



Shakespeare's Globe



Research Bulletin

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The 2001 Globe Season The Rose Company

Cymbeline

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(Globe Research)

CYMBELINE

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Shakespeare's Globe Theatre
The Celtic Season 2001
Cymbeline
The Rose Company

Players

Jane Arnfield
Richard Hope
Fergus O'Donnell
John Ramm
Mark Rylance
Abigail Thaw

Musicians

Irita Kutchmy
Gillian McDonagh

Master of Play

Mike Alfreds

Master of Clothing and Properties

Jenny Tiramani

Master of Music

Claire van Kampen

Master of Movement

Glynn Macdonald

Master of Verse

Giles Block

Master of Voice

Stewart Pearce

Assistant to the Master of Play

Rima Brihi

Assistant to the Master of Music

Veronika Rentsch

Company Manager

Marian Spon

Research

Jacquelyn Bessell

General Rehearsal Notes

Master of Play Mike Alfreds led the Rose Company through a 10 week intensive rehearsal period. He described his *modus operandi* to Heather Neill:

I have approached all the richness and playfulness of the piece in a spirit of exploration... by treating the production as an adventure in storytelling on the Globe stage with only six actors and two musicians. The actors play every role and create every environment of the play without the help of scenery or costumes. The stage is an empty space. The only other element is percussion. We hope the audience will collaborate in an act of shared imagination by which we suggest what's there and the audience sees what isn't there at all – the essential nature of theatre.¹

Mike Alfreds works in 'layers', systematically moving from close textual analysis, through work associated with Stanislavsky and Laban, among others. He brings in other elements such as animal work, and works with actors and musicians in a very organic way, to produce a seamless ensemble working together from a set of shared experiences. As such, his process is difficult to capture on the page, and does not fall easily into the format adopted by previous *Research Bulletins*. In the section 'Scenes in Rehearsal' below, reference is made to the following approaches to rehearsing a text, among others:

1. Reading in/feeding: This involves one actor or member of the company prompting an actor with their lines, one thought at a time. This enables the actor speaking to work without reference to his or her script, from an early stage in rehearsals (before their lines are learned). This exercise also develops the listening skills of the speaking actor's scene partners, and allows all actors in the scene to engage fully with each other, rather than with their scripts, early in the rehearsal process.
2. Units and Beats: Close textual analysis of this kind divides each scene into a varying number of units, corresponding to discrete episodes within the narrative. These are then named or described, and the beginning and end of each unit is noted in the script. Beats are even smaller sections of text; a number of beats occur within each unit. Each beat should be played differently from its predecessor, while informing the successive beat.
3. Laban Efforts: MA produced a hand-out for the actors outlining his use of Laban's approach to text and movement. Below is an excerpt from the same:

• **Laban Efforts describe how we relate to the world** They are essentially holistic; initially, they are activated physically, but they totally involve feeling and thought. They consist of three pairs of movement components, which, when combined, create eight archetypal ways in which we behave (the

¹ Extract of an interview with Mike Alfreds, by Heather Neill, printed in the programme for this production.

“efforts”). Potentially, we possess all eight; but we may favour/rely more heavily on some and neglect or avoid/deny others. Efforts can be used in all sorts of ways: to help create character, both physically and psychologically; to focus the playing of a scene or even a line; to break with personal patterns and habits.

THREE PAIRS OF COMPONENTS

(weight)

LIGHT = with ease/effortless/without resistance to overcome
 STRONG = firm/with intensity/needing to overcome resistance

(space)

DIRECT = focused/with purpose-intention/ ‘I make things happen’
 INDIRECT/FLEXIBLE = accessible/available/open to being affected both from outside (other people, external stimuli) and from inside (impulses/thoughts/feelings)/ ‘I allow things to happen to me’

(time)

SUSTAINED = flowing/continuous/unending/tends to be slower/movements tend to be curved/(image: moving underwater)
 SUDDEN/BROKEN = energy and movement constantly renewed/flexible/tends to be faster/movement tends to be angular

THE EIGHT ARCHETYPES (COMBINATIONS)

Light	Sustained	Indirect =	FLOATING	(above the head)
Light	Sudden	Indirect =	FLICKING	(on level with eyes and ears)
Light	Sudden	Direct =	DABBING	(on level with chin and shoulders)
Light	Sustained	Direct =	GLIDING	(centre of chest)
Strong	Sustained	Indirect =	WRINGING	(stomach)
Strong	Broken	Indirect =	SLASHING	(lower stomach/pelvis/groin)
Strong	Broken	Direct =	THRUSTING	(solar plexus/diaphragm)
Strong	Sustained	Direct =	PRESSING	(close to the ground)

FLOW

FLICKING/DABBING	=	Free Flow
PRESSING/WRINGING	=	Bound Flow
FLOATING/THRUSTING	=	Free & Bound Flow
GLIDING	=	Usually Bound Flow
SLASHING	=	Usually Free Flow

OPPOSITES (which are complimentary)

FLOATING/THRUSTING	FLICKING/PRESSING
DABBING/WRINGING	GLIDING/SLASHING

It is possible to have different internal and external efforts (the inside what and how you really think/feel; the outside how you want to be seen).

© Mike Alfreds, 2000

VERSE

In addition to the verse work done within the context of scene work (see below), Master of Verse Giles Block led regular group and individual sessions with the actors, focussing solely on verse issues, as he did for the Red and White Companies. **For an explanation of GB's approach to verse, see *Research Bulletins on Macbeth and King Lear*.** During the Rose Company verse sessions, GB used the text of *The Winter's Tale*; he hoped this would inform their verse work in *Cymbeline*, without dictating specific choices or line readings.

- 2 June, 2001

MA wanted to help the actors find a way to make the rhythms of Shakespeare's language an entirely organic element of their work. He encouraged them to move around the room, pacing out very naturally the iambic pentameter – adding in words from a speech of theirs only after the rhythm itself had been established. To better observe the line endings, MA suggested that these be marked by a slight pause in movement as well as speech; otherwise, the actors might “lean” into the final word or syllable. MA stressed that it was important to maintain a sense of moving forward through the line – that is, to keep the momentum going, although the actual *tempo* could vary considerably. Actually, the actors experimented with many different modes of movement, of varying *tempi*. These exercises made good use of the Laban work the actors had been developing since the beginning of rehearsals. As the exercise developed the actors became more experimental and less naturalistic in their movement and speech.

Next, MA asked the actors to pair up and repeat the exercise using dialogue. Having to keep a rhythm going between them, FO and MR encountered difficulties with lines of more than ten syllables, especially when these were shared lines, e.g.:

Cloten: Know'st me not by my clothes?
Guiderius: No, nor thy tailor, rascal.

(the last word is slipped in, without emphasis)

and

Guiderius: I cannot tremble at it. Were it toad or adder, spider...

CvK noted that the Septutlet form (2 x triplets and 2 crochets) was particularly interesting from a musician's point of view –an example of *diminution* (popular with Brahms.) She said the texts of many of the late plays are rather like scores of abstract music.

- 15 June, 2001

As an exercise, MA asked the actors to run through several scenes with the aim of increasing the momentum and intensity of objectives to their highest levels. This had the effect of speeding up delivery considerably, without missing any of the subtleties of the language. In fact, the language seemed in general to be easier to understand,

because it was filled with the natural emphases of speech and grounded in the work the actors had undertaken over the past few weeks.

- 19 June, 2001

MA asked FO and JA to run through the scene with a technical point of concentration on the verse: MA wanted them in particular to make sure their consonants were crisp. Next, the actors were asked to run the scene with the line endings as the point of concentration – they should be naturally, rather than heavily, emphasised. MA noted that in emphasising the line endings one should be propelling on to the next line with added momentum.

Next, both actors were asked to play around with the speed of their delivery. At times he wanted them to speed up, at others to slow down, to achieve natural-sounding variations in tempo. Though a purely technical exercise, this achieved a very conversational feel to the verse.

FO and JA noted that it was important that they had sufficient breath support to use the verse in this way. The weeks of rehearsals spent in voice classes and verse workshops had made them more confident and so able to resist falling into patterns of speaking.

CHARACTER WORK

An important element of MA's process is usually completed by the actors prior to the start of rehearsals. As part of their preparation, MA asks his company members to set down the following on paper:

- (a) the 'facts' about your character, e.g. Imogen has two brothers
- (b) what your character says about others in the play
- (c) what other characters say about your character in the play
- (d) what your 'super objective' might be
- (e) what your 'main line of action' might be

In addition to these textual facts (a, b, c) and the conjectural information one might draw up after examining those facts (d and e), MA would ask the company to consider how they might describe their character in Laban notation (see above), as well as where they felt the physical centre of the character might lie. As previously mentioned, MA also used animal studies to help in physical characterisation, and so he would ask each company member to consider what kind of animal they might use to describe their character.

Below is an example of one of the character sessions, dealing with two of FO's characters, Pisanio and Guiderius.

- 25 April, 2001

- Pisanio

MA asked FO to note down everything Pisanio says of other people. He read out the results of his research at the text-work and MA compared it with his own notes.

FO noted that Pisanio speaks very respectfully about Imogen and Posthumous. MR noted that the conceit of dressing or disguising as a means of being able to observe Imogen's predicament would be something that a servant would understand.

Conjectures about Pisanio:

- important for him to be loyal and to be seen to be loyal
- responsible – he takes his role responsibly and seriously
- discreet at court, but allows himself to make moral judgements
- believes in an absolute truth and absolute good
- forced to lie on many occasions, and is uncomfortable doing so
- naïve to a degree
- under a lot of pressure and experiences a good deal of conflict in the play
- instinctively distrusts Iachimo
- modest about himself
- has no life outside of his relationship to Imogen and Posthumus

Super Objective – to serve loyally. This is not as demeaning as it sounds, said MA.

Main Line of Action – to look after Imogen for Posthumus' sake.

In Laban notation his gesture shape would be a Presser – constant, direct, sustained strong. (But MA noted that the circumstances make him behave in broken, indirect ways)

Physical centre – in the heart area (Michael Chekhov idea)

Animal – some kind of dog

MA asked each member of the company to select one of the above qualities of Pisanio (Laban, animal, etc) and to explore it physically. The aim was to be open and to pool all of the offerings to help each other.

As the actors worked, slowly their largely abstract movements became integrated into short physical character sketches, or activities that might be associated with Pisanio's character and role in the play.

MA noted that all the actors tended to look slightly worried, or as if they were bearing a great weight of responsibility. They tended to occupy the edges of the room, rather than taking up the centre of the space. Pisanio, as characterised here, was always active, checking things, watchful, carrying messages, etc.

· **Guiderius**

MA asked FO to read out the "facts" about Guiderius. A survey of opinion about the more conjectural aspects of Guiderius' personality followed the list of "facts." FO thought that his character was a decisive individual, a skilful hunter and fighter who is quick to confront challenges. He is witty, said MA, and full of energy and

confidence, sometimes reckless and impulsive, usually impatient. He is ready to stand by his actions. Both of the brothers are honest, sensitive and open, noted MA.

The brothers seem to have noble instincts (their nature is regal), but they are rough enough to prosper in their wild environment. They are inquisitive and hungry for experience. MR noted that, apart from their now-dead mother, neither boy would have seen a woman before.

Super Objective: To fulfil what he sees as his potential.

Main Line of Action: To look after Fidele and to fight Cloten

Laban: A thruster/dabber

Physical centre: Head, nostrils, or eyes.

Animal: Young stag or colt

After this discussion the actors were all invited to experiment physically with this character, to experience the Laban efforts associated with him, or explore the animal qualities, etc. The movements tended to be quick, alert, open, agile and dextrous.

MUSIC

Initially it was thought that CvK was going to work with two musicians, Melissa ---- and Irita Kutchmy. After a few rehearsals, Melissa unfortunately had to withdraw from the production, because of family commitments. Melissa was replaced by Gillian McDonagh.

- 7 June, 2001

CvK said the blocking for the show would have a fluid form, with points of concentration giving focus rather than learned routines – this kind of feeling was also desirable in the music.

CvK noted that in Japan, each day of the week is associated with a different element (Monday-moon, Tuesday –fire/air, Wednesday- water, Thursday- wood, Friday - metal, Saturday- earth, Sunday - sun.). She wanted to create a score using elements as the framework. Both musicians were very experienced improvisers and rather than asking them to imitate how the instruments played in their own ethnicity, she wanted them to express their own musicianship. A structure had to be devised within which people could improvise - it would give a vocabulary of its own – an agreed set of terms (like jazz structures.) For example, CvK might say, ‘we need more wood, or more earth in this piece’.

CvK and the musicians discussed the extended jazz-style percussion session that the musicians has created earlier – playing off each other with the range of percussive

instruments, each one having an association with one of a series of elements (a Japanese idea): wood, metal, earth or water.

A range of wooden and metallic instruments was available: balaphones, gongs, bells, nutmeg shakers and many, many more. Chinese, African and Indian instruments are to be used and the *rubaba*, an Egyptian fiddle. Most of these cultures relate these instruments to different elements said CvK.

Experiments included:

Touching the wind gong and the temple bells at the same time while another played the tam-tam created a powerful combination of the deep sound of tam-tam and the delicate sounds of temple bells.

Shimmers – tam-tams shimmer when hit around the outside – could be used for Jupiter?

Temple bells and a group of bells to finish – this a tiny, precise end to the piece – started small with the wood, then expanded in the middle.

After a break, CvK obtained a tape recorder which she set up in the corner of the rehearsal room, so that she could record the next improvised session. This time the elements she chose were EARTH moving to WATER, moving towards FIRE. She noted that the musicians should not feel restricted if some of the instruments they chose for WOOD might also be appropriate for EARTH.

Once the musicians had explored in turn EARTH, WATER and FIRE, CvK asked them to rediscover WOOD.

It seemed to be that not only the instrument itself but the force with which it was hit suggested different elements. The instruments were very versatile and in different combinations suggest different elements.

Afterwards, CvK said the end of the section on the element earth was particularly surprising – the small balaphone was particularly effective.

Ocean drum and balaphone made a good combination – Melissa said she thought it good “when one musician plays the vertical while the other occupies the horizontal plane” – this produces full sound

CvK said she discovered a lot of *pianissimo* material that could definitely underscore text and could be particularly useful for sections of text that deal with more cosmic issues.

