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William Shakespeare's

THE COMEDY OF ERRORS

Adapted and Arranged
Into a One-Act Play
by

CECIL PICKETT

Dramatic Publishing Company

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(THE COMEDY OF ERRORS)

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ABOUT THE PLAY

The Comedy of Errors is one of Shakespeare's earliest plays, written between 1591 and 1594. And it is one of his funniest.

An elaboration and improvement of the plot from Plautus's *Menaechmi*, the play is a farcical treatment of the always popular case of mistaken identity. Shakespeare and his audiences obviously found humor in the unlikely premise that parents would name both twin sons Antipholus, and that another set of parents would name both of their twin sons Dromio . . . and that the two Dromios would become servants to the two Antipholuses . . . and that after a shipwreck, one Antipholus and his mother and his servant Dromio would reach Ephesus while the other Antipholus and his father and his Dromio would return to Syracuse . . . and that twenty years later, without having seen each other, the two Antipholuses and the two Dromios would still be dressed identically.

The resulting play is hilarious. And Cecil Pickett's imaginative staging, as described in the stage directions, make it even more so.

As with all our miniature classics, this adaptation is offered not as a substitute for or replacement of the original, but for use in situations where presenting the full version would be impossible: play contests and festivals with a time limit; class periods, workshops, and drama labs; school assembly programs, club meetings, and so on. Participants in this abbreviated version should be urged (indeed, required) to read the full play. Performers will understand and portray their roles better after a careful study of the original.

Cecil Pickett, admired throughout America for his brilliant staging of the plays of Shakespeare and Moliere, has given this adaptation a modern flavor through costumes, background music, and allusions to modern comedians. (Obviously, the stage directions in this book are meant as suggestions, not as unbreakable rules; each director is at liberty to make changes wherever desired.)

Mr. Pickett suggests that the production should have the flavor of a Marx Brothers movie, full of energy, brisk tempo, and zany business. "It should be electric but never silly or artsy," he advises. With this approach he mounted acclaimed productions for the University of Houston and the Houston Shakespeare Festival. Other successful productions include the Richardson High School (Dallas) contest entry which won the Texas one-act play state championship under the direction of Barney Hammond.

THE COMEDY OF ERRORS

Cast

Antipholus of Syracuse }	<i>Twin brothers, sons of Aegon and Aemelia</i>
Antipholus of Ephesus }	
Dromio of Syracuse }	<i>Twin brothers, attendants on the two Antipholuses</i>
Dromio of Ephesus }	

A Troupe of Players

(who perform the following roles:)

Narrator

Aegon, a merchant of Syracuse

Aemilia, his wife; later, an abbess in Ephesus

Duke of Syracuse

Duke of Ephesus

Adriana, wife of Antipholus of Ephesus

Luciana, Adriana's sister

Nell, attendant to Adriana

Erotica, a courtesan

Balthazar, a merchant of Ephesus

Angelo, a goldsmith of Ephesus

Dr. Pinch, a schoolmaster, wizard, and various other professions

Igor, attendant to Pinch

Officers

Soldiers

Nuns

Attendants

Place: A land not many leagues from here

Time: Not long ago

THE COMEDY OF ERRORS

Stage Directions and Notes

[Numbers below correspond to numbers in brackets on opposite page]

The stage directions in these notes are intended as suggestions, not as commands.

A basic costume for the Troupe may consist of black, grey, or white turtleneck sweaters, with dance skirts and tights for the women and black derbies for the entire company. Identifying accessories may be added for specific roles—see the Production Notes in the appendix for further suggestions.

1. The CURTAIN opens with MUSIC! The MUSIC is full and goes under the first words of the Narrator. The NARRATOR is standing on the Center platform. He opens a huge book, dons horn-rimmed glasses, clears his throat, and in a stentorian and pedantic voice begins speaking. [Whenever the Narrator mentions the names of Syracuse or Ephesus, a cheer is heard from the TROUPE MEMBERS at Up Right (Syracusa company) and Up Left (Ephesus company); they may also wave banners of their respective countries.]

2. Members of the TROUPE play wedding MUSIC for the entrance of AEGON, AEMILIA, SERVANT, and WENCH. AEMILIA carries a nosegay with ribbons. The SERVANT is wearing an apron and a stocking cap; the WENCH, an apron and a dust cap. There is a wedding processional for the four actors. The NARRATOR is now a minister. He has donned a headpiece suggesting some religious order. The BRIDES and GROOMS kneel at Down Center facing the Center platform as the MINISTER raises his right hand in a blessing. In his left hand is a book of nuptials. A suggestion of the wedding ceremony might begin with: "Do you, Aegon, take this . . ." It is very brief as MUSIC covers the rest of the scene.

THE COMEDY OF ERRORS

Arranged by Cecil Pickett

[The concept of this adaptation is modern commedia. It should be played as a farce with choreographed and heightened theatricalism, but with the characters retaining their humanity. There is little scenery. A platform at Center Stage has steps leading up to it at its center and on its left and right sides. At extreme Upstage Left and Right are six stools (three tall and three short—or, if one wishes, he might construct two sets of bleachers). The company uses this area whenever they are not engaged in a scene. There are two prop tables above the stools. On these tables are personal props, costume props, and sound props. If your company is fortunate enough to have a drummer, his drum set may be Up Center behind the platform, or offstage. Two starter trampolines may be Downstage Left and Right for the wild entrances of the Dromios (see floor plan, page 38).

Only the Antipholi and Dromios play themselves and never assume another role. The rest of the company is a troupe and each member may play various roles by donning accessories or properties to indicate the character. The actors seldom leave the stage (“exit” means returning to the Up Right or Up Left stools). They assist with sound effects, props, and as spectators to the action—all accomplished in a very theatrical and disciplined—and unobtrusive—manner. Recorded music should be used in the overture, finale, war scenes, and other moments the director might wish. It should be very “rock”—modern beat, and instrumental only (no vocals)]

NARRATOR. [1] Our comedy for tonight happened not so long ago in a land many leagues from here. You see, once there were two island nations in the sea of Epidamnum. One was Syracuse—

SYRACUSA COMPANY. Hooray!

NARRATOR. —the other Ephesus.

EPHESUS COMPANY. Hip! Hip! Hooray!

NARRATOR. Once they lived in peace and contentment; their merchants sailed the sea of Epidamnum to sell and market their goods in great prosperity. Happiness and brotherhood was everywhere. So this leads us to the beginning of our story some twenty years ago. [2] In Syracuse, a prosperous merchant called Aegon was betrothed to a lovely

3. *The birth of the twins may be done by having two ACTORS cross to Aemilia and the Wench—after the two wedded COUPLES kiss—and hand them two dolls (the dolls might be attired in clothing and wigs similar to those worn by the Antipholuses and Dromios).*

4. *The purchase of the servant twins may be accomplished by AEGON paying the SERVANT a gold coin, then the surrender of the Dromio dolls to their new masters as the weeping WENCH and SERVANT wave farewell and retire to their stool area.*

5. *A military DRUM roll. ACTORS onstage don helmet liners (one color for Ephesus, another for Syracuse). The DUKE OF SYRACUSA replaces the Narrator on Center platform. He may stand on a stool or small platform. He may wear a military hat, an oversized medallion, and dark sun glasses. He assumes the stance of Il Duce. The SYRACUSA PEOPLE (Stage Right) gather below him with their banners. They face the Duke. The DUKE salutes and the COMPANY cheers and returns his salute. (A highly farcical and exaggerated salute should be established for each country.) DRUMS underscore the Duke's speech.*

6. *The same is repeated by the DUKE OF EPHEBUS and his COMPANY. The DUKE OF EPHEBUS may be dressed like the Duke of S.*

7. *The two COMPANIES get canes from the prop table and engage in a choreographed war. MUSIC (duel with canes)*

8. *The truce: COMPANIES kneel Right and Left facing Center. The upstage hand of each is extended with flags. The two DUKES meet, exchange parchments, salute, and exit Left and Right. COMPANIES return canes and helmets to prop tables and resume their seats on the stools, all in a military cadence. The NARRATOR is now Down Center with his book.*

9. *Stage goes BLACK except for one spotlight Center. DUKE OF E. steps into the spotlight and speaks. His COMPANY responds. Snare DRUMS.*

10. *DUKE OF S. replaces Ephesus and repeats same action.*

maiden, Aemilia. At that very same moment, a servant of Aegon who shall remain anonymous was also joined in holy matrimony to a comely wench, also anonymous. Aegon lived in joy and his wealth increased by prosperous voyages of trade from Syracuse to Ephesus. As our story goes, [3] one day Aemilia, the comely wife of Aegon, presented her husband with two sons, one so like the other as could not be distinguished.

AEGON. I shall name this fine lad Antipholus.

AEMILIA. And I shall name this fine lad Antipholus II.

NARRATOR. That very same moment of the birth of the twin Antipholuses, the comely wench and wife of the servant of Aegon also gave birth to twin sons, the one so like the other as could not be distinguished—so—

SERVANT. I shall name this fine lad Dromio.

WENCH. And the one which I hold in my arms shall be named Dromio II.

