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**The 2001 Globe-to-Globe Season
The Mansaku Nomura Company**

Kyogen of Errors

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Cast List

Noasuke (Egeon)
Yabuemon (Dr.Pinch/Oemi (Abbess))
Taro-Kaja of Shirakusa (Dromio of Syracuse)
Taro-Kaja of Kurokusa (Dromio of Ephesus)
Ishinosuke of Shirakusa (Antipholus of Syracuse)
Ishinosuke of Kurokusa (Antipholus of Ephesus)
Okuma (Adriana)
Okiku (Luciana)
Kinjiro (Angelo)
Ryoshu (Duke)
Taro-kaja [dummy]/ Messenger
Ishinosuke [dummy]/Citizen/Retainer
Citizen/ Retainer
Oriki (Luce)/ Sergeant
Koken (onstage co-ordinator)

MANSAKU NOMURA
MANNOSUKE NOMURA
MANSAI NOMURA
MANSAI NOMURA
YUKIO ISHIDA
YUKIO ISHIDA
HIROHARU FUKATA
KAZUNORI TAKANO
HARUO TSUKIZAKI
TANRO ISHIDA
YUKI TAKEYAMA
KUNIAKI HASEKI
MITSUHIRO TOKITA
TOSHIAKI OMINO
SHICHISAKU OGAWA
RYOSAKU NOMURA

MUSICIANS

Fue (Flute)
Taiko (Drum)

SATOSHI TSUKITAKU
HITOSHI SAKURAI

COMPANY

Author
TAKAHASHI
Translators
TAKAHASHI

PROFESSOR YASUNARI
PROFESSOR YASUNARI

Supervisor
Director
Composer
Designer
Lighting Designer
Production Manager
Stage Manager
Assistant Director
Lighting Operator
Technical Crew
Producers

SHOICHIRO KAWAI, PhD
MANSAKU NOMURA
MANSAI NOMURA
HIROYUKI MATSUDA
YUKIO HORIO
YOUNG SU KIM (SePT)
JUN MANO
SONOKO YAMAMOTO
TOSHIAKI OMINO
NAOMI MATSUMOTO
YASUTAKA KATSU (SePT)
MANSAKU COMPANY
SETAGYA PUBLIC
THEATRE (SePT)
HIROSHI TAKAHAGI,
CHIEKO HOSAKA,
CHIEKO MIZUNUMA,

General Producer (SePT)
Producer (SePT)
Company Manager (MANSAKU CO)

Globe-to-Globe Production Team

Executive Producer

General Manager

Production Manager

Production Co-ordinator

International Development Office

Press Officer

Press Assistant

Programme

GREG RIPLEY-DUGGAN

MARALYN SARRINGTON

RICHARD HOWEY

JACK MORRISON

SUSANNAH HOWARD

SONIA NOY

EMILY COLEMAN

NICHOLAS ROBINS

TOM BROWN

PROFESSOR MAKOTO OZAKI

I The History of Kyogen and the Tokyo production of *Kyogen of Errors*

The Kyogen Tradition

There are four principle forms of classical Japanese theatre: Noh, Bunraku, Kabuki, and Kyogenⁱ. Often compared to the *commedia dell'arte*, Kyogen is a comic tradition developed as a counterpoint to the more serious and sacred Noh. A Kyogen play would traditionally be performed in between a Noh drama as a *divertissement*. Scholar Donald Richie compares the function of Kyogen to the ancient Greek satyr play, thus differentiating between Noh and Kyogen:

Noh is usually about gods and spirits, it is idealistic drama which peers deeply into the mysteries of the spirit; Kyogen is always about human beings and even its gods are obviously mortal... Kyogen is satyr play, anti-masque; it is Pyramis and Thisbe to Noh's Theseus and Hippolytaⁱⁱ.

Like the *commedia*, Kyogen revolves around a series of stock situations and characters. These roles include the imposing Master, the mischievous servant (Taro-Kaja), and the stubborn, unruly Wife. In a typical play, the Master would command the Servant to do a task - perhaps to buy a sword or to fetch some water. The Servant would then frequently fail to complete the task, having either been hoodwinked into buying something else, or having stumbled across a mislaid mask, fleeing in terror believing it to be a demon. The Servant would then try to cover up his mistake, and comedy ensues as he outwits his master.

The Kyogen actor would not traditionally wear make-up or a mask. This emphasizes a character's earthy humanity and individuality, as contrasted with the divine, idealized figures of Noh. When masks are used in Kyogen, they primarily designate animals or supernatural beings, with the occasional exception for some human characters. The mask designs are grotesque, with exaggerated features for comic effect.

Kyogen and Noh share the same stage. It is a large playing space devoid of scenery. The front part is connected to the actors' mirror room in the back by a diagonal *hashi-gakari*, or bridgeway. This bridgeway allows for dramatic entrances and exits. The upstage platform of the stage is called the *azo-ta*. A large pillar called the Kyogen pillar divides the *hashi-gakari* from the *azo-ta*. The main playing area down front of the stage is called the *butai*. In the Japanese tradition, the stage space is sacred. Actors and crew members must respect the stage surface by not walking across it in shoes or bare feet. Kyogen actors wear yellow socks in respect for the space.

Kyogen plays are traditionally short, lasting around fifteen to twenty minutes. Although they were traditionally performed in between Noh dramas, Kyogen plays have started to be performed independently of Noh due to their rising popularity.

As was the custom in Shakespeare's England, men play the female roles in Kyogen. Women characters wear bright kimonos and a blue or white pointed cap accented by two long streamers on the sides. Even today, the majority of Kyogen companies are entirely male, although some female members of the Izumi Family have begun to perform professionally. Women are, however, active offstage, serving as stage managers and crew members.

