


**Culture Clashing in  
William Shakespeare's  
*Much Ado About Not(h)ing***

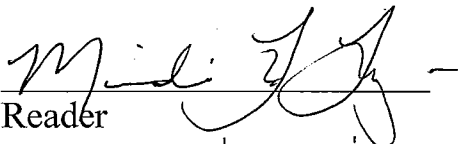
Presented to the Graduate Council  
**University of Portland**

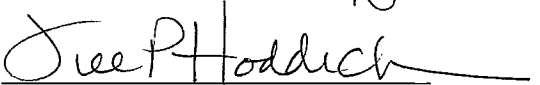
In partial fulfillment of the requirements for the degree  
**Master of Fine Arts in Directing**

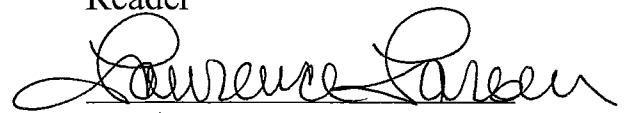
By **Robin Bowles**  
**April, 2009**

**APPROVED:**

  
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Thesis Advisor

  
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For the first time in my life I feel like an artist, and that is in large measure due to those mentioned above whose influences on me will be life-long.

## Chapter One

### Introduction

#### Occupation and Colonization

An occupying foreign military force will damage the culture that is occupied simply by their presence. That culture will be diffused and depending on the objectives of the occupiers, completely obliterated. This is the simple history of the American occupation of the Kingdom of Hawai'i. Of course, simple is not quite the correct term to use for what happened in that tropical paradise. The planning and execution of the overthrow of the Hawaiian monarchy was complex, detailed and time consuming. It all begins with the seemingly simple presence of foreigners, usually with military strength, plopped down into the middle of a people they don't understand, nor who understand them.

This is not a scenario unique to the United States of America and its history of occupying and colonization. This has been happening on the earth for thousands of years. Herodotus, a native of Halicarnassus, which was part of Greece and is now part of Turkey, lived between 484-425 B.C.E. and traveled through much of the known world, primarily Northern Africa, Europe, the Middle East and India. Herodotus saw amazing sites including what we now call the Seven Wonders of the World and spoke to hundreds of people, learned the history of the places he traveled to and eventually wrote his *Histories*. His purposes were initially to analyze the Greco-Persian wars and explore the two cultures that clashed therein. In the process he also noted some amazing and oftentimes apocryphal tales passed down from one generation to another, losing mundane elements of truth replaced by elements of valor and tragedy. He became the first historian in the modern sense of the word (Smith 20).

Herodotus captured an enduring truth that many seem to forget when dealing with foreign cultures and peoples: ignore the customs of others at your own peril. Another truth Herodotus learned was that custom can be far stronger and more resilient than the law.

This was made apparent when the United States invaded Iraq in March of 2003. We instantly had a polarized clash of East vs. West in addition to the military clash. Each side had fairly well developed ideas of their own superiority based on their history and traditions. Customs are cemented by tradition and history, cemented being the operative word. Consequently, the clash does not unfold as expected with one's superiority unable to overpower the "enemy" due to an equally strong and cemented opposing tradition. It is my belief that any military force that occupies another country does so under the assumption that those being occupied are somehow weaker in resolve and moral character, and desperately want the occupiers to save them from a situation not of their choosing. This is imperialist propaganda that repeatedly has been shown not to be the case. Usually, these occupying forces want to impose some sort of law or behavior or belief system that goes completely against custom. It is rare, albeit present, in the annals of war history for a student to be able to clearly note when an occupying and invading army was on the side of lifting or saving the human condition from degradation and evil. This conqueror mentality has been in existence as long as there has been an army. It is not just the United States that practices colonialism. We as Americans come by this honestly as direct descendents of the British who participated with the rest of Europe in empire building and expansion. In the summer of 2007, I read a biography of George Washington and in that work I learned that the United States, even before independence, invaded what are now the provinces of Ontario and Quebec in Canada. The French were there and the Continental Congress was set on claiming all the land south of

the St. Lawrence River which included Fort Duquesne (now Pittsburgh, Pennsylvania) so the solution seemed to be to retake Fort Duquesne, overpower the French there and continue into those provinces and claim the land for England and thereby protect all the property south of the St. Lawrence for the British Crown (Harwell 207).

