Chane, replacing Indyk, to discuss Turkey’s role in shaping the future of the Middle East

NIKKI LANKA  Staff Writer

Turkey may seem like an odd choice as peacemaker for Iran and the West. On a number of issues, the nation’s position is contrary to either side; it disagrees with the U.S. on Iran’s right to sign the Nuclear Non-Proliferation Treaty, with the West on Iraq and Hezbollah and disagrees with either side; it disagrees with Iran on the issues of Syria and Yemen, spent some time with the Taliban before

Southern returns to Chautauqua with Amphinon String Quartet for Logan series

KATRIN MCCOV  Staff Writer

When violinist David Southern first came to Chautauqua Institution in the 2009 Season, he saw a string quartet perform in the Logan Chamber Music Series and hoped to perform in the same venue with his own string quartet one day.

Four years later, he returns to the grounds with violinist Katie Hyun, violist Yin-Zong Andy Lin and cellist Mihai Marica. The four musicians make up the Amphinon String Quartet, which will perform at 4 p.m. today in Elizabeth S. Leola Hall.

See AMPHION STRING QUARTET Page 9

MSFO journeys to hell and back in a final performance full of extremes

KELLY TURNEY  Staff Writer

Pyotr Ilyich Tchaikovsky’s Francesca da Rimini opens with the string of a gong, transporting the listener into the second circle of hell, where Francesca da Rimini and her lover Paolo Malatesta are swirling around in a violent storm as punishment for their adulterous deeds. Francesca’s husband — who is also Paolo’s brother — has killed the pair after discovering them together in their bed.

From the fiery pits of hell to the wildest of Roman folk tales, Chautauquans attend- ing the season’s last Music School Festival Orches- tra performance at 8:15 p.m. tonight in the Amphitheater are in for a night of extremes.

Vlad Vizireanu, 2013 David Elton Con- ducting Fellow, will take the stage with the MSFO for the last time to conduct Tchaikovsky’s symphony.

The first and third sections of the sympho- ny represent Francesca and Paolo’s suffering in hell. The middle section depicts the lovers’ relationship before their end.

“It’s the kind of piece that really allows you to go to extremes in terms of your expression,” Vizireanu said. “You can’t be in the second circle of hell and be just kind of ‘la-di-da, la- di-da.’ You’ve really got to let it all out and to do just that.

Vizireanu said his challenge in conduct- ing this piece will be just that: expressing the emotions needed to convey the scenes of hell.

“There is a level of acting that goes into it, because of course you can’t call on your own life experiences and say, ‘Yeah, gee, last time I was in hell …’” He said. “But it’s like any- thing else; you have to call on what parts of your life are closest to that type of emotion and experience that you as conductor.”

In another set of extremes, Timothy Muffitt, MSFO music director, will open the orchestra’s performance with Georges Enescu’s Rumanian Rhapsody No. 1. Op. 11, A major, and he will close the orchestra’s season with Hector Berli- on’s Symphonic Fantasia Op. 14.

See MSFO Page 4

Shifting demographics key to understanding modern Turkey, scholar Rubin says

JOHN FORD  Staff Writer

Michael Rubin was ex- cited. He had just returned from meeting with key Kurdish political officials in a mountain retreat in northern Iraq, adding fresh perspectives to his ongo- ing pursuit of understand- ing Turkey, the Middle East and the future of U.S. interes- ts in the region.

Rubin, a resident scholar at the American Enterprise Institute, will open Week Eight’s exploration of “Tur- key: Model for the Middle East?” at 10:45 a.m. today in the Amphitheater.

Bathing with energy and passion for his subject, Rubin is no ivory tower aca- demic: He taught and stud- ied language while living in Iran and Yemen, spent some time with the Taliban before

Chane, replacing Indyk, to discuss Turkey’s role in shaping the future of the Middle East

NHIKI LANKA  Staff Writer

Chane may seem like an odd choice as peacemaker for Iran and the West. On a number of issues, the nation’s position is contrary to either side; it disagrees with the U.S. on Iran’s right to sign the Nuclear Non-Proliferation Treaty. “Yet it still holds a place of being the most trusted partner to be able to broker a new way forward,” said the Right Reverend John Chane, retired eighth Epis- copal Bishop of Washington, D.C., will discuss Turkey’s role in shaping the future of the