Instruments and their Elements

Wood Kokeriku
(Thurs.) Nutmeg Shakers
Clackers

Square Mbira		Minimal, Delicate,
Temple Clackers	Character:	Rhythmic, Dancing,
Egyptian Fiddle Notes		Light
Hanging Gourd		
Kitara (Bottom/Drum)		
African Moraccas		
Claves		
Balaphones (Glisses as well as Tunes)		

Metal Small Hanging Cymbal		
(Fri.) Hanging Gong		
Light Touch Wind Gong/Shimmer		Short Bursts, Short
Temple Bells	Character:	Crescendi, Rhythmic,
Held Chinese Gong – Hit with Stick		Together, Enchanting
(Tamtam) Shimmer		
Mobile Cymbals		
Group of Bells		

Earth African Harp/Drum and String

(Sat.) Temple Bowls		
Kabasa		
Mbira	Character:	Rhythmic, Vibration,
White Drum		Harmonics, Syncopated
Large Balaphone		
Ocean Drum		

Water Nutmeg Shakers (like drops)		
(Wed.) Purse Gourd		
Mbira – Chordal and Moving		
Kitara		
“Watery” Balaphone	Character:	Sustained and Active;
Rain Stick		Ostinato
Waterphone		
Small Bells and		
Hanging Gong		
Glass Wind Chimes		

Fire Rattling Triangle		
(Tues.) Tapping on Wind Gong		
Beating on Back of Wind Gong		
“ of Hanging Gong		High, Fast, Sustained,
Tapping on Temple Bowls	Character:	Rattling and Shaking,
Kabasa		Building up a Rhythm,
White Drum (Sticks)		Crescendi
Tamtam		
Kokeriku		
Hanging Little Cymbal		

Air Temple Bells	
(Tues.) Wind Chimes	

Hanging Cymbal pp	
Ocharina	
Peruvian Flute	
Hanging Bells	Character:
Bell Bracelet	Exotic, Inspired, Bird
Little Finger Cymbals	Song, Breath-like,
Tapping Wind Gong	Small downward
Waterphone – Sustained Note	Sounds
Rain Stick - Jiggled	

- 5 June, 2001

In II.2 MA needed a midnight chime to be gently beat by one of the musicians, followed by some ‘passage of time’ music, before striking the same bell for 2.a.m before Iachimo comes out of the trunk.

MR was going to sing ‘*Hark, hark, the lark...*’ to the tune made popular by Robert Johnson – the onstage musicians would accompany in the same tuneless manner they had been exploring in rehearsals, said MA

- 13 June, 2001

This session was devoted to the handing off and movement of the musical props on stage. The convention was that members of the company functioned rather like *bunraku* in Japanese theatre: that is, they need to enter in a neutral, non-characterised and quite discreet fashion to drop the prop into the actor’s hand, without them noticing. This proved more technically demanding than one might imagine!

The actors went through the play point-to-point, so that each prop’s journey could be traced and noted down.

Books were represented by a concertina-style percussion instrument, and the candle was represented by a small bell-tower.

- 15 June, 2001

Cloten’s song was rehearsed with the musicians and actors together. It was decided that JR and RH were established as Lords in this scene and should not accompany Cloten in the song, though the rest of the company would be included in the band – that CvK described as rather like Waits – Cloten should have every confidence in them, she said, or in his ability to push them around.

FO was responsible for the down-beat of the rhythm (on a small tom-tom slung around one shoulder that he beat with one hand). AT played finger-cymbals and JA shook a large nutmeg shaker.

The song should begin with a vocal and percussive flourish; CvK suggested that FO might cut off MR’s vocal flourish with a down-beat and begin the song.

CvK said that the joke is that the note Cloten is given proves too high towards the end of the song (written by Robert Johnson).

The song was run through a couple of times, and CvK said she liked the ways in which MR tried to conduct the musicians and even attempted a kind of galliard dance. She was amused by the way MR seemed to be trying to impress his Lords with his command of music and dancing, chief among the courtly graces.

SCENES IN REHEARSAL

Each scene was divided up into smaller units and each unit was given a title. These headings or divisions appear at the beginning of each scene's section, below. Line numbers are taken from the performance script, a copy of which is available for reference only, at Globe Research.

Act I, Scene 1

Cymbeline banishes Posthumus

Unit 1 – The 1st Gentleman explains why the Court appears unhappy
End: *Glad at the thing they scowl at.* (17)

Unit 2 – The 1st Gentleman eulogises Posthumus
End: *Proclaims how she esteemed him.* (46)

Unit 3 – The 1st Gentleman relates to the 2nd Gentleman the story of the disappearance of the two princes 20 years ago
End: *I do well believe you.* (61)

Unit 4 – The Queen assures Imogen and Posthumus she is on their side
End: *Can tickle where she wounds.* (81)

Unit 5 – Imogen and Posthumus declare a vow of love and faithfulness to each other.
End: *Though ink be made of gall.* (97)

Unit 6 – The Queen hurries their leavetaking
End: *such partng were too petty.* (113)

Unit 7 – Posthumus and Imogen exchange tokens of their love and loyalty
End: *When shall we see again?* (127)

Unit 8 - Cymbeline drives Posthumus away
End: *I am gone.* (136)

Unit 9 – Cymbeline and Imogen quarrel over the qualities of Posthumus
End: *Our neighbour's shepherd's son.* (164)

Unit 10 – The Queen tries to calm the situation
End: *Fie you must give way.* (177)

Unit 11 – Pisanio gives a report on how Cloten attacked Posthumus
End: *The goer-back.* (192)

Unit 12 – Pisanio explains to Imogen that Posthumus has sent him to serve her
End: *Pray walk awhile.* (201)

Unit 13 – Imogen gives Pisanio instructions before accompanying the Queen.

• 25 April, 2001

After the scene had been read through around the table, MA asked the actors to get up on their feet and to run the scene. After the first exchange between the First and Second Gentlemen, MA asked them to abandon their scripts, and to run with what they could remember about the script, to the best of their abilities. MA explained that this was neither an exercise in memorising nor paraphrasing, but in playing the situation. MA asked the actors to work in this manner, unit by unit (or beat by beat) through the scene:

1. With texts in hand, at a pace comfortable for the actors in order really to communicate the text to your scene partner. Find out what the situation is.
2. Without texts, paraphrasing where necessary, playing the situation. Elaborate or develop sections for clarity, or to fill out the story. This is to find out how much you understand.
3. Discuss (with MA) your objectives in this part of the scene.
4. With texts once more, using what you've just learned, run that unit, going at a comfortable pace to communicate and listen very carefully. Find out as you do this how you get from one moment to another.
5. Go straight into the next unit.

This thorough process combined Stanislavskian principles with active textual exploration.

Below is a summary of some actors' responses to part 3 of the process – finding their objectives for each unit

Unit 5

Imogen – to assure Posthumus she will be able to handle her father in his absence
Posthumus – to prevent her from breaking down, or making him break down

Unit 6

Imogen – to keep Posthumus as long as I can
Posthumus – to get the farewell over with as painlessly as possible
Queen – to show the couple I'm still on their side

Unit 7

Imogen – to show Posthumus how much I love him with a token

Posthumus– to assure her I’ll never take a wife and give an equal token of love

Unit 8

Cymbeline – to make Posthumus understand I’ll kill him if he doesn’t leave immediately

Posthumus – to take leave of Imogen

Unit 9

Imogen – to convince Cymbeline of Posthumus’ worth

Cymbeline – to show Imogen how undutiful she has been to you as her king and father

Unit 10

Cymbeline –to make the Queen feel guilty about neglecting her duty;

Queen – to keep everyone happy

MA announced a “rule”: when speaking soliloquies or asides it was imperative that the actors really speak to and engage with the “audience” sitting around the room.

• 5 June, 2001: INTRODUCTIONS

MA presented the company with a list of the characters in the play, and asked the company to each devise a means of introducing their different characters to the audience – this would happen after the pre-show announcement. He suggested that each character should announce themselves simply, whilst capturing something of the flavour of their personality. They should also relate to other characters where necessary:

CYMBELINE, king of Britain.

THE QUEEN, second wife of Cymbeline

CLOTEN, her son by a former marriage, suitor to

IMOGEN, daughter of Cymbeline by his first wife, secretly married to

POSTHUMUS, a gentleman

PISANIO, his servant.

HELEN, a lady attending Imogen

CORNELIUS, a doctor.

PHILARIO, a friend of Posthumus in Rome

IACHIMO, a Roman nobleman

A FRENCHMAN, A SPANIARD, A DUTCHMAN, friends of Philario

CAIUS LUCIUS, first a Roman ambassador, later a general. (music?)

PHILHARMONUS, soothsayer to Caius Lucius.

A JAILER

MORGAN, formerly a general, now an outlaw in the Welsh mountains.

POLYDORE, his older son

CADWAL, his younger son/or Polydore’s brother.

THE GHOSTS OF POSTHUMUS' FATHER, MOTHER, AND TWO BROTHERS
(music)

JUPITER, the King of the gods. (music?)

LORDS, LADIES, MESSENGERS, MUSICIANS, BRITISH, AND ROMAN
CAPTAINS

And in Cymbeline's court
TWO GENTLEMEN

The last two characters named are the TWO GENTLEMEN. The remainder of the company would sit down along the back wall, as the dialogue at the top of the show would flow naturally out of the last introductions. The back wall should be regarded as a work space, for preparation, said MA. The company need not sit in neat rows, but should try to exit from one scene to the place from which they need to enter next time. The atmosphere should be fairly relaxed, too. MA thought that some of the 'resting' actors could play dead bodies in the battle scene.

MA noted that new characters would not be introduced as they entered a scene if subsequently their name is mentioned or identified in the scene itself.

[At the recorded performance: 18th August 2001 2 p.m.]

The characters introduced themselves as follows:

Richard Hope: Cymbeline, King of Britain
Abigail Thaw: The Queen, second wife to Cymbeline
Mark Rylance: Cloten, her son by a former marriage and suitor to
Jane Arnfield: Imogen, daughter of Cymbeline by his first wife and secretly married to
Mark Rylance: Posthumus, a gentleman.
Richard Hope: a jailer
Fergus O'Donnell: Pisanio, his servant
Abigail Thaw: Helen, lady attending Imogen
Mark Rylance: Cornelius a doctor
Fergus O'Donnell: Philario, friend to Posthumus in Rome
John Ramm: Iachimo, an Italian nobleman
A.T: A Frenchman
R.H: A Spaniard
J.A: A Dutchman
J.R, A.T, R.H, J.A: Friends to Philario
F.D: Caius Lucius, first a Roman ambassador
A.T: Philharmonius, soothsayer to Caius Lucius
J.R: Morgan an outlaw in the welsh mountains
F.D: Polydore, his eldest son
A.T: Cadwal, his youngest son
J.R: The ghosts of Posthumus' father
A.T: mother
F.D, J.A: brothers

R.H: Jupiter, King of the gods. Musicians, lords, ladies messengers, British and Roman Captains]

MA thought that changes of geography should also be announced. He said that the company would have to be sensitive to the ways in which the previous scene had played – if the scene finished with a tense climax, the announcement for the next change of location and the introduction of new characters should be momentarily delayed to allow the end of the previous scene to resonate.

Sometimes a stage direction would need to be split between two actors, for example:

[Enter Cloten and two Lords] – at the top of Act I, Scene 2. The first half of this stage direction ('enter Cloten') was spoken by MR. RH spoke the remainder.

Next MA asked the company to walk through their entrances and exits. In this way he was able to identify moments when an actor or actors might find they are not close enough to vital props, etc.

MA asked the company to refrain from using the pillars in a pseudo-naturalistic fashion. They should not be leaned against, for instance, as though they were part of Philario's house. MR agreed, saying that he thought the pillars should exist within the reality of the Globe only – their purpose is to hold up the heavens above the earth, not to be transformed into something else. This convention was agreed upon.

- 6 June 2001

The Company were using their rehearsal clothing for the first time this afternoon as they worked through the scene.

MR noted that this is the first and briefest of glimpses of Imogen and Posthumus together, and the impression of their relationship has to stay with the audience for the following five acts. JA noted that it was perhaps too easy for her to play her anger at the Queen, and this made it difficult for her to make quick transitions into playing other important moments with Posthumus. MA thought that she could play her 'dissembling courtesy' line as a caution to Posthumus; this might help them both to focus on the parting of husband and wife and the dangers ahead.

The bracelet and ring mentioned in the scene were represented by small percussive instruments (a bell attached to a ring and a bangle with bells attached). MR asked MA to clarify whether these should be regarded by the actors as musical instruments or actual objects from the story. MA thought that investing the instruments with significance as actual objects would be the best idea.

RH launched a strong physical attack on MR as Cymbeline banished Posthumus, and MR defended himself physically before speaking his lines. Likewise, JA and RH railed upon each other after Posthumus' exit.

- 15 June, 2001

This scene was run as the first in the series of Queen scenes. The Queen should be the point of concentration, said MA. MA asked the actors to begin the scene shortly before the Queen's entrance.

AT was curious about the extent to which Imogen was aware of the Queen's true nature. The text tells us that Imogen does not trust the Queen, but it is the emotionally hypocritical or two-faced element in her personality that strikes Imogen most keenly, rather than her destructive and vicious nature.

Act I, Scene 2

Cloten boasts of his encounter with Posthumus

Unit 1 – Cloten regrets not having been able to really harm Posthumus

End: *till you had measured how long a fool you were upon the ground.* (12)

Unit 2 – Cloten marvels that Imogen prefers Posthumus to him

End: *lest the reflection should hurt her.* (17)

Unit 3 – Cloten takes the lords to his chamber.

- 6 June 2001

Rehearsal clothing was available for this rehearsal. MR developed his physical choices as Cloten further, his jaw locked in a kind of John Wayne clench, with an empty swagger for his gait. MA was keen for this to be an obvious masking for Cloten's insecurity, and so MR thought he would experiment with showing how tired Cloten is after such a short bout with Posthumus (and how sweaty and smelly!). MA also warned against the comedy overtaking other elements of the scene.

- 12 June, 2001

This scene was run with Cloten as the point of concentration. MA asked the actors to run each of the Cloten scenes in order, focussing on this character.

MR's physicalisation of the character Cloten had developed in terms of specific breathing patterns – Cloten breathed from an open mouth for the most part, and his speech was lazy and liquid.