Once a conquering force inhabits a foreign place, what then? If an everlasting presence is desired, the occupiers must in some way win the hearts and minds of the conquered. This is when the cultures begin to clash in earnest and the methods for squelching the indigenous culture will depend on two things; how strong and oppressive the occupying force is and how strong and resilient the indigenous culture is. In the case of Hawai'i, the Americans certainly had more military strength than the Hawaiians and so the locals were openly acquiescent. But there was a rebellion and an underground that continually resisted. Historically, a resistance movement has a measure of success because the occupying force does not know the culture which includes native language, customs, geography, religion and history.

## **Conclusion**

Could this really be applied to *Much Ado About Nothing*? Did Shakespeare really intend for this play to be able to withstand the weight of such a concept? I can't really answer the latter question with any surety, but probably not. Still, one of the reasons this playwright's work has survived, enlivened theatrical audiences, and seemed so fresh and current for centuries, is because he dealt with basic human behavior. Human behavior hasn't much changed over the millennia and regardless of the culture our species' basic needs are the same. If one of the director's fundamental responsibilities is to expose the basic truths of

the human condition which Shakespeare understood so well, I felt it was worth exploring this notion of culture clashing in this particular play.

Beginning such a thorough exploration of this germ of an idea was daunting at first. But I knew that even if it didn't work for this particular play, and I had a hunch that it would, I knew it to be true that an occupying foreign military force diffuses a native culture and damages it. Sometimes damages it beyond repair and destroys it.



## Chapter Two

### Sources and Stage History of *Much Ado About Nothing*

Much adoe about Nothing. *As it hath been sundrie  
times publikely* acted by the right honourable, the Lord  
Chamberlaine his seruants. *Written by William Shakespeare.*

LONDON. Printed by V. S. for Andrew Wise, and  
William Aspley. 1600. (qtd. in Craig 530)

That is how the title page appears in the first and only printed quarto edition of *Much Ado About Nothing*. In 1600, Shakespeare's actors became alarmed about the physical quality of the playbooks from which they were rehearsing. This may have been on account of a very confusing publication of *Henry V*. Several plays were then entered in the *Stationer's Register* and ordered not to be published without proper authority. In spite of this order, at least four of Shakespeare's plays were printed in very good form and *Much Ado About Nothing* was one of them. The text of the First Folio published in 1623 was arranged from the playbook copied from a revision of the first quarto edition, which revision is believed to have been written by Shakespeare. This belief is based on the fact that the folio contains the same prompter's stage directions that exist in the first quarto.

*Much Ado About Nothing* is thought to have been written after 1598 based on the fact it is not mentioned in *Palladis Tamia*, a survey of notable works compiled by Frances Meres and entered into the *Stationer's Register* on 7 September 1598 (Humphreys 2). This suits the style of the play very well as one traces Shakespeare's development as a playwright. The play was well received when it was first performed, remaining a popular choice with the

public in the early days of the newly constructed Globe Theatre. The play's popularity waned some but came back to popular favor in the 18<sup>th</sup> century which will be discussed later in this chapter. In an edition of Shakespeare's poems published in 1640, Leonard Digges alluded to this popularity by writing:

Let but *Beatrice*

And *Benedicke* be seene, loe, in a trice

The Cockpit, Galleries, Boxes, all are full.