NARRATOR. Now since Aegon had gold and had need of more servants, [4] he bought the twin boys from his servant and the wench so they might grow up to attend his sons, Antipholus I and Antipholus II. Several years passed and the diplomatic and political relationship between Syracuse and Ephesus weakened. In fact, it ceased to be. One fine morning, the Duke of Syracuse issued an edict to his citizens—[5]

DUKE OF S. From this day forth no merchants of Ephesus will be admitted to traffic in our adverse towns.

CITIZENS. Hip! Hip! Hooray! Long live Syracuse!

DUKE OF E. [6] Citizens of Ephesus. We must defend our nation. Syracuse must be destroyed. Therefore, a state of war I do proclaim!

CITIZENS. [7] Hip! Hooray! Hip! Hooray! A state of war exists today! War! War! War!

NARRATOR. The war went on and on. [8] Then a truce was signed and Ephesus and Syracuse were bound by an agreement—

DUKE OF E. [9] From this day forth, it has in solemn synods
Been decreed both by Syracusians

And ourselves, to admit no traffic to our

Adverse towns: nay, more, if any Syracusian born

Come to the bay of Ephesus, he dies,

His goods confiscate to the duke's dispose!

E. COMPANY. Long live the Duke!

DUKE OF S. [10] That same law shall apply to citizens of Ephesus. This solemn synod hath been decreed and so enforced!

11. SOUND of Morse Code. Two ACTORS (one from Ephesus and one from Syracuse) step into the spotlight. They are dressed in trench coats and fedoras. They mime sending codes. They exit on the line, "... fortunes began to pale."

12. AEGON steps into the spotlight shading his eyes. He faces and speaks directly front as if the voice of the interrogator were coming from the back of the theatre.

13. SPOTLIGHT on the DUKE OF EPHESUS, Up Center. AEGON turns upstage and kneels facing the Duke. OFFICERS lead AEGON off after line, "... thou art doomed to die!"

S. COMPANY. Long live Syracuse! Long live Syracuse!

NARRATOR. So the two countries once again returned to peace. [11] Spies from Ephesus secretly sailed to Syracuse while spies from Syracuse secretly sailed to Ephesus. The fortunes of the merchants began to pale. One fine day, Aegon and his family began a voyage on the sea of Epidamnum in search of new markets. Before they had been at sea but one day, a storm approached so threatening in its power that it gave warrant of immediate destruction. The sailors abandoned the ship. Poor Aegon and Aemilia made preparations to save the lives of their dear sons and serving boys. Aegon fastened Antipholus I and Dromio I to a small spare mast such as seafaring men provide for storms. To another mast they fastened Antipholus II and Dromio II. What followed was this: Aegon of Syracuse, can you recall that day?

AEGON. [12] Oh yes! I shall never forget that fateful day. My wife and I fastened ourselves to another mast and floated toward Corinth. We were soon filled with joy because the seas waxed calm.

NARRATOR. This is very difficult for you, isn't it?

AEGON. Yes, yes it is, but it does my heavy heart well to speak of it. Soon, we saw two ships approaching us. We would have been saved, but ere the ships could meet, we were encountered by a mighty rock and were split in two. I saw the three of them—Aemilia, Dromio II, and Antipholus II—taken up by a fisherman's ship of Corinth. At length, a ship from Syracuse seized upon us and carried myself, Antipholus I, and Dromio I safe home again to Syracuse.

NARRATOR. So to this day, you know not whether your family saved by the boat of Corinth is indeed alive and well.

AEGON. No. Eighteen years passed since that woeful day, and my boy Antipholus I and his man Dromio I became inquisitive after their brothers and importuned me to permit them to go in quest of them. They sailed from the shores of Syracuse but never returned. Many summers have I spent in farthest Greece, roaming clean through the bounds of Asia searching for them. Word came to me that they were seen in Ephesus. I arrived here but last night in search of them and was immediately arrested and brought before the Duke of Ephesus. [13]

DUKE OF E. Merchant of Syracuse, plead no more:

I am not partial to infringe our laws.

You know the law. If any Syracusan born

Come to the bay of Ephesus, he dies

Unless a thousand marks be given to quit

14. *NARRATOR* replaces *Aegon* in the Center *SPOTLIGHT* to announce the beginning of the play. *LIGHTS* up full. *Rock MUSIC* in and up. *TROUPE* carrying hard circles made of plywood or some other hard material move into a choreographed presentation of the title of the play (on each circle is a letter which spells out "Comedy of Errors.") Upon completion of the presentation *ANTIPHOLUS OF SYRACUSA* and *DROMIO OF SYRACUSA* remain on stage Down Right Center. They mime the riding of horses. *AEMILIA* and two *ACTORS* who don scholars' gowns and headdresses suggesting a religious order and singing a song (e.g., "Sound of Music") cross from Down Left and exit Down Right below *Antipholus* and *Dromio*. Rising up from Up Center is *SPY OF SYRACUSA* with telescope; he crosses Down Center. *ANTIPHOLUS S.* and *DROMIO S.* pull the imaginary reins of their horses. *SPY* salutes with his line.

15. Two *OFFICERS* with helmet liners, white gloves, and billy clubs enter Down Left. They stop Center to give *Ephesusian* salute, then exit Down Right. *EPHESUS COMPANY* cheers on "Hail, Ephesus!"

16. *ANTIPHOLUS S.* gives *DROMIO S.* pouch of coins. *DROMIO* exits Down Left by jumping on trampoline.

17. *SPY* crosses Up Center and gives line, "Long live . . ." then exits to Stage Left area. *MORSE CODE* business on his exit.

18. *DROMIO E.* enters, singing, on bicycle from Down Right. *ANTIPHOLUS S.* stops him by stepping in front of him and grabbing handlebars as *DROMIO E.* applies brakes on the bicycle.

19. *DROMIO E.* dismounts from bicycle, removes his derby, holds it to his chest, and kneels on both knees at right of *ANTIPHOLUS S.*

The penalty and ransom him. Therefore,
 Since you have not such a sum, you are
 Condemn'd to die!

AEGON. Yet this my comfort: when your words are done,
 My woes end likewise with the evening sun.

DUKE OF E. Yet will I favor thee in what I can.

Therefore, merchant, I'll limit thee one day
 To seek thy life by beneficial help.

Beg thou, or borrow to make up the sum
 And live: if no, then thou art doom'd to die!

NARRATOR. [14] And so our prologue ends and the play begins.
 Players! Musicians! We present—A COMEDY OF ERRORS!

SPY OF S. Citizens of Syracuse, I recognize you and beg of you not
 to let any of Ephesus know of you. Say you are from the country of
 Epidamnum, lest that your goods too soon be confiscate. This very day a
 Syracusan merchant is apprehended for arrival here; and not being able
 to buy out his life, dies ere the weary sun sets in the West. [15] Lo,
 here approaches officers of Ephesus. [*To officers*] Hail, Ephesus!

OFFICERS. Hail, Ephesus!

ANTIPHOLUS OF SYRACUSA. Hail, Ephesus! [*Aside to Spy of S.*]
 Thank you, good citizen, for your words of warning. [16] Here, Dro-
 mio, go bear this money to the inn, The Centaur, and stay there until I
 come to thee. Get thee away!

DROMIO OF SYRACUSA. Many a man would take you at your word
 And go indeed, having so good a mean.

SPY OF S. I must away, good citizen.

ANT OF S. Good sir, stay and walk with me about this town.

SPY OF S. No, I cannot. I must complete my mission, but at five o'-
 clock, if all goes well, I'll meet with you here upon the mart. [17] Long
 live Syracuse!

ANT OF S. Long live Syracuse! Now, I must continue in my search
 to find my long-lost brother and mother. [18] How now, Dromio, how
 chance thou return'st so soon!

DROMIO OF EPHEBUS. [19] Return'd so soon! Rather approached
 too late:

The capon burns, the pig falls from the spit;
 My mistress made it one upon my cheek:
 She is hot, because the meat is cold;
 And the meat is cold because you come not home.

20. *ANTIPHOLUS S. grabs Dromio E.'s collar and pulls him to upright position.*

21. *COSTUME note: The ANTIPHOLI wear matching neckties, grey gloves, and grey fedora hats and carry black cane-style gentlemen's umbrellas. The DROMIOS wear Harpo Marx-type wigs, black derby hats, white gloves, vests, and bow ties and carry airline shoulder bags.*

22. *ANTIPHOLUS S. threatens Dromio E. by holding the umbrella in preparation for a blow.*

23. *ANTIPHOLUS S. releases Dromio E.'s collar. DROMIO E. places his derby on his head.*

24. *ANTIPHOLUS S. grabs Dromio's collar and strikes him on the derby with his umbrella (SOUND: woodblock)*

25. *DROMIO E. mounts his bicycle and exits Down Left. ANTIPHOLUS S. follows him to Down Left as EROTICA enters Up Right and mounts the steps (the performer playing Erotica wears a bejeweled skirt over her tights. She has a feather boa and a tiara, and she carries a black riding crop).*

26. *Two NUNS cross from Down Right to Down Left singing (e.g., "Sound of Music") as EROTICA crosses Down Center to Antipholus.*

27. *After the line, ". . . to your own contents," EROTICA laughs and playfully strikes Antipholus about the chest with her riding crop, then exits Up Center and then Right.*

28. *ANTIPHOLUS S. exits Down Right. ADRIANA and LUCIANA enter Left Center. They wear sashes tied in a bow around their waists with matching bows in their hair. Two ACTORS enter and set two stools on Center platform. LUCIANA sits and mimes crocheting. ADRIANA paces back and forth, Left Center to Right Center, in anger. One ACTOR stands Down Left holding a strip of wood approximately six feet in height in front of him. The strip of wood has a doorknob on it.*

29. *DROMIO E. opens the door by taking hold of the knob. The DOOR ACTOR turns as if he is the door (SOUND: slide whistle for opening of door and one beat of drum for closing). DROMIO E. falls to his knees gasping for breath.*

ANT OF S. Hold! Stop in your wind, sir: tell me this, I pray:

Where have you left the money that I gave you?

