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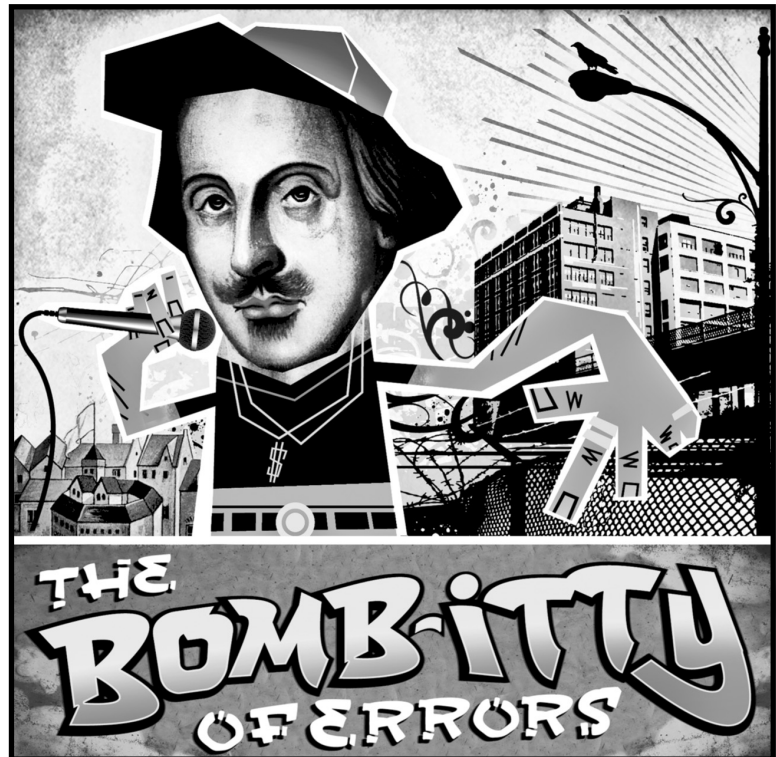
THE BOMB-ITTY OF ERRORS

by **Jordan Allen-Dutton,
Jason Catalano,
Gregory Qaiyum and
Erik Weiner**

Music by Jeffrey Qaiyum

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At The Rep, we know that life moves fast—okay, really fast. But we also know that some

things are worth slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatregoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information on the playwright (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!



The Teacher's Lounge

In an effort to make our educational materials accessible to students and easy for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org, for additional information including activity suggestions and behind-the-scenes information.

Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

NEATO!

Show Me Standards: CA 2, 3, 5, 7; FA 1, 2, 3, 4, 5; SS 2, 6 and Illinois Learning Standards: 1, 2, 5, 16, 18, 25, 27.

MIHYAP: TOP TEN WAYS TO STAY CONNECTED AT THE REP

10. TBA Ushers will seat your school or class as a group, so even if you are dying to mingle with the group from the all-girls school that just walked in the door, stick with your friends until you have been shown your section in the theatre.

9. SITD The house lights will dim immediately before the performance begins and then go dark. Fight off that oh-so-immature urge to whisper, giggle like a grade schooler, or yell at this time and during any other blackouts in the show.

8. SED Before the performance begins, turn off all cell phones, pagers, beepers and watch alarms. If you need to text, talk or dial back during intermission, please make sure to click off before the show resumes.

7. TMI Not to sound like your mom, but "if you need to go now, you needed to go then." Leaving the theatre during the performance is disruptive, so take care of any personal needs before the show starts.

6. RTM When you arrive at the theatre, read the production program. It's like a deluxe version of liner notes and a free souvenir, all in one.

5. P-ZA? NW! Though your ability to eat ten slices at one sitting may impress your friends, no one wants to listen to you chew, slurp or smack, so please leave all food, drink and gum outside the theatre.

4. TLK-2-U-L8R We know that you will be dying to discuss what you see onstage with your friends, but please wait until intermission. Any talking—even whispering—is very distracting for both the actors onstage and the audience seated around you.

3. LOL Without you, we really wouldn't have a show. It's your job to laugh when a scene is funny or maybe even shed a tear or two in a tender moment. However, since you are not the audience at *The Jerry Springer Show* please refrain from inappropriate responses such as talking, whistling, making catcalls or singing along with the performers.

2. SOP While it's great that you want a celeb picture of your day at The Rep, the theatre is off-limits to the paparazzi. Flash photography interrupts the performance and along with videorecording is prohibited by Actors Equity rules. You can sneak a peek at production photos on our website, www.repstl.org.