The Kyogen of Errors

The Kyogen of Errors was not the first adaptation of Shakespeare into the Kyogen form, nor was it the first time the Globe has hosted a Kyogen troupe. In 1991, as part of the Japan Festival, the Izumi Family performed its Kyogen adaptations of *Twelfth Night*, *A Midsummer Night's Dream*, and *The Taming of the Shrew* at the Globe's Education Centre in Bear Gardens. Rather than adapt the source plays in their entirety, these versions focused on brief, comic vignettes, including Bottom's bewitchment and the gulling of Malvolio.

That same year, across the Thames, the Mermaid Theatre presented Dr. Takahashi's *The Braggart Samurai*. This was a Kyogen adaptation of Shakespeare's *The Merry Wives of Windsor*. It was during work on *The Braggart Samurai* that Dr. Takahashi developed the idea for an adaptation of *The Comedy of Errors*, as "it fitted so well to the spirit of Kyogen."¹ Indeed, Shakespeare's tale of mistaken identities and servant/master conflict parallels the plots of many Kyogen plays.

In adapting *Comedy of Errors* into the Kyogen style, Dr. Takahashi did not want to produce a work that was rigorously traditional. "I wanted to create something different, unique. I wanted to make something that was neither completely Kyogen, nor completely Shakespeare. I wanted to create something new for the theatre."

Plot

The plot remains essentially the same as *Comedy of Errors*. An elderly merchant, Naosuke, sails to the hostile island of Kurokusa to seek his long-lost son, Ishinosuke, one of a pair of twins. Naosuke lost his son and his wife in a storm at sea many years ago. When it is discovered that Naosuke is a foreigner, he is arrested and sentenced to execution by the Duke, Ryoshu. Meanwhile, that same day, Ishinosuke of Shirakusa arrives at Kurokusa, also to seek his long-lost twin brother. Pandemonium ensues as the citizens of Kurokusa confuse Ishinosuke and his servant, Taro-Kaja, with their own Ishinosuke and Taro-Kaja. The two Taro-Kajas fare particularly badly, receiving numerous beatings from their befuddled masters. Finally, after much confusion, the Abbess, Oemi, sets all aright with her revelation that she is Naosuke's long-lost wife, and the Ishinosuke twins are their children.

¹ All quotes from an interview with Dr. Takahashi, 14 July 2001.

Setting

In this adaptation by Dr. Takahashi, character and place names were changed to reflect the new Japanese setting. The Italian name for Syracuse, Syracusa, bears a close resemblance to the Japanese word Shirakusa. The direct translation of Shirakusa is “White Grass,” but it could also be translated as “White Island.”

“It was natural then to have Ephesus become Kurokusa, or ‘Black Island,’” Dr. Takahashi explained. “More so than in Shakespeare’s play, Kurokusa is a menacing, threatening place. White Islanders see the inhabitants there as menacing and ominous, but they are ordinary people leading ordinary lives.” Though Shirakusa and Kurokusa are fictitious, the other place names referred to in the play are real, such as the Seto-naki which is a sea in Western Japan, home to many islands.

Characters

Antipholus became Ishinosuke, a word meaning “stern” or “strong”, but also creating a pun on the surname of the actor who played the role, Yukio Ishida. Dromio became Taro-Kaja, the ubiquitous Kyogen servant; Adriana, Okuma, which is a pun on the Japanese word for bear, evoking the character’s power and strength. Her sister Luciana was rechristened Okiku, a name often used in Kabuki theatre meaning “chrysanthemum” and suggestive of a sweet personality. The name of Kinjiro, the merchant, is a pun on the word for gold – *kin*. Evocative wordplay is characteristic of Kyogen, both in character names and dialogue.

Some minor characters were cut. The Courtesan, although referred to, is excluded from the play, alongside the First Merchant, and Balthazar. One character was added: the Lord of Misrule. Although not present in Shakespeare’s play, the Lord of Misrule was a prominent figure at the Revels of Grey’s Inn, the venue believed to hold the first performance of *Comedy of Errors*. In *Kyogen of Errors*, The Lord of Misrule introduces the audience into the play’s topsy-turvy world. In the Tokyo production, he was the first character presented to the audience, entering the stage alone. After commanding them to turn off their mobile phones and cameras, he demanded they stand up and sing the play’s signature refrain along with him, “Ya-ya-koshi-ya,” which can be translated as “How complicated!” The chorus then entered to enact the tale of the twins’ birth and their separation in traditional Kyogen fashion. It is common practice in Kyogen plays to dramatically summarize the plot at the beginning of the performance.

The Production

The Set - Tokyo Design

Designed by Yukio Horio, the set was an innovative blend of several influences. The Setagaya Public Theatre, the show's original venue, is a proscenium space. It is not a space designed specifically as a Noh/Kyogen stage.

For the production, Horio divided the floor into three sections. The largest of these was the central playing area, which was covered in bare, blond wood, evocative of the Kyogen stage. This area was bordered on either side by elaborately carved railings, designed to look like grey stone. The remaining floor space on either side of the stage was divided into two narrow runways. Stage left was a white runway, covered in a white plastic material. This represented Shirakusa, or 'White Island'. Stage right was a black runway, representing Kurokusa, the 'Black Island'. White Island characters used the white runway for their entrances, while Black Islanders used the black. Their narrow size and frequent use for entrances and exits created the traditional *hashi-gakari* bridgeway.

The back wall of the stage was covered by three panels of curtains. The central panel, running the length of the central playing area, consisted of a beige cloth painted with a blue-green rope motif. The central panel was further divided into three smaller panels, allowing for fluid entrances and exits. Further upstage stood the curtains marking the entrances to the runways; white for White Island and black for Black Island. These curtains were designed with a single, narrow panel decorated on top with an elaborate snowflake origami design.

