show Bellepheron.

TC established that he wanted to retain the ad-hoc way in which the actors played the parts of Bellepheron's story as Byrrhena's guests. With this improvisational feel, therefore, he emphasised the importance of the group not pre-empting the story. He enjoyed the natural little mistakes that this way of playing threw up, but asked the actors to be wary of planning them.

TC discussed the problem with Bellepheron's body parts. Both ears and nose were planned to come off. TC noted that the ears would be less of a problem because they are easy to conceal under a hat or wig. It will perhaps be that three people come in to take the parts off, or two will take each ear off for Lucius to then reach for the nose.

Run through; 1.18- 20

TC explained that the cushions for the actors would be thrown down from the Musician's gallery, whilst Byrrhena will be pushed on, sitting on a cushion on wheels, as the static element.

TC asked the actors to run through the scene using the props. The actors were to throw up their cushions and let them drop on '*leaps*'. This was perfected over three runs of the opening.

TC asked the actors to think about this party. Not so much a Roman orgy as an eighteenth-century enlightenment gathering. They are relaxed about sex, but in a very quiet way. These guests are louche, elegant, with a sensuality about them.

They certainly agree with Lucius' criticism of Hypata, in that they think that the sex 'outside' is very unhealthy. His throwaway response to Bellepheron might leave a stunned silence, in its total cheekiness. TC also thought that his speech ending '*famous murder victims*' would leave a moment of silence, as they would all feel that it had all been said.

Run through.

TC asked for a louder general reaction to Bellepheron's '*I could tell a tale*', which would serve as a sign that this story is well known amongst the group.

He also thought that there should be a kind of indulgence of Lucius; seen as Byrrhena's amusing nephew.

JW asked TC what his real motivation was. Is Byrrhena actively trying to solve a problem? TC explained that Byrrhena is worried, but the worry will increase. He also asked JW to keep the scene very buoyant, almost in game-show host style.

TC mentioned a possible problem in that Bellepheron's name has only been mentioned once, at the beginning of the play. PO promised to look at that.

TC asked JW to accent '*the pit*'; Byrrhena should be enjoying her own vocabulary, as it is written in a flowery style and shouldn't be played down.

Run through.

TC clarified to PH that '*He will not fail to tickle Hypata / with its own tail!*' is more of a warning from Bellepheron than a joke.

He also asked GL to save Lucius from his faux pas (in his attitude to Bellepheron) with '*What are your impressions of Hypata*'; not allowing it hang in the air.

Finally, TC asked them all to be deeply admiring of Lucius.

Run through.

TC commented that he had enjoyed the more settled feel the party had taken on.

PH mentioned that he felt that at the point of '*Calling me by my name, Bellepheron*', he sounded like he was talking for himself. The possibility of PH using a different voice for the dead man was discussed.

TC asked the actors what they thought of Lucius upon his arrival at Byrrhena's. They responded with 'intriguing', 'interesting', and 'sexy'.

TC explained that he had thought of Lucius as a bit of a rough diamond. His gaucheness is funny to those who don't know him, and he seems to be an original to this gathering.

Run through.

Act 1, Scenes 18,19, 20

- 17th July, 2002

TC started by asking the actors to spread out more across the stage. In this version, Bellepheron would begin the scene by reading some poetry. TC mentioned that there might also be a woman dancing here.

Run through.

TC asked the group to congregate as they call '*Bellepheron!*' to bring more focus to the story. He mentioned that he enjoyed their giving each other applause after each little improvisation within the story. He also liked, in that improvisation, the uncertainty as to who will take up what role.

In this run the procession had resulted in the Corpse having to turn awkwardly to point at his guilty wife. TC talked about blocking the widow, and commented that a traditional procession would have the widow following the coffin behind.

The group began to emphasise the epicurean nature of the gathering. Their readiness to laugh at their own stories and performances brought this out, whilst TC encouraged them to keep their amusement at Lucius' gaucheness in the air. They would be comfortable with guests embarrassing themselves.

Bellepheron, by contrast, seems anxious to know whether Lucius has learnt anything from his story. PH wanted to make this consistent from the beginning, and suggested that he asks '*What are your impressions of Hypata?*' with the motive in mind of warning Lucius with his story. TC agreed with this.

The group kept their amusement palpable by applauding Lucius on his comment: '*No wonder your children...*', and again after his witticism: '*Protected by the jockstrap of this lesson*'.

TC asked, in the next run, for the group as a whole to take the opinion that Lucius is just a young man who will only learn by making mistakes, and that Bellepheron is rather wasting his breath. In this version the end of the story would leave them all wanting to know what Lucius has learnt from it.

Act 1, Scenes 21 and 22

- 19th June, 2002

TC thought that the three 'robbers' should establish whether they were 'robbers' or 'goat skins', and play the scene with that in mind.

In thinking about why and how Lucius can win the fight against the three quite so easily, TC suggested that they might fight keeping their hands in their pockets. This also had the absurd impression of people mimicking inanimate objects.

In taking this line of thought further, TC commented that lines delivered in 'squeaky' voices might suggest the expending of hot air.

MR pointed out that the line '*Be a bit grimmer, Hilarius*' (1.22) felt a bit dangerous in that it might give the real action of the wind-up away too soon. He discussed the effect that Apuleius' *The Golden Ass* has on the reader, in keeping the story very straight, with Lucius in real fear and no hint of the underlying joke until the court scene gives itself away.

TC thought that Lucius could be armed with his knife and fork from Byrrhena's party, and those utensils could then be used in the fight to kill the 'robbers'.

Run through.

TC asked the three 'robbers' to try using stereotypical 'Hollywood thug voices', and to put up more of a fight against Lucius.

Run through.

TC explained that MR should act more like a 'hero', and portray this by performing unrealistic physical feats, like pushing all three assailants away at once.

Run through.

MR thought that Lucius should see the 'robbers' first, then turn away before he hears them speak. This would fit perfectly when the later court room revelations exposed the strength of his imagination.

TC asked SH to remember that his threat to '*cut their throats*' (of Milo's household) is a pivotal part of the line, and of course, the scene. On '*Heave my lads*,' straight afterwards, the assault would be stepped up as all three pushed the door simultaneously.

TC also asked for the squeaky 'hot air' voices only as they die on '*He's a superman! He's a demon!*'

Run through.

TC liked the 'Oh.' quality with which MR finished, and the sense that gave of Lucius' wondering, in retrospect, at the easiness of it all.

MR suggested that Lucius' imagination could be the power that actually makes the 'robbers' become as animated as they do.

Run through.

TC explained that his next problem was moving the 'robbers' offstage as the next scene begins.

MR addressed the problem of how the court scene could realistically come about. He suggested that there should be witnesses to the act that would lead logically to the trial. From this idea, MR thought that Lucius could even defend himself to some onlookers, before sleeping on Milo's doorstep in a fit of guilt before the officers even arrive. He felt that established guilt would set up the trial better.

TC explained that PO had also thought of a way to explain the court scene: Milo witnesses the whole thing from the upper window and tells the town. The final joke there would have Milo approaching Lucius after the court scene to tell him that his contribution to the festival has paid for his bed and board at Milo's so far!

Run through.

JK and SH thought of a solution to their moving offstage, and suggested the trap, sliding in their coats that would also double as goatskins.

Act 1, Scene 21

- 20th July, 2002

In this scene the robbers are battering the door.

TC asked for the actors to begin with some over-exaggerated ‘cartoon moves’. JK invented a move that illustrated a goatskin expelling air.

TC tried to involve the physicality with the text. He fitted the expelling air move to fit in with his second spin.

TC pointed out that the line *‘I am the light, for Photis I will fight’* is a statement of intent, to be said before they engage in fighting. After that line is delivered the robbers are to crowd in on him. MR is to then push them away as they say: *‘He’s a superman. He’s a demon!’*. When they push in a second time and lift him up against the door he is saying *‘I am in love, you cannot cut me down!’*. In pushing them off, MB falls, then MR’s last spin makes SH and JK fall.

Run through.

It was clarified that the three goatskins shuffle in on *‘Surely in wars it should be them that fight!’*

TC asked the three to stop rolling against the door for SH’s longer line beginning: *‘One last go, then we’re in...’*

MR remembered one earlier suggestion that they might just be facing the audience to deliver their lines. This option was considered, then dismissed.

TC also asked for a final ‘spasm’, in which it would look like they were expelling the last of their air, after all three had hit the floor.

Run through.

It was decided that MR would give a final thrust of the cutlery after the three had gone down, mock-martial arts style, only to get a delayed reaction (the ‘spasm’) that surprises him.

Run through.

TC liked the gentle rotation they had improvised as SH delivered the longer line. TC asked them to try a much gentler movement, giving the sense of ‘wafting’ as opposed to a sort of bobbing up and down.

Act 1, Scene 24

- 19th June, 2002

Run through.

TC explained the action of this scene for those present. He emphasised that the crowd are enjoying a very gladiatorial pleasure; they are bringing a man to the point of mental collapse in order to laugh at him.

TC told RM that his playing of the widow might culminate in his revealing himself as a man, therefore showing Lucius up in double fashion.

TC had decided to place the various onlookers around the galleries, and they were to be pelting Lucius with flour bombs or fruit.

MR felt that if the audience was made to be complicit with the amphitheatre crowd, there could be a danger that they might not laugh because of their established identification with Lucius.

TC thought that the climax would be very inert if the audience was to be let into the story prematurely.

For the staging of the judge, the table and chair on wheels was tried out for BS.

Run through.

TC commented that the '*whining and barking like a dog*' made some sense, the human state being somewhat close to that of the dog. It also flows nicely that the judge takes his cue from Lucius' degradation. Finally, he thought that it was realistic that Lucius would rather whine and beg like a dog than reveal the bodies.

MR wondered if '*goatskins*' should become '*wineskins*', to make their function clearer.

TC emphasised the judge's sadism. He relishes lines such as '*while he can still speak*'.

TC thought that the widow needed to be introduced before she speaks, and asked BS to improvise introducing the three widows until PO could write something.

MR looked through Apuleius' *The Golden Ass* and found descriptions of the torture instruments used at this point. He found references to '*fire and a wheel*'.

TC asked PH-D to try playing the Captain as a strong, simple man. He also provided some background giving him the cutlery and explaining how Lucius was to have killed the 'robbers'.

TC asked to have the low table (also on wheels) pushed on with the 'bodies' laid out on top, whilst MR's eyes would follow its entrance in horror.

Run through.

TC felt that there should be more basic court structure, with the captain of the watch and other witnesses announced. Asked BS to improvise these until PO could provide lines.

MR mentioned that he was totally fooled by this story when reading it

TC agreed that the audience should be similarly deceived.

MR brought to everybody's attention the xenophobia at the start of the scene.

TC mentioned the importance of the 'crowd' positioned around the gallery, and thought that their most effective job would be to keep the scene constantly on the cusp of anarchy.

MR thought that the other two widows should be peeking under the covers (over the 'bodies') and wailing at the sight.

TC added that the widows could be very grandiose with the full veils similar to those of the three queens in *'The Two Noble Kinsmen'*.

TC asked RM to really play on the cheap sentimentality of *'It is for you to give us back to us'*

TC spoke to BS about placing significance on words such as *'expedient'* to give a sense of the judge's pomposity.

TC liked MR's interpretation of the Widow's *'Stop!'* and wanted him to have the relief of *'thank you! thank you!'* This moment then points up the emotional roller coaster that Lucius is put through throughout the 'trial'.

TC asked RM to deliver *'this young man who is so handsome'* with some sarcasm.

TC asked the actors to run through the scene from memory.

Run through.

TC commented that BS had hit the right tone with the judge acting as a restraining check on the rest. He also liked the feeling the scene had of the 'fair trial', in that Lucius is being convicted and murdered within a fully legitimate process, despite his not having committed the crime.

TC clarified the structure after RM's speech. The crowd's lines of: *'String him up! Cut his balls off!'* and so on should precede the judge announcing his guilt, who would do that, but then backtrack into: *'It is my decision to suspend judgement'* over the accomplices.

MR thought that it should be said that the injuries seem too great for just one man with a knife and fork, which would make the build up to the uncovering of the 'bodies' parallel to the building up of atrocities for Lucius.

TC suggested that the judge look under the covers and announce something along the lines of the above before the drama of: *'fetch the instruments!'*

PO to amend these lines.

TC pointed out the incongruence of Lucius' description of the 'robbers' as *'clean, upstanding men'* which runs against what he saw in the previous scene.

MR thought that Lucius should be calling out to Milo at some point. It was decided that PO would be consulted about this.

Run through.

TC asked BS to honour the stage description *'He speaks sternly to Lucius'*, as the point at which he dashes all of Lucius' hopes.

TC asked the rest to gradually build the laughter as the wineskins are revealed.

TC liked the absurdity of those at the trial having everything to hand, and in reference to this he suggested that someone amongst the groundlings could hand the widow her child, which would probably be stuffed, made of fabric or some such.

TC asked MR if he thought that Byrrhena might be among the watching crowds, and commented that he liked the idea of Lucius searching the crowds for a familiar face. Her absence would then be yet another blow to him.

TC and MR discussed the '*whining and barking like a dog*' stage direction. The final decision on how the scene progresses to this point was that Lucius' whining and pleading as a human would lead to the judge making the connection to a dog. This would neatly lead to Lucius' willingness to be anything the judge wanted him to be.

Run through

MR thought that the citizens are improvising, picking up cues from each other's lines.

TC likened the three main characters to the comedy store players of Hypata, hired to play the court scene as just another booking.

TC enjoyed the slightly insane feel of PH-D's playing, commenting that the best comedy is that which is fixed on one idea. He also thought that BS' playing of the judge as quite straight made a good complement to that.

He also encouraged the feel that the scene had of the characters playing off each other. For example, the widow's '*Stop!*' might have the others wondering if the joke would be finished there, but then there are more ideas.

TC asked RM to try a dignified, heart-rending performance as a variation on the widow.

PH-D asked if the three could be more vocal, interjecting on MR's speech.

TC thought that would happen somehow with more crowds present, and whether the three should be quieter or louder would remain to be seen. He did, however, know that the judge should be seen to be struggling to keep order.

MR and TC agreed to keep an eye on the lines in case there were opportunities to improvise some natural interruptions.

Run through.

TC thought that PHD might bring out a rosette at the end and pin it on MR.

Act 1, Scene 25

- 25th June, 2002

Extensive cuts and re-writes to this scene.

TC felt that the audience needed some help to understand how the action went from (ostensibly) three robbers, through the court scene, finishing with three goat- skins. PO provided a speech from Milo explaining to Lucius how this had happened.

(Lines amended)

TC explained that during the court scene he wanted actors shouting from the upper and middle galleries. Something like flour bombs would be provided to throw at Lucius. It would not however be those present, as they would be needed onstage to shake Lucius' hand. TC also thought that there might be a representative of the 'committee' presenting him with a little rosette saying 'best in class' or something to that effect.