DRO OF E. O,—sixpence that I had o' Wednesday last

To pay the saddler for my mistress' crupper?

The saddler had it, sir; I kept it not.

ANT OF S. [20] Come, Dromio, where is the gold I gave in charge of thee?

DRO OF E. [21] To me, sir? You gave no gold to me.

ANT OF S. [22] Now, as I am a Christian, answer me or I shall give thee some marks across thy pate.

DRO OF E. I have some marks of yours upon my pate. And some marks of your mistress upon my shoulders.

ANT OF S. [23] My mistress, slave? what speak you! I have no mistress!

DRO OF E. Your worship's wife!

She that doth fast till you come home to dinner!

ANT OF S. What, wilt thou flout me thus unto my face,

Being forbid? [24] There, take you that, sir knave!

DRO OF E. What mean you, sir? For heaven's sake, hold your hands!

Nay, an you will not, sir, I'll take my heels. [25]

ANT OF S. Upon my life, by some device or other

The villain is o'erwrought of all my money! [26]

EROTICA. Oh, Antipholus. Will you walk with me about the town and then to my house, the Porpentine, there to dine?

ANT OF S. They say this town is full of cozenage; soul-killing witches that deform the body, disguised cheaters and many such-like liberties of sin. But I'll not let them near me. No, lady, I have not the time. I commend you to your own contents. [27] This is no doubt what possessed Dromio. I must to The Centaur to seek this slave: I greatly fear my money is not safe. [28]

ADRIANA. Neither my husband nor the slave return'd

That in such haste I sent to seek his master.

LUCIANA. Good sister, let us dine and never fret.

A man is master of his liberty.

ADRIANA. This servitude make you to keep unwed.

LUCIANA. Not this, but troubles of the marriage bed.

ADRIANA. But were you married, you would bear some sway.

LUCIANA. Ere I learn love, I'll practice to obey. [29] I will marry one day. Here comes your man; now is your husband nigh.

30. *DROMIO E. kneels by the door, removes his hat, and delivers his message to Luciana and Adriana while gasping for breath. On the line, “. . . go fetch him home,” ADRIANA flings open the door and points to the outside.*

31. *On the line “. . . case me in leather,” ADRIANA slams the door. DROMIO E. mounts his bicycle and rides away. ADRIANA begins to pace back and forth in the room.*

32. *ADRIANA sinks to her stool weeping into her hanky. LUCIANA rises and puts her arm around her, consoling her. On the line, “Come, Luciana!” ADRIANA throws open the door and stalks offstage; LUCIANA closes the door and follows. The DOOR ACTOR returns to his stage area. As LUCIANA is exiting Down Right, ANTIPHOLUS S. is entering from Down Left. He stops just inside the acting area. On the line, “Ah, here he comes,” DROMIO S. enters Down Right on his bicycle. ANTIPHOLUS S. stops Dromio by stepping in front of the bicycle and grabbing the handlebars. DROMIO S. dismounts and faces Antipholus.*

33. *ANTIPHOLUS S. strikes Dromio S. on the rear with his umbrella on the line, “What means this jest?”*

34. *ANTIPHOLUS strikes Dromio on rear again, then on his head, then across the stomach. On the line, “Hold, sir . . .” DROMIO grabs umbrella in midair just before it lands on his head. He points to the entering ADRIANA and LUCIANA. ADRIANA is in a state of seething fury. She enters rapidly, stops to collect herself. LUCIANA is attempting to assuage her. ANTIPHOLUS bows to the ladies, then tips his hat and flashes a toothpaste-ad smile to two lovely young women he has never seen before.*

35. *ADRIANA and LUCIANA cross Center to Antipholus S. DROMIO S. hides behind Antipholus.*

ADRIANA. Say, is your tardy master now at hand? Is he coming home?

DRO OF E. [30] Why, mistress, sure my master is stark mad. When I desire him to come home to dinner, he ask'd me for a thousand marks in gold. "My gold," quoth he: "My mistress, sir." quoth I; "Hang up thy mistress," quoth he; "I know not thy mistress; out on thy mistress!"

LUCIANA. Quoth who?

DRO OF E. Quoth my master.

ADRIANA. No mistress! Hence, prating peasant, go and fetch him home!

DRO OF E. Am I so round with you as you with me,

That like a football do you spurn me thus?

You spurn me hence, and he will spurn me hither.

If I last in this service, you must case me in leather. [31]

LUCIANA. Fie! How impatience low'reth in your face.

ADRIANA. I know . . . I know his eye doth homage elsewhere. Ah me! [32] He breaks the pale, and feeds from home; poor I am but his stale.

LUCIANA. Self-harming jealousy, how many fond fools serve mad jealousy!

ADRIANA. I may be mad with jealousy, but I shall seek him out. Come, Luciana!

ANT OF S. The gold I gave to Dromio is laid up safe at The Centaur. Ah, here he comes. How now, sir! Is your merry humour alter'd? You receive no gold? Your mistress sent to have me home to dinner? Wast thou mad, that thus so madly thou didst answer me?

DRO OF S. What answer, sir? When spake I such a word? I did not see you since you sent me hence, with the gold you gave me!

ANT OF S. Villain, thou didst deny the gold's receipt and told'st me of a mistress and a dinner.

DRO OF S. I am glad to see you in this merry vein; what means this jest? [33]

ANT OF S. Yea, dost thou jeer and flout me in the teeth? Think'st thou I jest? Hold, take thou that, and that! [34]

DRO OF S. Hold, sir! We have company.

ADRIANA. [35] Aye, aye, Antipholus, look strange and frown!

Some other mistress hath thy sweet aspect.

I am not Adriana nor thy wife.

How comes it now, my husband, O, how comes it,

That thou art then estranged from thyself?

36. *ANTIPHOLUS S. and DROMIO S. turn to exit Right. ADRIANA whirls Antipholus S. around by grabbing his downstage shoulder.*

37. *LUCIANA and ADRIANA take Antipholus by the arms. DROMIO S. exits Down Left via trampoline. ANTIPHOLUS S., ADRIANA, and LUCIANA follow Down Left and exit.*

38. *On their exit, an ACTOR enters from Up Right and crosses to upstage of Center platform. He is holding "Porpentine" sign. EROTICA and ANTIPHOLUS E. enter Up Left and cross Center below platform. EROTICA places diamond ring on his finger and kisses him.*

39. *COSTUME note: ANGELO wears funky colorful shoes, rhinestone pixie sun glasses, and a shoulder purse and carries a red parasol. BALTHAZAR wears a fedora, a brightly colored necktie, a shoulder holster with a toy pistol.*

40. *ANGELO and BALTHAZAR enter Up Left and cross to Up Left Center. EROTICA exits Up Right countering with DROMIO E., who replaces her position beside Antipholus E.*

41. *ANTIPHOLUS E., ANGELO, and BALTHAZAR circle the stage from Up Center to Down Left and then across to Down Right. As they cross, the DOOR ACTOR enters Down Left and crosses to Center. He is followed by NELL and DROMIO S. NELL places a stool Down Left and sits on it. DROMIO S. sits on her lap. An ACTOR enters with a tray of false fruit. NELL selects a "goodie" from it. ACTOR with food exits Down Left. (As before, DOOR ACTOR carries the strip of wood with doorknob. He moves the wood right or left when an actor opens or closes the door.)*

ANT OF S. Speak you to me, fair dame? I know you not. [36]

ADRIANA. Ah, do not tear yourself away from me!

LUCIANA. Fie, brother! My sister sent for you by Dromio home to dinner.

ANT OF S. By Dromio?

DRO OF S. By me?

ADRIANA. By thee.

ANT OF S. Did you converse with this gentlewoman?

DRO OF S. No, sir, not I!

ANT OF S. Villain, thou liest, for even her very words

Didst thou deliver to me on the mart.

ADRIANA. Come, go bid the servants spread for dinner.

Come, husband, with me! [37]

ANT OF S. Am I in earth, in heaven, or in hell?

What, was I married to her in my dreams?

And sleep I now and think I hear all this!

DRO OF S. Master, shall I be porter at the gate?

ADRIANA. Aye, and let none enter, lest I break your pate.

LUCIANA. Come, come, Antipholus, we dine too late.