A balcony made of the same simulated grey stone as the railings was suspended above the central curtain panel. This balcony was used for key moments such as the 'love' scene between Ishinosuke of Shirakusa and Okiku.

Symbolism

Dr. Takahashi explained the symbolic significance of the playing space: "The central space is a womb space, a realm of mystery. This is where the characters tumble out of in the beginning and where they return in the end. It's a place of rebirth and reunion," he said.

"The womb is symbolically linked with the sea, and the space literally becomes the sea when the twins are separated in a storm at the play's beginning. The ropes on the curtains represent the umbilical cord connecting the twins to the womb. They are severed because the twins have been torn apart."

"The white and black areas represent the White and Black Islands. This helps the audience keep track of the characters and reminds them of the play's geography. The strife between the two islands was never far from my mind," he said.

Lighting

Lighting design played a significant role in the Tokyo production. The central curtain was often used for shadow-play. Crucial moments were enacted in shadow; this was achieved through the actor standing behind the curtain and in front of a strong, bright light placed on the floor backstage. The shadow motif was used to create various effects. After the choral opening, the Lord of Misrule's shadow was ominously projected on the curtain while strobe lights flashed behind it. To represent the birth of Ishinosuke, one shadow was first seen on the curtain, and suddenly, after a squeak from the flute, the one shadow became two.

Variety in the colour of light was used to create a change of mood and atmosphere. The lights were changed to a dim blue-green to help evoke the ominous mystery of Kurokusa. During the opening storm scene, a wave-light effect was projected onto the central curtain. For the final, happy moments of reconciliation between Naosuke [Egeon], the Abbess, and the two sets of twins, the stage was flooded in warm glow of red.

Differences between *Kyogen of Errors* and Traditional Kyogen

The Kyogen of Errors deviated from Kyogen practice in a number of ways. Its staging demonstrated the influence of the Noh tradition as well as Kyogen. Like Noh, there was musical accompaniment. Two musicians were seated either side of the stage, playing the *fue* (flute) and the *taiko* (drum).

The extensive use of masks was further evocative of Noh. Nearly all the characters wore masks at some point, from the opening chorus of demons at the Black Island Festival to the two sets of twins at the end. This use of masks heightened the sense of likeness between the characters, making everyone look very similar. Paradoxically, it also helped to distinguish between them, as all the actors played multiple roles. Yukio Ishida played both of the Ishinosuke twins, and Mansai Nomura switched between both Taro-Kaja twins. In one scene, he would be unmasked when playing one Ishinosuke twin, then in the following scene he would wear a mask to play the other.

A traditional Kyogen would last for approximately twenty minutes; *The Kyogen of Errors*' running time was one hour and forty-five minutes. This extra time increased the scope for development, making room for a more complex plot progression and characterization than usually found in traditional Kyogen.

II *The Kyogen of Errors at the Globe*

INTRODUCTION

The Kyogen of Errors was originally designed for The Setagaya Public Theatre, Tokyo. However, the creator, Dr. Yasunari Takahashi, wrote this adaptation of *The Comedy of Errors* with the space of the Globe in mind as its ultimate home.

Shakespeare's Globe invited the Mansaku Nomura company to present *The Kyogen of Errors* as one of two productions to be staged as part of the yearly Globe-to-Globe season. This season aims to explore a variety of cultures and performance traditions through the work of visiting theatre companies from around the world.

The Globe-to-Globe 2001, was the first season of its kind to host two productions. The first production of the season was *Umabatha*, a South African Zulu presentation of *Macbeth* (April 18-22). This production was first performed at the Globe in 1997. The second play, transplanting Shakespeare's *Comedy of Errors* into the world of Kyogen², a traditional Japanese comic form, was presented from July 18-22.

Globe Modifications Regarding Design

A number of modifications were required to the design for play's transferral onto the Globe stage, as the playing space is not as large as the stage used in Tokyo. The floor remained divided into three sections. The central section was covered in grey plastic sheeting, perhaps for issues of safety as the actors and crew wore only stockings within the space. The white and black runways were also covered in plastic, but their surface was now decorated with silver and black cutouts of sperm, working as a symbol of reproductive energy.

The curtains from the Tokyo design were transferred for use in the Globe production. The central curtain panel was hung Centre Stage, between the two back central pillars. The white panel was hung over the opening Stage Left, the black panel Stage Right. The remaining openings above the stage were also covered with curtains. The upper openings of the musician's gallery were covered in blue curtains, excluding the balcony which remained open to be used as part of the playing space. The addition of these curtains transformed the Globe space, giving it a sense of enclosure reminiscent of the proscenium space used for the Tokyo production. The central pillars DS substituted the railings originally used in the Tokyo production, serving to establish boundaries within the space.

² The word Kyogen is commonly translated as meaning " 'crazy' or 'mad' words." Kyogen practitioner Don Kenny cites an additional meaning in his book, *A Guide to Kyogen*. According to Kenny, the word Kyogen connotes an emphasis on listening, on becoming "completely absorbed in speaking" (12). This interpretation is reminiscent of the idiomatic phrase Elizabethans used for attending theatre; the audience went to *hear* a play, not to *see* it.

These downstage pillars were covered in black and white sheets, from the base up to the gold Corinthian finials on the top. The Stage Right pillar was covered in a black sheet, the Stage Left was covered in white. The base of each sheet was decorated with stylized designs symbolising waves and birds. The black pillar was painted in silver, while the white was accented with black.

The downstage pillars were connected to the two central upstage pillars by two thick blue and white ropes. These ropes were festooned with traditional black, white, and green paper hangings. Rope is a traditional way to mark stage boundaries in Japanese theatre. In Noh and Kabuki, rope defines the stage space and forms a bridge between the stage and backstage.