- 27 June, 2001: Day 2 of Technicals

The session began with an exploration of the beginning and the end of the scene. With no formal blocking set, it had not yet been determined which way JA, FO and AT would be exiting, and this was making the start of each scene a little indistinct. It was decided that MR, JR and RH would need to make a bold entrance from USL crossing down to CS. JA, AT and FO should make a short exit SR.

Act I, Scene 3

End: *with gentlemen of your knowing to a stranger of his quality.* (23)

Unit 2 – Posthumus and the Frenchman recall a meeting in which the latter prevented the former from getting into a fight.

End: *the rarest of our ladies in France.* (48)

Unit 3 – Iachimo challenges Posthumus' assertions about Imogen's loyalty.

End: *No, no.* (85)

Unit 4 – Iachimo wagers that he can seduce Imogen.

End: *you imagine so reserved.* (104)

Unit 5 – Posthumus takes up the wager.

- 18 May, 2001

MA, IK and RB (Assistant to MA) read in lines for the actors. This involved standing outside of the main playing area and feeding one *thought* - rather than a line or a sentence – at a time to the actors. This meant that the actors would be able to work on their feet without texts in hands. It also meant that actors could not focus on what was *going* to be said; instead they were able to focus entirely on what was *being* said in the moment.

MA encouraged the actors to take their time after hearing their feed-line, rather than trying to keep the language flowing. He wanted the actors to have plenty of room to breathe before and after speaking.

After the scene had been worked through, MR commented on the importance of establishing the mood of the scene as one hostile to and bereft of feminine influences. He also noted that if physical conflict between men like Posthumus and Iachimo erupts, then it would inevitably escalate – MR wanted to avoid this and to home in on the importance of words as weapons, instead.

- 6 June 2001

The actors lounged around in a circle in the centre stage area – their posture and attitude signifying 'Rome' more than geographical references could.

The complex and disputed line, 'You are a friend/You are afraid...': JR had been experimenting with both, and MA felt that the idea of 'a friend' was not reading particularly well. JR said he would like to continue experimenting for a while. [Ultimately, a decision was made in favour of the reading, 'You are a friend, and therein the wiser'.]

Next, MA asked the actors to run through the scene again, this time fixing on a point of concentration: Philario, as the host of the gathering. MR found this very useful, as it reminded him how much he is in debt to Philario and how Philario's decency is seized upon in Posthumus' desire to have the contract between Iachimo and himself drawn up and made legally binding.

Next, MA asked the actors to repeat the scene, this time with Iachimo as the point of concentration. In terms of staging, JR positioned himself CS, in the spot occupied by FO (Philario) the previous time. The exercise automatically gave Iachimo's comments more weight than before, and bestowed high status upon him. This made for an interesting dynamic for MR to use. MA was very pleased with the way in which this exercise brought the company together and gave the scene momentum and a kind of unity of purpose. MR agreed, and wondered how this focus should best be sustained over the run.

- 13 June, 2001

The scene was run as the first of the 'Iachimo scenes' with Iachimo as the point of concentration.

- 15 June, 2001

MA asked the actors to run the scene with momentum (not speed) as the point of concentration. One of the ways of doing this is to play one's objectives more strongly and boldly, said MA. This was successful in injecting a helpful and powerful energy into the scene.

Act I, Scene 5

Cornelius gives the Queen harmless drugs. The Queen tries to win over Pisanio.

Unit 1 – The Queen sends her woman to gather flowers.
End: *Dispatch.* (4)

Unit 2 – Cornelius warns the Queen about the danger of the drug she has requested.
End: *O content thee.* (26)

Unit 3 – The Queen tries to get rid of the Doctor so she can work on Pisanio.
End: *Take your own way. Hark thee a word.* (32)

Unit 4 – Cornelius reveals his distrust of the Queen and his subsequent actions.
End: *So to be false with her.* (44)

Unit 5 – The Queen gets rid of the Doctor.
End: *I humbly take my leave.* (47)

Unit 6 – The Queen urges Pisanio to support Cloten's suit now that Posthumus is powerless.
End: *So much as but to prop him?* (59)

Unit 7 – The Queen gives Pisanio her new drug.
End: *That I mean to thee.* (65)

Unit 8 – The Queen promises Pisanio rewards from all quarters.
End: *Think on my words.* (74)

Unit 9 – The Queen acknowledges Pisanio’s loyalty to Imogen and Posthumus in the hope he’ll die from his drug.

End: *To taste of too.*(81)

Unit 10 – The Queen praises her ladies and gives them instructions.

End: *Bear to my closet.* (85)

Unit 11 – The Queen takes leave of Pisanio.

End: *Think on my words Pisanio.* (86)

Unit 12 – Pisanio declares his loyalty to Posthumus.

- 18 May, 2001

Reading-in, following on from the previous scene. MR made good use of the observers in the room as an audience.

- 1 June, 2001

AT and FO “hid” behind the SL pillar while MR gave Cornelius’ speech to the audience.

- 7 June, 2001

MR used a small, egg-shaped percussive instrument as the vial of drugs. He crossed DS from SR to SL as he gave his ‘I do not like her...’ speech – AT and FO gathered USC, in apparent conversation, as the focus went with MR.

MA noted how deliciously ironic the scene is – the doctor Cornelius gives the audience privileged information about the drugs, only moments before the Queen purports to do the same, unaware that the audience is already one step ahead of her.

MA asked the actors to adopt some different tactics as the scene was run a second time, whilst maintaining the same objectives. He was interested, for instance, in the different ways in which Cornelius could persuade the Queen to divulge information about her intended use for the drugs. He was also interested in the ways in which AT could explore ways of achieving her aims without revealing her hand.

AT crossed US once more to talk with FO. She seemed to experiment with “mothering” Pisanio to win him over; as this had little visible effect she became conspiratorial and not a little flirtatious for ‘it is a further good I mean to thee...’, before playing low status and making FO very high status, kneeling before him. FO’s interesting challenge was to respond to these tactics without lines to do so.

After the scene had been run a second time MA said he thought it was very nice that MR adopted a different “face” for dealing with the Queen in the court from the one he uses for the audience.

- 15 June, 2001

This scene was run as part of the series of Queen scenes. MA wanted the actors to play the scene with the Queen as the point of concentration, even for the moments when she is absent from the stage.

- 27 June, 2001: Day 2 of Technicals

To clarify the scene's beginning, MA asked AT to cross DS in a wide sweeping movement as she announced "Cymbeline's Court". MA urged her to make use of the energy of those exiting from the previous scene. MR made a slow exit around the SR pillar at the same time, as Cornelius.

MR pointed out that unless the focus was given to important announcements that indicate a change in location, the production might be confusing. Also, if not all the actors were engaged with the same moment at the same time (in other words, if some were still in one scene while others were anticipating the next scene) this could be very distracting for the audience.

Act I Scene 6

Iachimo makes his first and failed attempt on Imogen's virtue

Unit 1 – Imogen laments her fate.

End: *As my two brothers, happy. Who may this be?* (8)

Unit 2 – Pisanio announces Iachimo.

End: *Comes from my lord with letters.* (11)

Unit 3 – Iachimo assures Imogen of Posthumus' wellbeing.

End: *You're kindly welcome.* (16)

Unit 4 – Iachimo expresses his awe of Imogen.

End: *I have lost the wager, boldness be my friend.* (19)

Unit 5 – Imogen encouraged by Posthumus' letter makes Iachimo welcome.

End: *Thanks fairest lady.* (29)

Unit 6 – Iachimo expresses his incomprehension that 'man' cannot distinguish between fair and foul.

End: *Thanks madam well.* (52)

Unit 7 – Iachimo sends Pisanio to deal with his servant.

End: *To give him welcome.* (56)

Unit 8 – Iachimo gives Imogen the impression that Posthumus is relaxed and happy in Rome and having an affair.

End: *Such boil'd stuff as well might poison poison.* (137)

Unit 9 – Iachimo suggests to Imogen that she avenge herself by sleeping with him.
End: *Still close as sure.* (152)

Unit 10 – Imogen repulses and denounces Iachimo.
End: *He not respects and all. What ho, Pisanio!* (169)

Unit 11 – Iachimo reveals he has been testing faithfulness because of his great love for Posthumus.
End: *My humble thanks.* (195)

Unit 12 – Imogen concedes to Iachimo that she keep a trunk of his in safekeeping.
End: *To send them to you only for this night.* (215)

Unit 13 – Iachimo insists he must leave on the morrow.
End: *O I must madam.* (224)

Unit 14 – Iachimo suggests she write a letter he can deliver to Posthumus.
End: *I will write:* (229)

Unit 15 – Imogen reminds Iachimo to send her his trunk.

• 30 April, 2001

MA worked with the group on Laban exercises for the first session of the morning's rehearsal.²

Work on this scene continued as with previous scenes. The actors worked through beat by beat, as they had been determined and named by the group in table work.

1. Read through on feet with scripts in hand.
2. Try to run scene without scripts, recalling what you can, without it becoming a memory exercise. Paraphrase the rest.
3. State your objectives.
4. Rerun with scripts in hand, this time continuing into the next beat (or next several beats, as determined by MA).
5. Repeat steps 2 –5.

This helped to clarify the actors' intentions and to keep work on the text creative and active. Running the scene without scripts (step 2) allowed the actors to concentrate on the playing of the situation, and not the lines pertaining to or describing the situation. Identifying the objectives immediately afterwards (step 3) further focussed the work, highlighting the priorities of the characters, and encouraging the actors to make bold choices. Once the scripts were reintroduced (step 4) the actors seemed able to make best, most economical use of their lines, suiting them to their objectives foremost in

² See "General Rehearsal Notes" for a description of Laban Efforts and notation.

their minds. Moving past the end of the unit into the next allowed transitions to be smoother, as each beat informed the one that followed it.

- 18 May, 2001

The actors read in for each other. Rehearsal pillars were in place in the Inigo Jones Studio 3, and JA and JR made excellent use of the whole playing space. The feeding-in process meant that the scene was played through in a slow yet active manner, with the actors free to move and experiment with physical as well as verbal choices, unburdened by scripts in hand.

- 30 May, 2001

JA, JR and FO sat on chairs arranged in a triangle. MA asked them to find and use the ends of the lines, shared lines etc. Remaining seated throughout the scene helped to focus the actors' attention on the qualities of the verse. Using this method (no scripts) tested the actors' attention to detail when learning their lines and isolated the verse as the active element in the storytelling. MA read along as the actors spoke through the scene, prompting them to pick up shared lines, etc.

Iachimo: 'Had I...should I...' (111-116) – these, said MA, could be treated as parallel constructions, both concluded at the end of the speech in question, '...all plagues should at one time/Encounter such revolt.' (121-22).

MA noted that shared lines did not always mandate the actor to pick up and mirror the tempo of the previous speaker. That is, instead of pausing to process or react to a shared line before speaking, the second speaker could come in sharply (share the line) and *then* slow the verse right down, breaking from the previous speaker's pattern whilst still honouring the notion of a shared line.

After giving verse notes, MA asked the actors to speak through the scene a second time. MA asked the Stage Manager to report any dropped lines. MA noted that Iachimo has a good number of lines that have more than 10 syllables – it was important to honour these somehow, rather than trying to normalise or standardise each line. He also noted that the lines –

'O happy Leonatus I may say
The **credit** that thy lady hath of thee
Deserves thy trust, and thy most perfect goodness
Her assured **credit**.' (170-173)

- contains two separate instances of the same word. They need to be set against each other, either by comparison or contrast, so that one is not confused with the other.

JR was given a fan to use as a substitute prop for the instrument being made for him at this point – CvK noted that it was a Japanese instrument that made a percussive noise when the corrugated edges fell open. Stage Management were also making storm sticks (long tubes filled with pulses) which could be used as swords in rehearsal and production.

MA asked the actors to run through the scene once more on their feet. This time, JR and JA experimented on occasions with different tactics, though the main line of the action remained constant. For instance, Imogen's decision to pardon Iachimo's libellous words once he begins to praise Posthumus seemed less certain this time around.

Next, MA asked the actors to put the scene on its feet. JA found the DSL corner for her opening soliloquy. JR and FO entered from USR.

Finally, the actors were given a point of concentration. For all of them this would be Posthumus, said MA. MA was extremely pleased with the resulting scene, which he said was spontaneously played and full of variety.

- 1 June, 2001

Part of a run of the first 2 acts of the play. JR made more use of the "audience" in the rehearsal room. JA used a corrugated wooden and paper fan (detached) for the letter from Posthumus – it made a similar sound to the percussion instrument that would be used in performance. See Music Section.

- 13 June, 2001

The scene was run as the second of the 'Iachimo scenes' with Iachimo as the point of concentration

Act II, Scene 1

Cloten learns of an Italian stranger at the Court

Unit 1 – Cloten announces that his status prevents him from fighting in earnest
End: *Why so I say.* (25)

Unit 2 – Cloten learns of the presence at Court of an Italian friend of Posthumus
End: *I'll attend your lordship.* (38)

Unit 3- 2nd Lord marvels that the Queen could give birth to such an idiot
End: *Should yield the world this ass.* (40)

Unit 4 – 2nd Lord wishes Imogen well.

- 30 May, 2001

MR, RH and JR sat on chairs in a triangle. MA asked them to speak through the scene as conversationally and as naturally as possible. Since the scene is almost entirely in prose, the line-endings did not need to be highlighted. MA asked RH to be especially clear in differentiating his asides from his lines to Cloten.

After the scene had been run through once more, MA asked Stage Management to note any dropped or changed words. There were considerably fewer than the last time.

MA asked the actors to put the scene on its feet. MR experimented with a kind of dropped-jaw speech impediment. He also mimicked an Italian accent for his last line. MR noted it was useful for him to play a slightly more bullish or 'tough guy' in this scene.

- 7 June, 2001

MR and RH announced the scene as for I.2. MA noted that RH tended to be a little slow coming in on his asides, and a little quick in closing them.

As RH played around with his aside 'You are a cock and capon too...' he pantomimed a cockerel's comb atop his head. As MR turned around and caught him doing this, RH had to think quickly. He turned it into a very elaborate and meaningless gesture that he pretended to "illustrate" his next line with: 'It is not fit your lordship should undertake every companion that you give offence to.' This absurd gesture was copied by MR and JR, as though it was profound indeed.