(qtd. in Craig 530)

## Sources

The main plot of *Much Ado About Nothing* is the story of two lovers broken apart by an act of malicious villainy. The hero, Claudio, is made to believe his betrothed, Hero, is unfaithful to him when he sees another man entering her chamber window. The story, which has many versions, seems to have come to Shakespeare from an Italian story written by Matteo Bandello. The earliest known publication of this version is traced back to 1554. Whether Shakespeare worked from this version or worked from a play version is not exactly known. There is evidence of a play from 1574 found in the payment to the Earl of Leicester's players for "their matter of Panecia" (531). The speculation is that Panecia may be a misspelling of Fenicia or Phenicia, the name of the heroine of Bandello's story.

There is also a German version of the story written around 1595 by Jakob Ayrer, telling precisely Bandello's story and entitled *Die schone Phoenicia*. Whether it is based on Bandello's story or an English version of the story cannot be determined. But it is well documented that many German plays of this period were based on English works. And if

there was an English work from around this period, it is logical that Shakespeare may have used the same work that Ayler used to write his play, if in fact he did not have access to the Bandello.

Another similar plot is the basis of Ariosto's *Orlando Furioso* which was translated into English by Sir John Harrington in 1591. This plot in turn was borrowed from Spenser's *Faerie Queene* written in 1590. Spenser introduced the feature of a maid dressed in her mistress' clothing, which is a feature that Shakespeare used in the character of Margaret, one of Hero's serving women. Another possible source for Shakespeare was the French telling of the story included in *Histoires Tragiques*, the collection of stories by Belleforest published in 1582 (Humphreys 13).

In the 1940's, three additional sources were added to the list of speculated sources for Shakespeare's version of the story: Peter Beverly's *The Historie of Ariodanto and Ieneura* (1565-1566), George Whetstone's *The Rocke of Regard* (1576) (Prouty 211) and Della Porta's comedy *Gli Duoi Fratelli Rivalli* (Gordon 279). Regardless of which of these works Shakespeare used as inspiration for his play, let alone had access to, it is widely believed that the Bandello was the primary source for the Claudio/Hero plot. Bandello's story does not include the affair of Beatrice and Benedick or the activities of Dogberry and the Watch. These two plots replaced the Claudio/Hero plot and became the reasons for the play's popularity. In the Shakespeare, Dogberry, through no cleverness of his own, stumbles upon the villainy perpetrated on Hero which leads to the plays resolution. In the Bandello, the resolution of the plot is due to the remorse of the villain.

Critics have always pointed out inconsistencies in *Much Ado About Nothing*. For example, Claudio is too quickly and easily persuaded of Hero's guilt. His rejection of her at

the wedding is so abrupt and cruel that he comes off as a poorly written character whose actions do not conform to his character, but are forced on him by the plot. He exists solely to drive the plot forward. Margaret is represented as being innocent of any malicious wrongdoing and in Shakespeare's play is not present at the wedding which could clear up the misunderstanding right away. Margaret is in the wedding in our production, the reasons for which will be explained in a later chapter. In the quarto version, Innogen, the mother of Hero, appears twice in the stage directions but plays no part in the plot and, in fact, has been dropped from modern editions of the play.

Quiller-Couch and Wilson pointed out other inconsistencies. They contended that the parts of Benedick and Beatrice were expanded in the form of prose, and a corresponding amount of the play as Shakespeare wrote it was cut. They believed the play was originally primarily in verse and had practically the same plot (17). They believed that the verse and the prose do not flow one from the other very smoothly, that the changes are too abrupt. They also believed the plots wrap themselves up too quickly and tidily. They believed the motive for these changes was probably due to the rise in popularity of the Benedick/Beatrice plot. They did not contend that Benedick and Beatrice were absent from the original play, but that they were simply made the dominant story in the new play. This removal of Shakespeare's verse replaced by prose is also an explanation as to why Hero has virtually nothing to say or do prior to the gulling of Beatrice scene. Quiller-Couch and Wilson felt the revision also explains the disappearance of Innogen all together, why Margaret would be so flattered by Borachio as to dress up in her mistresses clothing, and perhaps explain why Claudio is too quickly convinced of Hero's indiscretions. They also felt that in the Bandello version, when the Claudio/Hero story was the primary dramatic thrust, Claudio was written

as a more sympathetic character by dwelling on his remorse more than Shakespeare originally wrote. Our sympathy for him is greatly diminished by the fact that we know his deception is based on nothing more than hearsay. And finally, they feel that a revision of the plots was likely because there is far more prose in *Much Ado About Nothing* than in the other comedies of this period.