The boundaries were marked by rope, decorated with paper hangings. This is an allusion, not only to the Japanese theatrical tradition but also to the rope used to surround Shinto shrines. “The rope marks a sacred space,” explained Dr. Takahashi. “It was Mansai Nomura’s idea to place the ropes as if they were marking a shrine. Their presence links the play with religious practices, and Japanese theatre has religious origins. By including the ropes, this production honors that tradition while also parodying it. The Lord of Misrule desecrates the sacred space at the play’s beginning by introducing laughter into the space.”

Artificial light could not be used extensively in the outdoor playing space of the Globe. Therefore, most of the lighting design for the Tokyo production was discarded. The use of shadows on the central curtain was preserved. The shadows, however, were not always easy to see. The bright light illuminating the curtain was not always discernible in daylight, and the curtains occasionally billowed in the wind, disrupting the smooth surface on which to project an image.

In the Tokyo production, it was possible for Yukio Ishida to climb straight down from the balcony to the stage below at the end of the balcony scene. Such an exit at the Globe was not possible, since the balcony does not directly connect to the stage below. To allow Ishida to make the exit safely, a ladder was thrust up to the balcony the moment he had to make his exit. Ishida guided the ladder into place and then climbed down onto the stage below. This allowed for his immediate entrance into the next scene.

Rehearsal

July 16th 2001

Set/Design—Use of the Globe as Ritual Space

Get-in began at 9am. By 4:30, the majority of the set was up, although the stage crew continued to finish installing the stage floor. From the beginning, it was clear that the company regarded the space not only as a performance space, but as a ritual, sacred space. The crew showed respect for the stage, crossing it in their socks. The stage is sacred in Kyogen, therefore wearing shoes would have violated its sanctity. The dressing rooms are also a sacred space, so few visitors were allowed backstage.

While some members of the stage crew mopped and swept the floor, others attached paper cut-outs to the floor and curtains. They would not attach a decoration without first consulting the designers, who were watching their progress from the upper galleries. As get-in proceeded, the crew removed most of the decorations from the floor as they were being blown around by the wind or knocked by people onstage.

Initially, the ropes connecting the large front pillars to the back pillars were left bare. Later, green paper strips were attached to them, similar to the paper decorations hung on ropes at Japanese shrines. This aimed to strengthen the allusion to traditional shrines, and to help establish the space as ritual space.

As the time neared for actors to come onstage, members of the crew tested the curtains. Each curtain was manipulated by two poles attached to its bottom edge, which a crew member would lift up or down to create the desired effect. The crew continued to practice with the curtains, which were proving unexpectedly difficult to manipulate in the strong wind.

Towards the end of get-in, a few actors began to gather onstage. They tested the sound of their voices in the space, and some practiced falling on the Globe's solid wooden floor.

Staging

The actors informally began rehearsal by testing sight-lines, checking the visibility of key tableaux within the new parameters of the Globe space. The final reconciliation scene was worked on specifically. Initially, the actors grouped DS, Center for the scene, but MN asked them to spread themselves out across the stage. The actors dispersed from CS, some positioning themselves in two diagonal lines stretching just beyond the front pillars.

The Globe's large floodlights were turned on to illuminate the evening rehearsal. However, owing to a distractingly loud buzzing sound, they were turned off. Work continued with the smaller, less bright lights positioned beneath the floodlights.

Kazunori Takano (Okiku) and Yukio Ishida (Ishinosuke), went up onto the balcony. Different blocking was experimented with for the scene during which Ishinosuke declares his love for Okiku. The idea of Takano (Okiku) standing up on the balcony ledge, was abandoned for safety reasons. It became clear that it was impossible for Ishida to exit directly from the balcony to the stage below, therefore, it was decided to bring a ladder temporarily onstage. This enabled Ishida to make his exit more swiftly, as cutting through the attic was too time-consuming.

Rehearsal formally began when the entire company gathered in a semi-circle DS, Centre. After bowing in greeting to one another, each member of the acting company, crew, and development team introduced themselves. The design team photographed the space.

After a brief discussion of the script, the actors positioned themselves throughout the auditorium: on the stage, in the yard, in the upper and lower galleries. They practiced projecting their voices. The musicians positioned themselves upstage. Satoshi Tsukitaku, the fute player, knelt upstage left. The drum player, Hitoshi Sakurai, knelt upstage right. Both sat near the edge of the stage platform, barely visible. In the Tokyo space, the musicians would have been positioned US, beyond the playing area; this was difficult to achieve within the narrower confines of the Globe stage.

Nomura placed various members of company in lower and middle galleries, positioning them by the railings. They practiced shouting “*Ya-ya-kohsi-ya*,” the refrain of the opening chorus. They rehearsed saying the refrain in different tones, pitches, and rhythms. Nomura asked them to vary their pitch and gradually increase in speed, heightening the sense of frenzy. He then instructed some chorus members to move to the upper gallery, so all the galleries were in use.

The refrain was practiced several times with the chorus and musicians. MN then moved on to the Lord of Misrule segment. As in the Tokyo production, Nomura stood centre stage as the Lord of Misrule and warned the audience “No photography, no video recording, and switch off mobile phones.” Some changes took place as it became clear that the company would have to increasingly rely on non-verbal storytelling.

MN decided to have the chorus present onstage as well, rather than just The Lord of Misrule. In the Tokyo version, the Lord of Misrule verbally asked the audience to join him in singing the “*Ya-ya-koshi-ya*” refrain. In the Globe production it was decided that the Chorus should clap to the audience, urging them to join in the beat as the Chorus dance and sang.

MN asked the actors to play to the entire Globe space, not just the front of the yard. He reminded actors to consider the whole amphitheatre when delivering their lines. They were instructed to project their energy out to the lower, middle, and upper galleries.