1. LLTA Let the actors know that you respect their work by remaining for the curtain call at the end of the performance. Show your appreciation through applause.

A/S/L

ANTIPHOLUS OF SYRACUSE and ANTIPHOLUS OF EPHESUS are twin brothers living in separate cities, unaware of each other. They are both MCs.

DROMIO OF SYRACUSE and DROMIO OF EPHESUS are also twin brothers living in separate cities, also unaware of each other. Each Dromio serves as a sidekick MC to an Antipholus.

Despite her husband's infidelity, ADRIANNA is the loving wife of Antipholus of Ephesus.

Adrianna's sister, LUCIANA, catches the eye of Antipholus of Syracuse.

HENDELBERG is a Jewish jeweler caught in the middle of the twin mayhem.

In an attempt to "cure" Antipholus of his confusion, DR. PINCH gives him an herbal remedy.


BOBBY isn't quite a poet, but he is a delivery guy trying to be a rapper.

The COP tries to restore some order by intervening, but he only adds to the confusion.

The prostitute, DESI, doesn't help matters either, when she demands a gold chain from Antipholus of Syracuse.

READ MORE ABOUT IT

We encourage you to explore the following books, movies and websites for more information.



Haskins, James. *One Nation Under a Groove: Rap Music and Its Roots*. Hyperion Books for Children, 2000. A look at the history of rap including a rap glossary.

Vibe Magazine. *The Vibe History of Hip-Hop*. Three Rivers Press, 1999. Compiled by Vibe Magazine, this history features almost 500 pages of interviews, facts and pictures in a work that covers all the different pieces that make up hip-hop history.

Chang, Jeff. *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*. Picador, 2005. This book focuses not only on the birth of a new style, but how hip-hop influenced pop music and American culture.

Rize, 84 minutes, Lions Gate, 2005, PG-13, DVD. The famed David LaChapelle created this documentary about the artistic and social expression of krump.

Green, Jarius. *Breakdance: Hip-Hop Handbook*. Street Style Publishers, 2003. Learn the roots of this dance style along with a step-by-step guide to certain moves.

Ganz, Nicholas. *Graffiti World: Street Art from Five Continents*. Packed with color photos, this book represents graffiti art from artists around the globe.



THE BOMB-ITTY OF ERRORS is an adaptation of Shakespeare's wily *The Comedy of Errors*. From the moment the characters step on the stage to the moment they leave, hysteria and confusion follow two sets of twins everywhere they go.

WE START OFF with a prologue explaining the situation—we basically have two sets of twins—two Antipholi (the bigger brothers) and two Dromios (the smaller brothers). The boys' father and mother, MC Egeon and Betty, are forced to give up two of the boys (an Antipholus and a Dromio) for adoption, and so one set of brothers lives in Syracuse while the other ends up in Ephesus. Because they were separated at a young age and because the parents die before they have a chance to tell the boys, neither set of brothers knows about the other. Then one night, the ghost of the MC Egeon appears before all the boys, sending them to find their mysterious link.

AND SO, the Syracuse boys land in Ephesus in search of the link. Antipholus of Syracuse (or A.S.) sends Dromio of Syracuse (D.S.) to pay for a hotel. Almost as soon as he leaves, Dromio of Ephesus (D.E.) enters, confusing A.S. for Antipholus of Ephesus (A.E.). D.E. tells A.S. that he needs to hurry home to his wife. A.S. thinks he's talking to D.S., and hands him a hearty beating because he doesn't have the money he just gave D.S. D.E. escapes away back to Adrianna, who yells at him for not bringing back her husband. Adrianna is tired of her husband's infidelity, and decides that she's going to go out herself and fetch him.

MEANWHILE, A.S. runs into D.S. A.S. has checked in at the hotel, finding that it's paid for. He believes D.S. was joking with him earlier about having a wife. D.S. has no idea what A.S. is taking about. As they argue, Adrianna and Luciana approach. Unsure of what's going on, A.S. plays along with Adrianna, going home with her for dinner.

AS A.S., ADRIANNA AND LUCIANA have dinner, A.E. and D.E. return home with Hendelberg the jeweler. When D.E. confronts A.E. about the beating A.S. dealt him earlier, A.E. has no idea what he's talking about. When A.E. and D.E. approach their gate, they are met by D.S., who will not let them in. A.E. and D.E. leave, while Hendelberg goes to retrieve a gold chain that A.E. intends to give to his wife.

