

Evening Herald, Saturday, November 14, 1987

## Calling identical twins

SHAKESPEARE'S fifth play, *Comedy of Errors* about two sets of identical twins, comes on Tuesday at 8 p.m. to the Project in a presentation by Dublin Youth Theatre Company, directed by Gerard Stembridge.

John Dunne, a founder member of Passion Machine Company at the SFX Centre has written and will play original music for the production.

Any set of identical twins over the age of 14, can attend the opening performance free of charge (Phone 743687 for details).

# Bard's comedy —Q.E.D.

PROJECT: Shakespeare's  
'Comedy of Errors'

This is more of a comedy of terrors. Tyranny — the tongue-in-the-cheek type — plays a big part in this production; so does colour but most of all, geometric shape. Plus John Dunne's quizzical music. In Shakespeare's fifth and shortest play, confusion arises when twin brothers, separated seven years previously in a seastorm, arrive in the same town, with of all unlikely things, twin servants.

Quadruple questions arise, like who gave the whore the ring, where the gold and the gold chain went; did the husband really proposition the sister-in-law?

The answers come in the comic fairytale ending. Meanwhile marvellous observations on man's inhumanity to his wife and servant are wittily and even, sometimes, profoundly stated.

If Gerry Stembridge's direction is imaginative and highly innovative he has found a soul-mate in costumier Connie Dowling. Her costume design can only be described in terms of kindergarten blocks. From top to toe the characters are dressed in circles, squares and stars, in bold primary colours.

### INSEPARABLE

Alan Farquharson's pair of circular stairs, with an arched area beneath, provided great opportunities, especially for the chase scene, when the pair on the stairs were, indeed, equal to the pair on the opposite side. The Euclidean influence is catching. Once again DYT, the Dublin Youth Theatre, are giving a performance of the highest professional standards. Wearing her hearts, literally, on her cheek Geraldine Judge was an enduring coquette. Patricia Eastman's Adriana pouted pleasingly and petulantly.

Don't ask me to sort them but Fergus Matthews and Anthony Brophy as the two *Antipholus*'s masters of Jason Phipps and David Parnell as the two *Dromio*'s were excellent. Jailer Kevin Murphy used mime as a forceful tool while Karen Staples's *Courtesan* seduced knowingly.

This production does for Shakespeare what Music for Fun does for the classics; it brings out the best in the d. It runs until November