After the Chorus finished their song, MN made an exit through the central curtain. This exit proved unexpectedly problematic. In Tokyo, after Nomura exited, his shadow was ominously projected by a strobe light upon the curtain. This effect was not possible in the Globe space. To mimic the strobe, the light behind the curtain was flashed twice, but the shadow effect and the flashes were hard to see in the sunlight. An added problem was trying to close the curtain tightly in the wind. The exit was rehearsed several times due to these unexpected problems. It was decided to increase the level of the lighting behind the curtain to help make the shadow-effect more noticeable, as well as to have more crew members on hand to keep the curtain’s surface even.

The remaining rehearsal time was concentrated around the first half of the play. There were few changes made to the blocking, other than to occasionally spread tableaux to cover more of the stage space. Operating the curtains remained unexpectedly challenging due to the windy weather.

A number of physical jokes were added to the blocking as another way of surmounting the language barrier. One significant scene that changed was the argument between Okuma (Ishinosuke of Kurokusa's wife) and Okiku. Their conflict became physical as well as verbal. Okuma pushes and shoves Okiku during this argument, rather than maintaining the original icy distance.

July 17th, 2001

Photo Call

At 9:30 a.m., preparations were made for photo call. Once more, the crew vacuumed and mopped the floor spotlessly clean. The front of the stage floor was taped down to prevent it flapping in the wind. The crew re-tested the curtains and practiced bringing the ladder on and off for Ishinosuke's balcony exit as quickly and gracefully as possible.

Meanwhile, press photographers gathered in the yard while tour groups continued to move in and out of the lower galleries.

It seemed likely to rain, so Hitoshi Sakurai, the drummer, moved under the heavens canopy from US, Right ensuring the protection of the instrument.

Before photo call, the crew tested lighting levels from behind the curtain. It was decided to make the light brighter than last night, as the artificial light had been near invisible. The cast practiced key moments where their shadows were projected on the central curtain, including the birth of the twins and their reunion. Another scene practiced was that in which Oriki, the corpulent kitchen-maid beloved by Taro-Kaja of Kurokosa, stamps like a sumo wrestler.

The photo call took place in costume. Most of the costumes remained the same as those designed for the Tokyo production. The one change made was to the costumes of the Retainers guarding Naosuke. Rather than the same black robes as the Chorus, they wore stylized, samurai outfits, consisting of: billowing orange-checked blouses, black skirts, and orange ribbons tied around their neck. They also carried spears. These new costumes were designed to communicate, non-verbally, to the audience, the nature of the Retainers from the moment they entered the stage.

After the onstage photos were finished, the cast and photographers moved to the Exhibition Centre, where more photos were taken with the temporary exhibit of washi dolls. Meanwhile, a film crew from the BBC came in and set up in the yard. On returning from the Exhibition Centre, the BBC filmed them re-enacting the final recognition scene.

Staging

After the film call, the company began rehearsal. They continued to practice the recognition scene. The retainers rehearsed lowering their spears in unison at the exact moment when Ishinosuke approached Naosuke. MN instructed the retainers to angle

their spears toward the yard and galleries, so the weapons were more visible to the audience.

The twin scenes were run through next. The moment the Ishinosuke and Taro-Kaja twins tumble onstage through the central curtains had been problematic because the curtains would not stay shut and billowed into their faces. The cast practiced their entrance many times to smooth out the timing.

Meanwhile, the surtitle machines were installed. One was suspended over balcony railings, the other two were hung from below the Lords' Rooms. This was the first use of surtitles for the Globe's international productions since the first *Umabatha Macbeth* in 1997, the reason being to keep audience focus on the story being enacted onstage rather than reading the text. Kyogen, however, relies so heavily on wordplay, that it was decided that surtitles were necessary in order for the audience to appreciate the play's humour .

The next scene to be blocked was that in which Ishinosuke and Taro-Kaja threaten to bind Okuma and Okiku with a rope. It was intended for this scene to take place towards CS, but this would have created blocking problems when Yabuemon [Dr. Pinch] entered. Therefore, the action was moved US, Right, to keep a path clear for Yabuemon. Moving onto the Abbess's entrance from the balcony, it grew colder and began to rain. A sweater was given to Mansaku Nomura to keep him from the cold.

As in the Tokyo production, Ryoshu [The Duke] and his retinue entered from SR. This sequence was made more elaborate and ritualized for the Globe space. In Tokyo, the retinue entered at a faster pace and Ryoshu stopped on reaching DS front to bow to the audience. In the Globe production, Ryoshu bowed three times, to acknowledge the different sections of the audience. He bowed once to the yard, once to the galleries house left, and once to the galleries house right.

As rehearsal continued, the rain became heavier, creating poignant weather for the recognition scene between Naosuke and the Abbess. As the rain increased, both musicians moved beneath the protection of the heavens canopy. The crew, meanwhile, crept onstage to wipe the stage floor dry.

MN asked Mannosuke Nomura (the Abbess), to broaden his gestures to embrace the whole Globe space when speaking from the balcony. An awkward pause formed between the ending of the flute melody and the Abbess' entrance, so her entrance was rehearsed on the line, "Most mighty lord, I beg you to meet a man much wronged" to ensure he entered immediately after the flute finishes the melody.

The company then moved on to the Oriki scenes. During the scene where Taro-Kaja compares her to a sumo wrestler, Toshiaki Omino, (Oriki), enacted her movements from behind the curtain. However, some scenes, such as when Taro-Kaja of Shirakusa refers in horror to the fat sumo wrestler woman, Oriki was represented by a gobo, created by a stencil held over a light. There were problems projecting Oriki's image, both when she was represented by an actor and as a gobo. The Globe's compact backstage area makes standing at the right distance between the light and curtain difficult. Eventually, after much experimentation, it was decided that Oriki's image

would be projected more centrally in the curtain, the position most readable for the majority of the audience.