INSIDE THE HOUSE, A.S. waits for Adrianna to slip away, leaving him with Luciana. Now alone with her, he confesses his love and admiration for her. Meanwhile, D.S. is mistaken by Bertha (wife of D.E.) for D.E. and A.S. receives the gold chain from a delivery boy that Hendelberg sent for A.E.

WHEN HENDELBERG MEETS up with A.E. again, he demands to be paid for the delivered chain. A.E. tells Hendelberg he will be paid when he receives it, but since the chain has indeed been delivered (though to the wrong Antipholus), Hendelberg calls the cops. D.S. is sent to fetch money to bail A.E. out.

BACK AT HOME, Luciana tells Adrianna about A.S. trying to put the moves on her. Adrianna is shocked that her husband would hit on her sister. D.S. returns home to get the money to bail out A.E.

AS A.S. IS OUT walking the streets of Ephesus, he finds it odd that everyone knows him. When D.S. returns with money to bail out A.E., A.S. has no idea what he's talking about. A.S. sends D.S. to get a flight out of Ephesus tonight.

AFTER A.E. MANAGES to get free, a wild and crazy chase ensues, ending up with the twins all meeting one another. Now that they have found the mysterious link, all the confusion is cleared up and they form the ultimate hip-hop band.





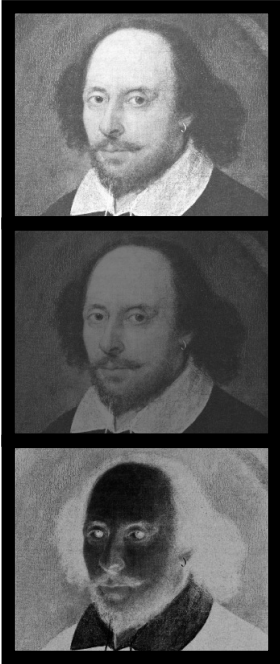
THE BOMB-ITTY OF ERRORS takes an old play and injects a modern, hip-hop flavor to the show. While *Bomb-itty* has a number of unique and funny elements all its own, the core is that of the hysterical play it is adapted from, *The Comedy of Errors*. Who knew Shakespeare had such a great sense of humor? What else is there about him that we don't know?

WILLIAM SHAKESPEARE is often held to be the greatest English writer of all time, and certainly one of the greatest (if not *the* greatest) playwrights ever. The total sum of his work includes 38 plays, two long narrative poems and 154 sonnets. Other than his body of work, Shakespeare did not leave much behind for historians to study. Consequently, much of Shakespeare's life is shrouded in mystery and folklore.

IT IS KNOWN that William Shakespeare was born to John Shakespeare and Mary Arden in April 1564 (it's often speculated that his date of birth was April 23, based on his recorded christening on April 26). His place of birth is known as Stratford-upon-Avon, and John Shakespeare's house (the believed birthplace of his famous son) still stands today and serves as the home of Shakespeare's Birthplace Trust.

THE THIRD AMONG eight children, it is presumed that Shakespeare attended King Edward VI Grammar School. Being the son of a prominent town official (his father was an alderman and a glover, his mother from an upper-class family) he probably attended the school at no cost. While there, he more than likely would have been educated intensively in literature and Latin grammar.

AT AGE 18, Shakespeare married 26-year-old Anne Hathaway. Together they would have three children—Susanna and twins Hamnet and Judith. Hamnet would die at age 11 of bubonic plague, while the others would eventually find themselves moving with the family to London.



BY 1592, Shakespeare was a well-known playwright in London. By 1594, he was an actor, writer and part-owner of the company Lord Chamberlain's Men (named for its sponsor), which would later become the King's Men under King James I. While known to have acted in his own work from time to time, Shakespeare was also known to have acted in several other productions, most notably the work of one of his greatest contemporaries and rivals, Ben Jonson.

WHILE SHAKESPEARE'S WORK is often based on plays and stories belonging to others, he brought innovative and invigorating new dimensions to drama. His ability to tightly intertwine engaging plot lines, meld unlikely genres together, and explore the inner workings of characters took the theatre to new heights, the effects of which are still felt today. His work stands as some of the most widely produced and adapted of any dramatist.