News 

Reviewing financial sustainability Bagnano, Fotolabina present at porch discussion Page 3 

Community 

Toasting, roasting Campbell Women’s Club hosts Northwest outgrowing Dept. of Religion director Page 8 

Symphony 

‘Music for a lakeside evening’ Sherman, Valdes debut Roman concerto Page 9 

Theater 

Everything’s relative Review of CTC’s ‘The Winter Comedy’ Page 11 

Today’s weather

HIGHEST 70° LOW 55° 
9/11 8:50 a.m. 
68° Low 55° 
68° Low 55° 
9/11 8:50 a.m. 
68° Low 55° 
9/11 8:50 a.m. 
68° Low 55°
Learn about volunteering for the Annual Fund
All Chautauqua community members are invited to join Vice President and Chief Operating Officer Tim Bishop, along with the Board of Directors and various staff members of the Chautauqua Institution, for an informal gathering on Thursday at 6:45 p.m. in the Founders’ Room of the Hall of Philosophy to discuss the Annual Fund. If interested in attending, please RSVP to 716.357.6654 or giveback@chq.org.

Center Room 101. All members are encouraged to participate in a discussion about the School of Art in the 1990s, how the school has evolved since then, and how you get your hands on a membership or a print.
The school didn’t even have a designated space for print shop at the time, and Hewitt was ready to find the most ridiculous work to get through the print trade, which takes place at the beginning of each week—the students final week at the School of Art, when faculty and peers critique their summer work. During the print trade, the students, plus the School of Art’s general assistant, Paul Kath, and Raneses himself, exchanged the prints they’d made throughout the season.
The school didn’t even have a designated space for print shop at the time, and Hewitt was ready to find the most ridiculous place to start a collection, because “the school didn’t even have a designated space for print shop,” Raneses said. “We were eating [this summer pudding] anywhere on the grounds any day of the week. Keyser will take orders for the treats on Mondays at 3:30 p.m. presentation. All CDC members are welcome.Ticker
From 12:15 to 1:35 p.m., today in the Hall of Missions’ West Classroom, learn how you can join in others in crafting hope, healing and peace.

Tennis ‘Dawn Patrol’
Tennis players are invited to join a doubles round-robin from 7 a.m. to 9 a.m. in the Amphitheater for what Katie Mclean, tennis director, calls “the Dawn Patrol.”

School of Art celebrates two decades of printmaking
The Chautauqua Institution’s Center for Printmaking was founded 25 years ago, and to honor this milestone, the Center is hosting an open house this afternoon from 3 to 9 p.m. to celebrate 20 years of printmaking at the School of Art. The open house will feature a selection of prints by more than 200 artists who have been part of the School of Art’s printmaking program over the years.

Artistic director of the printmaking workshop, Tom Raneses, has been with the School of Art for 25 years, and he has watched the school go through many changes over the years. “The printmaking workshop has gone through many changes since I started,” he said. “There was a time when the printmaking workshop was just a small space in the Center for Printmaking, but now it’s a full-fledged program with its own studio and equipment.

The school has grown significantly over the past 25 years, and Raneses says he’s proud to be a part of that growth. “It’s been a very rewarding experience to see how the printmaking program has evolved over the years,” he said. “I’ve been here for the whole journey, and I’m excited to see where it goes from here.”
In Turkey, a transformation to populism. Baggiano, Follansbee review financial sustainability at Trustees discussion

**From Today's Lecturer**

**Guest COLUMN by MICHAEL RUBIN**

**Michael Rubin is a resident scholar at the American Enterprise Institute.**

**Erdogan was happy to eclipse his predecessor to show that Turkey enjoys military influence in the political sphere. The military's political clout is positioned around the president's office, particularly with the title of "chief of the armed forces," which Erdogan's predecessor, Abdullah Gul, held. Erdogan's cozy relationships with generals are clear evidence that Turkey is now a One-Person State. Erdogan's political opponents are working together to overcome the challenges of their time."