The final scene was revisited. The actors practiced throwing a purse of money – a long throw aimed from one pillar to the other. During the final exit of the couples (Ishinosuke of Kurokusa and Okuma, Ishinosuke of Shiracusa and Okiku), a modification was made to the blocking. As Ishinosuke and Okiku exited, Okiku put her head on Ishinosuke's shoulder, echoing the gesture she had made earlier when he called her "sweet lady."

It became apparent that there were a few translation problems with the surtitles. "No photography" was misspelled as "No photograpy." A crucial joke was also inadvertently mistranslated.

The play's final moments were lastly rehearsed. The ending was significantly altered for the Globe production: Taro-Kaja of Kurokusa jumps behind the curtain to meet Oriki, but he returns to gaze at his brother for a few moments. Then Taro-kaja of Shirakusa removes his mask and dances with it, singing the "What is I, anyway?" refrain. This meditation upon actor and identity was inspired by a moment in Peter Brook's *Hamlet*, specifically the scene in which Hamlet addresses Yorick's skull.

After Taro-Kaja finishes dancing with the mask, the chorus and other cast members come on to perform the "ya-ya-koshi-ya" chorus. Then, the cast stands in a straight line and laughs the Kyogen laugh, a stylized "HA! HA! HA!" performed in unison. It is characteristic for a Kyogen play to end with this stylized laugh in unison. Dr. Takahashi explained, "I wanted to expose the audience to the Kyogen laugh, a strange, mysterious thing."

In rehearsal it became apparent that it was problematic for everyone to exit through the central curtain at the end. The curtain was raised too late, and some actors collided into it. MN decided the cast would divide in half, with one half exiting SL and the other SR.

After a short break in the mid-afternoon, the cast resumed rehearsal. For the first time, since the photo call, rehearsal took place in dress. The chorus wore their robes and demon masks to practice manipulating them in the Globe space.

As they rehearsed the opening, the chorus's movements became increasingly more chaotic, more befitting to a festival of misrule. Instead of being evenly distributed among the galleries, the chorus evolved into an unruly mob. Some members sat in the galleries, while others mulled about the yard.

It was decided that MN would cue the chorus to come onstage by clanging a small cymbal-like instrument he wore about his neck. This would cue them to prepare for the "ya-ya-kohshi-ya" chorus.

The new opening was then run through, and the tour groups watching it from the galleries broke into applause.

The storm scene was then rehearsed. Two chorus members swept over the stage with a large black curtain during the final moments of the storm, creating a wave-like effect. In the Tokyo production, the curtain was flipped over twice before it was held over the central curtain, allowing Naosuke and Ryoshu to make their entrance unobserved from the audience. It proved too difficult to flip the curtain in the Globe space, due to the narrower stage and interference from the wind so it was decided to flip it over just once. There was a small blocking modification in the storm scene, where it was decided some chorus members should clutch onto the pillars, suggesting they were grabbing onto a ship's masts.

July 18 2001

Rehearsal

This morning's rehearsal began with practicing the final Kyogen laugh. MN wanted the cast to increase in volume so the laugh would be clearly audible.

The opening chorus was also rehearsed. It was decided that the Lord of Misrule would not speak to the audience, but communicate to them nonverbally instead. Since the warnings about "No photography," "No videorecording," and "Switch off mobile phones" were projected in surtitle form, Nomura determined to use them to their full advantage while also parodying the spaces' ritual dimensions. It was decided that after gathering the chorus onstage, the Lord of Misrule would then lead them in bowing to the surtitles. As they reverently bow and chant "ya-ya-koshi-ya," the warning for "No photography" appears. While the audience laughs, the chorus scoots round on their knees, glaring at them accusingly and angrily pointing to people with cameras. The same procedure is followed for "No videorecording" and "Switch off mobile phones."

There was also a minor set adjustment. The green paper hangings attached to the ropes were removed and replaced by black and white hangings.

The company next rehearsed the timing of the Taro-Kaja double's exit into the curtains. MN wanted less delay between Taro-Kaja's exit and the jump. Originally, the exit took place stage right into the central curtain, but it was decided to move the exit stage left. The stage left panel never closed completely due to the wind, making the exit easier for the actor. MN also wanted Yuki Takeyama, (Taro-Kaja's double) to fully realize the moment where he stops and gazes back at the other Taro-Kaja, to help the audience clarify the significance of the moment.

Performance

The performance began from the moment the house opened. The chorus stood positioned in the middle and upper galleries, shouting "ya-ya-koshi-ya" as people came to take their seats. Chorus members ran throughout the galleries, sitting next to people, borrowing their programs, posing for pictures. Some sat in the lords' rooms

or leaned upon the railings. As the performance time grew closer and more people filed into the yard, the chorus scattered among the groundlings. Three members even got into a “fight” near the front of the stage, but they were promptly reconciled and broke into a dance.

During the birth scene, the Ishinosuke twin entering SL was caught up in the curtain as he somersaulted out. He managed to complete the action, garnering appreciative applause from the audience. Meanwhile, the storm moment went particularly well. The groundlings ‘oohed’ and ‘aahed’ as the black curtain was waved over their heads.

Moments later, when Naosuke was dragged off and wailed “Yayakoshi-i-ya” [“How I long to see my son”], the audience laughed at the unexpected pun on the choral refrain. In rehearsal, this moment had been poignant, but in performance, the audience received the repetition of the much-used pun as humorous.

