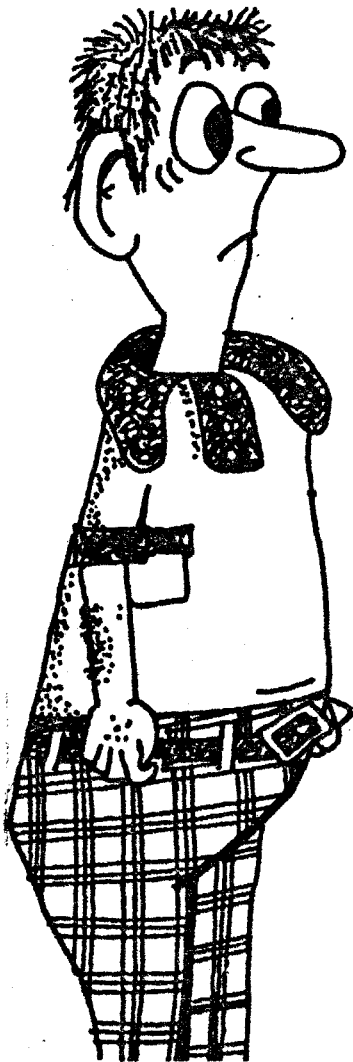


THE COMEDY OF ERRORS

by William Shakespeare



PRODUCTION CREDITS

Produced and directed by
Scenery

Jeff Shaw
James Devonshire
Alan Smith

Lighting
Stage Manager
Deputy Stage Manager
Sound
Music
Costumes
Electricians

Kevin Hemmings
Robert Halliday
Gareth Henstone-Sturdy
Andrew Denney
Mark Horne
Neil Stevenson
Angela Flay
Matthew Brunton
Stephen Fayers

Properties
Stage Crew/Scene Painters

Alex Davies
Peter Rhodes

Dennis James, Matthew Corrigall, Luke Tindale
Matthew Preston, Andrew Deacon, Mark Till

Publicity Artwork
Call Boy
Box Office

Paul Blythe
Richard Manchip
Malcolm Blake

Warm thanks to - Eileen Hunter, Alan Tindale, Ray Morris,
Pat Raw, the Secretarial Staff and all the
parents who generously lent items to us.

This production is based on 'The Comedy of Errors'
directed by
Trevor Nunn for the RSC in 1977

The story starts here.....

.....when, about thirty years ago, Egeon and his wife Aemilia had twin boys and named them both Antipholus; then Egeon bought a second pair of twin brothers, the Dromios, born on the same day as his own sons, to be their servants. Some time afterwards, all six were travelling by sea, when a shipwreck separated husband and wife; Egeon managed to save one Antipholus and one Dromio and subsequently brought them up at Syracuse, in Sicily. Eighteen years later, Antipholus of Syracuse suddenly went off, with his servant Dromio, in search of his lost brother; for the last five years Egeon, now left with no family at all, has been roaming in search of them.....


.....but now he has come to Ephesus (in modern Turkey) where an unfortunate law states that any Syracusan who enters the city shall be put to death.....

.....meanwhile, unknown to Egeon, the two brothers he brought up have also arrived in Ephesus.....

.....and, unknown to all of them, Ephesus is home to the second Antipholus and Dromio. There is no end to the confusion when Antipholus is mistaken for Antipholus and Dromio for Dromio and even Antipholus mistakes Dromio for Dromio.....and vice versa!

FROGS

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\$9.95 each or \$4.99 on Video's Best
Week. \$6.99 on the Home or Video
Marketplace. Ages 10, 12, 14 & 16



11

The information found closely to investigate
 mentioned by the above persons
 Graham by telling that
 captured under the name of
 W. J. Smith at 1.25 in Chicago's United
 States at 1.25 of the door of the
 Illinois prison Sept 15, 1907

THE COMEDY OF ERRORS
by William Shakespeare



THE COMEDY OF ERRORS

by William Sistrup

CAST

Solinus, Duke of Ephesus	Ian Hunter
Egeon, a Syracusan merchant	Rodney Addy
Antipholus of Syracuse) twin sons	James Devonshire
Antipholus of Ephesus) of Egeon	Christopher Myers
Dromio of Syracuse) twin brothers,	Matthew Duke
Dromio of Ephesus) servants to	Glenn Hamilton
the Antipholus brothers	
Adriana, wife of Antipholus of Ephesus	Rachel Swain
Luciana, her sister	Emma Kerr
Luce, a serving maid	Fiona Thompson
Nell, a kitchen maid	Katrina Hewens
Balthasar, a priest	Martin Shwartz
Angelo, a goldsmith	Toby Godfrey
Dr Pinch, a conjuror	Christopher Hall
Merchant	Gregory Harewood
Second Merchant, to whom Angelo is in debt	Duncan Wilson
Abbess	Rebecca Hewitt
Officer	Barry Alston
Courtesan	Jill Summerfield
Dancer	Emma Monroe

Other parts played by Nicky BurrIDGE, Charles Cocks,
Paul Deegan, Simon Elliott, Pascal Lillford,
Timothy Loder, Simon Mathers, Vickie Petfield,
Clare Pope, Justin Stanton, Emma Stiles,
Robin Sunderland, Nikki Woolgar, Pippa Yell,
Daniel Younan

I read in the Observer recently, words to the effect that 'The Comedy of Errors is a thinnish farce, in which traditionally anything goes to keep the plot afloat'. While it is true that our play does not measure up to the high level of artistry of Shakespeare's mature comedies like 'A Midsummer Night's Dream' or 'Twelfth Night', it is a highly entertaining piece, and was deservedly popular in Elizabethan times. It is an exceptionally 'well-made' play, with a simple but effective structure; the irrepressible and ingenious farce of the main action being framed by the sombreness of the first act, and the joy of reunion and reconciliation in the last act. As against Plautus, who presents the mistaken identity antics against an ambiguous and rather unpleasant moral background, Shakespeare exploits the reputation of Ephesus for sorcery, witchcraft and superstition to help explain the psychology of the reactions of characters victimised by the absurd co-incidences of the plot, but then introduces the healing Christian figure of the Lady Abbess at the end of the play, at whose appearance the madness and supposed demonic possessions vanish and an atmosphere of spiritual wholeness and reconciliation is finally established.

In this way Shakespeare raised the play from a mere farce to an elegant and emotionally satisfying comedy, while at the same time doubling the comic complexities of his Plautine originals.

JMS

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