Dromio, away! [38]

EROTICA. Fare you well, my dear Antipholus. Go with your friends and dine with your wife. But ere you go, take this diamond ring of me. Wear it in good faith, and when I meet you on the mart, you will not treat me as a stranger or a witch.

ANT OF E. I will wear it until I can replace it with a chain which Signior Angelo, the goldsmith, will fashion for thee. Fare thee well, my sweet, I'll see you anon. [39, 40] Good signiors Angelo and Balthazar, you must excuse us all; my wife is shrewish if I keep not hours; say that I linger'd at the shop to see the making of her golden chain and that tomorrow I will bring it home. But here's a villain that would face me down. He charged that he met me on the mart, and that I beat him, and did deny my wife and house! [41]

DRO OF E. Say what you will, sir, but I know what I know.

That you did beat me at the mart, I have your hand to show.

If skin were parchment, and the blows you gave were ink,

Your own handwriting would tell you what I think.

ANT OF E. I think you are an ass. Pray forgive this fool, gentlemen. Come with me to my house. Pray that our cheer may answer my good will and your good welcome here.

42. *DROMIO S. struggles to release himself from Nell's arms.*

43. *DROMIO E. goes to "Door" and KNOCKS three times (wood-block)*

44. *ANTIPHOLUS E. pushes Dromio E. from door and attempts to turn knob (SOUND: ratchet).*

45. *DROMIO E. peeks through the keyhole.*

46. *DROMIO S. squirts water from baby syringe through keyhole on Dromio E. He squirts water the second time, spraying all the guests.*

47. *ANTIPHOLUS E. beats the Door with umbrella. DROMIO E. returns to keyhole.*

48. *NELL peeks through keyhole; DROMIO E. sticks his finger in her eye. She squeezes lemon in his eye through the keyhole.*

49. *ANTIPHOLUS E. beats Door with fist and gives it a kick with his foot (SOUND: drum). ADRIANA enters Down Left with a tray of food. She crosses to Door.*

50. *ADRIANA and ANTIPHOLUS E. have a shouting match through the door. The DOOR ACTOR is now deaf.*

51. *ADRIANA exits Down Left. NELL pulls Dromio S. on her lap and makes advances. ANTIPHOLUS E. and GROUP exit Down Right after Antipholus E. makes his explanation.*

52. *NELL grabs Dromio S. by both hands and pulls him toward Down Left exit. She tosses him into a fireman's carry and exits with a protesting DROMIO S.*

53. *LUCIANA enters Down Left countering with Nell and Dromio S. She sits on the stool and opens a huge fan. ANTIPHOLUS S. enters Down Left and crosses to stool and kneels by Luciana. He attempts to kiss her hand. She folds the fan and hits him on the head, then reopens it to hide most of her face (SOUND: love theme on kazoos).*

BALTHAZAR. I hold your dainties cheap, sir, and your welcome dear.

NELL. [42] Come, sweet Dromio, I have a popperin' pear for thee. You are my dear!

DRO OF S. Get you from me! I am not your dear. [43] Hush, some-one knocks at the gate!

ANT OF E. Soft! My door is lock'd.—Dromio, bid them let us in. [44]

DRO OF E. [45] Maude, Bridget, Marian, Cicely, Gillian, Ginn!

DRO OF S. Mome, malt-horse, capon, coxcomb, idiot, patch!

Get thee away from the door.

ANT OF E. Who talks within there! Ho, open the door!

DRO OF S. [46] Right, sir: I'll tell you when, and you'll tell me wherefore.

NELL. What a coil is there, Dromio? [47] Who are those at the gates, love? [48]

ANT OF E. Thou baggage, let me in. [49]

DRO OF E. Master, knock the door hard!

ADRIANA. [50] Who is that at the door keeps all this noise, Dromio?

DRO OF S. By my troth, your town is troubled with unruly boys.

ANT OF E. Are you there, wife? You might have come before!

ADRIANA. Your wife, sir knave! Get you from the door! [51]

ANT OF E. So be it! Signiors Angelo and Balthazar, I am sorry for this! Therefore, Angelo, my good goldsmith, let us to your shop and fetch the chain. Bring it to the Porpentine Inn: For there's a lady, Erotica, by name, to whom I will bestow the chain. Be it for nothing but to spite my wife! Good sir, make haste. Since my own doors refuse to entertain me, I'll knock elsewhere, to see if they'll disdain me.

ANGELO. I'll meet you at the Porpentine some hours hence. Come, Balthazar, soon I will be able to pay the debt for which you pressure me.

NELL. Come, my love, and I will fetch thee a cup of canary.

DRO OF S. Get thee away from me, I tell you I know you not! [52]

LUCIANA. [53] Nay, Antipholus, nay! May it be that you have quite forgot a husband's office?

ANT OF S. Sweet mistress,—what your name is else, I know not, Nor by what wonder you do hit of mine,—

Teach me, dear creature, how to think and speak.

O, train me not, sweet mermaid, with thy notes,

To drown me in thy sister's flood of tears:

Sing, siren, for thyself, and I will dote:

54. *LUCIANA rises and crosses Down Left and exits. DROMIO S. enters Down Left via trampoline. His vest is open and bow tie awry. MUSIC out.*

55. *DROMIO S. demonstrates with gross exaggerations the image of Nell. SOUND effects accompany his description. DROMIO S. buttons his vest, adjusts his tie.*

56. *ANTIPHOLUS S. snaps his fingers and a SERVANT enters carrying the hats for Antipholus S. and Dromio. ANTIPHOLUS S. and DROMIO S. place hats on their heads and open the Door and close it. DROMIO S. exits Down Right via trampoline on the line “. . . that would be my wife!” DOOR ACTOR exits.*

57. *ANTIPHOLUS S. starts to cross Down Left just as ANGELO enters. The two men meet at Center and ANGELO hands the chain to a bewildered ANTIPHOLUS S. ANTIPHOLUS S. exits on the “Hail, Ephesus” exchange. As Antipholus exits, BALTHAZAR, with hand on gun, moves in quickly from Down Right and confronts Angelo. He is followed by an OFFICER.*

Spread o'er the silver waves thy golden hairs,
And as a bed I'll take them, and there lie.

LUCIANA. What, are you mad that you do reason so?

Why call you me "love"? Call my sister so!

ANT OF S. Thy sister's sister.

LUCIANA. That's my sister.

ANT OF S. Call thyself sister, sweet, for I am thee,

Thee will I love, and with thee lead my life.

Give me thy hand.

LUCIANA. No! I'll fetch my sister, sir. Hold you still! [54]

ANT OF S. Why, how now, Dromio! Where runn'st thou so fast?

DRO OF S. Do you know me, sir? Am I Dromio, am I your man?

Am I myself?

ANT OF S. Thou art Dromio, thou art my man, thou art thyself!

DRO OF S. I am an ass, I am a woman's man, and beside myself!

ANT OF S. What woman's man?

DRO OF S. One that will have me.

ANT OF S. What is she?

DRO OF S. She's the kitchen wench, and all grease; and I know not what use to put her to, but to make a lamp of her, and run from her by her own light. I warrant, her rags and the tallow in them will burn a Poland winter: if she lives till doomsday, she'll burn a week longer than the whole world.

ANT OF S. Then she bears some breadth?

DRO OF S. [55] No longer from head to foot than from hip to hip. She is spherical, like a globe; I could find out countries in her.

ANT OF S. In what part of her body stands Ireland?

DRO OF S. Marry, sir, in her buttocks: I found it out by the bogs.

ANT OF S. Where Spain?

DRO OF S. 'Faith, I saw it not; but I felt it hot in breath.

ANT OF S. Where stood the Netherlands?

DRO OF S. O, sir, I did not look so low. To conclude, this drudge laid claim to me; called me Dromio!

ANT OF S. [56] Go hie thee presently, post to the road:

If everyone knows us, and we know none,

'Tis time, I think, to trudge, pack, and begone.

DRO OF S. As from a bear a man would run for life,

So I fly from her that would be my wife. [57]

ANGELO. Master Antipholus!

58. *On the line, "Come, gentlemen, away," OFFICER, ANGELO, and BALTHAZAR face Stage Right in a military turn and, with DRUMS accompanying their movement, exit Down Left in step.*

59. *ANTIPHOLUS E. and DROMIO E. enter Down Right as the others are exiting Down Left.*

60. *ANGELO and BALTHAZAR enter Down Right in heated improvised argument.*

61. *DROMIO E. exits Down Right via trampoline; ANTIPHOLUS E. crosses Down Center. ANGELO and BALTHAZAR cross to meet Antipholus E. at Center. ANGELO presents receipt to Antipholus E.*

62. *Two OFFICERS enter Up Right and stop Up Center. ANTIPHOLUS E., ANGELO, and BALTHAZAR are engaged in a prelude to a fight. ANTIPHOLUS E. shoves Angelo; BALTHAZAR shoves Angelo back to Antipholus E. ANGELO slaps Antipholus E.'s face. ANTIPHOLUS E. slaps Angelo.*

63. *Two OFFICERS cross Down Center and stop above Antipholus E. at Down Right Center. ANGELO and BALTHAZAR are at Down Left Center.*

ANT OF S. Aye, that's my name.