As a director of this play, I had more difficulty justifying Claudio's behavior than probably any other character in the play. It would have been nice to have more of the remorse that exists in the Bandello version. Be that as it may, in Shakespeare's version he may have become a device for the dramatic thrust of the Benedick and Beatrice plot. This would explain the haste with which the Claudio/Hero plot is resolved and, seemingly forgotten and forgiven by all. If Shakespeare had access to the Bandello story, he would have found the sensational plot devices loved by a Renaissance audience, e.g., the rejection of an innocent young woman at the altar. Something so cruel would not seem so unnatural if done to an unchaste, or thought to be unchaste, young woman. But Claudio believes he has seen what he claims to have seen. Shakespeare did as much as he could to make Claudio attractive by showing him first as young, handsome, brave and someone who falls in love at first sight; and then a young man in the depths of despair and contrition when he realizes his mistake. Why then does Claudio agree to marry himself off so casually in Act V as a matter of repayment if he is so deeply contrite over the death of Hero? Again, we should probably look back to the original Renaissance story and understand that in our day and age, we will likely never comprehend the business-like nature that marriage had then. Even in Elizabethan times, there was probably no expectation that Claudio should remain single and in mourning forever over Hero's death and faithful to her memory. After all, he had done

what he could to repent of his sin against her and part of that repentance process for him was to give himself as husband to another member of Leonato's family.

*Much Ado About Nothing* gives us some insight into Shakespeare's way of depicting life, of human characteristics that interested him and the dramatic devices he became so famous for using. It may be safe to say that Shakespeare was not a sentimentalist as his love affairs usually do not have much of a delicate quality. They are usually somewhat steely and hard, making the development of the love relationships far more interesting than if they were lacking dramatic conflict. Beatrice and Benedick remind us of a few other couples from Shakespeare's works, such as Biron and Rosaline in *Love's Labour's Lost* and Katherine and Petruchio in *The Taming of the Shrew*. *Shrew* is another example of a play with quick and difficult to explain changes of heart. Beatrice does not approach the shrewish behavior of Katherine though. She is more womanly, similar to Portia in *The Merchant of Venice*, and has much of the charm of Rosalind from *As You Like It*.

Dogberry and his constabulary make us think of another constable, Dull, from *Love's Labour's Lost* not to mention the rude mechanicals from *A Midsummer Night's Dream*. Friar Francis, very similar to Friar Laurence in *Romeo and Juliet*, offers up reasonable and wise suggestions to right the wrongs perpetrated on Claudio and Hero. Hero's grief makes us think of Juliet's grief while the grieving and melodrama of Leonato makes us think of the same attitude taken by Capulet.

By this time in Shakespeare's career, he was using characters expertly to advance plot and to resolve problems in surprising ways. Coleridge speaks to Shakespeare's greatness in this way by writing:

The interest in the plot is always on account of the characters, not *vice versa*, as in almost all other writers; the plot is a mere canvas and no more. Hence arises the true justification of the same stratagem being used in regard to Benedick and Beatrice, - the vanity in each being alike. Take away from *Much Ado About Nothing* all that is not indispensable to the plot, either as having little to do with it, or, at best, like Dogberry and his comrades, forced into its service when any other less ingeniously absurd watchmen and night-constables would have answered the necessities of the action; - take away Benedick, Beatrice, Dogberry, and the reaction of the former on the character of Hero, - and what will remain? In other writers the main agent of the plot is always the prominent character; in Shakespeare it is so, or is not so, as the character is in itself calculated, or not calculated, to form the plot. Don John is the mainspring of the plot in this play; but he is merely shown and then withdrawn. (62-63)

Coleridge makes it clear that one of Shakespeare's great qualities and continuing popularity as a dramatist is his ability to write fascinating characters first, rather than inventing a plot and cramming characters inside that plot to make it work. It is, after all, human behavior itself that fascinates an audience. One of the primary purposes of theatre is to expose the human condition through situation or plot. It is not the plot we are so much interested in as it is the way in which the characters respond to the situations in which they find themselves.