The blocking and set were worked out: Judge seated at a table positioned CS. Captain of the watch to the left of the table. Three chairs were placed SR of table. Actors to be citizens and scene- shifters.

Run from '*mother, mother!*' (1.24) so that taking the set off on exit could be run through.

TC asked the company to repeat the above.

Run through.

TC wondered if Bellepheron's speech played across 'I told you this story so you would not take things at face value' enough. He felt there was a hint of Jonsonian humour. He suggested that a line such as 'I have warned you once' could help.

(Lines amended)

Run through.

TC asked the company to make the laughter less jeering in the next run. He pointed out that the effect can be more cruel if you are less aware of it. He also asked them to try shaking Lucius' hand as they went to exit, to congratulate him.

Run through.

TC made some final suggestions: He asked the group to approach and congratulate Lucius before taking away any of the set. As a final decision on the dynamics of the laughter moment, he asked them to begin the scene with jeering, moving to silence as Lucius goes to uncover the goatskins, and finishing on an eruption of laughter upon the discovery.

Act 1, Scene 26

- 13th July, 2002

Solus Session with Louise Bush

The re-write for Photis' explanation were checked.

Run through.

TC explained that two problems had come to light for him. He had concluded that too many jumps are being made within the speech. There is no clear explanation as to what Photis is supposed to be getting, or that she will be beaten if she returns without the hair. Temporary re-writes were put in.

Act 1, Scene 27

- 24th June, 2002

Solus Session with Geraldine Alexander.

TC explained to GA that he and JR had been thinking of Milo as some type of northern industrialist, and TC gave a more specific image: Milo put him in mind of an owner of a fairground chain.

GA asked TC why Pamphale would ever have married Milo. TC thought that she might have had ulterior motives: Pamphale would have known that Milo would provide a very good cover for her less than civilised double life.

TC commented that in Pamphale the audience would see a Stepford wife who perhaps knocks back the gin in private but has no more depth than that. TC commented that he enjoyed the surprise of what she will turn out to be.

GA pointed out that some of this surprise would be dulled by the warnings against Pamphale already made by Byrrhena and Photis. She also commented that Pamphale reminded her of the female characters in the film: *'The Ice Storm'*.

In addressing the challenge of Pamphale's transformation into a bird, TC discussed the three tricks available to actors on the Globe stage: to appear from below through the trap, an aerial ascent/descent from the heavens, or to push through the groundlings in the yard. Discussing the various exits and entrances of the Globe stage reminded TC to ask for a hole cut into the vertical front of the stage, in order to allow actors to roll offstage into the yard and then into the hole to leave under the stage.

GA, in discussing the potential ways Pamphale could exit as an Owl, recalled her experiences as Ariel (in *'The Tempest'*, 2000). She explained that she had experience of using the rope dropped through the heavens before.

GA, in thinking that Pamphale's magic revolves around sex and her interest in it, wondered why she would metamorphose into an Owl. It seemed to have no sexual significance.

TC thought that the ancients would have attached some real importance to the Owl, thinking that its ability to revolve its head all the way around would impart some 'all seeing, all knowing' sense to ancient culture.

He also mentioned that Owls are associated with death, and in literature their screech is heard at a death.

It was generally decided that the figure of the Owl had been explained to some extent, but TC warned of the need for the right associations onstage. He was wary of the potential anticlimax of a small, unassuming bird after Pamphale's proclamations that she 'will be all things.'

TC and GA discussed Pamphale's preoccupation with Milo in this speech. TC interpreted her lines as her frustration at not being able to harm him. In exploring why she was powerless to do so, TC thought that Milo could have been protected by his own indestructible scepticism. Harking back to the earlier discussion upon why Pamphale would have chosen him as her husband in the first place, TC decided that her choice had been a total mistake. Pamphale's thinking was that Milo would support her and then leave her to herself, but in reality she is kept in genteel poverty and he remains uncontrolled by her magical powers.

GA commented that visually, she was imagining Pamphale dressed in a 50s housecoat (in the style of Samantha from *'Bewitched'*) which would cover a 'sordid' acrobat's outfit, as Pamphale is on some level a contortionist. GA also had in mind a kind of veiny, sinewy bodysuit that would be revealed in the transformation.

TC described a simple way of staging Pamphale's metamorphosis. A traditional 'magic box' could be placed over the trap, which GA would then escape through whilst SM attached a model owl to a wire which would then be flown out of the box up into the heavens.

GA expressed an interest in becoming the Owl herself. TC confirmed the above method could be used with GA instead of a model. She could be accessorised in the box and go up on the wire. He did point out the potential difficulties in that the heavens trap is not directly above the main trap, which hinders the actor in ascending from one to the other easily.

GA again mentioned the rope having been let down from the attic as in *'The Tempest'*, and described how she had been able to change the shape of the rope with her body as she had twisted around it.

TC and GA discussed the line that begins Pamphale's speech: 'This city is a mountain valley'. They thought about the implication that Pamphale is surveying the city from up high, and explored the possibilities of her starting from the attic. They felt that it would be effective if she was in a gallery, perhaps, surveying the audience as she delivers this line.

TC thought that if the rope was dropped through the heavens whilst she delivered this incantation it would appear as if she were summoning it. GA could then catch the rope and lower herself into the box, as if dipping herself into magic ointment, or suchlike.

GA ran through this speech, placing the rhythmic and chanting qualities of an incantation on the words.

TC thought that Pamphale's power is most strongly evoked in her listing of the transformations she is capable of. Hearing these, one can believe that no-one can contain her; that she is an unstoppable force. TC was put in mind of the All Blacks (New Zealand rugby players) using the chanting quality of the Haka to impose their power upon their opponents before the game even begins.

TC warmed to the idea of GA ascending through the heavens. He felt that it would be very effective for Lucius to see Pamphale achieve that and attempt to follow her, only to end up weighed down with a wheel- barrow.

Act 1, Scene 29

- 19th June, 2002

TC commented that he had liked the flow and energy of PS and AW's work previously that afternoon. He discussed how PO's writing suited actors who enjoy the flourishing energy of speech.

Read through

TC said that the idea at this stage on how to end the scene was to have Clytus and Aristomenus '*exit pursued by a boar*'. TC suggested that they might cross the stage then jump into the groundlings, to exit to the piazza. During the interval they would stay out there, improvising some comic lines.

CH was not convinced at this stage.

TC wanted to know whether it was worth coming up with some material for possible improvisation. His preliminary thoughts were that PS might learn a couple of the stories from the original *Golden Ass* that hadn't been dramatised, and relate them to CH, who would stay in his 'Doubting Thomas' role.

TC felt that this would perpetuate the feeling of oddness in the play.

PS enquired whether he could involve the audience and engage them in such improvisation. TC replied that he wanted a cabaret feeling to the interval – the audience can choose to listen or not. He was not looking for an actual sense of performance.

TC moved on to the immediate question he wanted resolved: did this scene convey an interval clearly enough?

PO felt that the phrase '*fifteen minutes*' in the context of the play is very unusual, and would stand out.

TC agreed but still felt that it was too lightly done. He suggested a discussion around it: the two could discuss such matters as: '*how are we going to get a drink...finding the bar*' and so on. TC reiterated that the immediate job was to extend this piece of dialogue.

TC pointed out that Clytus' line: '*Dribbling rivers of nappy mess*' is a reference to Lucius turning into a donkey. He asked PO if there was a phrase that could be inserted to clarify this. PO didn't think that was necessary, as the reference was supposed to be ambiguous.

CH made the point that when an actor comes on stage running an ongoing dialogue, the world that the audience perceives him coming from is the Tiring House.

The line: '*Ass, my arse*' was added to the start of 1.29.

Run through.

Act 1, Scene 29

- 20th July, 2002

Run through.

CH and PS are to exit through the yard.

TC thought that they could exit talking about the story Aristomenus is keen to tell Clytus. Apuleius' original was fetched so that they could choose a story within it.

Chapter 35 in Book 8 was considered, but it was finally decided that PO would be consulted upon the particular choice.

ACT TWO

Act 2, Scenes 1, 2, 3

- 23rd July, 2002

Run through song.

TC discussed the order of action after the song.

JK was to appear USL whilst MR was brought in USR.

AP, ST, PT were to enter CS, AP firing off a shot that serves to scatter the congregated robbers to the sides, clustering around the pillars. TC asked the group to take up defensive positions as if expecting a gunfight before registering that those of their own gang have arrived.

This was the first rehearsal in which all those playing the gang were present, which left some more unsure about general blocking and order of action. Primarily, TC wanted all those present to move smoothly from the song into the dialogue, and so requested that those that remained unrehearsed should remember that this was a 'shoal of fish' scenario in which they could follow the general attitude and movement of the leaders. Those that had rehearsed were those that had lines as a part of being the gang ringleaders anyway, so this all worked out logically.

Run through to the Robbers toast to '*Lamathus!*'

TC discussed the effect Lamathus' death is having on the gang. He thought that this would be the biggest catastrophe to ever have hit them. With this in mind, he thought that the group should first make the toast, defying convention as they like to do, but immediately afterwards the magnitude of their situation would hit them, giving them pause. Upon Decius' suggestion that they disband, they should all move towards the door USC before their minds are changed by Hostus.

TC discussed the next bit of action to take place. He explained that JW, RE, and KD will be forming a confrontational group against PT, ST and AP. JW especially will be taking the standpoint that the returning three have done badly to have lost Lamathus. He asked the rest to find some position wavering between the two sides of the argument, but had no urge to block too strictly.

TC commented that it is the line including the words: '*knights of Lamathus*' that really changes the flow of the action. On that line the gang see less the disadvantages of having lost a leader, but rather the benefits of having a dead hero as a figurehead.

Run through to: '*That was you. This is us!*'

TC clarified to those gathering around the argument that like people caught in the line of crossfire the rest would change loyalties quickly.

Run through to: '*Tell us what happened to Lamathus!*'

TC explained that the rest would not be watching the conversation between Hypotrophus, Robartes and Decius. If there was a gunshot used in Hypotrophus' death then they might turn around. The point to be made was that not much attention would be paid in a world where life was so cheap.

TC went over the Old Woman's status in the robber's cave. Her role here, in fact the only reason she is kept alive, is to provide food upon the gang's return to the cave.

TC also emphasised the fairy-tale world that she inhabited, and explained that Sextus' answer to her ramblings is indicative of their total lack of interest in her: they cannot even make the effort to deceive her.

TC fine-tuned the blocking of the scene, asking for one of the returning three to lead JK onstage, showing him off to the rest of the gang. He also moved the six arguing robbers so that they played their lines further downstage than the rest.

Run through to: *'Oh Mars our father'*

TH suggested that the group gather around the front of the cauldron in the style of children at a playgroup storytelling session as Balbus begins his story.

Act 2, Scene 2

- 5th July, 2002

TC talked about the possibility of using guns in this scene. He thought that a gun shot might be used to draw everyone's attention for *'what was all that singing about?'*

TC discussed how the high temperature of the scene moves into arctic fear upon the discovery of the missing Lamathus.

AP asked what Balbus thought about Lamathus. TC explained that he genuinely means to praise him: he gave them all hope.

TC asked AP to give Balbus a manic energy, to adopt an exaggerated grievance with the world. He is preoccupied with taking revenge on a world that has wronged him.

TC asked the robbers to try forming a line, in turn, and then drinking a toast after their comments, slinging their tankard over their shoulder.

For the conversation to be conducted aside, Hypotrophus, Robartes and Decius formed a little trio in the next section. The discussion over whether they would have all come back evolved into more general abuse rather than chest-to-chest confrontation.

TC tried putting JW, Hypotrophus in the middle of KD and RE. He asked them not to give the conversation too much energy, but keep it to laid-back chat.

Act 2, Scenes 4-6

- 25th June, 2002

Run through.

TC addressed the first problem within the first speech of 2.4. The first thing to establish was whether Lucius is addressing the horse (Candidus), or the audience. Upon finishing that speech, the stage direction has Lucius braying. TC's first thought was that as far as the robbers are concerned Lucius' whole speech is brayed out. PO felt that Lucius' agony might evolve into the bray on the despairing and repeated lines: *'I'm human!'* TC agreed, thinking that would then logically explain why Decius shouts at him then and not before.

TC explained to those present that he and LH had been exploring the animal world within the play. Firstly, they had discussed how a horse and an ass would view each other. They had thought about a hierarchy comparable to an army general with a private. They had also discussed whether the horse realises that the ass talking to him is his master. TC enjoyed the humour of an animal's speech turning out to be a disappointment- we might expect real verbose eloquence, yet Candidus only cares about protecting his food.

PO pointed out that Candidus' main hostility springs from Lucius assuming that they share a much more intimate relationship than he feels they actually do.

JK thought that if that he were accepted, we must assume that Candidus does recognise that the ass is Lucius, his master. TC wondered if a line could be put in that would clarify all those conclusions.

MR felt that his speech starting *'Candidus!, Candidus!'* didn't feel urgent enough in the sense that Lucius is worried for his life at this point. PO, however, emphasised that Lucius is primarily intrigued by his condition, the situation only becoming threatening after he has moved on from that.

MR, TC and PO all discussed whether it worked after the more panic-stricken speech that immediately precedes his approaching Candidus, and whether the sexual preoccupation of *'Do you like women or only horses?'* would be a believable subject for him to broach at this point. PO felt it worked with Lucius' original persona of the smutty student, and also pointed out that first and foremost, Lucius is desperate for a friend. MR maintained that the scene needed a clearer recognition of the horror and threats that loom over Lucius. TC thought that if the conversation could be played as a kind of displacement activity, with Lucius fearfully looking for a friend, then that would work. There is also the gag of the horse's non-response. The joke of that harks back to the last scene, when we realise that all the time the horse has been thinking: *'Shut up, cunt.'*

MR suggested that Lucius could be set up for the joke more; that he might really believe the horse has been communicating to him, so after his speech ends on: *'You are a plot I have watered with my secret tears'* (*Now cut*), we get a strong sense of him trying to fall back on the human/animal friendship he had thought they shared.

TC then asked them to run the scene from memory, in which case MR could improvise this attempted bonding.

Run through.

TC mentioned that Lucius' line: '*Experience is not experience/ If you do not survive it.*' implies his having received a nasty kicking from the horse. He thought that Lucius' feeling here was that if the robbers didn't kill him, then Candidus easily might.

MR talked about the line in which Lucius mentions having seen a rose. He felt that this reminder of his antidote could become part of a specific plan of escape. MR wondered if some extra lines could make it clear that Lucius is getting Candidus on side so that he could jump on his back straight after he has eaten that rose.

(Lines amended)

TC mentioned that he liked the way JK had concentrated on his food instead of responding in any sense to MR. He thought that way of handling the speech was far more sustainable than any other option.

Run through.

TC discussed how at this point he was starting to get a sense of Lucius' emotional roller-coaster ride, how he reacts to every situation in an extreme way.