ANGELO. I know it well, sir; here is the chain.

ANT OF S. What is your will that I should do with this?

ANGELO. What please yourself, I made it for you.

ANT OF S. Made it for me, sir! I bespoke it not.

ANGELO. You are a merry man, sir: fare you well.

ANT OF S. I'll to the mart, and there for Dromio stay:

If any ship put out, then straight away.

Good day, sir.

ANGELO. Hail, Ephesus!

ANT OF S. Hail, Ephesus!

BALTHAZAR. Signior Angelo. I have some business of you. I can wait no longer for the sum you do owe me. I am bound for Persia and want guilders for my voyage; therefore, make present satisfaction or I'll attach you by this officer.

OFFICER. Hail!

ANGELO. Hail! Signior Balthazar, what mean you this? Even just the sum that I do owe you is growing to me by Antipholus: and in the instant that I met with you he had of me a chain. Pleaseth you walk with me down to his house, I will discharge my debt, and thank you too. Come, gentlemen, away. [58]

ANT OF E. [59] While I go to the goldsmith's house, go thou

And buy a rope's end; that I will bestow

Among my wife and her confederates

For locking me out of my doors by day. [60]

But soft! I see the goldsmith. Get thee gone;

Buy a rope, and bring it home to me.

DRO OF E. I buy a thousand pounds a year: I buy a rope. [61]

ANT OF E. Signior Angelo, have you the chain you promised me?

ANGELO. Serving your merry humour, sir, here's a note how much your chain weighs to the utmost carat. You see, sir, I stand indebted to this gentleman and he wishes his money now.

ANT OF E. I am not furnished with the present money. Take the chain and bid my wife disburse the sum on the receipt thereof. [62]

BALTH. The hour steals on; I pray you, my money!

ANGELO. You see how he importunes me;—the chain!

ANT OF E. Why, give it to my wife, and fetch the money.

ANGELO. Come, come! I gave you the chain but a while ago. [63]

ANT OF E. You gave me none.

64. *FIRST OFFICER* puts rope around neck of *Angelo*. *ANGELO* from purse pays ducat to *Second Officer*. *SECOND OFFICER* puts rope around neck of *Antipholus E*.

65. *DROMIO S.* enters Down Right via trampoline and whispers in the ear of *Antipholus E*.

66. *DROMIO S.* exits Down Right. *OFFICERS* and *PRISONERS*, followed by *BALTHAZAR*, cross Up Center and exit Up Left.

67. *DROMIO S.* enters in a mime run Down Right. *DOOR ACTOR* crosses from Left Center to Center. *SERVANT* places stool Down Left. *ADRIANA* enters weeping, crosses to stool and sits. *LUCIANA* is behind her consoling her. *DROMIO S.* knocks on the door. *LUCIANA* peeks through keyhole. *LUCIANA* opens the door. *DROMIO S.* crawls in gasping for breath.

68. *ADRIANA* rises and crosses to *DROMIO S.*, who sits on the floor regaining his breath.

69. *ADRIANA* crosses to Left Center. A *SERVANT* hands her the pouch of coins. She tosses it to *LUCIANA*, who tosses it to *DROMIO*. *DROMIO* gets in the position of a track runner and exits Down Right via trampoline. *DOOR ACTOR*, *ADRIANA*, and *LUCIANA* exit Left simultaneously with *ANTIPHOLUS S.*'s entrance Up Right; he crosses to stair unit Center.

BALTH. Officer, arrest him at my will.

OFFICER 1. I do sir! [64] Signior Angelo, I arrest you and charge you in the duke's name to obey me!

ANGELO. This touches me in reputation! Here is the fee, officer—arrest him too!

OFFICER 2. Signior Antipholus, in the name of the Duke of Ephesus, I charge thee, too!

ANT OF E. Very well, I do obey thee till I give thee bail.

DRO OF S. [65] Master, there is a ship of Epidamnum that stays but till we come aboard.

ANT OF E. What ship stays for me, idiot? I sent thee for a rope!

DRO OF S. You sent me for a rope's end as soon:

You sent me to the bay, sir, for a ship!

ANT OF E. I will debate this matter more at leisure.

To Adriana, villain, hie thee straight.

Tell her that I am arrested in the street,

And that she must bring money to bail me.

Hie, thee, slave, and begone!

On, officer, to prison till it come. [66]

DRO OF S. [67] To Adriana! that is where we dined,

Where fat Dowsabel did claim me for her husband!

Thither I must, although against my will,

For servants must their master's minds fulfill.

ADRIANA. Ah, Luciana, then did he tempt thee so?

LUCIANA. First he denied you had in him no right.

Then he swore he was a stranger here.

Then I pleaded for you!

ADRIANA. I knew he was false! O that cheat!

LUCIANA. Soft, here comes his man. [68]

DRO OF S. Here! Go; the purse, now make haste.

LUCIANA. How hast thou lost thy breath?

DRO OF S. By running fast.

ADRIANA. Where is my husband, Dromio? is he well?

DRO OF S. No, he is arrested. Will you send him money for his bail?

ADRIANA. Why was he arrested?

DRO OF S. For a chain!

ADRIANA. For a chain? Oh, never mind. Here's the money. Bear it to Antipholus and bring him home immediately. There are many words he needs to explain! Hie thee! Come, sister. [69]

70. Four CITIZENS cross upstage, saluting Antipholus S. as they pass. The pace builds so that it is difficult for ANTIPHOLUS S. to complete the salutes on the third and fourth citizen. (SOUND: woodblocks)

71. DROMIO S. enters Up Right and crosses to Antipholus S.

72. EROTICA enters Up Left and crosses to left of Antipholus.

73. ANTIPHOLUS S. and DROMIO S. cross to right of riser, DROMIO hiding behind Antipholus by kneeling and holding him by the legs.

74. DROMIO S. and ANTIPHOLUS S. cross to Center, then turn and face Erotica. ANTIPHOLUS S., believing she is a thing of evil, raises his umbrella to defend himself. DROMIO hides behind him. On the line, "Come, Dromio, away!" ANTIPHOLUS runs off Down Right. DROMIO mounts his bicycle and flees Down Left with EROTICA in pursuit. She stops, realizing they have escaped, and paces in fury on her speech.

75. Two HOLY WOMEN (one is AEMILIA) enter from Up Center singing (e.g., "Sound of Music"), stop by the side of the furious Erotica and bless her, and then exit Up Left resuming their singing. EROTICA exits in fury Up Right as ANTIPHOLUS E. enters Down Right with rope around his neck; the rope extends to the wrist of the OFFICER who is leading him in. ANTIPHOLUS E. stops Center as DROMIO E. hits the trampoline and crosses to Antipholus. DROMIO E. carries a rope in his hand.

76. ANTIPHOLUS E., out of his mind in anger, brings back his hand to strike Dromio. He cannot move, so he grabs the rope around his neck to use as a weapon, propelling the OFFICER across the stage. As the rope is pulled free from the Officer's wrist, he yells in pain, grabbing his rope-burned wrist. ANTIPHOLUS E. beats Dromio E. about the shoulders with the rope. DROMIO, howling, falls with his arms over his head to shield himself from the blows. The OFFICER walks about nursing and moaning over his injured wrist. During the beating's final stages, EROTICA enters Down Left, sees the mayhem, turns and summons ADRIANA and LUCIANA. They enter staring in horror. On the line, "Go you and call Dr. Pinch!" LUCIANA exits and we hear her calling offstage. The TROUPE stands and calls, "Dr. Pinch!"

77. Two ACTORS unroll a backdrop resembling a medicine show olio. On it is printed "DR. PINCH—CONJURER, MIRACLE MAN, EXORCIST, ENTERTAINER." They frame the Center platform with the banner. ANTIPHOLUS E. and DROMIO E. turn upstage to see what in the world is going on! DRUM beat for the entrance of Pinch begins.

78. The chant of DR. PINCH and IGOR begins. PINCH is dressed in

ANT OF S. [70] There's not a man I meet but doth salute me
As if I were their well-acquainted friend.

CITIZEN. Antipholus, good day! Long live Ephesus!

ANT OF S. Good day to you, sir.

For sure, there are imaginary wiles
And Lapland sorcerers do inhabit here.

DRO OF S. [71] Master, here's the gold you sent me for!

ANT OF S. What gold is this? This fellow is distract and so am I!
Some blessed angel deliver us from hence!

EROTICA. [72] Here I am. Halo and all!

ANT OF S. I conjure thee to leave me and begone!

EROTICA. Again! You make merry, Antipholus.

ANT OF S. [73] Satan avoid. I charge thee, tempt me not. Begone!

EROTICA. Then give me the ring of mine I gave you at dinner or the
chain you promised me and I'll be gone and not trouble you. [74]

ANT OF S. Avaunt thou, witch! Come, Dromio, away!

EROTICA. Antipholus, my ring! Gone!

Now out of doubt Antipholus is mad!
My way now is to hie home to his house
And tell his wife that, being lunatic,
He rushed into my house and took perforce
My ring away. This course I fittest choose;
For forty ducats is too much to lose.

NUNS. [75] Bless you, fair sister.

