

GEVA T H E A T R E

proudly presents

THE COMEDY of ERRORS

by William Shakespeare

May 27 to June 29, 1997

with support from



ESSEX
INVESTMENT GROUP, INC.

Mobil



OppenheimerFunds®



Mark Cuddy
Artistic Director

Timothy J. Shields
Managing Director

presents

The Comedy of Errors

by
William Shakespeare

Directed by
Mark Cuddy

Scenic Design
Rosario Provenza

Costume Design
B. Modern

Lighting Design
Mary Louise Geiger

Composer
Gregg Coffin

*Choreographer/
Assistant Director*
Karen Barbour

Stage Manager
Charles H. Varin*

*Stage Management
Apprentice*
Julie Ann Haren

Asst. Stage Manager
Frank Cavallo*

Additional Casting
Michele Ortlip

Co-produced by
Empire Professional Services
Mobil Chemical Co.
Essex Investment Group, Inc.
OppenheimerFunds Distributor, Inc.

THE CAST

(In Order of Appearance)

Solinus, Duke of Ephesus	NEVILLE AURELIUS *
Egeon, a merchant of Syracuse	MARIO CABRERA *
The Jailer	DAVID NARBY
Antipholus of Syracuse	FREDERIC BARBOUR *
Dromio of Syracuse	GREGG COFFIN *
Costume Merchant, friend of the Syracusians	CHRISTOPHER GURR *
Dromio of Ephesus	GREGG COFFIN *
Adriana, wife to Antipholus of Ephesus	IRIS DELGADO *
Luciana, sister of Adriana	BRIGITT MARKUSFELD *
Luce (a.k.a. Nell), servant to Adriana	SUSAN BLACKWELL *
Antipholus of Ephesus	FREDERIC BARBOUR *
Angelo, a goldsmith	DAVID SILBERMAN *
Balthazar	ROBERT RUTLAND *
The Courtesan, owner of The Porpentine	FRANCESCA DI MAURO *
Courtesanettes	ERIN KATE HOWARD, RACHELLE PETTINATO
One-Eyed Merchant	ARTHUR BROWN
The Officer	RAY SALAH
Dr. Pinch, a conjurer	CHRISTOPHER GURR *
Emilia, Abbess of Ephesus	SHARON CARLSON *
Revelers	MARIANNE BUCKLEY, LIZ CAMERON, MIKE DAVIS, SUSAN KWIK, SHEILA ROLLE, GARY SAUER, DEREK SIPPEL, MINDA WARE

*Members of the Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States.

MUSICIANS

Ron Broida (Band Leader)	Bass
Joe Dady	Fiddle
Mike Kaupa	Trumpet
Edward Marris	Accordion
Low Pappenfuse	Guitar
Mike Plouffe	Drums
Dennis Monroe (Substitute)	Fiddle and Guitar

THE SETTING

The wealthy and wild port city of Ephesus during Mardi Gras.
Time: The Present.

There will be one twenty-minute intermission.

Special Thanks to **US Airways.**



This performance is made possible with public funds from the New York State Council on the Arts, a State Agency, with additional private support from NYNEX. GeVa is supported by public funds from Monroe County and the City of Rochester.

GeVa Theatre and this event are also made possible with private funds from The Shubert Foundation, Inc.

This theatre operates under an agreement between the League Of Resident Theatres (LORT), a consortium of regional theatres throughout the nation, and Actors' Equity Association, the union of professional actors and stage managers in the United States, United Scenic Artists and the Society of Stage Directors & Choreographers.

GeVa Theatre is a constituent of the Theatre Communications Group (TCG), the national service organization for non-profit, professional theatres.

As the Play Begins . . .

The scene is Ephesus, a wealthy and wild seaport, during Carnival.

Solinus, the Duke of Ephesus, holds Egeon prisoner. There is a feud between Syracuse — a far more conservative city — and Ephesus, and any Syracusan caught in Ephesus must pay a fine of a thousand marks, or die. So Egeon, who clearly doesn't have the ransom, is condemned. In answer to the Duke's question — why Egeon has risked his life to come into enemy territory — the poor man tells his long and sorrowful story:



Egeon

Egeon, a native Syracusan, grew wealthy as a merchant.