MAGGIE LIVINGSTONE

Staff Writer

**A lifelong Manganist, Quart has written extensively on women’s thinking. A spirit of alter- nativism is ingrained in her work, and she is on a mission to break away from the constraints she perceives in society. Her parents being “the ones who opened the world” to her gave her a strong foundation; her parents were teachers and landlords who resisted the white backlash of the Civil Rights Movement.**

**Quart was keeping tabs on Obama when she first received his call years ago, and he was in the process of selecting a chief speechwriter. He wanted to hire a woman to ghostwrite his speeches, and Quart agreed to do it. After the call, she was invited to the White House.**

**“I wanted to see if I could find people across the country creating their own media and living their ideals,” Quart said.**

**“We trust that partnership with Turkey bolsters national security,” Obama said. “I have to believe there is a way to work together — to overcome the challenges of our time.”**

**But the recent gentrification of the city has led to problems, especially with the gentrification of the Alphabet City neighborhood. Quart said, “The process has been unfair to the people who live there, and it has been a struggle for the people who live there.”**

**Quart received her PhD in political science from the City University of New York and her JD from New York University School of Law. She is on the faculty of Teachers College of Columbia University and has also taught at the University of Virginia and the University of Chicago.**

**Quart has written extensively on American foreign policy, and she has been a vocal critic of the wars in Afghanistan and Iraq. She is also a co-founder of the non-profit organization Republic of Outsiders, which is sponsored by the Ford Foundation.**

**“I think a lot of people are interested in the idea of American foreign policy, and I think that’s one of the reasons why I’m interested in this subject.”**

**Quart is currently working on a book about American foreign policy, and she is also a co-founder of the non-profit organization Republic of Outsiders, which is sponsored by the Ford Foundation.**

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Berlin's work presents music in a Romanti- cian era, during which composers sought to make music on a deep, personal level. It's just incredible when Beethoven introduces music in such a short time, and then the music gets even bigger and larger. It's just an enormous size of the kind, the size of the orchestra," said MTT. "It's truly one of the great works of modern music literature.

Five movements follow the life of a romantic artist and his beloved, who is explained by a melody that weaves in and out of the symphony, like a thread. MTT explained that all of the characters that classify in a symphony are romantically in os- sion. Each of the works in tonight's repertoire ex- emplifies this idea. While Ensslin's work ex- hibits the majesty that was popular in the Roman- tic period, Beethoven's work was in- novative for its time, as he looked beyond what was done in Beethoven's compositions and asked what music could become.

"Berliner, in his work, ex- press the mazed, the miraculous, dreams, fantasies," MTT said. "Here's a composer who just has imagined a whole new set of possibili- ties of what music can be, what music can express." 

The evening ended and off. Vitezimaus said he has been impressed with the work of MSFO and has enjoyed get- ting to know the musicians of the group over the past seven weeks. "I realize every rehearsal we have together, I also have a drink at the end of the day sometimes, we go to restaurants and call those we take walks," Vitezimaus said. "It's just got to be that and on that podium, the incredible bunch of people."

MTT echoed Vitezimaus's sentiments. He spoke of the orchestra's abilities and how the musicians were able to easily pick up what he would teach them during rehearsals. "This is an extraordinary group of musicians," MTT said. "They came to Chautauqua as a group of individuals, and it's been a pleasure to work with them that I'll miss them terribly."
Is NATASHA their circus personas—be-
greet with the cast—including face painting,
show activities and games,
rilla.

With educational programs, CTC emphasizes outreach to youth
is thoroughly prepared for
sure that each singer’s voice
ers as musically ready as
a mainstage opera,” he said,
mately 14 years.
performances,” said pianist
and preparing for our own
this season’s presentation of
ers for Chautauqua Opera’s
many responsibilities. In
laborative pianists, have
wealth of musical material
and music administrator,

Oh, and there’s also a go -
Chautauqua Theater
Behind the musical vi -
Hoffenberg has worked

The six coaches, or col -
expressed one of the best,” she
ferred one of the best,” she
was watered down, kids can

All © Brandon Rhee.

