

Special Considerations for Production Work University of Idaho

Comedy of Errors

By: William Shakespeare

Directed by: Blake Watson

We ask that all students take the step of reading plays before auditioning or agreeing to serve in design, technology, management, or dramaturgical roles to understand the nature of the work that is being produced. Additionally, the director has compiled information below that might be helpful to review in advance of auditions or accepting a dramaturgical, design, tech, or management role. This is a living document and is subject to change

For more information please contact:

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Play Synopsis from the Shakespeare Birthplace Trust:

After both being separated from their twins in a shipwreck, Antipholus and his slave Dromio go to Ephesus to find them. The other set of twins lives in Ephesus, and the new arrivals cause a series of incidents of mistaken identity. At the end, the twins find each other and their parents and resolve all of the problems caused earlier.

Character Breakdown:

NOTE: the breakdown below lists the gender of the character as written in the play. This production may cast individuals in roles originally written as a different gender. The male roles, for example, are not going to be exclusively cast with male actors. If you have questions or concerns about this practice or how it may be applied in this production, please contact the director for more information.

Antipholus of Syracuse (M) - Son of Egeon. Travels with his servant, Dromio of Syracuse to try and find his lost brother.

Dromio of Syracuse (M) – Servant of Antipholus of Syracuse. Travels with him to Ephesus to find their lost twin brothers.

Antipholus of Ephesus (M) – Respected member of the community of Ephesus. Married to Adriana. Wealthy, hot-headed, and involved with the merchant class of the city.

Dromio of Ephesus (M) – servant to Antipholus of Ephesus's household. Romantically involved with Nell

Adriana (F) – Married to Antipholus of Ephesus. Sister to Luciana.

Luciana (F) – Adriana's unmarried sister.

Emilia/Abbess (F) – Mother to both Antipholuses. Married to Egeon but separated in a shipwreck that sent her Antipholus E, and Dromio E to Ephesus. After losing track of her Antipholus and Dromio in the aftermath of the shipwreck, she becomes an abbess of the church in Ephesus.

Balthasar (M) – Ephesian Merchant

Angelo (M) – Ephesian goldsmith that supplies Antipholus of Syracuse the gold chain meant for his Ephesian brother by mistake.

Pinch (M) – strict schoolmaster charged with reprimanding and disciplining the seemingly deranged Antipholus and Dromio

Officer/Jailer (M) – A figure of Ephesian law, paid to arrest Antipholus for non-payment of the chain supplied by Angelo

Courtesan (F) – Courtesan who is acquainted with Antipholus of Ephesus. Dines with him and gives him a ring.

Egeon (M) – Father to both Antipholuses and married to Emilia. Egeon got separated from Emilia, Antipholus E, and Dromio E in a shipwreck. After telling Antipholus S and Dromio S of their separation, Egeon follows to Ephesus where he is arrested for being Syracusian.

Duke Solinus (M) – Ruler of Ephesus. Committed to justice but bound by the rule of law.

Casting and Rehearsal Information

CONSIDERATIONS: Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in this production.

GENDER-APPROPRIATE CASTING: We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression. However, this show may require actors to play characters and to dress in costumes that may not match their gender identity and/or expression. If this is something you are uncomfortable with or if there is a role that you would *not* want to be considered for, please let us know at auditions or on your audition form.

AGE-APPROPRIATE CASTING: Every attempt will be made to cast the production with age-appropriate performers as called for in the author's character descriptions. Anywhere age fluidity is available, it absolutely will be considered.

Rehearsal Times and Locations

-Rehearsals will be at the following times:

- Monday-Thursday 6:00 -10:00pm
- Saturday 11:00am-3:00pm
- The First rehearsal will be held on Monday March 9th.
- Rehearsals will NOT be held during the week of Spring Break March 14-22th.**
- Weekly days off (until tech): Friday and Sunday
- Performance Dates: May 1, 2, 3 & 8, 9, 10

- As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

- PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.

- Rehearsals will be held in the following locations, as announced in the daily call:

The Hartung Theatre: Stage, Greenroom, and Lobby.

Room 13

Access-Related Considerations

CONSENT BASED and TRAUMA INFORMED PRACTICES: *All collaboration on this production will originate from a place of consent* – in all things – from intimacy, staging, dance choreography, costuming, and set/scenic safety, etc. YOUR VOICE WILL BE HEARD in this process; let it be heard.

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate.
- The production may include the use of loud sound effects/music or potentially jarring noises.
- The production may require the use of tight costuming, meaning it might be difficult for those that have sensory-related difficulties with clothing.
- The production requires rehearsals that may extend to 10:30pm on weeknights as well as weekends.

Physical and Vocal Considerations

- The production includes moments of intimacy, sometimes of a sensual and/or physical nature.
- The production requires all performers to speak lines and possibly sing.

-The production requires all performers to move props and scenic elements while on stage.

-The production may require heightened physicality, dancing, and/or fight choreography.

Intimacy/Violence Considerations

-An intimacy/fight survey will be provided at the auditions so performers can share their comfortability with ALL potential instances of character intimacy and fight direction planned within the production.

-IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR OR THE PRODUCTION STAGE MANAGER.

Content Warnings

This play may contain material that some people may find objectionable. Below is a list of topics the play addresses

-Death

-servitude/bondage

-sexual content

-mention of sex work

-stylized physical violence