Business took him to Epidamnus, and his wife joined him there.

Shortly after she arrived, she gave birth to identical twin boys. At the same time, at the same inn, a poor woman also bore twin sons, whom Egeon purchased to be attendants to his own children.

Sailing home, their ship was wrecked in a storm, and the sailors took the only lifeboat.

The parents lashed one of their sons and a slave baby to each end of the mast, and then, with Egeon secured to one end and his wife to the other, they floated all night. In the morning they sighted two ships. Moments before they were to be rescued, the mast was split on a

rock. Egeon's wife and the two babies with her were picked up by a Corinthian fisherman, and later a ship from

Epidaurus took up Egeon and his one son and one slave baby.

Antipholus

Though separated, the mother and father each named the son Antipholus and the attendant Dromio.

Solinus,
Duke of
Ephesus

When the boys of Egeon reached the age of 18, they went in search of their brothers. For many years Egeon has had no word of their travels, although he has searched through Greece and Asia. Stopping in Ephesus on his way home to Syracuse, he hoped to pick up their trail, but instead has been caught and condemned to death.

The Duke, moved by the story, gives Egeon the rest of the day to find someone to help pay his fine for trespassing. And so ends the first scene of our play.

On Madness and Magic in the City of Ephesus

Shakespeare's Ephesus is a hall of mirrors, a place where nobody owns his or her own identity. Ordinary reality turns comically upside down. Ordinary words lose their meaning. All rules are betrayed, and the world seems suddenly under control of the tricksters or witches or lunatics.

Here an upstanding citizen finds himself locked out of his own house, mocked in the street, arrested and later imprisoned as a man possessed by demons. A baffled stranger encounters a sudden gift of gold, a wife he never had and a sister-in-law who enchants him, yet . . . ends up seeking sanctuary in an abbey.

Loyal servants return faithfully from their tasks, only to be beaten for having done the wrong thing. People are like guests who arrive unwitting at a faintly dangerous costume ball. Yet real and violent passions break through the comic confusion — desire, sorrow, rage and jealousy. And in the end the madness gives way to harmony and death to life, by a wondrous chance that heals the wounds of both the present and the past.

Kenneth Gross,
Dramaturg, *The Comedy of Errors*

Error 1. The action of roaming or wandering; hence a devious or winding course, a roving, winding. Now only *poetical*. 2. Chagrin, fury, vexation; a wandering of the feelings; extravagance of passion. *Obsolete*. 3. The condition of erring in opinion; the holding of mistaken notions or beliefs . . . a delusion, trick. *sic*. 4. Something incorrectly done through ignorance or inadvertence; a mistake.

The Oxford English Dictionary

The Music of *The Comedy of Errors*

This is the only Shakespeare comedy that has no songs in the original text, so in coming up with the score for this production of *The Comedy of Errors* I needed to solve two problems: 1) Capturing the flavor, the very essence of Mardi Gras, and 2) Using Shakespearean text.

For the lyrics I sifted through the sonnets, and I pulled those that spoke of love, of blindness and of halves-being-wholes. I pieced them together according to their theme, and came up with the textual structure for the songs.

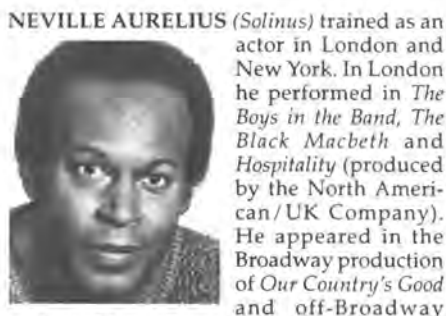
For the music I pulled from many different styles of music associated with Mardi Gras — Cajun, blues, funk, folk, gospel.

By composing the songs in this way, the music supports the heightened language of the play. It allows me to underscore the actors' work, and complement this production's vision of Shakespeare's story.