C H A U T A U Q U A  P A R K  F I N G A L

FREE Horseriding & Nature Walks

12-year-old

Craig Johnson, the director of

Many of them have...
Chane developed a friendship with author Jon Meacham at Chautauqua Institution. As an example of the kind of assistance Track II diplomacy can provide, Meacham called Chane when a reporter for Time magazine was arrested in Iran, asking Chane to use his contacts to get the reporter released. Chane was called to New York City in 2011 to meet with the Iranian ambassador at the United Nations. Chane and Cardinal Theodore McCarrick left for Tehran on Sept. 13, 2011, to begin talks with the Iranian government to free three hikers who were at the center of a disputed border crossing. Chane and McCarrick were not allowed to talk anywhere they were going. They flew to Turkey, and when they had anyone they received a call from President Barack Obama telling them that the US was paying for them and their team. Chane and McCarrick brought the hikers back to the United States, and Chane is still in contact with them today. In 2010, Chane was in Iran for a conference and went out to a bazaar to get presents for his family. He noted that he always wears a purple caftan and a cross to identify himself as a Christian. After the bazaar, a woman and her three daughters followed him out, shouting and waving their arms. Chane told his driver to leave, but the driver told Chane he had to stay; the woman wanted to talk to him. The woman and her daughters knelt in front of Chane, asking for a blessing. “Everyone stopped,” he said. “It was rush hour in Tehran, Chane was not going to give them a blessing, because he didn’t want the woman to be converted from Islam. His driver told him, ‘You and I share the same God, and we can do more in common if we have the courage to claim our common humanity, our common soul.’”

The Right Rev. John Bryson Chane, retired Episcopal bishop of Washington, preaches at Sunday morning worship in the Amphitheater.
THERE are 193 member states in the United Nations today. Among them, is there any leader that could be considered a hero? Aaron David Miller doesn’t think so. And he doesn’t recommend waiting around for one, either.

“Maybe just maybe, we’ve entered another era,” he said. “Let’s call it the ‘post-heroic era.’ And maybe that post-heroic era isn’t such a bad era. Although I’m not entirely persuaded of that, it’s something I think we need to seriously consider.”

At 2 p.m. last Friday in the Hall of Philosophy, Miller delivered his fifth and final Interfaith Lecture Series titled “Religion, Culture and Diplomacy” with an examination of the U.S. presidency Friday afternoon in the Hall of Philosophy.
Hultquist Foundation of Jamestown continues support for MSFO

DEVLIN GEROSKI
Staff Writer

For more than two decades, the Hultquist Foundation of Jamestown has been a proud sponsor of the Music School Foundation. The foundation was founded in 1965 in honor of the late Earl Hultquist, an industrialist in Jamestown, N.Y. The foundation sponsors the Jamestown Community College's music program and supports other arts organizations in the area.

Flowers is proud of the foundation's good relationship with the institution. "We believe that Chautauqua promotes economic activity within the county," he said. "And considering a lot of these kids are aspiring musicians, this is a great way to help the students become more influential in the music industry and spread the word about Chautauqua and its programs. The Hultquist Foundation sees its support as nurturing this seed."

The Hultquist Foundation is a nonprofit organization that was founded in 1965 in honor of the late Earl Hultquist, an industrialist in Jamestown, N.Y. The foundation sponsors the Jamestown Community College's music program and supports other arts organizations in the area. "We believe that Chautauqua promotes economic activity within the county," he said. "And considering a lot of these kids are aspiring musicians, this is a great way to help the students become more influential in the music industry and spread the word about Chautauqua and its programs. The Hultquist Foundation sees its support as nurturing this seed."

The Rev. Joan Brown Campbell has served the Chautauqua community for 14 years as director of the Department of Religion. In those years, she has fostered a diverse religious community. Campbell's impressive career at Chautauqua will come to a close with her retirement at the end of the year, but the Chautauqua Women's Club is helping to send her off with a bang.

"The Many Faces of Joan," a retirement celebration and roast in honor of Campbell, sponsored by the Women's Club, will be held at 5 p.m. Friday at the Women's Clubhouse. During the sold-out event, a slate of speakers — Women's Club board member Paula Mason, the Rev. Robert M. Franklin Jr., incoming director of the Department of Religion, and Campbell's son, Paul — will successively roast and toast to Campbell's near decades-and-a-half tenure as director of the Department of Religion. The four-course meal will be provided by Elegant Edibles Catering from Jamestown, N.Y.

The event is co-chaired by Victor Loewengross and Ann Fletcher, both Women's Club members. All proceeds will support Women's Club programming, scholarship and Clubhouse maintenance. Fletcher said the Women's Club of which Campbell is a lifelong member — wanted to celebrate Chautauqua's pastor in a unique, memorable way and thank her for her support.