As the play progressed, it began to rain heavily. Though this caused some less intrepid groundlings to desert the yard, the actors tried to use the rain to their advantage. When Yukio Ishida as Ishinosuke of Shirakusa remarked that “Like a drop of water in the ocean seeking another drop, I seek my brother,” he held out his hand to catch a drop of rain. This gesture was already a part of the blocking, but here, Ishida extended his hand out earlier than usual to acknowledge the actual rain.

The audience laughed spiritedly at the nonverbal hijinks of the characters, particularly at the physical sparring between Okuma and Okiku. The biggest laugh of the evening came during the balcony scene between Ishinosuke and Okiku. When Ishinosuke declares his love for Okiku, he spreads her arms out wide in a parody of a scene from the movie *Titanic*. This nonverbal allusion to a popular film registered instantly with the audience, who laughed and applauded. Unexpectedly, they also laughed when the ladder appeared out of nowhere for Ishinosuke’s exit.

During the play’s final moments, the audience began to clap along with the music as Taro-Kaja danced with his mask. They continued clapping through the Kyogen laugh, drowning it out in applause. This was not expected by the production team, since they thought the audience would hold their applause until curtain call.

For the curtain call the chorus came together, followed by Mansaku and Mannosuke Nomura. They bowed house left, centre, and house right to fully encompass the audience.

7/19/01

Rehearsal

The crew came on stage at about 9:45 to begin cleaning the floor. Over night, the surface had become dirty. The floor also needed re-taping DS where audience members had leaned upon it.

At 10am, the actors came onstage. They gathered in a semi-circle to discuss the highlights and problems of last night’s performance. Nomura decided the chorus

should go over the opening, to ensure their voices and claps were in unison and that their entrances onstage became faster. They also went over the twins' somersault entrance, after this ran into difficulty last night

At 10:30, the actors helped each other into their black robes and continued to practice the choral opening. They distributed themselves more randomly throughout the yard and galleries, moving freely around them before being summoned onstage by the cymbals. This heightened the sense of anarchy at the play's opening.

The moment where Okuma and Okiku seize Ishinosuke to take him to dinner was rehearsed. The action was moved further US. Before this change the viewers in the galleries could not see the action because it was partially obscured by the pillars.

The gate scene was practiced. In this scene, Ishinosuke and Tara-kaja of Kurokusa are barred from entering their own house by the overzealous Taro-Kaja of Shirakusa, who has been assigned the job of porter. The gate itself is portrayed by members of the chorus who stand with their hands locked together. The actors shift position to indicate a shift in character. Taro-Kaja of Shirakusa kneels from behind the gate US, while his Kurokusa counterpart stands in front of the gate DS. Last night's audience seemed unable to tell that the actors were playing two different sets of characters, so the scene was practiced to make clearer the switch from one character to the other.

Ishinosuke's ladder scene was also rehearsed as the audience laughed when the ladder appeared. The crew worked on getting the ladder on and off the stage less obtrusively.

Finally, they ran through the interaction between Oriki and Taro-Kaja of Shirakusa. In this scene, the stunned Taro-Kaja relates to his master how the serving girl knows there are moles on his arm and shoulder. As he relates the story, Oriki's shadow appears on the curtain and points to his arm and shoulder. This was clearly visible in the Tokyo production, but at the Globe, it was not possible because of the limited backstage space. It was not possible for the actor playing Oriki to stand at the same angle. Different positions were experimented with, and it was decided that Oriki should stand as close to the curtain as possible, to make the shadow larger and more clearly defined.

Performance

Prior to show, the chorus played more to the groundlings and people in the lower galleries, as these areas encompassed the largest concentration of spectators. They increased their mimicry of the audience, leaning onstage with the groundlings or against the railings of the galleries. At one point, a group of chorus members climbed onstage and formed a conga-line of sorts, shuffling together across the floor.

Five minutes before the play began, it started to rain. The wind was so strong that Tanro Ishida, (Ryoshu), was caught up by the storm curtain on his entrance. Enshrouded beneath the folds of the curtain, he still managed to shout his first line, "Ya-ya-kohsi-ya!" This line took on new resonance, as matters were indeed complicated by the actor being trapped in the curtain. The audience laughed at the irony.

7/20/01

Performance

When the house formally opened, the chorus descended upon the people in the yard and lower galleries, reading programmes, posing for pictures, or engaging the audience in “conversation” (consisting only of the word “ya-ya-kohsi-ya”). A few chorus members stood beside the stewards and helped guide people to their seats.

Meanwhile, one chorus member leaned on a lower gallery railing and began a call and response of the “ya-ya-kohsi-ya” refrain.

Today, when the Lord of Misrule made his first exit through the central curtain, the light failed to flash. There were problems with the light throughout the performance, spoiling some of the central shadow effects. The absence of the light was most obviously missed during Oriki’s “flesh mountain” moment as the sumo wrestler; the joke was lost because Oriki’s shadow could not be seen.

The storm curtain worked today without problems. However, it was lowered too early, and Naosuke and Ryoshu were revealed ahead of time.

Near the end, When Taro-Kaja of Shirakusa looks as his newly discovered twin brother and cried in frustration, “I am Taro-Kaja, he’s a fake”, the two Taro-Kajas actually started to wrestle with each other, heightening the physical conflict in this scene.

7/21/01

Matinee

As the head steward practiced the fire evacuation speech before opening the house, members of the chorus crept up behind her and mimicked her arm movements, causing her to laugh while she gave her speech.

Some chorus members waved to each other from the galleries as the house opened. Again, they interacted with the audience, posing for pictures, dancing around the groundlings, sitting beside people on the gallery benches

Once more, three chorus members get into a “fight” in the yard and then break into a dance, to the delight of the surrounding groundlings.

The light behind the central curtain worked for this performance, but it was barely visible in the strong afternoon sunlight.

After Naosuke’s cry, “God have mercy on us,” a baby in the audience wailed along with the chorus. This created an unexpectedly appropriate sound effect.