MR commented that he was finding it hard to say '*So you can speak!*' after Candidus saying: '*Shut up, cunt*'

TC thought, however, that MR had made that moment believable by treating the whole situation very optimistically.

Act 2, Scene 5

- 20th July, 2002

As a preliminary point, JK wondered if perhaps '*Shut up, cunt.*' could be changed to '*Fuck off*', as he felt the line to be a little stilted, and unlike anything he might say.

TC understood this point, but wanted the words kept, commenting that he liked the way PO wrote lines that were slightly curious. He also liked the '*Shut up*' as a direct reaction to Lucius' rambling on at Candidus.

JK agreed to try the original line, and it was decided that he could draw it out in speaking it, making it very vicious, to see how that felt.

Run through.

Discussing the stage direction '*Horse kicks Lucius savagely again and again*', TC asked JK to kick MR first in the leg, before repeatedly kicking the wheelbarrow. He also liked the way JK's kicking went on unnecessarily long.

TC requested that JK try a much quieter '*Shut up, cunt*' so that the outburst '*Off! Get off!*' would come as a surprise.

Run through.

TC asked for MR to emphasise his attempted joviality. He felt that the dynamic here should be Lucius long attempt to make Candidus laugh.

Run through.

TC reminded MR not to get too close to the basket of barley too early in his speech otherwise JK's motivation to kick him away would arrive too early.

MR suggested that Lucius might misinterpret the '*Shut up, cunt*' to be a warning to keep quiet, with Candidus' eye on the robbers, and take it as an instruction to move in closer.

TC also thought that JK could kick him from further away, feeling that such an aggressive mid-air kick might be an action that would bewilder Lucius. TC liked the sense of animal physicality being totally alien to Lucius.

Act 2, Scene 6

- 11th July, 2002

TC explained that he had devised a way for Charite to be brought in. She would be dragged in riding a scooter with the rope wrapped around her waist and hands, carrying a bouquet. Having reached center stage, the robbers were to gather in the middle and hold the rope so she circled around, admired as their latest trophy.

It was decided that Balbus (AP) would play the ringmaster role, displaying her as the others try to touch. This would then provide motivation for his line: '*not to be touched*'.

Run through.

TC asked the robbers to take PS off the scooter, but keep her hands bound. He added that the repetition of the line '*We're not going to chop your fingers off and fuck you to death*' should not be aggressive and threatening, but them really trying to reassure her. Their repetitions would nevertheless frighten her increasingly.

For the '*Where's breakfast*' line, they should take out the cups they all have hanging from their belts, and form a line at the cauldron. Balbus, who would be first in the line, would then notice the lack of breakfast.

TC explained that Charite would be the daughter of Demochares. Her capture would be their revenge.

Run through

It was decided that if PS was feeling at all unstable on the scooter then she could just jump off.

Act 2, Scenes 4, 6, 7, 8

- 23rd July, 2002

2.4: TC outlined the blocking for the main movement in these scenes.

It was decided that LB would lie down SL to sleep during Lucius' speech on the line '*So much for Photis*'.

2.6: PS was to be pulled into the robber's cave on a long lead, with which they would then use to pull her around the cauldron in a circle, much as a horse is run around on a long rein. Her hands were to hold a wedding bouquet and be tied to the scooter handles.

As Balbus calls: *'Old Woman!'* LB was to appear SL and approach the cauldron from SL. Then as he says: *'Where's breakfast?'*, the robbers were to form a line up to the cauldron, looking for the food with exaggerated comic moves, then all leave as Balbus says: *'Right! Off we go again.'*

2.7: TC decided that a rope should be placed about MR's neck, which would explain PS approaching Lucius originally: she plans to hang herself with that rope. Her hands were to remain bound, but TC thought that she could slip the rope off during the story.

2.8: TC asked LB to lead PS across the front of the stage from SL to SR on his line: *'Well if nothing else will comfort you I will tell you a story.'*

The company then went on to 2.26, 2.27.

The Story of Cupid and Psyche (Act 2, Scenes 3-25)

- 22nd June, 2002

Solus Session with Liam Brennan

TC ran through the basic details of the 'Old Woman' character with LB. He emphasised that the stereotyped 'mad old bat' character was quite typical of Peter Oswald's writing. He also wanted LB to think about the Old Woman's sudden eloquence in her telling of the Cupid and Psyche story. In relation to this, he directed LB's attention to the Old Woman's use of Lucius' name in 2.25. She knows him just as the Ice-cream seller did in 1.6.

TC discussed the periodic appearances of these knowledgeable old women, and explained that one possible interpretation would see them as manifestations of Isis, who might follow Lucius on his journey towards enlightenment.

TC explained that he had thought GA might play this Old Woman too (as she does the ice-cream seller), thus imposing the above interpretation on the story. However, TC had decided that it was important the audience sees her first as a mad Old Woman and are then taken aback, firstly by the story, but also by the way in which it is told.

LB asked how the story would be staged.

TC explained that the parts of Cupid and Psyche would be played by puppets that were roughly twenty inches high with hooks at their backs with which to hold them. The Gods were to be figured in large symbols, perhaps placed on poles, to preside over the scene onstage.

CVK would be composing with percussion instruments. Cupid and Psyche's speech would be supplied by Opera singers, whilst the Gods will have some sort of rhythmic speech. The narrative will be supplied by LB.

TC clarified that none of the staging would attempt to portray any naturalism; but serve to help it stand out as a folk-tale. TC explained that he was aiming to elevate the story above the main action of the play, and the already high style of PO's writing.

Read through.

TC felt that the Old Woman was totally innocent of the criminal world she inhabits. He thought of her as a woman who has been immersed in folk tales all her life and consequently has no grip on reality. The comedy of her relationship with the robbers is that she suffers bad treatment from them but doesn't even realise it. TC thought that a key line was: '*Good morning, good morning, beautiful sun! How freshly you shine on this cave of the blest.*' She truly lives in this imaginary world, despite a small part of her knowing that she must produce food for the robbers or be in trouble.

LB said that he was finding the element of her madness difficult to work out.

TC advised that the best way to approach the old lady is to think of her as Isis putting on the act of the mad old lady, although he admitted that that was one interpretation of many. Others include; she is mad, but folk tales are her sanity (hence her sudden eloquence in telling the story). She is really mad, and mad whilst she tells her story, and Isis comes into her body at the end to say hello to Lucius.

TC advised LB that the one he chooses should be the one that provides the basis for playing her with the most conviction, because there is so much else going on at the same time that allows no room for confusion.

LB asked why Lucius is being given all these clues.

TC explained that they are there to show us that Lucius has not been abandoned. The gods are not controlling all that happens to him, yet they are interested to see what Lucius learns from his fate.

TC clarified the moral of this folk tale. Both Lucius and Psyche are undone by unhealthy curiosity. Showing sufficient humility saves them both in the end, however. The story essentially gives Lucius hope.

TC did feel that LB should play the Old Woman as if she is possessed by Isis because that encourages us to 'think big' about Cupid and Psyche, to see this scene as contributing to the universal moral code.

Read through; from 2.9.

TC sought to explain why Charite chooses that moment to break the vase over the Old Woman's head. He decided that the Old Woman being distracted by Lucius gives Charite the chance to do it. Therefore it was decided that the lines would be cut after '*he was speaking!*'

(Lines amended)

TC commented on the Old Woman's fluctuations between good and evil, and observed that the writing is very 'Oswaldian' in that the characters switch from nice to savage very quickly. Her unpredictability could also be a symptom of her general madness. TC warned LB that he will need to be able to turn on a sixpence. He might have the instinct to try and smooth these bumps out but he shouldn't let himself. He talked about Mamet's belief that life is full of the unpredictable and acting tries to deny these parts, to smooth them. TC liked PO as the antidote to that. Explained to LB that he can leave it to the audience to decide which side they believe in.

LB asked TC how much 'Old Woman' he wanted.

TC's instinct was that in keeping with the whole style of the play the costume should be simple in a clarifying way. Costume will say very strongly 'Old Woman', although in this play it is fine if the audience can clearly see the man underneath the costume. Therefore he was not asking for

great voice acting. Perhaps there would also be the possibility of LB putting on an 'old crone' voice just for the robbers, and to drop out of it for the story.

LB asked where the first mention of Psyche's pregnancy was. This was found in 2.13: '*And the fern that's curled inside,*'

LB asked for clarification on the lines '*rage of the earth, fire of the sky*'

TC explained that this was Cupid, although it is assumed from Pythia's prophecy that it is the devil.

TC talked about PO having written Psyche's lines with music in mind, LB admired their associating the beautiful with the earthy, all arising from her discovery of sex.

TC explained that these lines are not totally homogenous, but more of a hybrid. He thought that Venus' speech might even be a sort of chanting, perhaps using a megaphone.

TC tried to outline the overall feel of the scene for LB by describing the look of the puppets. He explained that they may be modelled clay in doll costumes, and will be exquisite-looking. Those manipulating the puppets might be aided by a platform on the stage, keeping their movements simple to complement the Old Woman's clear and eloquent story telling.

LB asked about the moment in Scene 12 in which the sisters appear to instinctively know that Psyche has married a God. TC thought that the clues, for them, lay in the opulence of the house. LB also explained that he had some confusion as to why the sisters fell off the cliff, making TC realise that these lines might need some clarity. LB confirmed that the existing lines did not make it clear that they expect to be lifted by Zephyrus, as Psyche was.

The design of the play was discussed, thinking about the tatty glamour of the 19th century entertainment world. TC made this specific to LB, saying that the Old Woman may be a fortune teller.

LH put in that she would be avoiding the clichés: gold hoop earrings would not be used!

TC agreed that the costume's focus would centre on the feel of the time rather than such specifics, so there may be a hint of the fortune teller in the Old Woman.

LH and TC discussed the early film element of the 19th century. TC explained the assimilation of low and high cultures, explaining that it would not be uncommon to find a piece from Shakespeare in a Music Hall show. He felt that this was a good analogy for the place of the Cupid and Psyche piece in the Golden Ass. He talked about how Shakespeare's plays include a little of many styles, and how that is helping us begin to understand why people respond so strongly at the Globe. We are coming to the realisation that Shakespeare understood the role of good basic entertainment within a taxing piece, just as PO places bawdy farce alongside beautiful poetry.

LB asked why the Old Woman is old.

TC thought that that was for the 'storyteller' element, the grandmother in her rocking chair feel. He also thought it worked well to supply a good contrast to the robber's testosterone fuelled, boisterous presence onstage. From that point, the scenes here require a stereotype within that. The 'mother of the robbers' role is an instantly recognisable one.

LB asked about the staging of the Old Woman's hanging. TC explained that he was looking for her to be hung on stage, but had not yet devised how that was to be revealed.

Act 2: The Story of Cupid and Psyche (Scenes 9- 25)

- 26th June, 2002

TC talked to PS about the character of Venus: capricious and quick to anger. He also mentioned to PS and LB that the speeches for Cupid and Psyche are in four beat lines. He explained that he had asked Richard Howey, the Production Manager, for non-electrical ways (e.g. megaphone) of altering the voice in order to make the voice sound grander. PS commented that something like a megaphone could be problematic as its sound is quite directional and could therefore exclude parts of the auditorium.

Run through.

For this run, TC asked PS to be 'catty', whilst LBr was to use masks as a substitute for puppets.

TC thought Venus might be sly, subtle, make voice sultry rather than fish- wife. In thinking about this, PS tried other Venus passages from further in the scene adopting this voice. TC felt this worked well.

TC talked about the general danger in ancient tales that was inherent in being too successful or beautiful; the gods were easily angered.

PS commented that there is no point in which Cupid is described as actually having fallen in love. PO, who was present, extended the Old Woman's narration of 2.13.

(Lines amended)

JK to join.

Upon JK's entrance, TC turned his attention to Pythia, a priestess of the Delphi. In this speech Pythia is describing Cupid in apocalyptic terms. TC commented that she always speaks a cryptic language, but also the truth. His priority for JK was not to establish Pythia's gender but to give her an arresting, strange voice.

RM and TW to join.

TC explained to those just joined that whilst Cupid and Psyche are both sung, and the Gods have a stylised speech, the sisters words were to be contained in doggerel rhythm. He also talked about the role of the sisters as the classic jealous sisters found in folk- tale. Theirs is a suburban affluence that does not compare to Psyche's palatial splendour.

Afternoon session: SH, PH-D, AW and BS to join.

TC recapped the ideas for staging the Cupid and Psyche story.

For this rehearsal, he suggested that in the absence of puppets it would be more rewarding for the actors to act out their parts rather than mime the actions of puppets.

Run through.

TC looked at the helpers that help Psyche on her journey. The tower is solid and gives an imaginatively unimaginative answer. For the river (*now cut*), who tells her; 'Sweetheart', a reassuring granddad quality could be developed here.

TC then discussed Cupid and Psyche; desire prevents Psyche from becoming completely diffuse, whilst Cupid without Psyche could be chaos: possibly very dangerous.

The radical element in this myth lies in that it disturbs the old order, as Jupiter explains. Psyche's rising into immortality has no precedent; the marriage is made between heaven and earth. The solution here is a perfect resolution between desire and the soul, immortal and mortal.

The Story of Cupid and Psyche; Puppet handling session with Mandarava

- 17th July, 2002

This rehearsal took place in the Globe attic, and the chest there was used as a substitute cauldron. SM compared the measurements of the chest and the cauldron, and found that the chest was two inches higher than the cauldron would be when made. TC was happy with the height it was found to be, in his consideration of the sight lines for the groundlings.

TC outlined the current thought on the physical representations in the Cupid and Psyche story:

- Mandarava made the puppets of Cupid and Psyche, whilst the Globe props department made those of the sisters. This resulted in a purposeful discrepancy in the standard/ level of beauty between the four puppets.
- The four puppets would be handed up through the trap into the cauldron, for LB to produce at the appropriate moment.
- The sisters were to appear first, followed by Psyche.
- The actual puppet of Cupid would not appear until Psyche lights the lamp. Prior to this, he was to be represented by a golden hand only.
- Cupid flies up and away upon Psyche's betrayal of his trust. Precursory thinking had the puppet hooked onto a wire and flown up to the balcony whilst the aria is sung.
- After Jupiter's blessing of the couple, Cupid and Psyche were to perform a dance.

TC asked Mandarava for some initial instruction on use of the puppets. She laid out the ground rules for the most effective puppet handling:

- Always think about where the eyes are angled towards, both of the puppeteer and the puppet. Eyes can both throw and concentrate focus very easily.
- Never lose concentration once engaged with the puppet. It takes very little for an animated puppet to turn into a lifeless one.
- An individual, or in this case actor, can only manipulate the head and one hand at any one time, so to concentrate on these two parts is best.
- The most effective puppetry comes from really taking time with the various movements the handler puts the puppet through, as they work best (most clearly) at a slow pace.

TC noted, from what he had seen with the puppets so far, that the hand not being moved should also be watched and kept in a position that remained realistic and convincing.