"Joan has done so much for us," Fletcher said. "This is our way of giving back to her."


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REVIEW

‘Music for a lakeside evening’

Sherrit debuts Roman concertino, CSO gives solid rendition of Tchaikovsky warhorse

REBECCA RITZEL
Guest reviewer

A

eather day, another preposterous flute concerto.”

Contemporary composer Gabriel Kahane tweeted that remark last Wednesday night. He was not en route to Chautauqua, but surely he would have had a change of heart after hearing the Chautauqua Symphony Orchestra Thursday.

Laurence Roman’s “Concertino for Flute and Orchestra” was not the least bit preposterous. Quite the opposite. This new work, commissioned by patrons Kevin and Ann Mosk, was a pleasant and most felicitous piece of music that showed off the talents of principal flute Richard Sherman. Three of the four movements were briskly paced, yet Sherman maintained a consistent tone, even in the highest, fastest runs of 16th notes. The opening movement could best be described as bright and meandering, with quick, slurred phrases for the flute that differed rhythmically and melodically from the orchestral line. Occasionally the two lines intersected, usually for a note or two near the end of a phrase.

There are only so many popular solo works for flute and orchestra, however. A composer based in Northern Ireland, seems very conscious of this, and has written a concerto that references the repertoire while remaining distinct, never falling back on Celtic tropes. Christopher Reese’s 1995 flute concerto, for example, goes so far as to have Gaelic names for movements. Sherman sticks with Italian. His “Presto Volante” second movement was so sprightly that there were audible chuckles across the Amphitheater when conductor Maximino Valdes rested his baton. Sherman displayed his ambition and smiled.

The third movement, “Leighthee toward,” was a bit puzzling. Flute and harp are often paired together, but here Roman had the bassoons double the harp. Sherman played the viola on a planked baseline rather than decorative glissandos Mount and other colleagues have trained their ears to expect.

Romanticism is best in the quick, concluding movement, which was reminiscent of Stravinsky’s ‘Petrouchka’. Forestal phrases for flute flowed over a chugging undercurrent in the winds. This was music for a lakeside evening, however, not a bustling Shrewsbury fair. Roman’s concertino may not provide memorable new melodies for the flute canon — or make any “preposterous” statements — but it did complete a remarkably lovely concerto.

The evening opened with the overture from ‘Der Fliegende Holliander’ an early opera by Richard Wagner. The overture is probably best known for what it is not, which is the theme of ‘Flight of the Valkyries’ from Wagner’s ‘Ring’ operas. The choral brass enters. This time the brass launches into the main ‘Flying Dutchman’ theme — Da-da! — you half expect a soprano playing Brunnhilde to come onstage and start belting. Even a good rendition of ‘The Flying Dutchman’ is a bit underwhelming as a result. Not so with the main work on Thursday’s program: Pyotr Ilyich Tchaikovsky’s Symphony No. 6 in B minor, the Pathétique.

The formidable symphony premiered nine days before the composer died, and it is generally regarded as the career retrospective of a tortured soul. Go into a concert with that biographical background, and you may expect a less serene 46 minutes of music than the orchestra provided. The muscular symphony opens with foreboding tremors and harp runs, and tension should build from there, as it does. Various sections of the orchestra are opposing forces of will. The violins never get as mad as the rest of the musicians, and the fervor of the brass and timpani seemed rational as a result.

Throughout the symphony, there are atmospheric reminders of Tchaikovsky’s greatest hits, though all tinged with heightened angst. And so, in those first movement tremors, we should feel the terror of Von Rothbart of ‘Swan Lake’, countered by bon-bon sweetness comparable to the Rococo Variations in the second. The third movement came off like a stately march — too “Toy Soldier” when it should have been. “Fat King.” Many in the audience stood, apparently not aware that there was tension left to convey in a mournful denouement. Finally in the fourth movement, Valdes and the orchestra successfully conveyed a mix of emotions, of both relief and uncertainty. Some phrases could have opened more cleanly, but overall reading of this warhorse was a solid one. It’s too early to say what life Roman’s concerto will have beyond Chautauqua, but never put the ‘Pathétique’ will not to test.