As the scene was tried again, MR paced around in a peculiarly agitated fashion, so that he looked like an agitated chicken pacing around a chicken coop.

- 12 June, 2001

This scene was run with Cloten as the point of concentration.

Act II, Scene 2

Iachimo looks for false proof that Imogen is unfaithful

Unit 1 – Imogen goes to sleep

End: *Guard me beseech ye.* (14)

Unit 2 – Iachimo emerges from the trunk and declares his awareness of what he is doing

End: *The chastity he wounded.* (19)

Unit 3 – Iachimo admires Imogen's beauty

End: *With blue of heaven's own tinct.* (28)

Unit 4 – Iachimo gathers evidence for Posthumus:

(a) the room's furnishings

End: *Why such and such, and the contents o' the story.* (32)

(b) the bracelet

End: *To th' madding of her lord.* (42)

- (c) the mole on her breast
End: *The treasure of her honour*. (46)
- (d) her book
End: *Where Philomel gave up*. (48)
- (e) Iachimo returns to the trunk

- 30 May, 2001

The actors sat in chairs in a triangle, and spoke through the scene without using texts. MA asked Stage Management to give line notes at the end of the scene, and MA gave a couple of notes on scansion. Then he asked the actors to put the scene on its feet. MA asked JA to begin the scene reading in her bed; JR couched in the USL corner, as though hidden in the trunk.

JR used a small percussive instrument as a ‘book’ in which to record the details of Imogen’s chamber. The bracelet he stole was in fact an elasticated fabric bangle upon which small bells were attached. IK supplied the bell chimes. MA asked her to play twelve chimes as Imogen settled down to sleep.

MA noted that in performance the trunk would not exist as an entity; JR would simply be on stage observing the scene until the moment he needed to create the trunk imaginatively – that is, before he begins to speak.

MA gave the actors a point of concentration: it is late at night, quiet and dark.

The actors played through the scene again.

After the scene had been played through, MA gave the actors a new point of concentration: rape. Imogen is reading about Philomel, and Iachimo has Tarquin on his mind.

This led to some interesting choices: JA played the opening line as a fearful one, before the relief of discovering it was her lady in waiting that had entered her chamber. JR became agitated as he tried to quell the desire that raged within him.

MA noted that all of the contents of the room that Iachimo describes could be placed imaginatively on the arras USC. He also noted that it was more effective when JR kept the confines of the bedchamber to a smaller area of the stage.

- 7 June, 2001

JR used a percussive instrument as a “notebook” – this would be replaced ultimately by a miniature washboard, that would make a sharp sound as he “wrote” upon it. JA used a bottle in place of the bell-tower instrument that would be used in performance.

After the scene had been run through once, MA said he thought JA could be more relaxed physically as she slept – the audience needed to see the bangle on her wrist and so she should open herself out a little – this would make it easier for Iachimo to “see” the mole on her breast.

As the scene was run a second time, JA kissed the bracelet before lying down to sleep with one arm outstretched. This helped to draw attention to the bracelet.

- 13 June, 2001

The scene was run as the third of the 'Iachimo scenes' with Iachimo as the point of concentration.

JA slept as before, but seemed on the point of waking as JR knelt to kiss her. In a poignant moment she seemed to reach momentarily for JR, as though she were dreaming of Posthumus.

Act II, Scene 3

Cloten woos Imogen/Caius Lucius is announced

Unit 1- Cloten complains of losing

End: *Winning will put any man into courage.* (9)

Unit 2 – Cloten woos Imogen with music

End: *(nor the voice of unpaved eunuch to boot), can never amend.* (28)

Unit 3 – Cloten expresses his satisfaction that the King should find him at Imogen's door

End: *cannot choose but take this service I have done fatherly.* (32)

Unit 4 – Cymbeline and the Queen encourage Cloten to continue his suit

End: *Senseless? Not so.* (50)

Unit 5 – A messenger announces the arrival of a Roman ambassador

End: *T'employ you towards this Roman. Come our queen.* (62)

Unit 6 – Cloten considers his next tactics for getting in contact with Imogen

End: *By your leave.* (74)

Unit 7 – Cloten tries to get Imogen's woman to inform her he wants to speak to her

End: *What I shall think is good?* (89)

Unit 8 – Imogen informs Cloten she is not interested in him

End: *You felt than make't my boast.* (119)

Unit 9 – Imogen defends Posthumus from Cloten's verbal abuse

End: *Were they all made such men.* (146)

Unit 10: Imogen calls Pisanio to get her women to search for her misplaced bracelet

End: *I hope so, go and search.* (162)

Unit 11: Cloten complains to Imogen of her abuse of him
End: *To th' worst of discontent.* (171)

Unit 12: Cloten swears revenge.

- 30 May, 2001

The actors sat around in a circle and spoke through the scene, concentrating on the changes from verse to prose (but not using texts). MA gave notes after the first time through, asking Stage Management to give line notes to each actor. Then the same process was repeated, the actors able to play the scene more conversationally than the first time. MR experimented with verbal characteristics for Cloten that suggested heaviness, laziness in speech and occasionally explosive outbursts.

Point of concentration: MA identified the newness of the marriage between Cymbeline and the Queen. This would mean, for instance, that Cloten would not yet be used to his new relationship with Cymbeline, etc. MA wanted all of the actors to focus on this single point of concentration, and let it influence how the scene plays out.

This was an interesting exercise. It encouraged AT and RH to explore the idea of the royal couple as romantic honeymooners with no qualms about showing physical affection for each other in public. Indeed, only the arrival of Caius Lucius seemed capable of registering with the King.

This in turn prompted MR to explore a more physical, more sinister side to Cloten. His unwanted advances towards Imogen seemed much more dangerous than pitiable, though Cloten and Imogen ended the scene spitting like children at each other.

Next, MA gave each actor an individual point of concentration:

Imogen – the bracelet

Cymbeline and Queen – the tribute to Rome hasn't been paid and there will be consequences

Cloten and musicians – Imogen, then the political situation (after arrival of Queen and Cymbeline), then finally (Cloten only) - the Queen his mother.

MA noted that it is difficult to find a point of concentration that is suitable for the whole scene.

This generated interesting new layers of characterisation. MR's 'no contract, none' was colder, only a superficially more civilised and rational argument than it had been before.

- 12 June, 2001

This scene was run with Cloten as the point of concentration. They were also in rehearsal to form part of the band that accompanies Cloten for *Hark, hark, the lark*. MA had asked the company to run all of the Cloten scenes one after another, to help to keep the point of concentration on this character. MR's physical choices for Cloten

was finding increasing expression in his vocal characteristics – Cloten’s diction was “lazy”, and quite liquid. This seemed to have developed naturally from a manner of setting his jaw – another physical characteristic MR discovered early in his process.

MR fled to hide behind the SR pillar during Imogen’s exchange with Pisanio in this scene – this took place in front of the SL pillar.

Afterwards, CvK thought it would be good to have a rehearsal and music call with all of the actors playing musicians in the scene, to give the accompaniment some shape and definition. MA liked the surprise of Cloten’s reedy falsetto voice being such a sharp contrast to his speaking voice.

- 15 June, 2001

The scene was run as part of the sequence of scenes featuring the Queen. AT exchanged many interesting looks with MR as it became apparent how heavily Cymbeline might rely upon Cloten if the situation with Rome worsened.

Act II, Scene 4

Iachimo convinces Posthumus with the evidence he brings back that Imogen has been unfaithful with him

Unit 1 – Posthumus expresses his confidence in Imogen
End: *Will remain hers.* (3)

Unit 2 – Posthumus reveals his inability to change his situation
End: *O’er pays all I can do.* (11)

Unit 3 – Posthumus and Philario debate the outcome of the meeting between Caius Lucius and Cymbeline
End: *That mend upon the world.* (27)

Unit 4 – Iachimo returns early with a letter from Imogen
End: *’Tis very like.* (41)

Unit 5 – Philario enquires about Caius Lucius while Posthumus reads his letter
End: *All’s well yet.* (44)

Unit 6 – Posthumus throws doubt on Iachimo’s protestations of success
End: *Proceed.* (72)

Unit 7 – Iachimo gives Posthumus all his proof
(a) He describes Imogen’s bedchamber
End: *The wager you have laid.* (101)
(b) He produces the bracelet
End: *She hath been colted by him.* (148)
(c) He describes the mole on Imogen’s breast
End: *I’ll deny nothing.* (167)

Unit 8 – Posthumus threatens to harm Imogen
End: *With all my heart.* (175)

Unit 9 – Posthumus condemns women’s dishonesty, even suspecting his own mother
End: *The nonpareil of this.* (184)

Unit 10 – Posthumus visualises Iachimo’s instant sex with Imogen
End: *Should from encounter guard.* (195)

Unit 11 – Posthumus accuses women of possessing all the faults there are in the world
End: *Not half so old as that.* (208)

Unit 12 – Posthumus declares he’ll condemn women by any means he can

- 30 May, 2001

The actors sat in a triangle and spoke through the lines without recourse to texts. Stage Management gave line notes before MA asked the actors to speak the lines through again, paying attention to the features of the verse as they remembered them.

- 13 June, 2001

The scene was run as the fourth of the ‘Iachimo scenes’ with Iachimo as the point of concentration.

MA had taped a large ‘NO LOITERING!’ sign on the floor between the two pillars. FO sat in this for a short time.

Act III, Scene 1

Cymbeline refuses to pay tribute to Rome

Unit 1 – Cymbeline, The Queen and Cloten defy Augustus’ demand for tribute
End: *Though Rome be angry.* (55)

Unit 2 – Lucius warns Cymbeline there will be war.

- 3 May, 2001: Text Work

There was a dispute about the pronunciation of *giglot* (III,1). The *OED* reference to the word traces it to the ME, and gives *gi·glet* as the pronunciation, rather than the francized *dji-glo*, more connected to the Fr. “gigolo”.

The ‘rocks’ of III.1 19 was changed to ‘oaks’ (*Oakes* in the Folio). This seemed not only reasonable within the boundaries of editorial decisions, but also (as MR pointed out) as a covert reference to the Globe itself.

- 12 June, 2001

This scene was run with Cloten as the point of concentration. Cloten's first speech in this scene was consequently quite explosive, and his prose stood in very strong contrast to the verse spoken by his mother and stepfather.

- 15 June, 2001

The scene was run as part of a sequence of scenes featuring the Queen, with the Queen as the point of concentration. This time it was apparent how influential the Queen could be in manipulating Cloten and Cymbeline; it was AT who egged both on to make aggressive gestures towards Caius Lucius.

- 19 June, 2001

MA pointed out that, Cloten's impetuosity aside, the Queen and Cloten present a united front against Rome in this scene. MR expanded this by referring to where the yard will be when noting 'We have yet many among us can gripe as hard as Cassibelan...' (36) but MA thought it would be more effective if son and mother joined force to address Cymbeline alone. This would show how the Queen and Cloten combine to overwhelm Cymbeline at this vital moment.

Act III, Scene 2

Pisanio refuses to follow Posthumus' instructions to kill Imogen. Pisanio gives Imogen the false letter from Posthumus, who insists on escaping to Milford Haven to meet Posthumus

Unit 1 – Pisanio expresses his incomprehension and revulsion at Posthumus' letter ordering him to kill Imogen because of her adultery
End: *So virgin-like without?* (22)

Unit 2 – Pisanio decides to hide the truth from Imogen
End: *I am ignorant in what I am commanded.* (23)

Unit 3 – Pisanio gives Imogen Posthumus' false letter
End: *You bees that make these locks of counsel. Good news gods.* (37)

Unit 4 – Imogen reads out Posthumus' letter to let her know he is at Milford Haven
End: *Leonatus Posthumus.* (45)

Unit 5 – Imogen insists they leave for Milford Haven instantly.

- 3 May, 2001: Text Work

There was some discussion about the complex argument of the lines: 'For it doth physic love – of his content,/All but in that...' It was decided that what Imogen refers

to is a desire that Posthumous be happy in everything apart from the fact of being separated from her. Thus, 'but' was taken to mean, "except", as in modern usage.

Imogen's final speech in this scene is also tricky. MA suggested that JA think of a tripartite structure (nor here, nor here/Nor what ensues...) – all of these dimensions are to Imogen great unknowns, covered in a fog of uncertainty. Only the call of Milford Haven is clear.

- 31 May, 2001

JA and FO sat opposite each other and spoke through the scene, without scripts, paying particular attention to the qualities of the verse and the switch into prose. After receiving line notes from Stage Management, MA asked the actors to put the scene on its feet.

After the scene had been run through once more, MA gave both actors the same point of concentration: Posthumus, and everything about him. He asked them to play the scene again.

- 19 June, 2001

MA thought it was important to clear up the physical geography of the scene – in other words, to pinpoint the direction in which Milford Haven lies, as well as the 'nor here, nor here' in the text. Milford Haven, it was decided, lay in the direction of the flanking door USL.

MA worked with JA on a few technical points of diction. In particular, 'Some griefs are med'cinable' (34) was difficult to pronounce, and should not be rushed or glossed over, said MA.

Act III, Scene 3

Belarius and his sons prepare to go hunting

Unit 1 – Belarius instructs his sons how to greet the heavens/the day
End: *Hail heaven.* (11)

Unit 2 – Belarius instructs the boys to set off after the game
End: *Your legs are young, I'll tread these flats.* (13)

Unit 3 – Belarius lectures the boys on the difference between the falseness of court life and the honesty of country life
End: *Must court'sy at the censure.* (54)

Unit 4 – Belarius relates his own injustice at court as an example
End: *The fore-end of my time.* (73)

Unit 5 – He sends the boys after the game
End: *In place of greater state. I'll meet you in the valleys.* (78)

Unit 6 – Belarius confesses that the boys’ noble spirits reveal them as what they really are – Cymbeline’s sons

End: *His own conceiving.* (96)

Unit 7 – Belarius observes the game is roused

End: *Hark, the game is roused.* (96)

Unit 8 – Belarius relates how he stole the boys

End: *They take four natural father.* (105)

Unit 9 – He observes the game is caught.

- 3 May, 2001: Text Work

This scene introduces three new characters. Belarius’ unusual analogy of the crow and sharded beetle to dwell on different perspectives and ranks was discussed in full. Also, GB’s amendment to F1’s “babe” - “robe” (line 23) was changed for “baubel” – this seemed to JR to be clearer, and emphasised the triviality of the “rewards” of court life.