TC discussed the potential for the action between Cupid and Psyche to take on a trance-like quality. He recognised that it may be a lot harder to achieve such an atmosphere with the sisters, who have a larger element of practical story telling, and less of the mystical, having spoken lines and being moved at a realistic speed.

Mandarava put in that she believed the puppets would benefit enormously from having two human helpers to manipulate them.

CH wondered if this could be subtly built. He was thinking that Psyche has little action at the beginning, so more actors could join in conjunction with the story building.

PT commented that it was very hard to see what kind of tableau they were creating. A mirror was brought up into the rehearsal accordingly.

TC requested after a bit that the actors concentrate on looking at the puppets and each other, and only check their movements with the mirror occasionally.

TC mentioned that if the actors could portray a sense of real tenderness towards their puppets then that would belie their preciousness well.

Following on from this thought, Mandarava commented that when she first began in puppetry it had helped to think of them as small children in order to believe in their life, and consequently make others believe in it too.

PT, LB and PH-D continued to practice handling Psyche.

CH then took on the task of adapting this experience to Cupid.

TC discussed how the puppets made a very good example of how no movement is separate from intention or state of mind.

CV-K arrived in the rehearsal to take a preliminary look at the action that she was composing the opera score for. From her observations here, she thought it would all relate very well.

TC mentioned that he felt very reluctant to set any moves. Thought it was very moving how they had to watch each other and work with each other to create coherent movement and intention behind those movements.

PH-D and CH to break

PT reiterated that it was really useful to have a second helper. He commented that it was very easy to get the head just right, whilst neglecting the body or arms.

Mandarava asked if the actors had found if one person led when there were two manipulating the puppet. LB thought that the head had led mostly. TC mentioned that he had observed some offers with the arms; material with which the head person had to decide what the gesture was. The moment that Cupid wakes up was run through. Three people were used to lift Cupid. TC thought the eyes of the three actors focused on Cupid as they lifted him would draw the attention from the audience powerfully. This version tried Cupid drawing back and hovering in mid-air as Psyche reached out towards him.

The moment when Psyche has looked in the box from the Underworld was looked at. They tried Cupid flying in very slowly in order to kneel at her side. As he did this, Psyche woke and the two kissed.

TC addressed the problem of Psyche's pregnancy at this point. Mandarava thought there had been suggestions of a 'bladder' to be pumped up. It was thought that there was a danger of this being too comic, however. Mandarava also thought that different size stomach sections could be swapped over.

TC wondered how they could dance effectively. Mandarava suggested them both dancing in mid-air as Cupid had looked so good 'flying'. TH, LB and PT tried exaggerated leaps from the box, which TC liked; it looked as if Psyche was enjoying her new-found buoyancy. He also noted that this was one of the few chances to travel Psyche across the stage, and should therefore be used.

Break

TC ran through the lyrics aloud, whilst LB and PT set the basic movements:

Psyche was sat on the cauldron until she was to be taken up the mountain, which was DSL pillar. She was then lifted across the front of the stage to CS, before being lifted onto the cauldron by which time a bed will have been made on it.

The sisters were to arrive SL pillar, at which Psyche would be lifted off the cauldron to appear mid-air.

She would then be carried around the stage, giving the audience a chance to see her fully.

The conversation between the three sisters was set on the cauldron.

TC noted that the difficult bit would be the sisters' departure, leading into Psyche's immediate discovery of Cupid (the full puppet) with her lamp and razor. His initial thoughts were that Psyche could appear just behind the cauldron, with the lid taken off and a light shining up, to be given the razor. The bed would then be put back on the lid of the cauldron and the sheet placed over it. Then, upon her discovery, Cupid would be lifted up and out.

For the next part of her journey, Psyche was sat on the cauldron whilst the sisters rushed to the SL pillar in their attempt to marry Cupid.

On Venus' appearance, Psyche knelt facing the Frons Scenae where Venus would be.

Cupid was to fly down to her on the cauldron.

It was decided that the choreography of the final dance would be left until the style of the music was established.

The story of Cupid and Psyche

- 19th July, 2002

LB as Old woman

Voices:

PS as Venus

JK as Pythia

TW & RM as sisters

AW as Eagle

BS as River

SH as Tower

PH-D as Jupiter

Puppets:

CH as first sister

PH-D as second sister

PT & LB as Psyche

PT & PH-D as Cupid

Mandarava was present in order to help coach the actors in realistic puppet-manipulation.

Mandarava confirmed that a puppet needs attention paid to all of its limbs, all of the time, or the audience's investment in its living existence disappears.

CV-K was present so that the music could be attached to the story-telling. She went through the music parts with piano and voice.

Run through.

TC asked Claire to provide a musical underlay whilst PT and LB interacted the puppets, so that they could be warmed up.

TC explained how he thought that these scenes would begin. His preliminary feeling was that all except AW would begin on the balcony, as if giving a recital. He didn't believe that they would stay there the whole time.

TC confirmed that the cauldron would be placed over the trap. As the Old Woman's cooking pot, with the lid already off, it will produce Psyche, her sisters, and Cupid, who would all disappear back into it at the end of the story. The impression should be that the story originates in the cauldron.

TC asked LB to pull out the two sisters as he mentions them, but to delay the appearance of Psyche through the description of her; and to produce her as her only as her name is said.

TC outlined the staging of the Gods and other various objects of nature.

Venus was to be symbolised by a hand, which SM would be operating from the musicians balcony.

Pythia was not to be figured using any solid form, but with smoke and perhaps a light out of the cauldron.

For Zephyrus, the west wind that takes Psyche to Cupid's palace, the actors would 'float' her across the front of the stage. TC thought that all the actors would help to do this, so the two sisters could be hooked onto the SL pillar out of the way.

Run through; to 2.10

TC went through some more detailed cues, discussing the gestures that he would like the actors to base their puppets movements around.

On '*adored her as if she were Venus indeed*', CH and PH-D were to turn the sisters away, in a gesture of annoyance, but then turn back, in a smug manner, on the line: '*In the meantime Psyche's sisters were married.*'

As the Old Woman explains that Psyche '*was so beautiful*', LB and PT were to stand Psyche on the edge of the cauldron, performing slightly vain gestures.

The sisters were to be hooked on the pillar during Pythia's speech.

In accordance with Pythia's instructions to '*Dress her in black for her wedding death!*', the puppet of Psyche had a black kimono style robe to wear. Mandarava showed LB and PT how to dress her in it.

TC looked at the logistics of putting Cupid on his bed on top of the cauldron with SM.

Run through; to 2.10

It was seen that the text, from Pythia's instruction to dress Psyche in black, to the Old Woman's description of Zephyrus picking her up, did not give the actors enough time to carry out the accompanying actions.

TH suggested that PH-D hook both sisters to the pillar on Pythia's '*He is the rage of the earth*' whilst CH crosses to the back of the cauldron to help put the kimono on Psyche. This could then be done before Pythia's speech finishes.

Run through to: *'And then she heard something'*, with Psyche laid on Cupid's bed.

TC asked CV-K to start the run at Cupid: *'But they will drag you out of grace...Do you see'*.
Run through; from 2.11

TC looked at the props involved in Psyche's discovery of Cupid (2.13), which needed dividing between the actors, allowing them spare hands also for manipulating the puppets.
CH was to hold up the lamp, whilst PH-D held the razor. As the lamp is brought out, the sheet is pulled off Cupid on the cue: *'and the flame of the lamp leapt up with joy to see- Cupid!'* then PH-D could pocket the lamp, out of the way.

After Cupid's exit, the Old Woman comments: *'She wanted to know too much too soon! And she lost everything!'*. A second line was added to this: *'And her sisters found her weeping beneath a willow tree.'* At which point Psyche was placed at the bottom of the SR pillar. The sisters joined her there, standing either side of her in front of that pillar.

All break apart from PT and LB.

TC confirmed that PT and LB were enough actors to manipulate Psyche, as a third would begin to restrict sight-lines.

TC went on to detail the movements from 2.10.

During Pythia's speech:

Psyche was leant on the side of the cauldron looking down into the smoke arising out of it. TC encouraged LB and PT to place at least one of her hands flat, so that she realistically looks like she is taking her own weight. Upon Pythia's proclamation of her fate, Psyche should look up briefly at the audience, responding to what she hears.

Mandarava then helped perfect the putting on of the robe, commenting that time should be taken over this, as seeing the ritual of her dressing was effective. It also helps to figure Psyche as a real person.

Getting Psyche to the pillar, which symbolises the high hill, posed a problem. LB thought that she could carry her before seating her there. TC agreed with that suggestion, especially as it implies a passive and terrified Psyche.

To evoke Zephyrus, the west wind, LB and TH practised carrying Psyche, facing upwards, whilst moving her arms and legs as if the wind was wafting her.

TC reminded them that Charite and Lucius would be sitting in the corner watching the scene, so she shouldn't be carried right to the corner for the line: *'set her down in a magical valley'*. TH thought that she might not look great being set down, otherwise when she goes up again it looks like she is flying rather than being carried by the wind.

TC wondered if Psyche should be flying at any point; in thinking of the potential for effect later when Cupid flew and she remained earthbound. TC thought that she could land SR, then be moved along the floor as if she were walking. She could be walked to behind the cauldron then up to her bed as if she was going upstairs.

2.11: Cupid's entrance into his palace and her room was to be figured by a single golden hand on a stick, to be worked by PT. The first thing to establish was where he would appear. It was

decided that on his line: *'I am your husband'* the hand would appear over her shoulder and cover her eyes. TH suggested that Psyche's own hand could be brought up to touch it, thereby acknowledging him.

It was seen that the hand then needs to be put out of the way in order that PT might have both hands free for Psyche again. It was thought that it could be hooked onto PT's belt.

Psyche was then stood up for her song: *'Venus I thank you, ...'* with her robe taken off. On *'That he will not come back to me'* she was laid down.

As she says *'My sisters!'*, upon hearing that she must not contact them, LB and PT put her into a curled up position to look upset, and Cupid's hand was brought out again to stroke her head.

2.12: TC wanted to use the pillar to delay the sisters spotting Psyche floating on Zephyrus, before all three were caught up on it, and floated around the stage admiring the palace.

TH thought it was important that there was a clear distinction between 'Zephyr flying' and 'immortal flying' that she achieves later. To differentiate between the two, flying on Zephyrus she floated face upwards, LB and PT holding her dress up, and for the immortal flying she faced downwards, as if creating her own momentum.

Act 2, Scenes 26, 27

- 23rd July, 2002

2.26: Lucius and Charite escape:

As Charite says: *'I will braid / Your tail with red string'*, MR to circle the cauldron, then move DS in time for her line: *'This is a crossroads'*. They could then stand, facing the audience in order to pull each other both SL and SR, making their conflict clear.

2.27: TC gave PL a note to take rope upon his entrance in order to tie PS to the SL pillar.

SM asked for clarification upon where the knives that the robbers plan to use on Lucius are to be brought onstage.

It was decided that KD and RE were to both pick up and sharpen the swords US from behind the cauldron.

It was noted that RK needed to find a way to get rid of his second machete before releasing PS and dancing the tango with her.

Break.

Run through Act 2.

The Cupid and Psyche scene was run through with the puppets. CvK sang the operatic parts.

Act 2, Scenes 26-29

- 13th July, 2002

TC organized 5 core chasers for the chase of Charite and Lucius, 2.27.

He then outlined the basic structure of the chase, in which both escapees and robbers would execute two circuits of the stage before ending DSL. At this point the robbers were to run on the spot, flat-footed in comic vaudeville style, whilst Lucius and Charite, also moving on the spot, would be gradually moving backwards as if losing ground until caught.

Run through.

TC blocked the robber's mass scooter collision USR, explaining that the crash should stay as far in the corner as possible so that the scooters could remain there for the rest of the scene without getting in the way.

AP was asked to stay CS at the point of Charite's capture and point to *'this cow'* SL and *'this ass'* SR, to unite the scene.

Run through.

In 2.28, TC felt that it needed to be clearer that Tlepolemus gives out the drinks and is therefore responsible for their being drugged. Another 'lost boys' style positioning was tried, with them lining up for the drink. Some improvised acknowledgement of the good wine would add another pointer.

Run through.

TC clarified that the robbers should all pause a bit longer on seeing the Old Woman dead in 2.27.

GL was given his cue for his entrance line of: *'Comrades!'* which was half way through Lucius' speech on: *'Temple of Mockery'* (now cut).

In 2.27, the robbers have a conversation about the punishment they should inflict in Charite and Lucius. TC wanted a lengthy comic debate that highlighted the robber's cartoon-like stupidity in trying to work out the challenge of: *'what kind of death has not been used by justice?'* and then all sharing Hostus' slowness on: *'There's no law against that'*

This comic line was given an underlay of over-enthusiasm at each bad idea, culminating in Balbus' final and supposedly good idea not being recognised immediately as the one idea that suits their purpose.

TC asked RK to direct a knife-sharpening tableau for the robbers. The group came back with this:

They started in the 'v' shape left over from the above debate. AP picked up the knives that are behind the pot. (JW and JR to bring the knives in when they join the robber's group). AP then passed each one down the line to RE and KD who sharpened them together. KD moved diagonally DSR towards Lucius.

TC reminded them that AP's shooting of the gun should be a well-worn signal for them to form the 'v' of their committee.

TC looked at the entrance of Alexandros, 2.28. Asked GL to go SR of the pot and then lead them slightly upstage towards Tlepolemus' entrance, which would keep the scene flowing.

Run through.

Taking his cue from RK's hitting of PT in the stomach, TC thought RK could invite one of the robbers to punch him in the stomach as part of his 'hard act', and wince slightly.

RE suggested that they might all try to smarten themselves up a bit on Tlepolemus' entrance. ST recalled Alexandros' original description of this new man as '*foaming at the mouth*' and wondered of his manner on arriving really fit in with this. TC thought that as RK still enters with a swagger, he's enough of a dynamic presence.

It was debated whether they are in immediate awe, or whether Tlepolemus' act is what really convinces them. TC asked for a version in which things are ambiguous to begin with, but they are quickly brought round to the idea of him. In that version, GL would produce him with a worried edge, as if asking for confirmation that he had done the right thing.

Run through.

In his exploration of other styles, TC asked for the robbers to give Tlepolemus a scary, mafia type welcome; he has a test to pass. His thinking was that the audience would then be wondering what he would do to overcome this, and the final result would have Tlepolemus set up as a bigger hero.

Upon Tlepolemus' line: *In which I have lifted millions*' TC reminded the group that the robbers love money more than anything, and if the love of money was tangibly there then they would have less of a mental jump to declare him '*Captain!*'

Run through.

TC commented that he had liked the less accepting entrance given to Tlepolemus at first, but then wanted the robbers quickly relegated to being his subordinates, slightly behind him at all times, for example to be still shouting '*Mars!*' before finding that he is off doing something else.

Run through.

