

## DIRECTOR'S NOTE

In its essence, this play centers the story of a family uniting under impossible circumstances. It's a surprisingly heartwarming, albeit slightly dorky, reunification. To get to this reunion and restoration of order, the characters must sort through a trash heap of chaos caused by the two sets of twins. The flames of this dumpster fire reach a level of cruelty and absurdity of which only human beings are capable. And what accelerant does the playwright choose to flare up all of the conflicts? Money. Shakespeare mentions gold, marks, money and ducats more in this play than any of his others. The whole city of Ephesus is driven mad by it. The main characters even commodify their relationships, promising jewelry and trying to buy their way out of problems. Yet somehow, probably because we believe that it exists in a fake world, we find delight in the confusion and violence in the play.

To play these circumstances requires an incredible intensity of focus and spirit from an actor. I dared this cast to push themselves beyond their perceived limits, to investigate the language and why or how anything could be funny in this world. As you'll see, they've succeeded.

Comedy is based on an equation that shouldn't work, but that is precisely why it does. The unmet expectations, and juxtaposed ideas (which I suppose we could label "errors") that make up this plot are the kinds of errors that we can sit back from and laugh at because the setting is vastly different than any city we might know, and people don't behave as extremely these characters do, and money doesn't drive us to do things that make the world a worse place - right? Or perhaps there is another set of twins; the world embodied in Shakespeare's Ephesus and the world we live in.

- Peter Romano, Director