Gregg Coffin,
Composer, *The Comedy of Errors*

The Artistic Company

Sponsored by Bausch & Lomb



NEVILLE AURELIUS (*Solinus*) trained as an actor in London and New York. In London he performed in *The Boys in the Band*, *The Black Macbeth* and *Hospitality* (produced by the North American/UK Company). He appeared in the Broadway production of *Our Country's Good* and off-Broadway

with the Negro Ensemble Company and the Hudson Guild Company. His regional theatre credits include performances at Actors Theatre of Louisville, Syracuse Stage, New Jersey Shakespeare Festival, Shakespeare and Company and Barter Theatre. He has worked in Athol Fugard's *Master Harold . . . and the Boys* at Hangar Theatre in Ithaca; *My Children! My Africa!* at Dorset Playhouse in Vermont; and played the role of Garfinkle in *Other People's Money*, directed by Susan D. Atkinson. Mr. Aurelius' TV credits include the Lieutenant in American Playhouse's Emmy Award-winning "The D.P."; the PBS spy thriller "Game, Set and Match" (opposite Ian Holm); "True Blue" on NBC; and "In White America" for RTE-Dublin. His film credits include "Pope Joan" and a leading role in "The National Health" opposite Lynn Redgrave.

FREDERIC BARBOUR (*Antipholus*) comes to GeVa from the Pacific Conservatory of the Performing Arts (PCPA Theaterfest) in Santa Maria, Cal., where he has been an artist-in-residence for nearly 10 years. Acting credits there include John Merrick in *The Elephant Man*, Cassius in *Julius Caesar*, Jim Casy in *The Grapes of Wrath*, Berowne in *Love's Labour's Lost*, Jerry in *Betrayal*, Fool in *King Lear*, Aramis in *The Three Musketeers* and Ned Weeks in *The Normal Heart*. Directing credits include the world premiere of Carroll & Mann's *Robin Hood*, *The Immigrant*, Woody Guthrie's *American Song*, *Lend Me a*



Tenor, Lool, *A Christmas Carol* and *Steel Magnolias*. Mr. Barbour has also directed at Sacramento Theatre Company (*The Tavern* and *Rumors*) and acted with the Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Utah Shakespeare Festival and Philadelphia Festival for New Plays.



SUSAN BLACKWELL (*Lucre*) is originally from Dayton. This is her first show with GeVa Theatre. Her most recent appearances include *Vilma's Got a Golem*, directed by Lou Jacob, and Andrew Bergman's *Working Title*, both with American Jewish Theatre. As a member of the acting company

at The Guthrie Theater, Ms. Blackwell appeared in several shows, including *The Firebugs* (Schmitz, Anna, Babette), directed by David Gordon; *The Broken Jug*, directed by Liviu Ciulei; and *A Christmas Carol*, directed by Sari Ketter. While in Minneapolis she appeared in *Talley's Folly* and *Cover of Life* at the Cricket Theatre. Ms. Blackwell writes and performs her original work with her performing partner Rebecca Finnegan in the WonderTwins, their performing group in New York City.

ARTHUR BROWN (*One-Eyed Merchant*) is originally from the Bronx and currently works as a Theatre Teaching Artist at the Aesthetic Education Institute of Rochester. He has appeared in GeVa's productions of *To Kill a Mockingbird*, *State of the Union* and most recently as the Third Guard in *Antigone*. His other theatre credits include Herald Loomis in RAPA's production of *Joe Turner's Come and Gone* and Captain Davenport in *A Soldier's Play*, both directed by David Shakes. He has also appeared in the role of Eddie in *The Past is the Past* with the National Black Catholic Congress in Baltimore. Television credits include narration for WXXI's "Harlem Renaissance: Images of a People" and "Flight to Freedom," hosted by Cicely Tyson, which won a N.Y.S. Emmy Award. He





THE GEVA THEATRE STAFF thanks you for patronizing our smash 1996-97 season. We're looking forward to seeing you in September . . . as we begin the celebration of our 25th Anniversary Season!



EMPIRE STATE WEEKLIES

2010 EMPIRE BLVD. WEBSTER, NY 14580

WEBSTER PRINTING CORPORATION

Publisher and Printers of the
GeVa Theatre Program Book

For information on advertising in future
program books
please call us at

(716)671-1533