THE BARD'S WORK is widely known in the theatre world, but his influence doesn't stop there. His work slips into our everyday speech since his poetic writing holds many witty sayings. Many expressions we use today like "with baited breath" or "a foregone conclusion" come from Shakespeare's work. Shakespeare even coined hundreds of new words including "moonbeam," "shudder" and "puke." Have you ever heard (or said) any of the following?

**"TO BE OR NOT TO BE,
THAT IS THE QUESTION."**

**"ALL THE WORLD'S
A STAGE."**

"WHAT'S IN A NAME?"

**"ALL THAT GLITTERS IS
NOT GOLD."**

"ET TU, BRUTE?"



BITTY: a hot girl

MC: microphone coordinator, or the main rapper in a song

PENITENTIARY: a prison for people convicted of serious crimes

CYANIDE: an extremely toxic salt or ester of hydrocyanic acid

LITTLE KITTY: pretty young lady

BUMP 'N GRIND: dance

FIVE SPOT: five dollar bill

ABORT: bring to a permanent end because of a problem or fault

GIST: the essence of a speech or text

SALLYS: girls

IMBECILLIN': acting like an imbecile; acting stupid or idiotic

BEREFT: deprived of or lacking something

ILLIN': going crazy

DILLY: interchangeable with the word "deal"

TWEAKIN': to be hyperactive

DEBASE: reduce in quality or value; degrade

SHYSTER: a person who lies or uses questionable practices

WHACK: appalling in nature

MISANTHROPE: one who hates or mistrusts humankind

COXCOMB: a person who is conceited or pretentious; a foolish dandy

GEFILTE FISH: a kosher dish made of ground fish formed into a ball



IDENTITY

Through all their wild and zany escapades, the Syracuse brothers are in search of some mysterious link that will complete them. They are searching for that something that will allow them to look in the mirror and know who they are as opposed to feeling incomplete. What the boys are looking for is a stronger sense of identity. The irony of *The Bomb-itty of Errors* is that what Antipholus and Dromio of Syracuse seek is right under their noses the whole time. The play uses this metaphor to remind us that we all often feel as though we are searching to find ourselves, but the truth is that who we are is always right in front of us—rather, inside of us. Each of us has our own unique and precious identity, and no one can ever take that away from us.

HONESTY

The key to the many mistaken identities in *The Bomb-itty of Errors* goes beyond the brothers looking alike—the many mix-ups often hinge upon the fact that the boys don't always take every opportunity to disclose who they are. The Syracuse brothers (most specifically Antipholus) often employ subtle deceptions to explore Ephesus, even taking advantage of the identity mistakes to worm their way closer to women and money, among other things. *The Bomb-itty of Errors* challenges us to take a higher stand and not simply take the easy way out of a situation. While everything ended up okay in the play, sometimes lies and omissions of truth can be costly for those around us. You may hear it all the time, but honesty really is the best policy.

APPEARANCE VS. REALITY

Sometimes, all is not as it seems. In *The Bomb-itty of Errors*, this certainly is the case, as the Syracuse brothers are confused for the Ephesus brothers who are confused for the Syracuse brothers and on and on the story goes. This confusion stems from the fact that characters in the play readily accept what they see and hear, without offering much question as to what is true. Because the Syracuse brothers look like the Ephesus brothers, characters in the play (even the brothers themselves) are easily lent to believing the brothers are who they expect them to be. However, as the play shows us, taking things at face value can be a costly mistake. *The Bomb-itty of Errors* encourages us not to simply accept everything we are shown and told, but to exercise our own critical judgment and assessment of the world. Just because someone says it's so, doesn't mean it is.



PUTTING THE HIP IN THE HOP

WHILE SHAKESPEARE UTILIZED rhyming couplets in *The Comedy of Errors*, one of the most notable stylizations that *The Bomb-itty of Errors* employs is the use of rap and rhyme in its storytelling. But as the popular MC KRS-One says, “hip-hop is something you live, rap is something you do.” So what is hip-hop all about?

HIP-HOP CULTURE, while rooted in music and MC-ing, consists of various elements. Some of the initial elements that have grown alongside the popularity of hip-hop are graffiti, break dancing and specific fashions.

WHILE OFTEN CONSIDERED an element of urban decay or vandalism, graffiti is considered an art form by those who risk punishment to practice it (and by those who admire it). Though human beings have been drawing and writing on walls since the beginning of time, modern graffiti was born in Philadelphia in the early '60s as artists wrote their names (also known as tagging) all over the city. By the late '60s, graffiti had spread all over New York City, and in July of 1971, *The New York Times* did a profile of well-known graffiti artist TAKI 183.