MA noted that Belarius switches focus at the close of the scene – he moves from addressing his dead wife Euriphile, to talking about ‘her grave’ – i.e. he turns to address the audience directly.

- 31 May, 2001

The actors sat in a triangle and spoke through the scene, without using scripts. After receiving line notes from Stage Management, the actors ran through the scene once more, this time taking care to find all the minute varieties in the verse – MA noted that this is one of the most regularised verse passages in the play.

The scene was put on its feet. FO and AT entered on all fours (‘stoop boys’), only coming to their feet at the end of their salute to the heavens. Afterwards MA noted that in fact the salute itself should be a bow. Also, FO and AT would need to produce some kind of noise to indicate to JR that the game is indeed up. MA noted wryly that the boys could be ‘hunting balaphone’.

Point of concentration: MA suggested that the boys have heard this story from Belarius many, many times before. He asked the actors to use this information as a point of concentration when running through the scene once more.

After the scene had been run that way, FO and AT commented that this was a difficult exercise, since the audience needed to hear all the details for the first time, even if it is supposedly old news to them. It was difficult not to sound simply churlish or bored. MA noted that Arviragus needed to be played as the gentler, more measured brother, while Guiderius’ protestations could be more aggressively played.

Finally, MA gave the actors a different point of concentration: the fact that it is dawn. The actors explored this idea physically, attempting to fill in the details of their

environment imaginatively. This seemed to help expand the scope of the imaginative landscape and the gestures of the storytelling in general. One had the sense of the scene taking place on the side of a mountain, rather than in a small room in Southwark.

- 13 June, 2001

MA asked the actors to use some time in the rehearsal space reminding themselves physically of some of the animal characteristics they associate with their characters. This could also find expression in the voice, noted MA, and so the actors should also feel free to experiment vocally. AT and FO explored some interesting movements together as Guiderius and Arviragus; they pretended to stalk their prey as if on a hunting trip.

Then, MA asked the actors to begin the scene. MA wanted the actors to define their physical centre more clearly. AT had been relying too much on her vocal pitch to communicate the idea of Arviragus' youth – she should instead use her grounded voice, said MA. Her energy also needed to be calmer than that of Guiderius. The physical centre for both brothers should perhaps be quite high (the chest?) to help with their quality of impetuosity, but this should not mean that their voices should become trapped in the throat.

MA used one of the rainsticks to help the actors define the low ceiling and entrance to the cave – after this, it was easier for the actors to imagine the constraints of the low ceiling more concretely, and to communicate this more clearly, in physical terms.

FO's rebuke to Belarius was slightly more frustrated and explosive than it had been in previous runs of the scene. In contrast, AT's contribution seemed more conciliatory – the complementary energies of the two brothers seemed to work well.

MA asked the actors to run the scene again. He gave the brothers a shared point of concentration – the desire to know what lies behind the mountains. MA asked JR to use his knowledge of the boys' royal blood as his point of concentration.

Afterwards, MA said he thought this scene shows the first time that the two boys have answered Belarius back, as it were.

Act III, Scene 4

Pisanio reveals the truth to Imogen. He refuses to execute Posthumus' orders to kill Imogen and encourages her to disguise herself as a boy and get a job with Caius Lucius.

Unit 1 – Imogen questions Pisanio's strange behaviour
End: *Vanquish my staid senses. What's the matter?* (9)

Unit 2 – Pisanio shows her Posthumus' letter to him
End: *The most disdain'd of fortune.* (20)

Unit 3 – Imogen reads the letter
End: *me disloyal.* (29)

Unit 4 – Imogen expresses her grief and sense of injustice
End: *I false? Thy conscience witness.* (44)

Unit 5 – Imogen suspects Posthumus of infidelity
End: *From thy great fail.* (58)

Unit 6 – Imogen insists that Pisanio follows Posthumus' instructions and kill her
End: *That cravens my weak hand, come, here's my heart.* (74)

Unit 7 – Imogen throws away Posthumus' letters which have been shielding her heart
End: *Stands in worse case of woe.* (83)

Unit 8 – Imogen warns Posthumus that he'll be stricken by his deed
End: *Will then be pang'd by me.* (91)

Unit 9 – Imogen demands that Pisanio kill her
End: *I'll wake mine eye-balls out first.* (99)

Unit 10 – Pisanio explains he has brought Imogen here in order to give himself time to think up a plan
End: *As fearful as a siege.* (137)

Unit 11 – Pisanio encourages Imogen to disguise herself and take up service with Lucius, to be close to Posthumus in Rome
End: *I would adventure.* (60)

Unit 12 – Pisanio clarifies his scheme: she must disguise herself as a page
End: *With joy he will embrace you.* (179)

Unit 13 – Pisanio assures Imogen of his endless loyalty and support
End: *A Prince's courage.* (185)

Unit 14 – Pisanio takes his leave
End: *Your carriage from the court.* (188)

Unit 15 – Pisanio gives Imogen the Queen's medicine in case she falls ill
End: *Will drive away distemper.* (193)

Unit 16 – Pisanio sends Imogen to get into her disguise.

- 3 May, 2001: Text Work

MA pointed to a parallel between wildness and fear, in Imogen's opening speech. If Pisanio does not cease to look fearful, Imogen fears she will lose control of herself, such is the expectation of meeting Posthumus.

The object of the imperative, 'Thy conscience witness' was unclear to JA. MA said she had a choice, but that he thought it was most likely Imogen is addressing the absent Posthumus.

Similarly, '...Some jay of Italy/Whose mother was her painting...' needed clarification. The connection between artifice and painting (i.e. not a natural child) was amplified.

- 31 May, 2001

JA was having difficulty remembering some of her lines in this scene. MA thought that perhaps she was learning by the *sense* of the line, rather than the rhythm of the verse, which MA said is there to aid memorisation.

MA asked JB to investigate the significance of the 'swan's nest' analogy.

Possible readings included: 'a nest of singing birds, or poets'(Arden); an internationalist vision of Britain within the scheme of the world (Oxford); a tiny island off a larger coastline.

- 1 June, 2001

The scene was run through twice on its feet. MA asked FO to allow himself to explore more options, rather than focus on waiting to see what Imogen will do. JA was a good deal more confident with her lines.

- MA returned to this scene at the end of the day's session. He gave the actors an environmental point of concentration – where they are, what the place looks like and how it makes them feel – though he acknowledged that the scene is a long one and it would be difficult to sustain the same point of concentration throughout.

- 19 June, 2001

JA admitted that she found the transition to '...Iachimo,/Thou didst accuse him of incontinency,' (44-45) difficult – she did not know why Iachimo should come to her mind at this particular moment. MA thought that Iachimo should be connected to the idea of adultery, and that JA should begin thinking about him a few lines before she names him.

Act III, Scene 5

Lucius takes leave of the court. Imogen's disappearance is discovered. Cloten forces Pisanio to serve him.

Unit 1 – Lucius takes his leave regretting Cymbeline's decision

End: *So sir.* (10)

Unit 2 – Lucius asks for safe conduct over land to Milford Haven

End: *The due honour in no point omit. (14)*

Unit 3 – Lucius takes leave of Cymbeline

End: *Till he have cross'd the Severn. Happiness. (22)*

Unit 4 – Cymbeline assures the Queen and Cloten that he is well prepared for war

End: *Hath made us forward. (36)*

Unit 5 – Cymbeline complains about Imogen's absence and rudeness

End: *And strokes death to her. (49)*

Unit 6 – A Messenger reports there is no answer from Imogen's chamber

End: *Prove false. (65)*

Unit 7 – The Queen urges Cloten to follow the King

End: *Go, look after. (69)*

Unit 8 – The Queen anticipates the success of her schemes due to the absence of Pisanio and Imogen

End: *I have the placing of the British crown. (79)*

Unit 9 – Cloten confirms that Imogen has fled and urges his mother to calm the King

End: *This night forestall him of the coming day. (86)*

Unit 10 – Cloten declares his confused feelings about Imogen

End: *To be revenged upon her. For when fools shall – (96)*

Unit 11 – Cloten threatens Pisanio with death if he doesn't reveal Imogen's whereabouts

End: *It is Posthumus' hand, I know't.* (134)

Unit 12 – Cloten bribes Pisanio to be his accomplice

End: *I shall my lord.* (153)

Unit 13 – Cloten plans his revenge

End: *merry in my revenge.* (165)

Unit 14 – Pisanio brings Cloten Posthumus' clothes for him to disguise himself with

End: *and be true.* (175)

Unit 15 – Pisanio vows he is ever true to Posthumus and Imogen.

- 31 May, 2001

MA asked the actors to speak through the scene, seated in a circle. Stage Management gave line notes, and then MA asked them to run through the text again, this time really concentrating on communicating with each other.

- 1 June, 2001

MA asked the actors to run through the scene on their feet. MR explored a very heavy, almost leaden physicality for Cloten – even his breath seemed to weigh heavily and his speech seemed an effort to him. He attacked FO and spreadeagled him on his back, as though Cloten were threatening to castrate Pisanio if he didn't agree to be his accomplice.

After the scene had been run through once, Stage Management gave line notes. Then, MA gave the following points of concentration: preparation for war (up until Imogen's flight is discovered) and then the implications of Imogen's escape thereafter.

This time, MR practised his swordsmanship while Cymbeline and Lucius said their regretful farewells. MR also entered in a wild, wretched rage at the discovery of Imogen's flight.

Afterwards, MA thought that perhaps his behaviour at the beginning of the scene diminished Cymbeline – who finds Cloten worthy of support and useful in battle – as well as the Queen. MR agreed, and said he would need to mask his more cretinous and disruptive side.

MA came back to this scene at the end of the day's rehearsals. He wanted to give each actor their own individual points of concentration.

MR and FO played the conflict between Cloten and Pisanio across strong diagonals with some distance between each other. MR was no less menacing for this; at the close of the scene he moved in on FO and began to pluck individual hairs out of his beard. MA was pleased with the way that the Court seemed to reflect Cymbeline's mood – that is, worried and jittery.

- 12 June, 2001

The scene was run as part of a sequence of Cloten scenes, with Cloten as the point of concentration.

JA played the Messenger who announces Imogen's flight, in a nice touch of ironic casting!

MR's soliloquy was forced through clenched teeth and spat out in venomous rage. He wrested FO to the ground and threatened to dislocate his ankle. As Cloten bribed Pisanio to be his accomplice MR approached FO more slowly and cautiously across the diagonal from USL to DSR. Once he closed in on FO he intimidated him physically once again, this time with disturbingly sexual overtones.

When FO admitted to having Posthumus' clothing in his possession, Cloten's lust and lascivious plans struck him almost physically – MR fell panting to the floor, lying on his back, legs akimbo. This behaviour, though unnerving, made perfect sense of Cloten's decision to rape Imogen wearing Posthumus' clothing.

- 15 June, 2001

This scene was run as the last in the series of scenes featuring the Queen. The Queen should be the point of concentration, said MA. The extent of the Queen's influence on Cymbeline became apparent, and RH played the parting with Caius Lucius with a good deal more vulnerability than before, preparing to take out his anxiety on Imogen rather than the Queen, the cause of his present woes. AT's claim to 'have the placing of the British crown' seemed a more potent threat this time.

Afterwards, AT said it was very helpful for her to trace the journey of her character in this way. She asked MA if the level of her influence risked compromising Cloten's own self determination; MA thought that there was little danger of this happening, and indeed it was interesting to be able to see how she released or suppressed her own ambitious drive at different moments in the play, either channelling them through Cloten or swallowing them in frustration.

- 19 June, 2001

MA thought that perhaps Lucius' exchange with Cymbeline at the top of the scene should be more personal and less formal. MR wondered if Cymbeline might be a little concerned about the likely consequences of Cloten's rudeness in sending Lucius off.

MA was pleased with the scene as it was run through this time. He commented on both how funny and how awful it is.

Act III, Scene 6

Imogen, disguised as a boy, is made welcome by the outlaws

Unit 1 – Imogen declares her weariness

End: *Thou wast within a ken.* (6)

Unit 2 – Imogen reflects on liars

End: *At point to sink for food.* (12)

Unit 3 – Imogen builds up her courage to enter the cave

End: *Such a foe, good heavens.* (22)

Unit 4 – Belarius, Guiderius and Arviragus return from their hunt and prepare to cook game

End: *Whilst what we have kill'd be cooked.* (34)

Unit 5 – Belarius discovers a boy in their cave

End: *No elder than a boy.* (41)

Unit 6 – Imogen tries to assure them of her honesty

End: *Have died had I not made it.* (57)

Unit 7 – Belarius finds out where he/she is going

End: *I am fall'n in this offence.* (64)

Unit 8 – Belarius, Guiderius and Arviragus bid Fidele welcome

End: *If brothers.* (80)

Unit 9 – Imogen expresses her wish that the two men had been her real brothers

End: *Since Leonatus's false.* (85)

Unit 10 – Belarius, Guiderius and Arviragus invite Fidele in their cave.

• 1 June, 2001

The actors sat in a circle and spoke through the lines, after which Stage Management gave line notes. Then, MA asked them to put the scene on its feet, without scripts. Again, MA asked Stage Management to give line notes.

Next, MA gave an environmental point of concentration: the time of evening, when it is just getting dark, and the rocky landscape around the cave. He reminded JA that she should have no idea of the direction in which Milford Haven lies.

The point of concentration seemed to focus JR, FO and AT on their physical fatigue as they returned from hunting.

· MA returned to this scene at the end of the rehearsal day. He gave JA the point of concentration, “you’re a boy”. For the rest of the actors, MA asked them to take the point of concentration that they were very tired and hungry.

- 13 June, 2001

MA asked the actors to run through the scene. Afterwards he noted the practical point that the “kill” (the smaller balaphone) needed to be taken off to its place among the other percussive instruments against the back wall. The best time to do this would be during Imogen’s aside to the audience towards the end of the scene, he thought.

When the scene was run again, JA emerged from the cave and crossed much further DS in doing so. The encounter between the outlaws and Imogen took place DSC, consequently. MA thought this was more effective.