During the Abbess's balcony entrance, a pigeon flew low above her, nearly landing on her head.

The baby wailed again at another poignant moment, the reconciliation between the Abbess and Naosuke. During Taro-Kaja's mask meditation, a police helicopter hovered in the sky above the Globe, drowning out Taro-Kaja's speech.

During the final moments when Oriki's shadow was supposed to appear and summon Taro-Kaja of Kurokusa to her side, the light burned out and Oriki was not visible. Therefore, it was not clear to the audience what motivated Taro-kaja of Kurokusa's exit.

Evening performance

The upper galleries were virtually empty this evening, so the chorus barely ventured there. Rather, they gravitated toward the yard and lower and middle galleries, conversing with the audience and posing for pictures. They also helped the stewards to seat audience members, and leaned against the stage with the groundlings. Once again, a group of four or five chorus members formed an impromptu conga-line and shuffles across the stage.

7/22/01

Final performance

As the house opened, it began to rain. During the rain, the chorus members stayed in the lower and middle galleries to avoid getting their masks wet. When the rain stopped, they moved freely among the groundlings in the yard once again.

The transition between scenes was especially smooth, with the entrances and exits the slickest they had ever been. For the first time, all the shadow effects worked perfectly.

At the end of the show, the company took extra bows and received many bouquets of flowers from the audience. Dr. Takahashi joined them onstage for their final bow.

The company had not expected such enthusiastic applause every night. Dr. Takahashi explained:

“At the end, we were inundated by a great wave of clapping and laughter. We had not accounted for this. This response was more than I had expected. Traditionally in Noh and Kyogen theatre, the audience does not clap until after the actors have left the stage. Here we had this unstoppable wave of laughter and clapping. It was very pleasant, but it obscured the final moment, the Kyogen laugh in which the fifteen actors laugh in unison. This was to expose the audience to the strangeness and strength of the Kyogen laugh. After the actors stopped laughing, a final cry from the flute was to signal the end of the production. But this was drowned out from the applause.”

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Appendix: Comparison between 1999 Comedy of Errors and 2001Version

The *Kyogen of Errors* shared many similarities with the Globe's 1999 production of *Comedy of Errors*, directed by Kathryn Hunter. The two versions were developed independently of each other, but their commonalities are striking.

Both were heavily influenced by non-Western cultures. *Kyogen of Errors* blended elements of Noh and Kyogen, while *Comedy of Errors* took inspiration from the Islamic countries of the Mid East. Hunter's production created an "imaginary Ephesus" in an imaginary Islamic country. Just as *Kyogen* playwright Dr. Takahashi

wanted to emphasize the strangeness of Kurokusa, Hunter wanted to demonstrate how unfamiliar the culture of Ephesus would seem to Antipholus and Dromio.

As in the *Kyogen of Errors*, Hunter employed one actor to play both servant twins and one actor to play both master twins. This made the mistaken identity plot more plausible, and heightened the play's theatricality. As in the *Kyogen* production, this required some quick changes during the gate scene. In order to represent both his characters, the actor playing Dromio (Marcello Magni), had to hop quickly from one side of the "gate" to the other. (The "gate" was represented by a door held aloft by Philippa Stanton, the actor playing Lucinda). This made it clear to the audience that there really were two Dromios and two Antipholi, silent doubles played the other pair of twins in this scene.

In *Kyogen of Errors*, the audience could distinguish when one set of twins entered and exited by paying attention to which doorways they used to enter the stage. This was also true of the Hunter version. For example, after he is sent to procure lodging for his master, Dromio of Syracuse exits stage right, while moments later Dromio of Ephesus enters stage left.

Kyogen of Errors made extensive use of physical comedy characteristic of the *Kyogen* tradition, such as the stylized beatings Ishinosuke wreaked upon Taro-Kaja with his fan. Hunter's *Comedy of Errors* also made extensive use of physical comedy, using the Italian form of *commedia dell'arte* as inspiration. The many beatings exercised on Dromio were reminiscent of *commedia* slapstick, as were the wild antics of the quack Dr. Pinch and his retinue.

Some *commedia lazzi* echoed moments found in *Kyogen of Errors*. For example, when Ishinosuke throws Taro-Kaja his purse to take to the inn, Taro-Kaja gleefully hops offstage, thrilled at having charge of more money than he has ever seen before. In the Hunter production, Dromio's reaction to receiving Antipholus' purse was virtually the same. He hopped gleefully offstage too, though in the opposite direction.

The set design for both productions was also very similar. As in *Kyogen of Errors*, the set of *Comedy of Errors* curtained off the openings of the Globe stage. Though these curtains were not lifted to reveal characters as in the *Kyogen* version, they did help to enclose the space and to create a Middle Eastern setting. The *Comedy* set also had ropes attached to the large front pillars. The bases of the pillars were partially covered in blue cloth fastened by ropes, while the upper portion were festooned with loose ropes. These ropes did not have the religious significance of the *Kyogen* version. Rather, they became the rope that Dromio fetches for Antipholus as part of the latter's plan to restrain Adriana, the wife of Antipholus of Ephesus. They were also used by Dromio to climb up the pillars to escape another beating from his master.

The endings of both productions were remarkably similar. In the *Kyogen of Errors*, Mansai Nomura danced with the Taro-Kaja mask, meditating on actor and role. The cast then came on stage and danced a triumphal version of the "ya-ya-koshi-ya" chorus, while the audience clapped along to the beat. In the Hunter version, Marcello Magni interacted with a "puppet" Dromio he had fashioned out of his overcoat and hat just before he made his final exit. As in the *Kyogen* version, this was a moment

reflecting on the interchangeability of identity, actor, and role. The full company then came back onstage to dance a joyous dance of reunion.