GRAFFITI ARTISTS often refer to themselves as “writers,” and the impulse to write is often born of a desire to be famous or to leave a lasting mark. Over the course of the '70s, graffiti would evolve from tagging to stylized lettering to cartoon characters and entire mural-like paintings. Bombing (when writers mark as many surfaces as possible) would cover most of the subway cars in New York from top to bottom as graffiti artists spread their masterpieces.

WHILE VARIOUS CITY officials around the country have waged war on graffiti, it continues to spread. Today you can find rooftops, churches, bridges and various other structures that have been marked by graffiti artists.

BREAK DANCING is also a part of the evolution of hip-hop culture, an element that grew alongside rap and DJ-ing. While



graffiti art wall by Stick Up Kids, a writing crew with members from Germany, New Zealand, Thailand and Denmark

break dancing is often thought to have originated in the block parties of DJ Kool Herc and other early hip-hop artists, a major landmark for break dancing was Michael

Jackson's Robot Dance which was first performed on television in 1974. Speculation around the growth of break dancing suggests that in the early 1980s break dancing competitions helped solve territorial disputes between rival gangs. Though the popularity of break dancing seemed to have faded in the 1980s, noted b-boys and b-girls (break dancers) are still admired in television commercials, variety shows and dance studios across the nation.

ANOTHER PREVALENT element of hip-hop culture is fashion. In the early days of hip-hop, various sportswear and fashion brands attached themselves to

the hip-hop movement. Brands such as Adidas and Kangol were popular, and stars like Run DMC and LL Cool J were wearing tracksuits, leather jackets, Doc Martins and tennis shoes (Adidas shell-toes with fat laces continue to be popular today). Popular accessories included large eyeglasses, bucket hats and heavy gold jewelry. In the early '80s, Jheri Curl hair styles were popular, while the late '80s saw the spread of high-top fades.

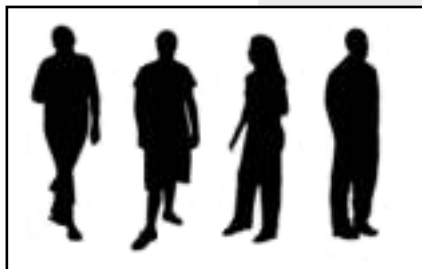


LL Cool J

TRANSITIONING FROM Old School hip-hop to the later Golden Age meant some changes in style. Baggy, blousy pants became popular (often known as "Hammer pants" after MC Hammer), and a harkening to African culture became prevalent. Artists like Queen Latifah and Public Enemy wore kente cloth hats, African chains, dreadlocks and red, black, and green clothing. The athletic hip-hop scene would shift from Adidas to Nike (and Air Jordans, often called "J's"), while other new brands such as Timberland (called "Timbos") and Converse Chuck Taylor shoes (known as "Chucks") also became associated with hip-hop fashion.

THE MID TO LATE '90s ushered in the era of gangsta rap and fashion, which featured baggy pants, black ink tattoos, bandanas and wearing one's shirttail untucked. Dark denim was popular, along with sagging pants (wearing pants low, often without a belt). Bling (or large, shiny jewelry) came out of the mid-late '90s as well.

TODAY'S HIP-HOP fashion is a melding of the styles before it, often characterized by sagging pants, bandanas, jewelry and big, baggy shirts. Hip-hop isn't limited strictly to street wear, as many designers such as Tommy Hilfiger and Polo contribute designer items to style.



- How does hip-hop culture effect daily life in America?
- Do you think hip-hop has become a standard way of life for American youth?
- What elements of this cultural phenomenon have you noticed in your life?

AS A FAITHFUL ADAPTATION of plot, characters, and innovative use of language, *The Bomb-itty of Errors* reminds us of the brilliance of William Shakespeare. But Shakespeare's influence isn't confined to just the stage—he's all around you! Below are some popular movies you may recognize, but did you know they're all adaptations of William Shakespeare's work?