Act IV, Scene 1

Cloten arrives close to Milford Haven to carry out his revenge

Unit 1 – Cloten prepares to wreak revenge on Posthumus and Imogen

- 2 June, 2001

MA asked MR to speak through the lines without using a script, sitting with the other actors in a circle. MA proposed an emendation to the text – ‘...thy garments cut to pieces before *her* face’ rather than ‘*thy* face’ as the Folio has it. It is Imogen whom Cloten wishes to punish with the destruction of Posthumus’ garments, as presumably Posthumus would already be dead and unable to witness this act.

MA also noted several progressions or patterns of images that Cloten uses – ‘...not *beneath* him...*beyond* him...*above* him...’ etc. He also drew MR’s attention to instances of assonance and other linguistic features.

- 12 June, 2001

This scene was run as part of the whole series of Cloten scenes, so that the throughline of that character could serve as the point of concentration for the whole company.

MR entered in a state of triumph, his physical centre strongly anchored in his groin, revelling in bawdy jokes like ‘having power of his testiness...’, clearly anticipating the rape of Imogen.

Act IV, Scene 2

Imogen falls ill and takes Pisanio’s drug. The three outlaws, believing her dead, bury her. Guiderius fights and beheads Cloten and buries him beside Imogen. Imogen revives and mistakes Cloten’s body for Posthumus’. Caius Lucius discovers him/her and takes him/her into his service.

Unit 1 – Imogen encourages the three to leave her to her sickness and go hunting
End: *Stealing so poorly.* (14)

Unit 2 – Guiderius and Arviragus declare their love for Fidele
End: *Experience, O thou disprov’st report.* (32)

Unit 3 – Imogen takes Pisanio’s drugs
End: *I’ll now taste of thy drug.* (34)

Unit 4 – Guiderius and Arviragus observe Fidele’s inner turmoil/conflict
End: *His perishing root with the increasing vine.* (34)

Unit 5 – Belarius, Arviragus and Guiderius take their leave of Fidele (who goes into the cave)
End: *And shalt be ever.* (46)

Unit 6 – Belarius tries to prize the boys away from Fidele
End: *It is a great morning, come away.* (49)

Unit 7 – They observe a man in search of runagates
End: *Means he not us?* (54)

Unit 8 – Belarius recognises Cloten as a threat
End: *I know ‘tis he. We are held as outlaws. Hence.* (57)

Unit 9 – Guiderius insists on staying to deal with him
End: *Let me alone with him.* (60)

Unit 10 – Cloten and Guiderius confront each other
End: *Yield rustic mountaineer.* (103)

Unit 11 – Belarius insists it is Cloten despite no evidence of an entourage
End: *‘Twas very Cloten.* (111)

Unit 12 – Arviragus notices that Guiderius and Cloten are no longer where he left them
End: *You say he is so fell.* (114)

Unit 13 – Guiderius returns with Cloten’s head and justifies his actions
End: *His head from him.* (159)

Unit 14 – Guiderius goes to throw Cloten’s head in the stream
End: *That’s all I reckon.* (162)

Unit 15 – Belarius regrets Guiderius’ actions
End: *Becomes thee well enough.* (165)

Unit 16 – Arviragus expresses his envy of Guiderius’ actions
End: *Thou hast robb’d me of this deed.* (169)

Unit 17 – Belarius and Arviragus take care of more domestic matters
End: *And praise myself for charity.* (179)

Unit 18 – Belarius marvels at the princely characteristics of the two boys
End: *As if it had been sown.* (192)

Unit 19 – Belarius broods over Cloten’s appearance
End: *Or what his death will bring us.* (194)

Unit 20 – Guiderius announces what he has done with Cloten’s head
End: *For his return.* (198)

Unit 21 – Arviragus appears with the dead body of Fidele
End: *Thou didst a most rare boy, of melancholy.* (210)

Unit 22 – Arviragus describes how he found Fidele
End: *Answer’d my steps too loud.* (220)

Unit 23 – Guiderius and Arviragus bless Fidele’s future grave
End: *Which is so serious.* (237)

Unit 24 – They plan his burial
End: *We’ll speak it then.* (250)

Unit 25 – Belarius insists that Cloten deserves a princely burial and goes to fetch his
body
End: *We’ll say our song the whilst.* (264)

Unit 26 – Arviragus and Guiderius recite/sing a blessing over Fidele’s body
End: *And renowned be thy grave.* (289)

Unit 27 – Belarius brings Cloten’s body to bury next to Fidele’s
End: *Their pleasures here are past, so is their pain.* (299)

Unit 28 – Imogen awakes and thinks she is still *en route* to Milford Haven
End: *I have gone all night. ‘Faith I’ll lie down and sleep.* (303)

Unit 29 – Imogen sees the body next to her
End: *This bloody man the care on't.* (306)

Unit 30 – Imogen hopes and prays that the body is an hallucination or dream
End: *As a wren's eye, fear'd gods, a part of it.* (314)

Unit 31 – Imogen realises the headless corpse is real
End: *A headless man?* (317)

Unit 32 – Imogen recognises the body as that of Posthumus
End: *Murder in heaven. How? 'tis gone.* (321)

Unit 33 – Imogen curses Pisanio and Cloten for killing Posthumus
End: *This is Pisanio's deed and Cloten.* (335)

Unit 34 – Imogen displays the horror of her feelings
End: *Which chance it find us. O my lord, my lord.* (338)

Unit 35 – The captain brings Lucius up to date about the Roman troops
End: *Be muster'd, bid the captain look to't.* (354)

Unit 36 – Caius Lucius consults his Soothsayer
End: *And never false.* (363)

Unit 37 – They discover the corpse with the boy lying on it
End: *He'll then instruct us of this body.* (369)

Unit 38 – They discover from Fidele who the corpse is and what happened
End: *They'll pardon it.* (387)

Unit 39 – Lucius invites Fidele to enter his service as a page
End: *I'll follow sir.* (394)

Unit 40 – Imogen ensures Posthumus is given a burial.

- 2 June, 2001

The beginning of this scene - up to 'Yield rustic mountaineer'(105) - was spoken through as an extension of IV.1. The actors sat in a circle and did not use scripts. Stage Management gave line notes at the end of the scene, and (occasionally) prompted mid-scene.

MA asked the actors to speak through this part of the scene once more, concentrating on patterns of words or ideas (e.g. Cloten's 'fit', 'fits', 'fitness' or Imogen's 'I am very sick', 'So sick I am not', 'I am not very sick' and 'I am sick still, heart-sick...'), developing them fully so that the audience is allowed the satisfaction of listening to these ideas or images grow in the moment.

The process described above was repeated as the scene was worked through in sections:

- (a) IV.1 and IV.2, Units 1- 10
- (b) Units 11- 20
- (c) Units 21- 27 – MA wanted AT to treat ‘Jove knows what man thou mightst have made...’ as a factual statement rather than employing the modern inflection that suggests “who knows?” instead.
- (d) Units 28 – 40 (end) – MA noted that there are many questions in the scene – in Imogen’s case these are not usually direct ones in expectation of an answer (at top of monologue). At other times, when two questions come together the second is usually a stronger statement of the first.

- 12 June, 2001

The scene was run as part of the series of Cloten scenes, so that this character could be explored as point of concentration and his journey examined.

MA reminded MR at the end of his part of the scene that Cloten’s point of concentration seems to remain quite constant – his journey is one in which he tries to satisfy his ego with possession of Imogen. Playing the scenes back to back seemed to make this apparent, and his journey seemed clearer.

- 14 June, 2001

The actors warmed up and then ran the opening section of the scene, between Guiderius, Arviragus, Belarius and Imogen.

Afterwards, the mysterious, unwitting attraction and affection between the two boys and Imogen was discussed. MA thought that FO and AT should and must feel genuinely perplexed about their strange bond with this apparent stranger, and he urged both actors not to attempt to make the situation easier for themselves in any way.

Before the scene was run for a second time, MA urged JA to make her asides to the audience more distinct. He said the *audience* should feel that Imogen tells them the truth, even at times when she is unable to tell the truth to other characters in the scene.

MA thought that Belarius ought to register a degree of hurt when he realises that the boys love Fidele more than him. However, his own bewilderment at this strange situation ought to be stronger than any jealousy in him. He should be impatient to go hunting as planned, “to keep things normal” said MA.

Rehearsal continued on later parts of the scene. MA noticed that JR was becoming locked vocally in the throat. He reminded JR that the sense of tension Belarius feels should not become a source of physical or vocal tension for the actor.

MA wanted FO to revel more in the rite of passage that killing Cloten represents to Guiderius. He should be viscerally excited by his first kill, said MA, and being reprimanded by Belarius for this act ought to anger him greatly. In turn, JR should try to make Guiderius understand that this action has sealed all their fates.

The moment when Fidele is discovered (apparently dead) featured AT holding JA in a kind of *pietà*, USL. Since this was a necessarily static position for both actors, FO's position USC needed to be adjusted so that sightlines could be opened up a little more.

A light chiffon-style scarf with small bells sewn onto the corners was used to represent the flowers for Fidele's grave.

The entrance of Caius Lucius and his company should be preceded by a short burst of sound to signify the passage of time. After this, the actors should announce their character and entrance, said MA.

MA had a note on verse-speaking: pauses presently taken by the actors were slowing us down, he said. If the pauses could be cut out, MA believed that lines need not be cut from the script in order to bring the production within its advertised playing time of 3hrs 15 mins.

· **19 June, 2001**

JA thought that she was tending to "list" the various bodily elements of Posthumus too separately (foot, thigh, etc). MA thought that once she thinks she recognises one part of Posthumus in Cloten's corpse, the rest should follow very quickly indeed.

How suddenly or how gradually Imogen wakes up will affect the line, 'But soft, no bedfellow...' (305). MA and MR thought this might be spoken as though still half asleep, so that it did not become too fervent an exclamation, and give JA fewer options to explore with the rest of the speech. JA agreed.

Act IV, Scene 3

Cymbeline is beset by private and public woes. Pisanio remains ignorant of what is happening to his masters.

Unit 1 – Cymbeline orders his attendants to inquire about the Queen's health
End: *A madness of which her life's in danger.* (3)

Unit 2 – Cymbeline bemoans the disasters that befall him on all sides
End: *The hope of comfort.* (9)

Unit 3 – Cymbeline threatens Pisanio with torture in order to discover Imogen's whereabouts
End: *Does not depend.* (26)

Unit 4 – A lord announces Roman troops have landed in Britain

End: *We grieve at chances here. Away.* (41)

Unit 5 – Pisanio expresses his anxiety and confusion at having heard nothing from Imogen, Posthumus and Cloten

End: *Perplex'd in all. The heavens still must work.* (47)

Unit 6 – Pisanio swears his loyalty and awaits fortune's outcome.

- 1 June, 2001

MA asked the actors to speak through the scene without the help of scripts. After Stage Management had given line notes, the scene was tried in a similar way. MA asked the actors to focus on really communicating with each other.

After the scene had been spoken through a second time, MA gave the actors a short commentary on the scene, to help clarify some of the actions and objectives that the characters have and use in the scene. This done, he invited them to talk it through again.

Then MA gave more notes on the verse rhythms and patterns. MA decided to leave work on the scene here for the time being, and to follow it up later.

Act IV, Scene 4

Guiderius and Arvigarius persuade Belarius to fight the Romans

Unit 1 – Guiderius and Arvigarius persuade Belarius to join the battle against the Romans

End: *Lead, lead.* (56)

Unit 2 – Belarius observes the need of their royal blood to declare itself.

Act V, Scene 1

Posthumus repents his action to kill Imogen and decides to exonerate himself by fighting and dying for Britain

Unit 1 – Posthumus repents his instructions to Pisanio to kill Imogen

End: *And make me blest to obey.* (17)

Unit 2 – Posthumus prepares to fight and die as an anonymous Britain against the Romans

Act V, Scene 2

The Battle: Posthumus beats Iachimo who declares/reveals his guilt. The tide changes - Belarius, Guiderius and Arviragus save Cymbeline and the Britons rout the Romans.

Unit 1 – The army march by

End: They march over, and go out. Stage direction

Unit 2 – Posthumus in disguise beats Iachimo in armed combat

End: and then leaves him. Stage direction

Unit 3 – Iachimo admits his corrupt behaviour has weakened him.

End: *As I wear mine, are titles but of scorn. (7)*

Unit 4 – Cymbeline is captured by the Romans

End: Cymbeline is taken. Stage direction

Unit 5 – Belarius, Guiderius, and Arvirarius, aided by Posthumus, rescue Cymbeline

End: then enter to his rescue, Belarius, Guiderius, and Arvirarius. Stage direction

Unit 6 – Lucius urges Fidele to save himself from the carnage.

- 31 May, 2001

MA asked the actors to work together as a unit, exploring the use of storm sticks whilst creating physical collective shapes following these ‘instructions’ from the play:

- (a) *Stand, and fight!*
- (b) *Retreat*
- (c) *Attack*
- (d) *Kill (bodies on the ground)*

The company did so, creating a series of *tableaux*, moving into dynamic positions, freezing and maintaining a collective pose without losing the momentum that fed into the pose itself, before dissolving this and moving (with a percussive accompaniment thanks to the storm sticks) into the next *tableau*. The storm sticks were used as weapons, as well as percussive instruments.

- 12 June, 2001

MA and the actors looked at and discussed a series of Gustav Doré illustrations for Dante’s *Divine Comedy* and *Inferno*. Then the actors began to explore these visual ideas physically, to create a series of *tableaux*. Using rainsticks as weapons, the actors used these images to depict moments in the battle described in the text. The musicians translated these *tableaux* into sound, exploring a sound landscape in percussion that complemented the physical landscape created by the actors.

Each of the *tableaux* was inspired by and attached to a specific line from the text. Once created, each *tableau* was held as though suspended in time for a few moments before the speaker of the next line (and therefore the initiator of the next *tableau*)

stepped out of the group to announce the next phase of the battle, before taking their place in the newly-formed *tableau*.