TC asked for them to try their calls to '*Captain! Captain!*' with RK having moved DSC, so that he could give a cheeky glance over his shoulder to the audience on '*Well since you ask so nicely*'

TC asked RK to deliver his line ending in: '*legs of the empress*' more thoughtfully, and out to the audience, which would give the rest time to exchange glances in deciding that this man is a good thing for them.

Run through.

Act 2, Scenes 29, 30

- 25th June, 2002

PS asked why Charite's first line to Tlepolemus is: '*I have not had my last dance yet, I see*'
TC explained that the robbers are still awake and watching, so the couple continue the charade.

TC reminded everyone that it has to be made clear that Tlepolemus brought the wine and is therefore responsible for the robbers' collapsing.

TC and RK discussed Tlepolemus' clothing. TC had thought of him as a kind of 'ad-hoc' villain. RK had thought all black, with the sense that Tlepolemus had thought 'what kind of brigand would impress these cowboys?' He even thought this could go so far as a comedy moustache to be ripped off.

TC looked at the approaching problem of the scene change. His thinking was that the centre doors could be used both as entrance and exit. For the escapees, Lucius, with Charite in his wheelbarrow, could push through a canvas infill leaving a cut-out hole (already set up but unseen) behind them. Upon the re-entrance for the wedding procession, TC would rely on a system of using the outside of the pillars for travelling, and the inside area for interiors.

PS asked TC what Charite would be doing at the beginning of the scene. They agreed that the robbers would have tied her against a pillar.

Run through.

The actors were asked to run the scene without scripts.

Run through.

TC explained to PS that her line '*We must give thanks to this ass!*' is motivated by Tlepolemus trying to lead her away whilst Lucius remains in the cave.

A run was tried that covered the transition between these two scenes. The escapees travelled towards the back, turned around the SL pillar, then along the front of stage as the robbers had turned into revellers celebrating their return. Finally, the groom and the mares would have space to enter SL door.

Run through; from 2.28.

Act 2, Scene 30

- 5th July, 2002

It was clarified that the inner part of the cave entrance would be made of canvas with a comic-strip rip through the centre for entrances and exits.

TC began by blocking the transitions between scenes 2.29, 2.30, 2.31. Following Tlepolemus, Charite and Lucius' escape through the cave entrance, they would then reappear onstage to find the wedding guests lined up across DS, behind an imaginary barrier. The robbers would get up and merge with the guests, who would be holding spare party hats for them. The mares for 2.31 would then enter through the CS doors, hidden by the wedding celebrations, but revealed as those of 2.30 exited.

TC ran the scene from the robbers falling down to sleep. He asked the group to leave a space down the middle for Charite and Tlepolemus to exit.

TC asked the celebrators to cheer until RK, PS and MR passed, whilst throwing confetti. They were then to fade into a silent mime of celebration on RK's line: *'In jubilation to complete our wedding!'*

Lucius then has a small piece to say before RK's line: *'Now introduce this donkey...'* which was the cue for the guests to back off the stage still waving. Upon Charite's *'Victory! Victory!'* TC asked for the last to be cleared in order that the mares are revealed.

The three escapees were asked to pause at SL up until: *'Our second wedding shall complete the first'*

TC ran through RK and PS' exit. Tlepolemus would help Charite dismount the donkey, after which PS would throw *'Victory! Victory!'* over her shoulder as she exits. PS' promise to visit Lucius was staged as a private moment, with RK waiting for her at a distance.

Act 2, Scene 31

- 27th June, 2002

Run through.

SM told TC they had found that the rubber casters on the chairs made no sound, unlike the kind used in rehearsal so far. The actors were pulling these chairs behind them as the back end of a horses' body.

The actors tried out various 'horse-acting' moves
SW asked them to come in from the edges to pass each other in the centre, during which a couple tried lifting their chairs with one foot behind them, in a 'pawing' move. SW noticed this and showed them how to do it whilst keeping control of the chair.
SW showed them a way of leaning back on the chair that looks as if the 'horse' is standing steady on all four feet.

The actors were asked to try a run through on a different diagonal, with Lucius trying to escape along the front.

Run through.

TC asked the mares to try a sexually voracious 'Sophia Loren' style, rather than the giggly debutantes as they had in the above run through.

Run through.

KD asked if the stallions could use their big steps to push Lucius around the stage more when ushering him off, but TC felt that KD and PT should use more subtle steps, flat-footed, and to keep away from anything too 'dancey' or 'horsey'.

Run through.

TC had enjoyed the laughing 'Hooray Henry' aspect of the stallions in that run, and suggested the laughter could become quite Gestapo as they all exit.

TC clarified that, with the mares, the first run had proven most successful. They had been coquettish convent girls who were quite clearly Lucius' fan club.

The group convened to the stage to check the sound of the rubber wheels onstage. They were confirmed as the best option.

ACT 3

The Circus

- 10th July, 2002

This was a preliminary session in which TC got an initial idea of which circus skills could be allocated to which actors, and to work through some basic blocking. By the end of the rehearsal, these stood as follows:

TW as ringmaster
GL on stilts
RK fire eating
ST tumbling
LB thumb wiggling (!)
PS as showgirl
JW & PT juggling.

Lions: AW, JK, SH
Tamer: PH-D

JR, as Thiasus, was to be carried on in a throne-like position, to be carried around the stage but also positioning his body differently as he delivers his speech. He was to be put down as the condemned woman (LB) was brought onstage by RE and PH.

RK, JW, PH and KD brought on MR, using one pole to help carry the wheelbarrow, whilst PS used the other pole to feed him grapes.

PS would bring on a pack of cards for MR to pick one, which she would then show to TW and the rest of the circus performers US.

The group took these guidelines and then ran through some circus activity, seeing where their improvisations would develop.

Act 3, Scene 1

- 4th July, 2002

Run through.

The entrance of the Lions was run through firstly, being pushed on wheeled chairs. TC felt that after they made their entrance there was no need to act in any particularly lion-like way.

TC suggested that PH-D, as the lion tamer, might enter pulling his trousers up as though his lions had escaped whilst he was in the toilet.

It was clarified that SM might wheel the lions on.

Run through.

TW asked for some Hungarian words to mutter. TC gave him the Hungarian for *'Hello Ladies and Gentleman... thank you very much.'*

TC added that one of the lions might be thrown a dead animal whilst exiting, perhaps AW.

Act 3, Scene 3

- 9th July, 2002

Solus Session with Mark Rylance.

TC and MR discussed the previous re-writes.

MR explained his feeling that *'We do not know how fortunate we are!'* is a significant line in that it shows the very real step that Lucius has made. He added that some more emphasis on the amount of time that had passed would be clarifying.

It was suggested that *'but that was long ago'* could be added after *'I was a kind of person'*, with a few more beats that would then be needed.

TH commented that she thought that the repetition of *'charity'* in the last two lines was unnecessary. MR explained that the Groom would be picking up on the word immediately after, and that the effect would be for *'charity'* to bounce around the theatre in a disorientating manner to indicate the transition back in time.

Act 3, Scenes 4, 5, 6

- 25th June, 2002

Solus Session with Patrick Lennox

Run through.

Upon PL's comment that he thought he had played Timinos too 'mean' during that run through, TC suggested that it might help to give Timinos an insane childish energy. PO commented that Timinos should be about 13-16 years old.

TC highlighted the mad gabbling quality of Timinos; as seen in lines such as: *'Aurelia's mother's got tits that light up in the dark. Apparently. She sits in the window at night...'* -the ramblings of an adolescent boy.

For the next run, he asked PL to play this scene with a fast-paced madness.

Run through.

For the line: *'I'm going to kill you now, mummy'*, PO suggested that Timinos does not actually call to his mother here, as PL had been playing it. PO thought that having been given Lucius, Timinos has some power for the first time in his life, and is working out the abuse he has suffered from his mother.

TC mentioned that this portrayal would be the most fruitful, as it takes Timinos into the realm of the budding psychopath; PL would not be limited to the sadistic child.

The three looked over Timinos' lines from the beginning of 3.4, looking for signs that could clearly point up these disturbed depths.

TC asked PO for some background to Timinos.' PO thought that these would be motivated by Lucius collapsing.

TC attempted to clarify for PL the sequence of the journey Timinos takes Lucius on. PO explained that they climb the mountain to begin with, and the action takes place at the top of it, in the getting of the wood. TC talked to PL about whether this would be a chore or a game to Timinos. PL thought that he must have seen others getting wood, as he seems to know what to do.

TC felt that he wasn't getting a clear enough idea of Timinos' place in the scheme of Lucius' story. He recalled that Timinos' function is to deny Lucius his expected luxurious retirement. To set this up better, TC suggested a line with which the groom introduces Lucius to Timinos, explaining that he must treat him well.

Timinos could be placed as the simple farm worker, given a project to concentrate his mind by the groom.

(Lines amended)

In addition to this, TC wanted to establish whether Abydos and Sestos should know about Lucius' standing.

Run through.

Act 3, Scene 4

- 9th July, 2002

Solus Session with Mark Rylance

The first possible re-write to be considered was Lucius' relief and assumption that *'things will be sweet for me now'*. TC and MR wondered if he would be expressing a little more relief than is made apparent.

MR thought that there might be a line such as *'I wonder how long I have to wait'*, referring to the buds turning into roses. TC agreed, adding that that line could be abruptly cut off with Timinos' beating.

Run through *(temporary lines to be clarified)*

Act 3, Scene 6

- 9th July, 2002

Solus Session with Mark Rylance

It was decided that Timinos' song (*'This is the way we chop them off'*) would fade away as MR began his speech: *'Farewell to you forever,'*

TC added some actions from Timinos to go with Lucius' reaction. PL would grab hold of his legs, to motivate his line: *'Venus! Do not permit this!'*

TC and MR looked at the way Lucius' physicality would be handled and threatened. MR experimented with ways in which he could get up and down, as Lucius would be laid on his side as he is threatened with the 'chop'. TC observed that his cumbersome Ass equipment gave him, and the scene, a very humiliating and helpless look, which conveyed the danger well.

TC directed the blocking here, in order that the rapid sequence of events that ensue could freely take place:

Lucius laid on his side DSR, seized by Abydos and Sestos and beaten by Timinos' mother DSC, all huddle together at SL pillar so Charite has the middle left free to make her running entrance.

Act 3, Scenes 7, 8

- 24th July, 2002

TC noted that the script does not explain who KD is upon his entrance. It is not clear that he is Timinos' mother. He asked PO to write this clarification in.

(Lines amended)

TC reminded JR that they had decided he would enter looking ferocious, but appear harmless as soon as he opens his mouth.

TC asked KD to try delivering the first blow to Lucius realistically, before acting the rest of the beating in slow motion.

TC asked for JR's *'Because'* to be said over his shoulder whilst exiting.

Act 3, Scene 10

- 3rd July, 2002

Read through.

TC asked PH to carry RK in before putting him down in order that RK might take up a statue pose. He also asked PS to create an action for her line: *'burst the lustful bubbles...'*

TC thought it would be best if PH did not act pain, but just get up and leave, in accordance with his role in the story having finished. TC wanted those in the story to freeze when they were not being directly referred to.

RK asked if he was to roll on, on a platform in his statue pose.

TC felt that that device had been used many times before, almost always to comic effect, and would perhaps not suit the mood he was trying to achieve in this scene. Nevertheless, the platform and scooter were tried in one run through.

Run through.

TC asked them to run through again trying the separation technique, so that PS tells the story without referring to or even seeing RK and PH at all.

TC then asked PH to move towards the SR pillar and bounce his speech off the walls to direct it at PS.

TC suggested that RK could melt back into his 'tomb' (the discovery space), stretching out his arms to PS.

Run through.

TC asked PS to remember that she is being followed. Whether she uses a gun or a sword, she would realistically be using her weapon to keep the people back.

TC wanted to see another type of entrance for RK: he was to try entering subtly and quietly before taking up the statue pose.

Run through.

Act 3, Scene 10

- 24th July, 2002

It was decided that PS would enter SL with her pistol, JW to immediately follow after. This refigures the scene as the focus is drawn to Charite's fast-paced anguish.

As PS goes on to deliver her lines, ST, KD, RE, JW were to hide behind the SL pillar, whilst MR collapses DSC.

TC thought that everybody could enjoy PS's 'killer on the loose' entrance more. He also felt that PS could easily take more time to portray Charite's state before starting her story. Finally, he suggested that her finishing line: '*Rejoice! It is my wedding day again!*' could be said to both those onstage and out to the audience.

TC ran through some blocking for this scene with PH and PS. He asked PH to place himself between Tlepolemus and Charite. He also asked PH to lead PS DSR as he delivers the line: '*you should be my bride*'.

Run through.

TC ran through the blocking of the rest of Charite's story. He thought the way in which PH lifted RK off the chair to erect him as a statue worked well.

TC asked PS to leave PH frozen in position DSR and face RK on her line: '*That very night*', then turn back to PH during the line '*drugged his wine*'. She would then pause on '*burst the lustful bubbles of his eyes*', at which PH would rise. Both PS and PH would walk backwards, PH on SR of SR pillar, PS towards RK, who stands in the discovery space, CS. RK and PS would then back offstage through the centre doors.

Act 3, Scene 11

- 9th July, 2002

Solus Session with Mark Rylance

TC thought that this scene, containing mostly Lucius' speech, could be played travelling across the stage.

TC contemplated the focus of Lucius' declaration that '*Venus has got her vengeance on my mind*'. He could only think that he is saying: 'I thought it was just my body, but no, she has my mind too'. He also discussed the image of '*my big ears like spider's webs*' straight after '*Seas of disaster pour into my mind.*' (now cut) He talked about the slightly taxing nature of the lines in that you expect the images to link up, yet they don't. He liked the way that this worked, however.

Read through.

TC confirmed that he liked Lucius' speech delivered travelling on the spot. MR felt that this speech could be grounded more in reality. He pointed out that there had been no real mention of Charite having died. He also saw that there had been a big leap between this and Lucius' last speech. Previously, he had had the hopefulness of waiting for the roses to bloom, whereas now he is losing his mind. TC pointed out that there had been two deaths and his own near death to go some way to explaining the change of mood.

MR felt that the line: '*Venus has got her vengeance on my mind*' could come after the penultimate line: '*Back into what? Eat something- was it hay,*'
(Lines amended)

Act 3, Scenes 12, 13

- 28th June, 2002

TC began the rehearsal by discussing how important it is for Lucius' education to see himself this low.

He went on to clarify that he wasn't looking to stage a 'fantasy' baker but more of a Victorian factory (sweat-shop) owner. Despite being a big industrialist with many horses to turn his mill, his home life and sex life are far from successful. MR emphasised the lesson; it is dangerous to ignore any part of Isis' creation. They agreed that these are the stories that people have a need to hear to keep them from the belief that more money equals more happiness.

Run through.

In considering the logistics of the mill, TC thought a podium might rise out of the trap, with a hook to which Lucius would be attached. As the horses and ass moved, then, their attaching ropes would form the spokes of the mill.