Ten Things I Hate About You

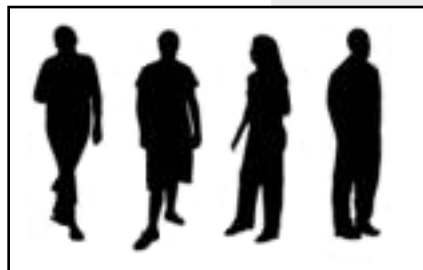
Pretty and popular Bianca Stratford wishes she could get a date, but her ill-tempered older sister Kat is determined to scare off any guy who might come their way. Unfortunately, strict rules in the Stratford household forbid Bianca from having a boyfriend until her extremely unpleasant sister has one of her own—a situation that seems highly unlikely considering Kat is a social disaster. Bianca's desperation for romance turns into a convoluted scheme to match Kat with her male equivalent—a guy whose reputation is so infamous, Kat might rise to the challenge and find him worthy of her hidden charms.

*Does this story sound familiar? It should! It is almost exactly the story Shakespeare tells in *The Taming of the Shrew*.*

She's the Man

When a teenage girl, Viola, discovers that the soccer team has been cut from her school, she disguises herself as her twin brother and takes his place at his new boarding school for two weeks. Comedy ensues when she falls in love with her new roommate, Duke, and finds herself the object of affection of the beautiful Olivia, the girl whom Duke loves. Things get more complicated when her twin brother, Sebastian, finally turns up.

*Which play does this story come from? How about *Twelfth Night*?*



- What do you think of modern entertainment using classic works? What others do you know?
- How does this recycling of storylines impact current culture?
- How might this effect growth and creativity in popular entertainment?

The Lion King

A young lion prince is born in Africa, thus taking the place of his uncle, Scar, as second in line to the throne. To regain his position, Scar plots to kill King Mufasa and Prince Simba, thus making himself king. The king is killed, but when Simba escapes, Scar leads his young nephew to believe that the king's death was his fault. When Simba flees the kingdom in shame, Scar takes the position of king ruling over all the lionesses, even Simba's mother, Queen Sarabi. After years of exile, a childhood friend, Nala, persuades Simba to return home to do battle with the usurper and claim the kingdom as his own.

*Did you guess that this story came from Shakespeare's *Hamlet*? If you did, you're right!*

O

Odin James is the black star of the basketball team at an otherwise white boarding school. He is heading for the big time with his sport and is in love with Desi, the most popular girl in school. Meanwhile, Hugo, the coach's son, is outdone by Odin both on and off the court; his father even says he thinks of Odin as a son. Hugo's feelings of envy and neglect lead him to construct a plot to make Odin doubt Desi's love for him, a plot which Hugo is willing to take to its most extreme consequences.

*This film is a direct adaptation of the tragedy *Othello*.*

BU

WHILE DRAWING HEAVILY on Shakespeare's *The Comedy of Errors*, *The Bomb-itty of Errors* takes the classic tale of mistaken identity and gives it a unique twist by injecting modern hip-hop culture into the story. While hip-hop has grown to a point of being almost synonymous with popular culture today, it has its own distinct history and evolution.



DJ Kool Herc

HIP-HOP HAS ITS ROOTS deep in African-American history and an oral storytelling tradition. While an examination of hip-hop could take you back hundreds of years, a glance at the late 20th century can lend insight into the more immediate evolution of the culture that today includes ethnicity, art, politics, fashion, technology and urban life.

THE BEGINNINGS OF HIP-HOP were block parties in New York City in the 1970s. The man specifically credited as the godfather of hip-hop is a DJ named Kool Herc. While known for his free neighborhood block parties and his superior sound system, what got the ball rolling for hip-hop was his technique of isolating the percussion breaks in hit songs (the part of the song where the beat takes over). Kool Herc would often rap over these instrumental breaks, inserting various clever in-house references. Soon his style was duplicated and spread, spawning new artists and extending the hip-hop movement across New York. The first recordings of hip-hop were "Rapper's