An Outline for the Battle Sequence

Section in Sequence	Cue from Text
1: The Romans Attack (3 <i>tableaux</i> interspersed w/ possible text intros)	“The Romans attack” “Stooped like eagles” “lolling the tongue with slaught’ring”
2: The Britons Fly (3 <i>tableaux</i> interspersed w/ possible text intros)	“The Britons fly” “Some falling merely through fear” “The lane was dammed with dead men”
[3: Cymbeline is taken	“Cymbeline is taken”]
4: The Outlaws/Morgan, Polydore and Cadwal join the battle V.2: Unit 5	“The outlaws join the battle”
5: They are joined by Posthumus	“They are joined by Posthumus, (dressed) as a Briton peasant”
[6: They rescue Cymbeline	“They rescue Cymbeline”]
7: The Battle turns (2 <i>tableaux</i>)	“The battle turns” “The Romans fly chickens the way they stooped eagles”
8: Posthumus encounters Iachimo V.2: Units 2 & 3	“Posthumus, in disguise, encounters Iachimo”
9: Enter Lucius and Imogen as Fidele V.2: Unit 6	“Enter Lucius and Imogen as Fidele”
10: (2 <i>tableaux</i>)	“Heavens, how they wound.” “They are grown the moral bugs o’th’field.”
11: V.3: (Posthumus and A Lord) (<i>Tableau</i> of dead bodies)	

Act V, Scene 3

Posthumus describes the change of tide in the battle to a fleeing Briton Lord. He decides to resume his Roman identity in the hope of dying/being killed. He is imprisoned and prepares for death. He dreams his family intercedes with Jupiter, on his behalf. He wakes to find a tablet which he cannot interpret. He is taken before the King.

Unit 1 – Posthumus describes the battle to a retreating lord.

End: *A narrow lane, an old man and two boys.* (21)

Unit 2 – Posthumus berates the lord for cowardice

End: *To be i' th' field and ask what news of me.* (29)

Unit 3 – Posthumus regrets he still lives and decides to seek death again by reassuming his Roman identity.

End: *But end it by some means for Imogen.* (42)

Unit 4 – The Britons describe their success

End: *But none of 'em can be found.* (49)

Unit 5 – They arrest Posthumus

End: *What crows have peck'd them here.* (55)

Unit 6 – The Captains present Posthumus to Cymbeline

End: who delivers him over to a Gaoler. Stage direction

Unit 7 – The Gaoler manacles Posthumus and imprisons him

End: *Ay, or a stomach.* (60)

Unit 8 – Posthumus profoundly repents and prays for death

End: *I'll speak to thee in silence.* (85)

Unit 9 – Posthumus dreams that his dead family intercede with Jupiter on his behalf

End: *And from thy justice fly.* (121)

Unit 10 – Jupiter appears and reprimands them for interfering

End: *No care of yours it is, you know 'tis ours.* (131)

Unit 11 – Jupiter assures them all will be well with Posthumus

End: *His comforts thrive, his trials well are spent.* (135)

Unit 12 – Jupiter gives a tablet to lay on Posthumus' chest

End: *Our pleasure his full fortune doth confine.* (137)

Unit 13 – Jupiter dismisses the family

End: *Mount eagle, to my palace crystalline.* (140)

Unit 14 – The family thank Jupiter and carry out his instructions

End: *Let us with care perform his great behest.* (143)

Unit 15 – Posthumus awakes and recalls his dream
End: *And so I am awake.* (148)

Unit 16 – Posthumus discovers the book and hopes for an explanation within it
End: *As good as promise.* (152)

Unit 17 – He reads the prophecy
End: *peace and plenty.* (159)

Unit 18 – Posthumus declares his incomprehension
End: *If but for sympathy.* (166)

Unit 19 – The Gaoler tries to reconcile him with his death
End: *Indeed sir, he that sleeps feels not the tooth-ache.* (184)

Unit 20 – A messenger takes Posthumus to the King
End: *Thou shalt be then freer than a Gaoler, no bolts for the dead.*

Unit 21 – The Gaoler ruminates on Posthumus' desire for death
End: *desire to live. So should I, if I were one.* (193)

Unit 22 – The Gaoler longs for goodness and harmony

Act V, Scene 4

Cymbeline is reunited with all his children. Imogen is reunited with Posthumus. Posthumus reveals he was the Briton peasant. He forgives Iachimo, who repents and reveals his trick on Imogen. Cymbeline and Belarius are reconciled. Lucius' life is spared. Pisanio is cleared of any crime. Cymbeline learns of his wife's death and her real motives. The Soothsayer interprets the prophecies. Cymbeline agrees to give Rome its tribute and declares reunion and reconciliation between man, nations, and the gods.

Unit 1 – Cymbeline instructs his three saviours to stand by him
End: *Preservers of my throne.* (2)

Unit 2 – Cymbeline regrets the absence of the poor soldier who aided them
End: *The heir of his reward.* (14)

Unit 3 – Cymbeline honours and rewards the threesome
End: *With dignities becoming your estates.* (25)

Unit 4 – Cornelius reports the Queen is dead
End: *Most cruel to herself.* (27)

Unit 5 – Cornelius reports the Queen's admission of all her crimes and schemes
End: *And prove it in they feeling. Heaven mend all.* (67)

Unit 6 – Cymbeline gloats over Rome’s defeat and threatens death to all his prisoners
End: *Will have it, let it come.* (79)

Unit 7 – Lucius begs Cymbeline to spare Fidele
End: *I humbly thank your highness.* (92)

Unit 8 – Imogen dismisses Lucius’ expectations that she’ll intercede for his life with Cymbeline
End: *That place them on the truth of girls and boys.* (100)

Unit 9 – Cymbeline queries Fidele’s perplexed glance at one of the prisoners
End: *Walk with me, speak freely.* (109)

Unit 10 – Belarius, Arvirgarius, and Guiderius think they recognise Fidele
End: *But we saw him dead.* (117)

Unit 11 – Pisanio recognises his Mistress
End: *It is my mistress.* (118)

Unit 12 – Iachimo, in response to Cymbeline’s demand that he answer Fidele’s query, confesses how he got the ring and bracelet.
End: *With tokens thus-.* (175)

Unit 13 – Iachimo recognises Posthumus
End: *Ay so thou dost.* (176)

Unit 14 – Posthumus berates himself for his treatment of Imogen
End: *Imogen, Imogen.* (191)

Unit 15 – Imogen tries to reassure Posthumus and is struck by him
End: *There lie thy part.* (194)

Unit 16 – Pisanio, trying to revive Imogen, reveals her true identity
End: *How fares my mistress?* (204)

Unit 17 – Imogen accuses Pisanio of poisoning her. Pisanio denies it
End: *It poison’d me.* (210)

Unit 18 – Belarius, Arvirgarius and Guiderius realise what really happened to Fidele
End: *This is sure Fidele.* (215)

Unit 19 – Imogen and Posthumus reunited
End: *Till the tree die.* (220)

Unit 20 – Cymbeline begs Imogen to acknowledge him
End: *Your blessing, sir.* (224)

Unit 21 – Belarius states he understands why Guiderius and Arvirgarius loved Fidele so spontaneously
End: *You had a motive for’t.* (226)

Unit 22 – Cymbeline blesses Imogen
End: *Prove holy water on thee.* (228)

Unit 23 – Cymbeline informs Imogen of the Queen's death
End: *That we meet here so strangely.* (232)

Unit 24 – Pisanio explains to Cymbeline what happened to Cloten
End: *I further know not.* (245)

Unit 25 – Guiderius ends the story by insisting he killed Cloten despite the King's warning of a death sentence
End: *And take him from our presence.* (262)

Unit 26 – Belarius intercedes for Guiderius by revealing his and the two boys' identities
End: *To be evidenced now.* (332)

Unit 27 – Cymbeline is reunited with his three children
End: *I have got two worlds by 't.* (340)

Unit 28 – Imogen teases her brothers
End: *When ye were so indeed.* (344)

Unit 29 – Cymbeline expresses his longing to hear everyone's story in great detail
End: *Will serve our long inter'gatories.* (353)

Unit 30 – Cymbeline observes the shared happiness all around him
End: *And smoke the temple with our sacrifices.* (359_)

Unit 31 – Cymbeline and Imogen embrace Belarius into their family
End: *To see this gracious season.* (363)

Unit 32 – Posthumus reveals his identity as the Briton peasant
End: *Have made you finish.* (367)

Unit 33 – Posthumus spares Iachimo's demand for death and urges him to be good
End: *Nobly doom'd.* (378)

Unit 34 – Cymbeline frees all prisoners
End: *Happy be you.* (383)

Unit 35 – Posthumus asks Lucius to request his soothsayer to interpret the prophecy on his tablet
End: *Make no collection of it.* (390)

Unit 36 – Lucius commands the soothsayer to read the prophecy
End: *Promises Britain peace and plenty.* (408)

Unit 37 – Cymbeline’s decision to pay tribute to Rome confirms Philarmonus’ vision of harmony between nations

THE END

- 5 June, 2001

With the company playing so many characters, MA thought that the switches between characters needed to be marked clearly. These changes would need to happen prior to speaking the lines for each character, said MA. The scene has approximately 27 separate *denouements*.

MA asked the actors for their comments after running the scene. He also recommended that the group stay close together at all times. He thought that if, for instance, Imogen makes a move, the rest of the group should follow. Otherwise, lines spoken outside of the main group will draw focus just as the lines are ending. Also, the more economical the change, the better – perhaps a split-second change in physicality would help for certain characters.

MA thought it was inhibiting for Posthumus (MR) to mime being manacled; instead MR should explore a physical attitude that communicates the same message.

- 13 June, 2001

The scene was run as the sixth of the ‘Iachimo scenes’ with Iachimo as the point of concentration.

MA noted that the scene tended to be played rather frontally – the company should make greater use of the depth of the stage he said. It is a long scene, and with such a lot of information needing to be taken in, we could not risk sections of the audience switching off if they couldn’t see for extended sections of time.

Then, MA asked the actors to work through the scene beat-by-beat, announcing each beat by actually saying “beat” before they speak. After speaking the line associated with this beat, the actors should all pause and fill the silence with reaction, letting each moment live fully before moving to the next beat. MA added that each beat should mark the change to a different choice or action, but that objectives should be sustained as normal, throughout.

The exercise was confusing at first, for some actors. Most tended to lapse occasionally and run one beat into another, perhaps fighting against breaking up the text and the scene so much. MA reminded them that it was important not to fall into a pattern of playing the same generalised action for several beats: by exploring each beat in this way they might discover new, specific material.

- 15 June, 2001

Work continued, beat by beat, on the scene. MA reminded the actors that when they begin a new beat they must play a different action from the beat before. In other

words, beats correspond not just to thoughts as sent down in the text, but to the underlying actions and tactics that suit the words.

Afterwards, MR remarked that he realised for the first time the moments of extreme suspense; for every resolution there is the possibility of disaster - MA agreed that it was very important not to play the scene as a series of foregone, happy conclusions. If, for instance, no birthmark could be found on Guiderius, that part of the story could end unhappily.

The very end of the play promises peace and prosperity in Britain, but MR pointed out that this is perhaps the most hopeful and least certain attempt at resolution in the story. It represents a leap of faith on Cymbeline's part (to submit to Rome despite winning the battle against her) rather than a recognition of the obvious, right thing to do. It shows he is willing to take on board a prophecy from Jupiter, a Roman god, in the hope that the prophecy of harmony and plenty will come to pass.

NOTES AFTER RUN THROUGHS

- 3 May, 2001: Stumble-through Act II

MA worked on the 8 Laban efforts with the actors during the morning session. After the break, he asked the observers in the room to place themselves along three edges of the rehearsal room to give the actors a useful "audience" to share their words with. He joked that it was important, even at this early stage, to make sure that your relationship with your text was not so close as to be exclusive! He encouraged the actors to use the "audience" as they stumbled through the second Act, as well as talking on occasion to characters off stage, the "gods" or even themselves on occasion.

Once each actor "exited", (s)he sat in a line along the remaining wall of the room.

II,3: The actors formed the band of musicians playing a percussive accompaniment to MR's rendition of *Hark, hark the lark*. IK played a small drum in time to MR's mimed "knocking" of the door to Imogen's house.

After the Act had been run through (with scripts) MA gave a few general notes. He urged the actors to listen more carefully to each other, especially as this would help them pick up on things other characters said that inform their own lines in some way. Comparing phrases or words within a line would help to clarify some moments, the meanings of which are unclear at present.

MA was not sure whether we would need a physical prop for the trunk in which Iachimo hides.

- 1 June, 2001: Notes after run of Acts I and II.

General notes about the importance of observing examples of assonance and consonance in the language: Physicality is very important when creating a number of different characters. Questions about how to begin and end scenes (when there are no exits as such) would need to be addressed, said MA. He was interested in ideas that would help the play to flow more fluently.

- 5 June, 2001: Run of Act IV and Act V

IV.1 MR began by clawing his way to the front of stage. He leapt and stomped around the stage as though crossing ditches and troughs by leaping from rock to rock. He revelled in the deed to be done, and wagged a finger at his own crotch when talking of Cymbeline's 'testiness'.

IV.2 JA began the scene by trying to break out of the invisible cave, restrained by AT, FO and JR. JA crossed DS for 'These are kind creatures...' as the rest of the actors crossed to USL, playing the scene across a strong diagonal.

MR rolled as if rolling uncontrollably down a steep hill for his entrance as Cloten in this scene. The manner in which the actors physically created their immediate environment was very effective.

FO carried on a percussive gourd instrument for Cloten's head – this was replaced mid-scene by MA, who preferred him to use a football!

AT hummed a tune as FO spoke the lines of the first verse of '*Fear no more the heat o'th' sun...*' She sang her lines as Arviragus, and FO hummed in accompaniment. FO and AT sang the rest of the song together, as the text indicates (singing alternate lines).

JA's 'Yes sir, to Milford Haven...' began as a kind of slightly delirious exchange with an unseen companion as she lay on her back next to MR as Cloten's corpse.

IV.4 'The noise is round about us' – provided by the company hitting various percussion instruments .

V.2 The fight. This was performed without stage weapons , as a kind of wrestling match. MR wrestled JR to the floor and mimed disarming him, before exiting USL.

V.3 MR sat at the base of the SR pillar for this scene. RH (Jupiter) hit a gong before 'entering ' as a renaissance *deus ex machina*.

- 9 June, 2001: First Run of Play, Duthy Hall

Before the run, MA asked the actors to focus on their physicality – a technical point of concentration, as it were.

The Introduction went successfully, the actors moving fluidly to form and reform groups of characters – each introduced with an appropriate “regard” or attitude.