Run through.

TC liked the image of the turning mill alongside the dialogue that is set against it throughout this scene. For the Auctioneer, TC asked AW to play his part as if racking his brains for a way to sell Lucius. He had enjoyed the way AW had set himself up for something grand before resorting to a real 'non-sell' of Lucius. He also asked AW to use a gavel to seal the sale.

Act 3, Scene 13

- 9th July, 2002

Solus session with Mark Rylance

TC clarified that this is the first time Lucius has recognised his own braying. This works in conjunction with his fear in Scene 11 that his mind has slipped: his humanity is certainly fading at this point.

Run through.

TC had enjoyed the effectiveness of this realisation of his metamorphosis; that he recognises his former self slipping away. He also thought that MR had the right look of fear.

MR felt that the line: *'Now I am sure I never was a man!'* was a very big leap for Lucius to have made.

TC felt that it still worked, however, as it didn't have a clear literal meaning. He felt the tone was more along the lines of *'I might as well forget it all now'*. He did, however, see the line: *'All things believe they were once something better'* as much more of a gear change. He wondered if a less declarative line such as: *'Don't all things...'* would be better. He decided to talk to PO on this issue. He also wanted to cut the last three lines of the speech and finish on: *'Only a donkey could have dreamt up that one!'*

(Lines amended)

Act 3, Scenes 14, 15, 16

- 21st June, 2002

Read through.

TC asked RM what he thought Sapientia's objective in this scene is. They discussed Sapientia's encouragement of her friend in her infidelity, and RM considered whether this was vicarious pleasure or a love of gossip.

TC asked MB for his take on the scene and explained that is Phyllida's husband's inability to perform in bed that makes him jealous that she is getting sex from somewhere else.

TC asked PO for clarification of Phyllida's line: *'They would be difficult times'*. PO explained that Phyllida is both mocking her husband and contradicting him; her point is that he doesn't work at all.

TC asked MB and RM to run the scene creating their own context for the conversation.

Run through;

MB and RM set up a washing line and hung clothes as they spoke.

PO commented that these characters are richer than would be portrayed by their hanging out washing. This was abandoned.

TC talked about the challenge he faced in controlling the audience's look at the Baker's arrival. It needs to be seen that Sapientia sees the Baker snooping before she tells Phyllida she is *'the luckiest lady'*.

TC asked the scene to be run with the women in 'luxurious idleness'.

Run through.

TC thought that the problem still remained of providing BS with the right moment to approach with '*Ah Sapientia, how's your husband?*' He asked BS to be so pleased at Sapientia's pointed comment that he is encouraged to enter. On his '*business of the mill- difficult times*', TC also asked BS not to use these as exit lines but to try asking Sapientia for some understanding. Finally he tried allowing an ugly pause before finally leaving.

TC asked RM to point up '*I feel the onset of irrelevance*' by looking at SH and MB and clocking the situation.

Run through.

MB and SH tried moving into an embrace at the end of the baker's story, which SH would then break out of after Lucius' speech to be the 'Story'.

TC asked MB and RM to try a 'kitchen table' version of the scene. They were both to get in a state of 'lewd giggling'

Run through.

TC asked RM to play with Sapientia's opening '*Hey*' - has she just arrived or is the thought just coming to her at this point? MB also played the line about Rubicon's imagination far more resigned than the imploring fashion he had directed at RM beforehand. Phyllida could perhaps be simply disgruntled.

Finally, TC asked RM to play with the '*Still dead*' line a little more, with which to let Rubicon stew. He had also enjoyed the empty table sitting there when BS rushes in to tell his story; an absence that he could play off in his panic.

Act 3, Scenes 17, 18

- 28th June, 2002

TC explained that his idea for the format of these scenes was for the characters within the story to enter and mime the scene as BS tells it. To clarify this for everyone, he asked the actors to set themselves up and run through it.

Run through.

TC asked JK and PHD to move into an embrace in front of PS after he discovers their affair. This repeats Scene 18 with SH and MB's embrace. JK and SH would then move out of these parallel embraces to become the two 'Stories'

Run through.

TC asked BS to run through the story directing it totally at MB. Ultimately, he wanted BS to provide the soundtrack to the miming actors, except for the lover's sneezes, which JK would do for himself.

Run through (all Baker's story)

After watching all the Baker's story scenes run together, TC commented that it became quite clear to him why Lucius is moved to interfere. In reading the script he had felt that Lucius had interfered out of turn, yet in rehearsal it became quite clear the immorality of these people.

MR recalled Noel Cobb's talk (that had opened the Golden Ass rehearsals) and what he had said about all love being an extension of narcissism. These people are all essentially self-serving. MR and TC discussed the line '*I did not know there was so much suffering*'. They wondered whether his going on to say '*Master, do you not see that we are dying?*' was relevant enough.

MR thought that Lucius was trying to comment on the amount of suffering that went into making a loaf of bread. MR also suggested that he might stop turning on the mill occasionally, having become caught up in the story, and the whip of the master would then serve to punctuate certain important lines in the surrounding story.

MR and TC discussed the feel of the whole scene; MR thinking it was a good example of the panic people get into when starting these affairs. TC felt it was a good illustration of Lucius' cynicism about human relationships.

He also thought that if these characters in the story become like mannequins at the end, it is only because Lucius is starting to think of them as automata.

Act 3, Scenes 12 - 18

- 12th July, 2002

TC let AW know his new cue after Sestos' line was moved from the end to the beginning of 3.11. He also clarified that MR would travel a 'figure-of-eight' around the stage for his '*Seas of disaster*' speech (3.11).

Run through.

TC thought that perhaps AW could come further onto the stage and auction to the yard. If he were to do this, then BS should be amongst the groundlings and buy Lucius from the yard. It would take time for MR to be strapped to the mill, and TC confirmed that BS would have time to move from the yard through the piazza doors in order to interrupt Phyllida and Sapientia onstage.

TC asked MB to emphasise the potential danger of the baker's possible discovery of Phyllida's affair, and for RM to run back onstage for '*Hello, Rubicon!*' so that it becomes a very clear warning to her friend. (3.16)

At this stage, TC wanted MB and SH to delay SH's escape under the trough, but instead take a moment to stare at each other, panicked, after Sapientia's greeting to the baker. Ultimately, he wanted BS to be actually turning the SR pillar just as they arrive at the hiding place USL.

TC clarified SH's new cue after the re-write of Lucius' intervention at the end of 3.14, (*lines amended on the 26th June*)

SH asked TC if he could appear, creeping around the SR pillar, as Lucius delivers these last lines. TC agreed.

Run through.

TC asked JK and PS to play up the ‘mannequin’ aspect of scene 17. They should be aiming for the look of ventriloquist’s dummies. The two were encouraged to play this stylised acting up as far as they liked to see where it went.

TC talked about Lucius’ intervention of 3.14 which had been re-written to emphasise the underlying evil of *‘the ugly suffering machine / That makes the bread that makes the baker’s living’*. He had decided to have these various adulterers visually made both cause and effect of it. As part of their entrances and exits, they were to spin in and out of the moving mill to play their parts.

Run through.

TC worked with PS on how he should use the crockery to illustrate the story of the adulterous wife and the husband with the jar (3.17). BS joined to read through so that the lip-synching could be refined.

TC cut Honorius’ line ‘Explain yourself!’ (3.17)
(*Lines amended*)

TC moved back to 3.14 in order to clarify Sapienta’s spotting of the baker and alerting of Phyllida with: *‘Your husband? I tell you, my Philly, with that man you’re the luckiest little lady...’* and the effect that then has on the baker. Firstly he tackled this easily overlooked moment by asking RM to pinch MB’s arm on *‘Your husband?’* and not to attempt any subtlety. He noted that the baker would react with an: *‘Ah, Sapienta!’* borne of a confidence triggered by her pointed compliment.

TC asked SH to set up his *‘gorilla’* insult more (3.15).

JK and PH-D were given their cues to spin out of the mill: *‘It happened while I was there!’* (3.16), enough time for the characters to be clearly established before the action starts.

JK and PS were asked to try their ventriloquist’s dummy acts with some added ‘cheesy American’ style, and less automation. TC wanted to keep them spinning out of the mill, however. Finally, he asked them to ‘freeze’ when silent, and to jerk into life for their lines.

Final run through.

Act 3, Scene 21

- 5th July, 2002

TC ran through the blocking. This ran whilst MR ate the dish, the rest would disperse and MR and JR would meet again DS.

Run through.

TC discussed with CH and PS the viability of doing their storytelling piece (3.23) from the balcony, Lords room, galleries or yard. They decided to experiment with this once in the auditorium.

Next, the details of the dinner scene were established.

He explained that a stretch of muslin/ table- cloth would serve as a table. The actors experimented with placing their vessels on the table- cloth, giving them unseen support by holding a hand underneath.

RK, as the Cook, tried summoning AP by clicking his fingers, at which AP entered with the dish. At this point JR suggested that the ever-extending descriptions of '*Bombay duck*'; '*Bombay duck mousse*', and so on, could evoke a build up of enthusiasm rather than general sense of boredom. AP was asked to pause as the dish 'develops', waiting to reveal the dish until RK declares it '*Bombay duck mousse a l'orange*'. SW worked on some choreography with AP for this moment. A general cheer when MR eats the mousse was also put in.

GL was then to take the shoes off MR's hands before everyone dispersed. AP stayed in his servant role, ready to offer JR a drink when JR says to MR '*Come drink with me.*'

When JR replaced the cup on the tray, AP was asked to give him his hat in exchange. TC discussed the logistics of getting rid of the lid of the plate.

RK felt that his look of annoyance at MR eating the dish was slightly redundant. He suggested approaching MR, snatching the dish from him and pulling the cigar out of his mouth.

TC asked JR to speak: '*I will make a fortune*', whilst moving SL and taking his hat from AP on his way past.

Act 3, Scene 23

- 10th July, 2002

PS wondered if CH could play this part from one of the galleries. TC thought not; he explained that the gallery is surprisingly dead and there would also be lots of people underneath with no sight-lines to him. He mentioned that in *Macbeth* they had found that the actors in the gallery had really had to shout to be heard.

CH thought that sitting on the edge of the stage could be fruitful; he could be asking members of the audience to help him with difficult words, and so on.

Read through.

CH thought that it would be helpful to have the Latin original with the English translation so that he could intersperse his Latin and English freely, and to the best comic effect. SH-N volunteered to source an English- Latin translation from the British Library.

TC asked CH to play this passage again, but with pure disapproval as Clytus' starting point.

Run through.

TC admitted that this was a difficult passage in that CH has to turn on a sixpence; Clytus partly enjoys it, partly disapproves. He wondered if he could play enjoying it before catching himself, then playing out to the audience with '*you don't really need to hear this do you?*' - really stretching the moment. He also thought that the audience would tell him what they wanted; when embarrassment and when enjoyment would work.

Run through.

TC commented that Clytus starting the translation in Latin is a scholarly joke, in which, with some superiority, Clytus realises not everyone can understand Latin as he can.

TC clarified to PS that in this argument he triumphs over Clytus. Producing the original has won his side.

TC asked CH to read out the passage in a teasing manner- internalising his '*tum-te-tums*' gives the impression that he is keeping something from the audience.

CH and TC discussed the idea of the line '*Its hard to get the sense across*'. It was thought that the passage is actually disappointing Clytus in that he is trying to find filthy bits to justify himself, but is continually frustrated.

CH thought that '*But I needn't have worried*' should be a real turning point, that here the passage moves to the rich woman's genitalia, and Clytus has got to the point where he is definitely not reading out any more.

Run through.

CH felt that total prudishness was not sitting well. TC thought he might be right, recalling the foul-mouthed Clytus in the first scene. From that standpoint, TC thought the line '*Look, I can't go on with this!*' should be directed at the children in the audience, which would justify his stopping; 'There are children present!'

TC asked CH to run through paying no attention to the potential comedy in this scene.

Run through.

TC commented that that run had more depth to it, with Clytus discovering what is there as he goes on. His: '*Shall I continue?*', then, would turn into an expression of defeat. The thing is concluded by Clytus having been extremely sceptical that this was possible, but retreating, defeated. Aristomenus' role, then, would be to be enjoying his triumph, and not letting him off reading all of it.

Finally, at the point of: '*So that was alright then*' he is graciously defeated. He is in awe of the original in the sense of; if it's in Latin it must be fine.

CH asked for the impetus of '*Stop stop!*' as he is not actually stopping anything. Is he trying to stop Lucius and Massima? TC thought it was significant enough that he does effectively stop the play, but would speak to PO on that point.

TC suggested that CH play the whole thing as if he is setting out to prove there is nothing in the original. Upon the success of this try, he decided that this attitude provided a good standpoint to

the whole thing. Clytus begins on an authoritative note, full of the intention to take the play in hand, which sets up his come-down well.

Act 3, Scene 23

- 20th July, 2002

The Latin and English versions of the passage starting '*Nunc Mulier...*' were studied in order to amalgamate them into a suitably risqué translation.

The practical problem of getting the book to CH was considered. PS thought that he could drop the book right to CH if he stood on the stage and CH was in the yard directly below him.

TC was wary of over-using the yard, feeling that there was only so much action there that people would go for. He also recognised that visibility of such action is very low for the groundlings themselves. He suggested that PS could carry it along the front of the stage first, then CH could jump onstage to read it out whilst PS stayed there. It was finally decided that a decision like this would benefit most from being made in rehearsal on the stage itself.

Act 3, Scene 25

- 4th July, 2002

TC asked them to run this section with the lions trying to eat the Ringmaster as he enters. This run also tried JK and SH entering on their feet instead of the wheeled chairs. This worked well. TC discussed the positioning of TW to exit with the lions. TW laid horizontally across AW, with JK taking the weight of TW's head. TC also asked them to make sure that JK's head could be seen.

Run through.

Act 3, Scene 26

- 2nd July, 2002

Solus Session with Mark Rylance.

TC discussed the key elements of this scene: self-pity and humility. The thread that runs through this speech is that Lucius is asking the powers that be, if it pleases them, to turn him back. His desperation is such that the only viable alternative for him is to not live until the morning:

*'This is my last night. If I wake again,
...The ass will have entirely crushed the man.'*

This plea has a real power, the kind of power only a man who is about to die has to ask something. It seems clear that there are just two choices now.

TC wondered about the line '*I must shed this skin! / I will immerse it in the blessed foam*' as they seem to mean he is thinking he can wash off the guise of the ass. It was established, however, that it is a sign of religious humility to wash before a god.

TC emphasised the importance of Lucius' realisation in the sea that man and animal are not as dissimilar as he had thought:

'There are no humans, / Only there are these upright lions, / Vultures with hands,'

His second lesson in humiliation come from the moon:

'You have seen even more than I have seen, / But still you rise!'

Only when he submits, inspired by the moon, is his wish granted by Isis.