ANT OF E. Fear me not, man; I will not break away. See, here
comes my man! How now, sir! Have you the money I sent you for?

DRO OF E. Why, sir, I gave the money for a rope.

ANT OF E. A rope! Five hundred ducats for a rope!

OFFICER. [76] Good sir, be now patient!

ANT OF E. Thou whoreson, senseless villain! Get you out of my
sight!

EROTICA. Look you! How say you now? Is not your husband mad?

ADRIANA. Luciana, go you and call Dr. Pinch.

LUCIANA. Dr. Pinch! Dr. Pinch! [77]

PINCH. [78] Who's the greatest of them all! Dr. Pinch!

IGOR. 'Octor 'nch!

PINCH. Who can save and cure them all? Dr. Pinch!

IGOR. 'Octor 'nch!

ADRIANA. Good Dr. Pinch, you are a conjurer; establish my hus-
band to his true senses again.

an attire which might put W. C. Fields to shame. IGOR resembles something from a Mel Brooks film. He wears a hopsacking smock with a rope tied around the waist. He has a predominant hump on his back. He bangs on a tambourine. They stop Center Stage, bow to the audience which is now gathering at Stage Left and Stage Right. ADRIANA keeps her distance from Antipholus. PINCH and IGOR do a short vaudeville routine to the lines, "Who's the greatest of them all . . ." A player PIANO (recorded) or jazz brushes should be their backup.

79. OFFICER reluctantly approaches Antipholus E. and picks up the rope, leading ANTIPHOLUS E. to foot of platform, where he kneels in front of Dr. Pinch.

80. DR. PINCH places his left hand on the head of Antipholus and his right hand on the hump of Igor's back. IGOR is kneeling beside Pinch. PINCH chants his exorcism. IGOR rings a bell around his neck.

81. ANTIPHOLUS E. jerks the rope which is wrapped around the wrist of the Officer. Again, the OFFICER screams in pain. PINCH backs upstage with IGOR and extends a Satanic symbol, which is suspended from his neck, as if to ward off evil. ANTIPHOLUS E. takes rope and threatens Pinch and Igor.

82. ANTIPHOLUS E. lowers the rope, then crosses to Adriana.

83. The composition should be this when the line, ". . . to dinner!" is spoken: OFFICER is sitting Down Right massaging his wrist. PINCH and IGOR are cringing Up Center at the backdrop with the symbol thrust toward Antipholus. ANTIPHOLUS E. and DROMIO E. are Down Center. ADRIANA, LUCIANA, and EROTICA are Down Left.

84. DROMIO E. whispers into Antipholus E.'s ear. ANTIPHOLUS E. does a madman act with a Transylvanian accent.

85. OFFICER crosses Down Center and puts the rope around Antipholus E.'s neck. PINCH moves around the stage holding the symbol in front of him to protect the ladies.

PINCH. Bring him forth to me. I will restore him!

OFFICER. [79] Come with me, biddy.

ANT OF E. Fear me not, man, I will not break away!

PINCH. [80] I charge thee, Satan, housed within this man,

To yield possession to my holy prayers,

And to thy state of darkness hie thee straight:

I conjure thee by all the saints in heaven.

LUCIANA. Alas, how fiery and sharp he looks!

EROTICA. And how he trembles in his ecstasy!

PINCH. Give me your hand and let me feel your pulse.

ANT OF E. [81] Here is my hand and let it feel your ear!

PINCH. Satan will not leave him!

ADRIANA. O, you poor distressed soul.

ANT OF E. Peace, doting wizard, peace! I am not mad! [82] But did you not deny me entry to my house tonight at dinner! [83]

ADRIANA. O, husband, the heavens know you dined at home today.

ANT OF E. Dined at home? Thou villain, what sayest thou!

DRO OF E. Sir, sooth to say, you did not dine at home.

ANT OF E. Were not my doors locked up, and I shut out?

DRO OF E. Certes, your doors were locked and you shut out!

ADRIANA. Is it good, Dr. Pinch, to soothe him in these contraries?

PINCH. It is no shame: the fellow finds his vein,

And, yielding to him, humours well his frenzy.

ANT OF E. You have suborn'd the goldsmith to arrest me.

ADRIANA. Alas, I sent you money by Dromio here to redeem you.

DRO OF E. Money by me! Bear me witness, please,

That I was sent for nothing but a rope.

PINCH. Mistress, both man and master is possess'd!

They must be bound and laid in some dark room.

ADRIANA. I did not, gentle husband, lock thee forth!

DRO OF E. And, gentle master, I received no gold!

But confess, sir, that we were locked out.

ADRIANA. Dissembling villain, thou speak'st false in both.

ANT OF E. [84] Dissembling harlot, thou art false in all—

But with these nails, I'll pluck out these false eyes!

ADRIANA. O, bind him, bind him! Let him come not near me! [85]

PINCH. I charge thee, Satan, housed within this man . . .

Yes, the fiend is strong! . . . Mumbo jumbo,

Mumbo jumbo!

86. *ANTIPHOLUS E. and DROMIO E. exit Down Right, PINCH and IGOR are now Up Center. The OFFICER has been catapulted off Down Left by their exit while holding the rope. LUCIANA and LADIES turn to exit Down Right but stop Down Right Center as DROMIO S. hits the trampoline Down Right followed by ANTIPHOLUS S. ANTIPHOLUS S. does a thrust and parry with umbrella.*

87. *ADRIANA, LUCIANA, and EROTICA make a running exit Down Left screaming. PINCH, IGOR, and two ACTORS holding Pinch's backdrop exit Up Left and Up Right in disarray.*

88. *ANTIPHOLUS S. and DROMIO S. cross Center.*

89. *DROMIO S. exits Down Left. ANTIPHOLUS S. stops at the trampoline as ANGELO and BALTHAZAR enter Down Right. ANGELO backs onto the stage. BALTHAZAR is flipping a coin a la "Scarface."*

90. *ANGELO crosses Down Left to Antipholus S.*

91. *ANTIPHOLUS S. takes off a glove and slaps Angelo across the cheek.*

92. *Two ACTORS serving as seconds enter from Up Left and Up Right. They cross Down Center and give wooden dueling pistols to Antipholus S. and Angelo. ANGELO and ANTIPHOLUS S. at Center begin the prelude to a duel. As they start to cross from Center in preparation for the firing, ADRIANA enters Up Center and crosses quickly to Center, stopping them. In the duel the two ACTORS are Up Left and Up Right, BALTHAZAR is Down Right, DROMIO S. is Down Left, ANTIPHOLUS S. and ANGELO are at Center.*

93. *Two OFFICERS cross Down Left to bind Dromio and Antipholus S. ACTOR has moved with this action to Up Center holding a dowel rod with a sign which reads PRIORY. AEMILIA stands to right of steps, a NUN stands to left of steps of Center platform.*

94. *DROMIO S. and ANTIPHOLUS S. strike Officers in stomach as the ropes are being placed on their heads. The OFFICERS are momentarily incapacitated. DROMIO S. and ANTIPHOLUS S. cross in a run to Up Center. DROMIO hides behind Nun, ANTIPHOLUS S. behind Aemilia. ADRIANA is barking orders to Officers to go after them.*

95. *AEMILIA, after NUN rings a BELL, shouts to the crowd. ADRIANA is Down Center, ANGELO Down Right, BALTHAZAR Down Left. Two OFFICERS are Up Left and Up Right facing the platform.*

IGOR. Mumbo jumbo, mumbo jumbo!

ANT OF E. O, most unhappy strumpet.

DRO OF E. Will you be bound for nothing? Be mad, good master, make like the Satan!

ANT OF E. Ahhhhhhhh! I am Satan and I have come for you! [86]

ADRIANA. Flee, Luciana, flee!

EROTICA. Heaven have mercy upon us, look!

ADRIANA. They come again. They are loose again!

PINCH. This play is possessed. Flee or they will bewitch us all! Satan has won! Nosferatu! Nosferatu! [87]

ANT OF S. [88] I see these witches are afraid of swords.

DRO OF S. She that would be your wife now ran from you.

ANT OF S. Come to The Centaur Inn; fetch our stuff from hence.

I will not stay tonight for all the town!

Therefore away, to get our stuff aboard

So we may sail! [89]

ANGELO. [*To Balthazar*] I am sorry, sir, that I have hinder'd you; But I protest, he had the chain of me.

BALTH. And the hour grows later and I say again—my money that was due to me by you or else!

ANGELO. [90] Patience, dear sir, I beg a little more time. Lo, there the varlet walks with my chain around his neck! Antipholus, that self-same chain which you wear about your neck: Can you deny that I gave it to you!

ANT OF S. I think so; I never did deny it.

BALTH. Yes, that you did, sir, and foreswore it too. These ears of mine did hear thee!

ANT OF S. Thou art a villain to impeach me thus:

I'll prove my honour and mine honesty

Against thee presently, if thou darest stand. [91]

ADRIANA. [92] Hold, hurt him not, for heaven's sake! He is mad!

Some get within him, take his weapon away:

Bind Dromio, too, and bear them to my house. [93]

OFFICERS. Aye, aye!