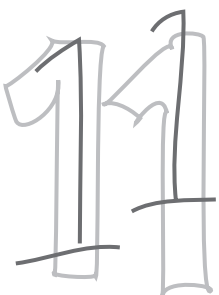
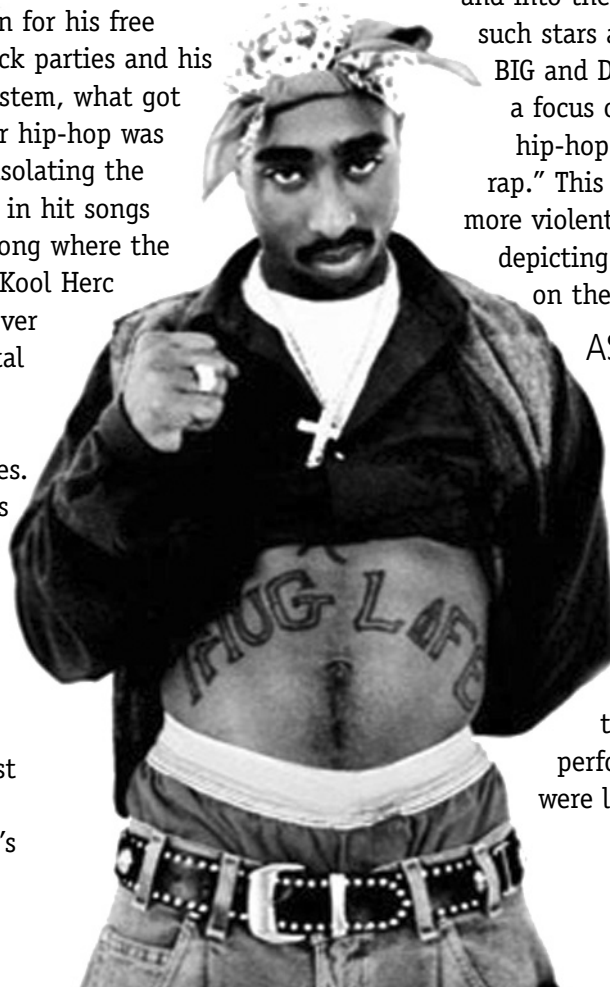
Delight" by Sugar Hill Gang (which reached number 36 on the Billboard charts) and "King Tim III" by Fatback Band.

HERC'S INNOVATION would give way to Old School hip-hop, a movement in which teams of MCs rapped to beats across the nation. Groups of MCs practiced freestyling for hours at a time, utilizing simple beats with a chorus (to give performers time to regroup for their next verse). Famous from the period are the Herculoids and well-known Afrika Bambaataa's Zulu Nation (now evolved into a large group spanning the globe).

AS THE '70s TRANSITIONED into the '80s, the Golden Age would arise. Run DMC's album *Raising Hell* in 1986 is generally marked as the beginning of the Golden Age of hip-hop. The album featured advanced wordplay, clever delivery and an expanding coverage of subject matter.

HIP-HOP'S EVOLUTION over the late '80s and into the '90s shifted the scene to such stars as Tupac Shakur, Notorious BIG and Dr. Dre. With the shift came a focus on the darker side of hip-hop, often called "gangsta rap." This movement focuses on more violent lyrics and themes, depicting the harsh nature of life on the streets.

AS THE '90s WORE ON and stars such as Tupac and Notorious BIG were killed, there was a push towards less violence in hip-hop. The sound spread to global popularity, and instead of just being rap music, hip-hop became a way to live, not only for those performing it, but those who were listening.





SWDXT?

*"Do you know what it's like to look
yourself in the mirror
With vision 20/20 but you can't see
clear?"*

*To be kept on a shelf, not seein' what
you wanna see,
Not knowin' yourself, bein' half of
what you wanna be?"*

- Antipholus is clearly struggling with some inner conflicts. Why is he feeling like half of himself? What might make someone feel this way? Have you ever felt this way?

*"There is so much unfairness in this life
We are all equal under heaven's eye
But earth has different rules than
the holy sky*

*The beasts, the fishes, the winged
birds*

*Are all just slaves to just one word:
Man—divine master of all these."*

- The women are feeling themselves somewhat held back by the rules of society that allow men all the power. Do you think this kind of feeling still exists? Have women found an equal place in society?

*"...sister I'd rather be dead
Than living this lie, forcing these smiles
Why did I ever walk down the aisle?"*

- Adriana is regretting her marriage vows when she thinks her husband is cheating. Do you think it is possible for a marriage to survive this sort of betrayal? Is infidelity ever something you could forgive?

*"Have you finished the big gold chain
I commissioned
To make sweet my wife's sour
disposition?"*

- Antipholus seems to be indicating that he must buy his wife's affection and happiness with gifts. What do you think about this relationship? Gifts are nice, but are there other things more important to a healthy relationship? What?

*"Relax yourself my good man,
this advice please trust this.
Judge not before you know the true
situation at hand
That's just common sense"*

- What do you think of this advice? It often seems easier said than done to not jump to conclusions. Have you ever had a time when jumping to the wrong conclusion caused a problem?