TC mentioned that he had reservations about the first line of 3.26: *'They are all beasts, and I am one of them;'* as it repeats 3.19: *'We are all beasts! And I have been transformed / Into myself!'* MR and TC discussed the meaning of the line *'My mind a land stripped of all growing things / By my own swarming thoughts!'*. TC felt that this condition is understandable from a man who has been alone with his thoughts for a year.

MR agreed, but felt that *'desires'* could replace *'thoughts'*, explaining that it has been the desires of the ass that have pervaded the mind of Lucius, the man.

TC asked MR to think about the bestiality of the previous scenes, and how that might be informing his preoccupation with the animal/ human and how they compare.

He added that the line in 3.19: *'We are all beasts! And I have been transformed into myself!'* contained material for further thought along these lines.

TC asked for some lines to be amended.

Rewrites discussed covered the repetition of lines in 3.26 and 3.19 as seen above, and the issue below:

MR felt that there was too little emphasis on the power of the moon over all things. He thought the implication that Lucius wants to be the moon is wrong: Lucius is simply recognising its power. With this established, it was seen that there needed to be a progression in the text from admiration of the moon, to seeing how it can set an example to him. MR referred to the original text for guidance.

Act 3, Scene 26

- 4th July, 2002

Solus Session with Mark Rylance

TC began by talking about the warm quality in the language of 3.25: *'friends'* and *'fellow creatures'*.

MR tried playing this against what is obviously a manic struggle. TC noted that it is only the Ass that realises how terrible this event is. He speaks from the experience of where unbridled lust leads.

MR discussed the problems of Lucius washing himself DSC. It was thought that someone with a container of water could be there to help.

TC spoke about one of the strengths of the play lying in the consistency of its language.

He asked MR to begin *'O blessed Queen of heaven'* as if starting a prayer.

MR suggested that for the seven waves that Lucius describes washing over him, he could sit on the edge of the stage and act that the waves wash over him. TC agreed that this could work.

(Lines amended)

Act 3, Scene 28

- 11th July, 2002

Some possible re-writes and cuts were discussed.

Run through.

TC liked the motherly tone that GA had used on *'Oops, it's dived'*. He also approved the pause before *'Oh, look at Fortune!'*

TC noted that Isis maintains great authority in this scene without trying to at all. He thought GA could be even more brisk and business- like, not troubling to question the ass at all.

The group talked about the apprehension this scene could contain. When Lucius questions Isis' identity so excessively, there is plenty of room for a real build up of pressure; she has to ride over *'Are you Minerva...'* right up to *'Are you Venus?'*

MR commented that it would be useful for him to have some kind of halter as the ass for people to lead him by. He could then make a point of moving himself to the stony spot of the beach.

Run through.

GA talked through her intentions in this scene. She sensed that they changed somewhat; Isis takes on a quite sly manner in her easy changing of the subject. Nevertheless, she didn't feel she had to make much of a jump from the Ice-cream lady to this.

Act 3, Scene 29

- 11th July, 2002

TC discussed the rewrites at the end of this scene.

TC explained that although we might expect a transformation to be surrounded by singing and dancing, he was aiming for a suspended moment here wherein GA would disrobe MR of his donkey-garb in a slow, stately fashion.

TC explained that the ship, under construction with bundled reeds, is central to this scene. His thinking at this point was for GL to carry on the near-completed skeleton of the ship, which Lucius would then help with the construction of throughout the prose speech. The ship will be pushed out, as if it had been launched, through the yard. TC wanted it to be passed through the yard in the same way as crowd surfers are held up.

It was discussed that it should be checked whether reeds are in the right season to be harvested at this time.

MR queried *'I am too beautiful'* (*now cut*) – TC explained that it is an attempt for Lucius to try and objectify himself.

TC ran through some blocking for the scene. He also mentioned that he would want MR to be wearing plain under garments when stripped of his donkey outfit.

It was clarified that the Priest's final words are an envoy to the audience as well as in the play. TC noted that some sort of plant would be needed that Lucius could eat in order to transform back into a man.

TC talked to MR about Lucius' prose speech narrating the future (3.30). He explained that he was looking for a fairly relaxed delivery– he talked about the healing quality of working/doing something useful with your hands.

Back to 2.29, TC spoke to GL about his verse speech ending the line: '*and after a long time*', wanting to add a line such as: '*the goddess began to speak to me in my dreams*' as it placed important emphasis on the word '*dream*'.

(Lines amended)

'*see how it now lies open*' – TC asked GL to play with this as an invitation to Lucius to look ahead at his choices and then to leave him to do as he wants, thus his decision to join the cult of Isis is very clearly an autonomous one.

For MR's lines : '*Aaaagh! Get that woman away from me!*', it was decided that MR would play off a random woman in the audience as part of his chaotic and uncontrolled horror at being a man again.

VI. TECHNICALS

- 30th July, 2002

It was at this point in the rehearsal period that the Globe stage was brought into play. It was the first time, for some, that it had been possible to observe the decoration of the Frons Scenae, musician's gallery, and so on. The design of these parts has been noted here in limited detail, but personal observation can be made from any of the recordings of the show made throughout the season.

Frons scenae :

Green background; mock-gilt frame around the centre doors; gold frames for the four pictures.

There were two pictures either side of the centre doors:

SR: Picture of a Lioness, larger picture of an eagle attacking a lamb.

SL: Picture of a Leopard and a Panther fighting, larger picture of a Lion roaring.

The Lord's Room divisions had been removed to give the musicians the whole space.

The backdrop to the Musician's Gallery had hanging flats: mock-gilt frames around pictures of cherubs.

Finally, the centre doors had become mirrored doors, opening inwards, into the Tiring House.

CV-K and all the musicians involved in this production were set up in the musician's gallery. This was the first time in which the musicians and actors could work together to establish workable cues, timings and so on.

To begin the week of Technicals, TC reminded the actors to start thinking about their voices; this covered everything from making voices carry out to the theatre to feeding each other clear cues. Although it was acknowledged that they had all been doing shows for the season so far, TC asked them to think of this play in terms of knowing nothing about the Globe space.

In the following account of the rehearsals on the Globe stage, these notes detail the varied additions that running rehearsals in conjunction with a near-complete props list, primed stage management and so on, afforded the proceedings. As a result, blocking was clarified, props were utilised fully, and costume changes were carried out as they would be during the run, in order that any previously unforeseen problems could be dealt with.

Run through from Act 1, Scene 15; *'The battle cannot now be avoided'* to Act 1, Scene 18; Bellepheron singing Byrrhena's praises.

-1.15: Lucius and Photis used a sheet to wrap around themselves for their final lines.

-1.16: Hounds (RE and ST) on low platforms and wearing boxing gloves, wheeling themselves after the bear.

-1.18: Byrrhena's house; low gold trays on stands piled with sweets (Turkish Delight, Chocolate) were brought in by PT and AP dressed as Turkish attendants and Satin cushions were thrown from the balcony, as PH sang.

TC paused the action here, and asked for a repeat of 1.18, with the actors making sure that this time did not move onto the stage until the cushions had been thrown.

Run through.

On MR's cue: *'And here he is!'* it transpired that MR was not ready to enter, there having been a suggestion that he would change his bow-tie.

TC thought that this particular costume change could be left for the duration. The bow tie might be clip- on at a later date.

Run through: Bellepheron's story

TC stopped the run as Bellepheron narrated having found the job; he explained that he wanted to block the story in a different way;

- The 'Corpse' was laid feet pointing DS, not horizontally as had been done before.
- Bellepheron was to insist that Lucius act as the younger him and lie down and sleep.

Run through: up to 1.20, *'It is the truth.'*

TC discussed with the group the logistics of Bellepheron's ears and nose coming off at the end of the story.

TC thought that two should come up behind PH and pull off the ears, which would then give him motivation to slap his hands over his ears and hide the real ones. He also thought this method gave background to the story; it achieved the sense he had been trying to create that this is a well-

worn and loved story amongst the group. RK and ST could be scrambling over each other to pull the ears off; their favourite part of the story.

Run through from 1.19; *'to prove he was himself'* to 1.20; *'To a life of learning!'*

JW asked if MR's exit line would be a sign of their success or not. TC explained that this line would be bad news to them.

Run through: Bellepheron's story

Break

Run through: from 1.20; *'A life of learning!'*

This run through took time to carefully set the latest blocking.

- 1.22: ST and PT arrived late for their cue; the change turned out to be too quick for their entrance here.

Run through: from 1.20; *'Thanks for the story'*

TC allowed time for the music so that ST and PT's cue was met this time.

TH asked those actors that were throwing things during the court scene to position themselves around the gallery in order to do so.

SM set up the goatskins on chairs with tarpaulins.

Run through: to 1.23; *'When's the execution?'*

TC confirmed with SM that moving Milo's house door offstage was a priority as the Judge's table had to be onstage very quickly. It was decided that SM would pull it off whilst the passers-by and reporters were lined up DS.

Run through: to 1.24; *'where they kill their thinkers!'*

TC clarified that when MR repeats *'Execution?'* at the end of 1.23 it should provoke a response that then segues into cheers of derision announcing the court, which in turn gives the judge reason to bang his gavel and quieten everyone.

The throwing of vegetables was given a trial run. TC didn't want anything used that would roll into the yard. Some were tried; the harder things (apples, etc) made a noise onstage and rolled into the yard. TC asked for these not to be used, thinking of the possibility of injury!

TC asked for a general noise of sympathy upon the widow's arrival from those at the court. As an extension of this, he asked for a general playing up of the tragic in this scene.

Run through.

TC discussed the blocking of the widows; they were to arrange themselves around SR pillar.

TC reminded the group that BS has absolute authority, which allows him to keep a few paces in front of everyone else. After his declaration that *'He will be shortly slaughtered'* his delay in

talking about Lucius' accomplices will silence everybody; they will be disappointed, thinking that there will be no execution. Cheering will only begin again on '*Fetch the instruments!*'

Run through 1.24.

Break- Lunch.

Run through: from top.

This run also included PH's song, which opens the show.

Run through: to 1.3.

In 1.3, TC paused the action to discuss new blocking by which the lines could be better heard.

Run through: from 1.3; '*Listen, this man does not know Thessaly*'

TC thought CV-K could take the music cue from '*share my room*'

Run through: from '*you stinking slum!*'

-For Meroe's entrance CV-K clarified her music cue with TC. This was given as: '*and this table*'. The cue consisted of announcing style brass segueing into a discordant sound for Meroe's appearance.

Run through: from 1.3; '*revenge*'

-This time the music began as RM entered, not before.

For Aristomenus' attempted suicide, the rope was dropped from the musician's balcony by SM. TC thought that there was not enough time for the ponderous music cue previously used. A more ominous drum roll, such as the one used for RM's entrance, was tried. TC cancelled this music cue totally on the decision that the action of the hanging was too fleeting.

MR suggested that the watching foursome at either side could move upstage slowly as AW and PS moved DS towards the stream.

On: '*the sponge flew out of his neck*' CV-K discussed with TC the 'stab' (short burst of music) needed.

AW practiced dropping into the yard and exiting through the hole in the front of stage.

Looking forward to 1.6, CV-K asked GA to come onstage before her entrance, and both explained and demonstrated her music cue, so that she could be confident with her entrance. TC asked for the cue at a slightly slower tempo than CV-K's original demonstration.

Run through: from 1.5; '*Beware this place*'

GA, on bike / ice cream tub, cycled made a long entrance from SR, crossing in front of the SR pillar whilst singing '*Ices, Ices*' (CHECK)

After her exit it was found that Milo's door had not been brought on. To help this, TC asked CV-K for SM's music cue with which to bring on the door.

Run through: from 1.6; *'you will be good though, won't you Lucius?'*

-1.8: GA and JR were pushed onstage on wheeled chairs holding a sheet as the table between them. JR also had a small song to deliver at the beginning of this scene. CV-K faded the musicians out 4-5 seconds after his last line.

Run through song.

TC checked with LH that Milo's shoes would look shabbier. She assured him that they would.

Run through: up to 1.8; *'Goodnight'*

This music cue was given to CV-K.

Run through: 1.10; market scene with music and blocking

CVK conducted the band through the piece written for this scene.

Break

Run through: 1.12; Byrrhena's house scene with musical 'stab' for mention of Pamphale.

Run through: from 1.13; *'She shall be my teacher!' (now 'helper')*

Run through Photis' song: CV-K and LB worked on the right tempo.

- 1st August, 2002

Act 2, Scenes 1-7

SM announced that there were 17 weapons in total, enough for one actor each.

PH was given his cue to roll the stone away from CS doors (entrance to cave) as the musician's drum roll.

TC asked all the robbers except LB and BS to try and enter as quickly as possible through the CS door. They were then to stop entering when the first line of the song was reached and pause to see how many robbers had made it through the door. All of them managed to make it onstage.

CVK asked to run the song introduction again for the musicians.

CVK played through the song intro for the actors to hear as they started the first verse two bars early. She explained that there are four bars of melody before the singing starts.

TC took it back to the robbers' entrance.

TC stopped the action after the song, and asked TW and PS to enter from the SL door to ensure everyone made it onstage in time.

CVK gave KD a guiding cue for his solo passage.

TH asked all the actors to be careful around the cauldron as it tended to slide slightly.

The song was run again and the scene continued.

TC paused the action, feeling that JK and MR had entered slightly too late (through CS). He clarified their cue to be: *'No- we must stand firm'*.

TH asked the group to remember that upon the firing of the gun they were to do three things: run to hide, arm themselves to fight and then only relax when they see whom it is.

Run from *'He was scum!'*

TC asked the robbers to pause after *'Oh Lamathus, Lamathus'* and create an extended moment of transition between laughter and crying.

During the argument between the two 'gangs', TC asked ST, AP, and PT to spread out further towards SR.

When they all split to engage in different conversations, TC asked that these should be very brief as they were all to become immediately interested in the conflict between KD, JW and RE.

TC asked AP to approach the cauldron and 'shoo' LB away whilst stirring the gruel. TH asked JK to stand further SR to the far side of the pillar to feed. MR went to take the mirroring position at SL.

The robbers seemed to be having problems with their fake moustaches staying on.

TC asked to run from the entrance of LB. He also asked the robbers to respond to LB's opening line: *'Ah my boys!'*

Upon AP's line: *'he died for nine hundred and...'* TC asked that all grouped at the front of the stage remain as low as possible so that the action US can be seen; AP emptying the money through the trap door US.

Break.

TC ran through the music cues.

'Feast Feast!' was the first cue.

ST was asked to tip the money down the hatch whilst AP opened it. The rest of the robbers were to gather round ST and AP whilst KD remained DS. At this point, all were to shout *'Feast!'* then line up for the gruel at the cauldron.

TC made one change: PHD was to lead JK DSR during MR's soliloquy with his bag of feed.

TC discussed the musical accompaniment during MR's soliloquy, commenting that it was perhaps too overwhelming.

The cauldron has two inches of space to move. MR questioned whether it was safe to step on it. He was assured that it was and that SM would secure it.