DRO OF S. Run, master, run! Look, master, there is a holy house or priory! In quickly or we are spoiled. [94]

AEMILIA. [95] Be quiet, people. Wherefore throng you hither?

ADRIANA. To fetch my poor distracted husband home.

ANGELO. I knew he was not in his perfect wits.

96. Two OFFICERS start for Antipholus and Dromio. AEMILIA and NUN give a karate kick and stand in a karate position. OFFICERS retreat several steps.

97. AEMILIA, ANTIPHOLUS S., DROMIO S, and NUN stay Up Right, ACTOR with sign on top step.

98. LUCIANA crosses to Adriana at Center.

99. HEADSMAN with axe enters Down Right. He is followed by AEGON (hands bound), who carries a stool. DUKE enters Down Right. ALL salute the duke, then kneel. AEGON places stool Down Center and kneels beside it on the right. HEADSMAN is to left of stool. AEGON puts his head on the stool as if to say, "Go ahead—chop off my head."

100. DUKE crosses above stool to give sentence. HEADSMAN has axe poised for execution.

101. ADRIANA crosses and kneels to right of duke.

102. SOUND: Drum roll on proclamation. Stop for Adriana. DRUM roll after "... citizen of Syracuse."

103. DUKE turns and gives orders to two Officers Up Right and Up Left. They are reluctant to carry out order but take hesitant step toward the Priory. AEMILIA and NUN once again assume karate pose. ANTIPHOLUS S. and DROMIO S. still hide behind their skirts.

104. ANTIPHOLUS E. and DROMIO E. enter Down Right, salute, and kneel. They still have the ropes around their necks. ADRIANA and LUCIANA run to Down Left exit and turn. They hold each other. AEGON lifts his head from the chopping block.

105. The positions of the actors at this point are: DUKE OF E. Center Stage, AEGON kneeling below him at stool, HEADSMAN left of stool, ADRIANA and LUCIANA Down Left near trampoline, ANTIPHOLUS E. and DROMIO E. at Down Right trampoline, ANGELO Up Left Center, BALTHAZAR Up Right Center. AEMILIA and ANTIPHOLUS S. are Up Right on platform, NUN and DROMIO S. Up Left on platform. OFFICERS still stand left and right of platform and ACTOR with Priory sign on top of steps.

ADRIANA. Officers, some of you enter and lay hold on that wretched husband!

AEMILIA. [96] Not a creature enters my house.

ADRIANA. Then let your servants bring my husband forth!

AEMILIA. Neither: he took this place for sanctuary

And it shall privilege him from your hands

Till I have brought him to his wits again.

ADRIANA. I will not hence, and leave my husband here!

AEMILIA. Be quiet, and depart: thou shalt not have him.

LUCIANA. [97] Complain unto the duke of this indignity.

ADRIANA. Yes, I will fall prostrate at his feet

And never rise until my tears and prayers

Have won his grace to come in person hither,

And take perforce my husband from the abbess.

BALTH. Look! It is the duke himself comes this way

To see a reverent Syracusian merchant

Beheaded publicly for his offense.

ANGELO. See where they come: we will behold his death. [98]

LUCIANA. [99] Kneel to the duke before he pass the abbey.

ALL. Hail to the duke. Long live Ephesus! [100]

DUKE. Yet once again, miserable Syracusian,

I proclaim it publicly,

If any friend will pay the sum for you,

You shall not die.

ADRIANA. [101] Justice, most sacred duke, against the abbess.

DUKE. [102] She is a virtuous and a reverend lady.

Citizen of Syracuse!

Once again I proclaim it publicly:

If any friend . . .

ADRIANA. May it please your grace, my husband Antipholus takes refuge there. Therefore, most gracious duke, before you continue with the execution, give command that my husband be brought forth.

DUKE. [103] Very well, go some of you and bid the abbess come to me! I will determine this before we behead the Syracusian.

ANT OF E. [104] Justice, most gracious duke! O, grant me justice!

AEGON. Unless the fear of death doth make me dote,

I see my son Antipholus and Dromio.

DUKE. What justice do you seek? [105]

ANT OF E. Against my wife!

106. AEGON rises and crosses to Antipholus E.

107. AEGON with a sigh of "Ah me!" crosses back to Center, kneels, and puts his head on the chopping block.

108. AEMILIA and ANTIPHOLUS S. (still hiding behind her skirts) cross Down Center to right of duke; NUN and DROMIO S. cross to left of duke (DROMIO S. hiding behind Nun's skirts).

This very day, great duke, she shut the doors upon me,
While she with harlots feasted in my house.

DUKE. A grievous fault! Say, woman, didst thou so?

ADRIANA. No, my good lord: myself, he, and my sister

Today did dine together.

LUCIANA. She tells to your dukeness the simple truth.

ANGELO. Your dukeness, in truth, thus far I witness with him,

That he dined not at home, but was lock'd out!

That was before he had the chain of me!

ANT OF E. I had no chain!

ANGELO. He had, your dukeness: and when he ran in here,

These people saw the chain about his neck!

ANT OF E. I never saw the chain, so help me heaven!

DUKE. Why, what an intricate impeach is this!

I think you all have drunk of Circe's cup.

Go call the abbess hither.

I think you are all stark mad!

AEGON. [106] Most mighty duke, vouchsafe me speak a word:

Haply, I see a friend will save my life

And pay the sum that may deliver me.

DUKE. Speak freely, Syracusian, what thou wilt.

AEGON. Is not your name Antipholus and yours Dromio?

ANT OF E. Antipholus is my name.

DRO OF E. And mine Dromio.

AEGON. Do you not know me?

ANT OF E. No.

DRO OF E. No.

AEGON. I am your father!

ANT OF E. I never saw my father in my life.

AEGON. Not know your father? but perhaps, my son,

Thou shamest to acknowledge me in my misery. [107]

DUKE. I tell thee, Syracusian, twenty years

Have I been patron to Antipholus,

During which time he never saw Syracuse! [108]

AEMILIA. Most mighty duke, behold a man much wrong'd.

ADRIANA. I see two husbands, or mine eyes deceive me.

DUKE. Which of you is the natural man and which the spirit?

DRO OF S. I, sir, am Dromio: command him away!

DRO OF E. I, sir, am Dromio: pray, let me stay!

109. *ANTIPHOLUS S. and DROMIO S. move and kneel to left and right of Aegon.*

110. *AEMILIA crosses below stool Center, lifts Aegon from kneeling position, unties his bonds, turns him around, and pulls off her head-dress.*

111. *AEGON and AEMILIA embrace and kiss.*

112. *DUKE stands on chopping block.*

113. *During duke's speech, ANTIPHOLUS S. crosses Down Right Center to Antipholus E.; DROMIO E. crosses above duke and stares at Dromio S. HEADSMAN throws up his hands with an "I give up!" gesture and exits Up Left Center. NUN crosses to Up Center of platform.*

114. *The composition at this point: DUKE standing Center on stool, AEMILIA and AEGON Center below stool, ANTIPHOLUS S. and ANTIPHOLUS E. Down Right near trampoline, LUCIANA and ADRIANA Down Left near trampoline, NUN Up Center on platform, OFFICERS left and right of platform, ANGELO and BALTHAZAR Up Right Center slightly above duke, DROMIO S. and DROMIO E. Up Left Center. ACTOR with Priory sign is still on steps.*

115. *The exchange scene: ANTIPHOLUS E. hands pouch of coins to ANTIPHOLUS S., who in turn gives it to Angelo with a toss; ANGELO tosses it to BALTHAZAR, who tosses it to the duke. ANTIPHOLUS S. tosses chain to Angelo. DUKE tosses coins to Balthazar. EROTICA enters Down Left and ANTIPHOLUS E. tosses ring to her.*

ANT OF S. [109] Aegon art thou not? My dear, dear father.

DRO OF S. O, my old master! Who hath bound him here?

AEMILIA. [110] Whoever bound him, I will loose his bonds,
And gain a husband by his liberty.

Speak, old Aegon, if thou be'st the man
That hadst a wife once called Aemilia.

AEGON. If I dream not, thou art Aemilia.

AEMILIA. Husband!

AEGON. Wife! [111]

DUKE. [112] Why, here begins this story right: [113]

These two Antipholuses, these two so like
And these two Dromios, also so alike.

Antipholus, thou camest from Corinth first?

ANT OF S. No, sir, not I: I came from Syracuse.

DUKE. Stay, stand apart; I know not which is which.

ANT OF E. I came from Corinth, my gracious dukeness.

DRO OF E. And I with him.

ADRIANA. Which of you did dine with me today? [114]

ANT OF S. I, gentle mistress. And your lovely sister did call me
brother. What I told you then, I hope I shall have leisure to make good.
If this be not a dream I see and hear.

ANGELO. [115] That is the chain, sir, which you had of me?

ANT OF S. I think it be, sir; I deny it not.

ANT OF E. And you, sir, for this chain arrested me.

ANGELO. I think I did, sir; I deny it not.

ADRIANA. I sent you money, sir, to be your bail,
By Dromio; but I think he brought it not.

DRO OF E. No, none by me!

ANT OF S. This purse of ducats I received from you,
And Dromio, my man, did bring them me.