JA entered as a physically broken Imogen in I.1. MR fought physically with RH as he was restrained from reaching Imogen across the stage (rehearsal room)

JR explored Iachimo’s genuine lust for Imogen in II.3, squatting above her as she slept, lowering himself down to kiss her.

MR enjoyed II.3’s bawdy jokes about ‘fingering’ that may ‘penetrate’.. He sang *Hark, hark, the lark* in a bizarre falsetto. He picked up JA in his arms on ‘To leave you in madness, ‘twere my sin...’ who escaped his clutches by calling him a fool. The scene developed into an increasingly physical dispute, MR pushing JA around in petulant childish rage.

The transition into II.4 was achieved very smoothly. MR remained on stage in the attitude with which he finished the Cloten scene (II.3) as FO entered and announced the location. Only when MR turned to speak to FO did he “become” Posthumus.

III.3 : JR combined a yoga salute with a short series of press-ups for ‘Hail heaven’. This was copied by AT and FO.

III.4 : JA and FO used a clapperboard as a sword.

III.5 : MR physically bullied FO as Pisanio, trying to obtain information about Imogen’s flight. When he obtained some degree of co-operation he petted him like an animal. Posthumus’ “garment” was represented by a linen cloth with bells tied at the corners.

III.6 : a balaphone roped to a bamboo pole represented the “kill” with which Belarius and the boys return from the hunt.

Interval here (Part 1 ran 2 hours, 2 minutes)

IV.2 : FO and MR took in the whole space in figure of eight movements around the pillars before they exited to fight.

FO re-entered with a gourd instrument that represented Cloten’s head, and was of comparable size.

AT and FO spoke and sang “Fear no more the heat o’ the sun” *a capella*.

MR folded his arms over his head to play the headless corpse of Cloten.

IV. 4 : 3 members of cast not in the scene drummed on the floor with their hands and feet to provide the sound of the approaching Roman forces.

V.1 : MR used the same cloth with bells on as the “bloody cloth” for this scene. The actors ran through their sequence of *tableaux* – see handout – before the next scene began.

V.2 : The actors inserted their *tableaux* again at the point in which the stage directions read, *The battle continues, the Britons fly...*

V. 3 : MR tried to manoeuvre himself to an open position in the SL corner for the monologue in this scene. He mimed that his wrists and ankles were bound. [How are we going to signal the entrance of the ghosts?] The Jupiter scene was difficult to gauge at first.

V. 4 : ‘You ne’er killed Imogen til now’ – MR threw the ‘scornful page’ across to the base of the SR pillar. FO spoke to himself (Pisanio to Guiderius) and used different pitches of speech to distinguish the different characters.

Part 2 ran for 1 hour 18 minutes.

· 16 June, 2001: Run through of Play with Musicians

JR and RH set the play off at a lively rate, with RH speaking very confidently and making good use of the observers in the rehearsal room. JR’s reactions (mainly non-verbal) helped to keep RH’s long opening speeches active and conversational. The previous day’s verse work encouraged the company to drive their lines through to the end of each thought, and their speech seemed closer to that of modern speech in everyday conversation.

The wager between Iachimo and Posthumus was played more aggressively than before – it seemed that at any point a physical fight might break out.

· 16 June 2001: Notes after the run through of the play:

MA said he felt that he didn’t really believe much of what he heard during the run today. He warned that there was a temptation to ‘explain’ their characters, and that this should be avoided. He asked the actors to trust that the characters were there, and that all they needed to do was to play their objectives. He felt that, moreover, many people were playing at an inappropriate level for the rehearsal room, having (as he put it) “found your voices on the stage yesterday”.

Giving focus is difficult when you are offstage if you are thinking about what has just happened, said MA. He urged the actors not to reflect on the previous scenes once they leave them – MR thought that at this point in rehearsal it was inevitable that the actors would need a short amount of time to think, if they were to continue to make progress.

The scenes begin in rather cinematic ways, *in medias res*, and so it was potentially confusing for an audience if each scene began from a neutral place, so to speak.

Notes on Technicals and Dress Rehearsal

- 27. June, 2001 Day 2 of Technicals

The company practiced entering with purpose and clarity and exiting in character, but clearly breaking character before sitting down.

MA said the rule for everyone is to try to achieve their objectives in the most economical way possible.

The transition from Rome to Cymbeline's court was rehearsed, with AT hurrying US with the rest of the Romans and Posthumus, before slowly crossing DSC to announce, as the Queen, 'Cymbeline's court'.

MA asked MR roll his ball C to shift the focus immediately from I.6 to II.1.

MA, MR, and JR agreed that Posthumus's immediate objective upon entering Rome is to be a good guest; Iachimo's is to demolish Posthumus's pride. The company agreed that objective of whole Roman group is to have an enjoyable evening together and to initiate Posthumus into the group with a certain battle of the wits, but Iachimo is too stubborn to let the battle die.

- **28 June, 2001: Day 3 of Technicals**

The session began with a run of Act III only. MA asked the company to use the ideas of loyalty and honour as points of concentration.

After the run, MR expressed concern that some scenes tended to lose the general thread of the story and that clearer transitions needed be made between units and beats so that the thread of the story could be maintained. MA said that he found the run full of energy and that the groups touring the space had been thoroughly engrossed. MR said that in III.1 there should be a marked difference between how Cloten and the Queen brazenly encourage war and how Cymbeline is wiser in the way of war.

The confrontation between Caius Lucius and Cloten, the Queen and Cymbeline in III.1 had been heightened. All the actors seemed to grow in stature and presence, without seeming overblown.

The playing of III.3 used the points of concentration differently, given Belarius' ambivalent feelings towards Cymbeline and the idea of royalty.

JA made very effective use of the tour groups in the theatre at the time as she and FO played through III.4. She appealed to the audience to confirm or deny Posthumus' treachery as she read his letter to Pisanio. The point of concentration seemed to heighten both characters' unenviable situations.

At the end of the Act, MA noted that the run had produced very satisfying, full work, but that he suspected the Act had run longer than previously. He noted that the point of concentration exercise with Act I had resulted in 5 minutes being added to the playing time.

MR noted that the units exercise the previous day had been particularly helpful in identifying where it was necessary to make greater or more determined gear changes or changes of pace. MA said it would definitely be possible to do the same exercise with Act III.

AT noted how the point of concentration had empowered Cymbeline as a character, MR echoed this point.

MA and AT discussed the idea that Imogen's disappearance makes Cloten the *de facto* heir to the British crown. AT wondered how soon this information sinks in, and how realistic it was to begin plotting against Cymbeline's life immediately.

MR stated that he found III.4. needed unit work – he felt that the scene had been played diligently but that objectives had not been strongly played, and vital changes of gear were not found. He said that each individual thought was carefully looked at and found, but that the larger arc of the scene had been lost as a result. He felt JA lost some of her sense of sadness and loss as she became playful and intrigued at the idea of dressing as a boy.

· 28 June, 2001: Day 3 of Technicals cont'd. Full Run of the Play

MA asked the actors to run the whole play, with costumes, taking the opportunity to play each objective to the hilt, to sharpen up the storytelling and to feel the shape of the play as a whole. Tour groups and members of the other acting companies provided an audience, and in general the run went well.

After the run, MA noted that he was generally very pleased indeed with the way the run had gone.

MR asked if his shorter length shirt looked strange against the uniform length of the shirts of the other company members.

Apostrophising of ‘the gods’ is something that we do seldom in modern life, but the play is riddled with instances of this. MA reminded the company that they needed to really commit to these moment wholeheartedly, otherwise they become empty gestures.

MA warned JR against anticipating the wager in I.4: Iachimo may simply want to see Posthumus fail in some way –he must not be “building up” to the wager around Imogen’s chastity.

MA reminded the company that if they found themselves on the opposite side of the stage to the main action, with a line to speak, they should make sure they pulled the focus by stepping forward briefly before speaking (especially for a short interruption or an aside).

Cloten’s song does not now need a tempo increase, thought MA. The reason for increasing the tempo originally was to increase the pressure on Cloten, but now that MR was doing such a lot of business, the tempo increase was slightly distracting. CvK agreed.

CvK noted that the first half in particular was played largely DS of the pillars. In general, the sides of the auditorium needed more attention, as at this point they were largely being ignored. The line between the pillars was still something of a magnet, and many times a line of actors would form between them.

· 29 June, 2001: Dress Rehearsal

JR made more explicit use of the bell tower prop as a candle to light his way around Imogen’s chamber, which helped to make clear its use in the scene.

At the end of Cloten’s song the musicians waited with bated breath, as if waiting to see if Imogen would descend. A wonderfully embarrassing silence followed, before the

tension was eventually broken by the band offering token applause for his efforts.

JA performed a cartwheel for ‘O, for a horse with wings!’ – to the delight of all in the auditorium. JA was also much more specific indicating the direction of Milford Haven.

JR used the painted heavens for ‘Hail, heaven!’, while FO and AT seemed to salute the open skies above.

Part 1 – ran for 1 hour 41 minutes.

NOTES ON THE PREVIEWS

· 30 June, 2001: Notes after Preview 1

The running time was 5 minutes shorter than the run of the day before.

MA wanted the final hand-raising gesture at the end of the play to be more specific and less generalised.

The relationship between the audience and Iachimo needed monitoring – last night they tended to respond to him as a comic Italian villain. JR needed to rein that in during the bedchamber scene.

JA needed to be aware that the audience was very noisy coming in from the interval, and needed to compensate.

III.5 – After the news of Imogen’s flight the scene needs to move on more quickly.

II.3 – When the Messenger comes in there should be more of a change of energy and focus.

IV.1 – Cloten’s entrance was fun, but MR had to remember the urgency of looking for Imogen and not start to relish his own behaviour too much.

In the 2nd half of the play the language is more philosophical, less plot-oriented, and the audience takes this as an opportunity to wriggle about. It was important to try and counteract this where possible. MR noted that when you have to deal with creative, metaphorical speech (as opposed to active speech) you need to give the audience time to build the pictures you are describing in their minds, yet still keep it all active.

The question of a second interval was raised. MA wasn’t sure, and realised that this would probably mean cuts to the script would be necessary. AT thought that intervals should occur immediately before a major shift in location.

End of Act 2 – interval 1?

End of Act 3 – interval (shorter) 2?

If we could take out a few lines this would be a realistic possibility, said MA.

MR pointed out that it is only through the letter that Posthumus sends to Pisanio that we learn of the murder plot against Imogen. This needed to be reinforced (nothing that Posthumus says in his monologue explicitly refers to this). Added to that, there was a need to run the main murder plot underneath Imogen's delight at her (decoy) letter from Posthumus. MR thought it would be better if FO played this part of the scene closer to JA, so that her delight and cartwheels could be better seen against the backdrop of the main thrust of the plot – i.e. the murder plot and how Pisanio is going to get out of it.

MR felt that the floorwork – for instance when AT knelt on the floor with JA asleep – was difficult for the shorter groundlings to see. MR wondered if it was possible for the rest of the cast off stage in the bedchamber scene to make a kind of human bed for Imogen to lie on, so that she could be better seen. This would involve establishing a new kind of style or convention – would we then have to create the cave using people? MA was certainly interested in trying that in rehearsals over the next week, to see if it worked.

The wings of the eagle needed to be better coordinated, all agreed.

- Next, the actors went into the space to look at the Battle sequence in more detail. The audience had laughed a lot at the sequence of poses, and this had thrown the actors considerably. The sequence was run through twice, very satisfactorily. [I noticed that MR kept both feet on the ground for the first time for 'The Romans fly', instead of freezing with one foot off the ground, as thought caught in mid-run (which he reinstated the second time through – this I thought was quite comic)

The Eagle sequence of movement was run through so that each pair of actors representing each 'wing' could have the chance to watch the other, so that the movement as a whole would be more balanced.

The *finale* was run through and tweaked, including the curtain call.

• 3 July, 2001 Notes after Preview 2

The interval was to be moved until after III.4.

MA wanted to look at the transition from II.3 to II.4: MR said that he and FO should decide what FO might have said before the first line of II.4, since MR's line is as though they had been engaged in conversation already.

The transition from the end of the interval to start of second half needed to be tighter, said MA. RH was to announce "Cymbeline's Court" over the musical underscoring to achieve this.

Cuts were to be made in the script, cutting V.3.1-29

· **4 July, 2001 Notes after Preview 3**

III.4: MA suggested that JA enter into the scene with more excitement so that she has more room to taper off and show more devastation at the letter.

The major point MA made in his notes session after Preview 3 was that the actors needed to concentrate more on the interaction between characters and less on interaction between characters and audience.

· **6 July, 2001 Notes after Preview 5**

MA thought that JA's response to JR, 'You make amends' (III.4) ought to be much more ambiguous or ambivalent. If Imogen forgives Iachimo too quickly, it undermines her credibility. If, however, JA were to make it more difficult for JR to be forgiven, it would help JR by giving him something stronger to play against.

Cloten's dice-throwing was confusing, said MA. It was not clear that JR was referring to a game Cloten has just lost. MR thought perhaps he should not cast the dice, but just shake them furiously. MA thought this sounded better, but liked JR's idea of casting the dice *after* the line 'You are the most patient...' even better. This it was hoped would clarify the storytelling somewhat.

Posthumus' soliloquy: MA wanted MR to make more of the contrast between Imogen's supposed physical restraint and preoccupation with propriety with Posthumus, versus her supposed eagerness to yield to Iachimo immediately. GB pointed out that from this passage one might infer that Posthumus and Imogen have not yet consummated their marriage.

After Pisanio betrays Posthumus by giving away his clothes to Cloten, he should feel he has behaved so badly that he desperately needs to justify himself to the audience, said MA. This moment could therefore be played with much more attack, with higher stakes, as it were.

IV.4: There was too much shouting, and as a consequence the details of the argument between Belarius and the two boys cannot be heard. CvK pointed out that the music on stage would seem loudest to the actors on stage; around the auditorium the volume of the music is not loud enough to make sense of all the shouting. MA said that the argument should retain its intensity but that it should be conducted with less vocal volume.

V.4: The news of the Queen's treachery should affect Cymbeline more deeply, said MA. Cymbeline's line 'Heaven mend all' need not be a peaceful line, said MR.

Imogen's line 'Why did you throw your wedded lady...?': MA thought this should be spoken with more love and forgiveness.