TC wanted the robbers to stay on stage whilst Charite tried to detach the rope from MR in order to hang herself. Observing her struggles they were asked to laugh at her and then exit.

- 2nd August, 2002

Act 3

TC began by tackling the logistics of TW on the swing. The basic moves set out were to have him beginning at the level of the balcony, to be raised four feet up for his big announcement.

ST's tumble was run through. He fell from the edge of the stage into the arms of the circus helpers in the yard before tumbling down the stage and ending with the fall.

JR's entrance was practiced; he was to enter on the shoulders of six people through the centre doors.

RE talked to TC about a quick-change that he had discovered. As things stood, he went from the groom at the end of Act 2, into the circus costume for this before changing back into the groom costume straight after the circus scene. Consequently, RE asked if he could simply stay in his groom costume through the circus scene, which TC agreed would be better.

CV-K's music cue was worked through for the opening of the circus.

Run through.

TC wanted to include RK's fire eating in the next run. He clarified to ST that there would be a drum roll separating that and his ensuing tumble.

CH and PS ran through their 'Siamese twins' act, created by a jacket that enveloped them both to make them look joined at the torso. Upon moving around the stage they found that it was a bit over-stretched and the front button was falling off.

The Production Manager (RH) was present to observe the fire-eating rehearsal asked RK if he wanted to light it onstage. It was discussed that PS would aid with a bucket, possibly with water.

Run through.

This run with music and Ringmaster entrance.

TC asked the collective circus people to use TW's '*Aren't they good, Ladies and Gentlemen?*' to move into the centre and receive the applause properly.

Break- Lunch

Run through (from Thiasus' entrance)

Two more runs in quick succession, the first having established that those carrying MR in had no cue to let him down, whilst in the second the cloth did not pull smoothly off MR.

TC cut the action at the gasp upon MR's choosing of the card, and asked CV-K for a drum roll.

Run with music cue.

TH explained to CV-K what music cue was needed just before MR's speech began.
Run through with cue.

For 3.4 it transpired that TW remained hanging above the stage on the swing, so SM asked if there should be a cue for him to winch up. TC and TW, after discussion, decided to keep him hanging there, observing these scenes, as an omniscient presence.

Run through.

TC asked for JR to be ready in his bear costume and on the wheeled platform so that 3.4 could smoothly run its course. This was done, complete with music cue, except the wheels made an unexpected turn (much like a supermarket trolley) and JR ended up facing the centre doors for his lines.

Run through; to 3.8

CV-K found that it was impossible to hear her line cue for the music finishing 3.4 from the balcony. TC gave her the visual cue of PL going out of sight through the centre doors, pushed by JR.

RH and TW discussed TW's possible need to descend off the swing at any point through these scenes during future performances. They decided that he could give a direct command along the lines of '*Get me down*' in character. On a hot night he might need to do this.

Run through; 3.10

TC asked SM to provide something bloodlike for PH to smear down his face at the point of Charite '*bursting the lustful bubbles*' of his eyes. In this scene, PH was also to try carrying RK on in the statue pose, rather than RK assuming it once he stood up.

Run through; 3.10 – 3.12

TC asked for a variation on the travelling motif for Lucius' travel to the auction with the grooms.

Break

TC and the actors looked at the challenges of the mill; how its pivot would rest in the ground, and the order in which the horses would attach to it. AP was given his cue to set it going once this was established: '*Just keep turning right, you'll get there in the end*'. This also provided SM's cue to push RM and MB on sitting at their wheeled table.

Run through; from 3.10

This run halted at the failure of the gunshot on Charite's exit: CV-K's music cue.

Run through.

TC asked PH if he had time for his change from Thrasillus to slave, and he confirmed he did.

The music cue was quietened in order that RE's speech here be fully articulated. TC emphasised the importance of these lines as they clarify that Lucius is once again near death.

Run through; 3.12 – 3.20

TC asked BS to tell his story from in front of the SL pillar, behind which SH could crawl almost into the mill before his hand is stamped on. This provided BS with a natural line, inside of that pillar, to run back and haul him up.

Run through; from 3.17

TC reminded those characters within the Baker's story to clearly spin in and out of the mill. He also thought KD could bodily shunt BS out as he passed.

TC checked the music cue with CV-K.

BS and MB worked on the blocking of the end of the Baker's story: MB joined BS in front of the SL pillar, holding his hands on '*we will make a new start*' before separating to run either side of the pillar back to SH as he is discovered.

Run through.

TC checked JR's and LB's readiness to move swiftly onstage with their table (the sheet attached to two waistbands) for the next scene. CV-K ran the music cue at the scene changeover; a dreamy tinkling signalling the transition in time from the stories.

Break

LB and CV-K ran through Photis' song.

Run through: from 3.21.

TH approached the balcony to clarify with CV-K the music cue for MR's eating of '*Bombay duck mousse*'. Soft circus music was agreed upon.

SW asked those at the table to position themselves as if they were resting their elbows on the table.

Run through; to 3.24

TC tried this run with JR pushing on MR and GA on the bed, instead of SM.

TC asked for a run from '*Bombay Duck*' in order to help CV-K with the music cues, which were not worked out in detail as yet.

Run through with cues:

Musical underlay whilst JR speaks, ending on '*Oh my darling*'.

Music cue on the exit of Massima and Lucius, ending on CH's '*Stop!*': CH and CV-K discussed CH waving his hat if she did not pick up the verbal cue.

Run through; to 3.24. Music cue was worked out.

GA asked TC if she had timed her opening line right in asking why the play had stopped after the music stopped. TC thought it was fine, but asked her to direct her question not just at CH, but at the theatre as a whole. He thought that would work best if the audience gave any sort of reaction to the sight of Lucius and Massima.

TW asked TC if he could dissolve out whilst the interaction between CH and PS went on, as he was not really a part of that. Still sitting on the swing at this point, this would look like he was just falling asleep for a time.

TC agreed, and clarified his cue to be let down: *'When the ass has made her his forever'* SM would unhook him. PS would take his hat and coat and make sure no one would be in the way of the descending swing.

Back in the amphitheatre; TH clarified that the collective gasp would come after the cymbal clash.

Break

TH explained to the whole cast that after the circus they should all change back into the costume of their main character.

Run through; to 3.27

A plank was pushed out of the front of the stage into the yard, upon which Lucius would climb. The yard then effectively becomes the sea in which he is to wash in. TC had not planned to keep MR on the plank throughout his prayer, but now decided that it looked good.

TC looked at the procession that would open the last scenes, consisting of both musicians and actors.

The props for the procession included MR being draped in a blue cloth, for which the length at front and back had to be worked out. Before he is draped in it, however, the cloth is carried in as part of the original procession, complete with a rose-covered boat carried on it.

TC walked the group through the procession:

The musicians entered first through the CS doors before splitting in the middle to travel around the pillars and line up along the back, either side of the doors.

The actors entered next, also through the CS doors, with the six carrying the cloth entering last. They stayed CS forming two lines facing each other.

Lucius then entered at the back stamping and *'Hee-hawing'* only for everyone to turn to *'SShhh!'* him.

At the point of Lucius' arrival GL (the Priest) took control; realising that he had dreamt the meaning of this, he turned to Isis (GA at SL pillar) to receive her confirmation that he should feed Lucius the rose. GL then gestured for the cloth and boat to be raised, at which MR walked under the cloth, to the front, to eat it. Everyone froze, in conjunction with a music cue. GA walked under the cloth to help Lucius shed his donkey-garb before he appeared at the front again, at which everyone would un-freeze.

MR final speech: as he referred to those characters from his past, he asked if he could pull them forward. TC thought that if he just spotted them it would be enough, so those relevant could just be towards the front a bit.

Run through; to 3.30

TC asked the cast to reform the procession again. He asked that this time they move confidently back into form as the priest has instructed them with: *'See how it now lies open!'* He then asked GL to make that an invitation to Lucius and an instruction to the rest.

Run through.

TC asked the cast to take the line cue '*you know*' as the well-known cue (to those in the procession) to robe Lucius. They tried laying the cloth over MR and putting the boat in front of him on the edge of the stage. TC then asked them to spread themselves out on the stage and kneel on one leg in an un-choreographed manner.

TC encouraged some to sit leaning on one arm; liking the un-pious nature of that. He also asked GL to move to the side and sit down, giving the sense that Lucius is being left alone to get on with it; as initiation is really a solitary ritual.

Run through.

The launching of the boat finished the play, with the procession passing it out over the heads of the groundlings in conjunction with the music cue. TC concluded the rehearsal, asking GL to speak: '*Ploiaphesa! Now let all ships depart and have fair sailing!*' as the boat reached one of the outer doors.

- 3rd August, 2002

- Run through of the Robber's song and dance, with intro. TC ran the group through this a number of times until the actors were word perfect.

Run through; from 2.29

TC worked with CV-K on her music cue for Charite's and Tlepolemus' tango. Upon Charite's line: '*I have not had my last dance yet, I see.*' RK shouted something along the lines of '*Schlack!*' as an accompaniment to his cutting of her ropes. This was used in the hope that it would be loud enough for CV-K to cue her musicians. It was decided, however, that this was not sufficiently reliable, and it was discussed whether it would be safer for her to take the visual or the line cue. CV-K pointed out that she needed the span of three beats to bring in the music. They settled on CV-K listening in for PSt's line ending: '*I see*'

Run through; to '*bold Tlepolemus!*' (2.30)

This line also had a music cue, which was worked through a number of times until a drum roll fading into the sound of trotting was agreed upon.

Whilst this was discussed, SW worked with RK and PS on refining the moves of their tango dance.

TC asked SM to set up the infill for the centre doors. This represented the entrance to the robber's cave, and MR, PS and RK would need to run through it in scene 2.30, leaving a cartoon-style shaped cut-out in the infill.

Whilst he worked the actors through this exit, TC asked CV-K to have prepared the next music cue that would lead from their exiting of the cave.

The actors worked through the blocking for this journey, travelling around the SL pillar.

The wedding guests were not ready lined up DS by the time RK, PS and MR were there, so TC cut and gave everyone their cues to form for this: '*He will ride tonight!*'

TC also reminded the group playing the wedding guests that SM would be removing the cauldron behind them so they should keep an eye on masking that.

TC asked the company to run straight through from 2.29 to the entrance of the mares, ignoring any disasters, so that he could see if those actors that were both robbers and mares had time to change.

Run through; from 2.31

VII. RE-REHEARSALS DURING PREVIEW WEEK

3-11 August 2002

- 8th August, 2002

Rehearsals on this day were for the purpose of running the scenes that contained cuts: the show had been found to be running at over three hours, and Tim Carroll was aiming for a total of two hours thirty minutes.

These rehearsals were started with the last two scenes: 3.29, 3.30.

The scene was run from the point of Lucius' transformation, with all the line cuts therein. 3.29 was kept in the same order, whilst the beginning speech of 3.30- Lucius' speech looking forward into the future of his initiation- was moved to the end, to be said whilst the rose-covered boat was passed down the stage.

TC wanted the boat to be passed down the stage first, as he wanted the launch to be clearly motivated by the villagers.

TC asked for the company to kneel in two lines, facing each other, from US to DS.

Those furthest US, KD and PH-D, were asked by TC to move into kneeling position quickly, so that the rest of the company could line up neatly from them.

The boat began to be passed down the lines two-thirds of the way through Lucius' final speech. A final line was added to this speech: *'So I set sail for Rome'*. The movement of the boat having been timed right, the company had the boat ready to be launched out over the groundlings on that line. As it 'set sail', GL's final line was to be *'Now let all ships depart and have fair sailing'*. TC asked the company to spread out over the stage as soon as the boat was out over the heads of the groundlings.

1.7: Lucius meets Photis. A simple cut was run over a couple of times, so that the new cues were clear between LB and MR.

1.12: Meeting Byrrhena. This scene was run over with SM, who were made aware that there was now no door to be pushed on representing Byrrhena's house, as the lines cut meant that there would be no scene there. JW and AP were now to exit SR door.

1.18: Byrrhena's party. Run through with cuts.

TC asked for the group to enter through the centre doors, laughing in a 'cheesy' manner as if Bellepheron or Byrrhena have just said something funny. The new direction for the entrance was in place of Bellepheron's song, now cut. JW was to surf that laugh with: *'Now who will save my nephew from the pit...'* Instead of cushions being dropped by SM from the balcony, the party guests were to bring them on with them.

1.20: The end of Byrrhena's party. Lucius' exiting joke *'Now I am safe forever, / Protected by the jockstrap of this lesson!'* had been cut. The group asked if they could now finish the scene on

a laugh. TC thought that they could, as they would still be laughing at Lucius' naïveté: the way that he thinks in extremes would amuse them.

1.24: The court scene. Run through with cuts.

The last line of the 1st Widow's 2nd speech: *'Then choose the method of his execution!'* was moved to after the Judge's *'You must remove the cover from your victims.'* TC wanted the feel of 'an eye for an eye' to be much more apparent. TC also wanted an extra cheer after *'...execution!'* from the actors gathered about the galleries.

1.28/1.29: various cuts

2.2: The robber's cave. The conversation leading up to Hypotrophus' death was cut, which left the actors involved in the initial argument with nowhere to go from there. TC asked them to react to the Old Woman's entrance in the manner of schoolchildren pulling apart upon the entrance of the teacher. These lines were run through with the cuts, and TC asked LB to focus on ST's *'No.'* more, nodding at his answer and thereby emphasising the obliviousness with which the Old Woman functions.

For the story of Lamathus TC asked the group not to gather in front of the cauldron as had been previously rehearsed, but for AP to command the stage with his story whilst everyone stayed in standing positions. AP asked for a clarification on how to play the lines: *'but none of us have died in bed...yawns in the corner'* as various ways had been discussed, whilst the rest of the group were unsure as to whether to react to him. TC thought that he would turn to the audience for this diversion, and the others would therefore not be responding at all. From being turned to the audience, he would remember himself in order to turn back with the rest of his story.

3.7: Timinos' death. Timinos' dismembered 'body' was thrown out of the centre doors as JR and PL exited through them. TC then asked SM to try throwing the parts over the top of the doors. This option was agreed to be the most visually effective.

3.13: TC changed the layout of the actors and props in the baker's story. Actors pulling at ropes feeding out from the flanking doors replaced the US benches and three bread-kneading actors. TC felt that this was a more dynamic tableau than what was previously arranged. The horses were to enter through the flanking doors and be tied to the sides of the pillars. The pillars then became the mills with the horses circling them.

The cue for all entrances was *'Give this man next to nothing.'*

MB and RM were pushed on by SM through CD. PT and PL entered through SR door, KD through SL door, MR joining him to be tied around SL pillar. CH and JW (as baker's slaves) pulled ropes from SL door. PH-D, JK and PS, for Honorius' story, all entered through CD, and mimed the story CS.

3.19 ended this part with Lucius' speech: on the line: *'just as we have been'* SH untied MR before exiting with the others.