I see we still did meet each other's man;

And I was ta'en for him, and he for me;

And thereupon these ERRORS arose.

ANT OF E. These ducats pawn I for my father there.

DUKE. It shall not need; thy father hath his life.

ANGELO. And I my chain.

BALTH. And I my debt paid.

EROTICA. Sir, I must have my diamond from you.

ANT OF E. There, take it; and much thanks for my good cheer.

116. *ALL* applaud *Aemilia's* invitation and cross Up Center to platform except the *ANTIPHOLI* and *DROMIOS*. *MUSIC* in and under.

117. *ANTIPHOLI* join arms and cross Up Center to platform.

118. Two *DROMIOS* circle each other and do the "mirror exercise" bit while talking.

119. *DROMIO E.* bows and gestures to platform. *COMPANY* for revelry has been arranged in a tableau on the platform.

120. *DROMIO S.* gives with a sweep of his hand for *DROMIO E.* to go first, but *DROMIO E.* extends his hand. They shake hands, turn, join arms, start to take a step, and tableau. *MUSIC* in as *NARRATOR*, with book, enters Center below the two *Dromios*.

121. *NARRATOR* closes book. *TROUPE* face audience and bow. *MUSIC* up full with *CURTAIN*. If the director chooses, the *TROUPE* may pick up the "Comedy of Errors" signs for the finale.

AEMILIA. Renowned duke, vouchsafe to take the pains
And go with all of us into the abbey here
And celebrate this great reunion with revelry. [116]

DRO OF S. Master, shall I fetch your stuff from shipboard?

ANT OF S. He speaks to me: I am your master, Dromio:

Come, go with us, we'll look to that anon:

Embrace thy brother there; rejoice with him. [117]

DRO OF S. [118] There is a fat friend at your master's house

That today mistook me for you!

She now shall be my sister, not my wife.

DRO OF E. Methinks you are my glass, and not my brother.

I see by you I am a sweet-faced youth.

Will you walk in to see their revels? [119]

DRO OF S. Not I, sir; you are my elder.

DRO OF E. That's a question: how shall we try it?

DRO OF S. We'll draw cuts for the senior; till then, lead thou first.

[120]

DRO OF E. Nay, then thus:

We came into the world like brother and brother;

And now let's go hand in hand, not one before other.

NARRATOR. So ends our Comedy of Errors—our story for tonight.

So all's well that ends well, and we bid you a fond

Good night. [121]

BLACKOUT

PRODUCTION NOTES

Properties

Huge book, horn-rimmed glasses—Narrator
 Nosegay with ribbons—Aemilia
 Book of nuptials, religious headpiece—Narrator (as Minister)
 4 baby dolls (twins for Aemilia & Wench)—2 Troupe Members
 Gold coin—Aegon
 Banners (2 different colors)—Syracusa Company & Ephesus Company
 Helmets, canes for war scene—both Companies
 Parchments—Duke of Syracuse & Duke of Ephesus
 Plywood circles spelling C-O-M-E-D-Y O-F E-R-R-O-R-S—Troupe
 Telescope—Spy of Syracuse
 Pouch of coins—Antipholus of Syracuse
 Bicycles—one for each Dromio
 Strip of wood (1" x 6" x 6') with door knob—Door Actor
 Hanky—Adriana
 "Porpentine" sign—Actor
 Diamond ring—Erotica
 Tray of false fruit—Actor
 Syringe—Dromio of Syracuse
 Lemon—Nell
 Tray of food—Adriana
 Huge fan—Luciana
 Gold chain—Angelo
 Pouch of coins—Servant
 Ropes—Officers
 Coin (ducat)—Angelo
 Rope—Dromio of Ephesus
 Backdrop or large banner (DR. PINCH—CONJURER, MIRACLE MAN, EXOR-
 CIST, ENTERTAINER)—Troupe members
 Tambourine, bell (around neck)—Igor
 Satanic symbol—Dr. Pinch
 Coin—Balthazar
 2 wooden dueling pistols—Actors
 Dowel rod with "Priory" sign—Actor
 Bell—Nun
 Axe—Headsmen
 Stool (chopping block)—Aegon
 Pouch of coins—Antipholus of Ephesus

Costumes

A sort of timeless modern dress is suggested for the entire cast. The **Antipholi** may wear bright neckties, grey dress gloves, grey fedora hats, grey spats, and carry cane-style black umbrellas. The **Dromios** may wear Harpo Marx wigs, black derby hats, white gloves, brightly colored matching vests, bow ties, and carry airline shoulder bags. Trousers for the male characters may be modern slacks. Those of the Antipholi and Dromios should be identical, of course.

A basic costume is suggested for the rest of the company—perhaps black, grey or white turtleneck sweaters, with dance skirts and tights for the women and

black derbies for the entire company. Each actor may add identifying accessories when playing specific roles, for example:

Servant—apron, stocking cap; **Wench**—apron, dust cap; **Aemilia & Wench**—wedding veils; **Aemilia & Nuns**—black robes, exaggerated gorget and wimple, large cross on chain; **Spy**—black fedora, “Bogart” trenchcoat, black gloves; **Balthazar**—black or grey fedora, bright necktie, shoulder holster with toy pistol, spats; **Pinch**—bright plaid frock coat, huge bow tie, red rubber bulb nose, top hat, bright gloves; **Igor**—hopsacking smock tied with rope, derby hat, chain with little bell around his neck; **Luciana & Adriana**—taffeta sashes around their waists tied with huge bows, matching bows in their hair, high heels the same color as accessories, parasols for the street; **Erotica**—jeweled or fringe skirt, tiara or hat made with feathers, feather boa, pumps with ankle straps or colorful bows, many rings and bracelets; **Aegon**—black tails, bow tie, derby hat; **Dukes**—military officer’s dress hat with short plume, huge medallion on chain, fancy belt with sword, military sunglasses; **Angelo**—bright red pumps, bright red parasol, rhinestone sunglasses, red derby, man’s shoulder purse; **Officers**—white helmet liner, white belt, white billy club, black gloves; **Soldiers** (entire company)—helmet liners (different color for each country), canes of identical color.

Sound

Troupe members use drums, recorders, ratchets, woodblocks, slide whistles, duck calls, klaxon horns, kazoos, and slapsticks. Recorded rock music (e.g., “Switched-On Bach” or “Hooked on Classics”) may be used for the overture and finale. Other recorded music in the same style may be used as director chooses.

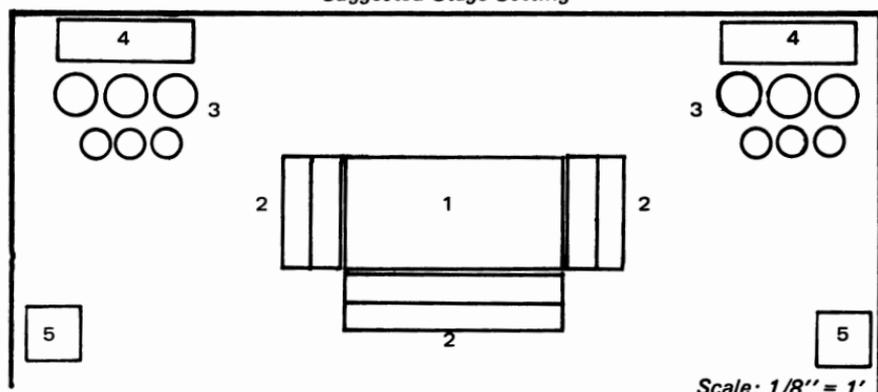
Directorial Approach

The production should be played in the spirit of the Marx Brothers’ *Duck Soup*. Fredonia could be Ephesus. The tempo is that of a ping-pong game. It is a production filled with energy, brisk action, zany business. It should be electric but never silly or artsy.

A Note from the Author

The directorial movement and business in the stage directions of this book were taken from several different production books; therefore, one may find some denials in movement as far as entrances and exits are concerned. These should be simple to correct. In regard to exits offstage, there are times when actors need to complete exits and entrances (e.g., the Dromios’ on the bicycles, the officers’ crosses, and Aemilia and the nuns. Let them exit and remove all costume accessories before stealing onto the upstage stools. In fact, all costume accessories should be donned offstage. The prop table should be so organized and the business so scored that it will never intrude on the main action. Never let this play sag—keep the movement brisk and whenever possible in group scenes, keep the movement choreographed. The Dromios and Antipholi move in rhythmic sequence, as should the officers, the nuns, and others. Music should be very, very upbeat. The drums should be behind the platform or offstage. The “Comedy of Errors” signs should have handles on the back so the actors may move them with ease and with one hand. There should be a difference in light intensity. The lighting for the table and stool areas should be quite low in intensity in comparison with the acting area.

The photo on the next page illustrates another way of costuming and setting this version—but all productions were very modern and eclectic.

Suggested Stage Setting*Scale: 1/8" = 1'*

- 1—platform (original production used a 12' x 6' platform 2' high, with an additional 3' high legged platform and two step units on its center)
 2—Step unit at center, left, and right of platform
 3—Six stools on both sides of the stage; three are tall, three are small stools
 4—Prop tables containing props 5—Two starter trampolines

Other platforms, step units, stools, etc. may be added as desired

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