Rebecca J. Ritzel is a freelance arts journalist for The Washington Post. She holds a master’s degree in arts journalism from Syracuse University and teaches writing at University of Maryland.
The Jim and Lynn Gasche Levinson Fund supports Chautauqua's Interfaith Lecture today.

Constantinople presents for BTG on lakefront trees

BEVERLY HAZEN

There is “a view of the lake”, the banner informs us, of the topic for today’s Lakefront Park lecture, “Trees aren’t the bad guy”, by Peter Richard Konkle, Ph.D. He is the author of the book “Big Trees: A Story of America’s Living Monuments”.

Constantinople will give a unique perspective on how to combine beauty and usefulness in planting and maintaining trees along our shoreline.

with a beautiful view along a lake shoreline, can help us and our good neighbors to bring beauty, wildlife, birds and grandchildren to the water’s edge. By adding the correct trees and keeping them trimmed, there are several important features of a shoreline landscape.

People want to see the lake and to enjoy the trees. Constantinople said, but he also wants to explore with them the importance of a view of the lake through the trees. “Trees aren’t the bad guy.”

TRAVEL

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By Dave Green

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THEATER

IN CTC'S CRAZY ‘COMEDY,’ EVERYTHING’S RELATIVE

REBECCA J. RITZEL
Guest reviewer

How many circus performers can you fit into the Bratton Theater? Saturday's opening of The Comedy of Errors was the theatrical equivalent of watching more than 20 clowns, conjurors and acrobats. You play the ukulele, and can crabwalk backwards? Perfect — the fat lady will double as a magician/minstrel. And Jacob Dresch and Mary Wiseman, your outstanding physical comedians not afraid to roll around on the floor? We’re all set. You too will play the identical twin clowns.

The Comedy of Errors is all about identical twins. Several Shakespearean comedies include separated siblings, but this is the play with not one but two sets of twins. (Last you think the playwright had a fetish, remember that he had twins himself.) Antipholus of Syracuse and Antipholus of Ephesus are the higher-class set, while Dromio of Ephesus and Dromio of Syracuse are the twin servants of their respective masters. Nowadays, directors handle the casting in various ways. One option is to have the same actor play both characters, so they are not onstage together until the end of the show. Another option is to cast similar-looking actors, and a third is to say, “Who cares?” and rely on the audience to get the joke. Borba has split the difference, dressing the Dromios identically, down to their curly wigs, such that even though one is a woman (Wiseman) and one is a man (Dresch), it's possible to confuse the two clowns.

The actions playing each Antipholus are physical — Ryan Williams is black, while Anthony Goes is white. They are dressed identically as lion tamers, so there’s a certain suspension of disbelief required. But one of them is also in love with a mermaid, so everything’s relative with this crazy world Borba has created onstage.

“Stage business” is the theatrical term for action added to a play that’s not in the script, and there’s quite a bit of it in this production. Specifically, there’s a lot of key business. An actor in a gorilla suit roams the stage — and the audience — between scenes. Borba also throws in a Marcel Marceau-lookalike occasioned by, “Brother, can you spare a mime?” Borba also shares an amorous dinner with the other’s wife. The diction is very clear in this production, although some liberties have been taken with the text. There are plenty of puns, but also theatrical obstacles that this production ignores by setting the show in a traveling carnival rather than a city. The concept supersedes the show, and Borba gets away with it only because his entire cast is capable of such great character acting. Standouts include Malbery Portney as the shimmery mermaid, Luciana, and Wiseman and Dresch as the two Dromios who are dressed identically as identical twin clowns.

As far as plots go, Comedy of Errors is at the bottom of Shakespearean’s range. Mistaken identity is the running gag, but the supporting character acting is not as well developed as in Twelfth Night or other plays. The major clowns, conjurors and acrobats. The show ends with the audience — between scenes. Borba also shares an amorous dinner with the other’s wife. The diction is very clear in this production, although some liberties have been taken with the text. There are plenty of puns, but also theatrical obstacles that this production ignores by setting the show in a traveling carnival rather than a city. The concept supersedes the show, and Borba gets away with it only because his entire cast is capable of such great character acting. Standouts include Malbery Portney as the shimmery mermaid, Luciana, and Wiseman and Dresch as the two Dromios who are dressed identically as identical twin clowns.

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