## Stage History

*Much Ado About Nothing* was first performed no later than 1600 as that is when the quarto version of the play was published. Certain phrases from the play were becoming popular in other works of the early 17<sup>th</sup> century, another clue that the play was popular from very early in its performance history. An example of this is found in Robert Armin's dedication to *The Italian Tayler*, written in 1609 in which we read: "a Beggar, who hath been writ downe for an Asse in his time" (Humphrey 34). This, of course, refers to the incessant complaint from Dogberry to anyone who will listen, that Conrade had called him an ass while the former was attempting to arrest and handcuff the latter. There are also entries in the Lord Chamberlain's records as early as 1613 noting payment for the rights to perform the play.

On December 12, 1660, the Lord Chamberlain's office assigned *Much Ado* and eight other plays to the playwright Sir William Davenant and the Duke of York's Company (Craig 352). Davenant was also given *Measure for Measure* and he proceeded to make what he called an amalgamation of the two plays, which he called *The Law Against Lovers*, first performed February 15, 1662. Some of the changes Davenant made to combine the two plays included giving Beatrice a younger sister, Viola; Benedick becomes Angelo's brother; Beatrice is Angelo's ward and a great heiress; Claudio is not the Claudio of *Much Ado*, but rather Claudio from *Measure for Measure* and is in love with Beatrice's cousin Julietta; Lucio and Balthazar are friends of Angelo and Benedick. Hero and Don John have been completely cut. All of Benedick's lines, except for when he deals with Beatrice have been changed; Beatrice applies all the negative comments she makes about Don John to Angelo; Beatrice is gulled into loving Benedick by Lucio and Balthazar. The early scenes retain



some of Shakespeare's text for Benedick and Beatrice, but the remainder of the play discards most of the Shakespeare and instead has these two working together in an effort to free Claudio and Julietta from jail. David Erskine Baker reported in his *Companion to the Playhouse* (1764):

It was met with great success...borrowed from that divine author, all that Sir William (Davenant) has done being to blend the circumstances of both plays together, so as to form some connexion between the plots and to soften and modernize those passages of the language which appeared rough or obsolete. The Scene, Turin. (qtd. in Jones 364)

Although difficult to make judgments about any work without having seen that work, it appears Davenant took two strong works by Shakespeare and diluted them both into something less compelling than either of the sources. In the early to mid-eighteenth century, *Much Ado* was again coupled with other plays for new adaptations. Charles Johnson incorporated bits of *Much Ado*, primarily the character of Benedick, into a version of *As You Like It* which played at Drury Lane in 1723 under the title *Love in a Forest* (Humphreys 35). James Miller combined a much altered version of *Much Ado* with Moliere's *La Princesse d'Elide* and presented his adaptation at Drury Lane in 1737 under the title, *The Universal Passion* (Humphreys 35). This version also included insertions from *The Two Gentlemen of Verona* and *Twelfth Night*.

The play disappeared for what seems to be about thirty years. In February 1721, John Rich presented the play at Lincoln's Inn Fields and the program included this line: "Not acted these Thirty Years" (Quiller-Couch and Wilson 160). *Much Ado* may have played regularly up until about 1690, but there is no evidence that it completely disappeared from

the playhouses between then and 1721. The 1721 revival wasn't a commercial success and the next mention of a revival was again by John Rich at Covent Garden in 1737. Garrick played Benedick, preparing the role for months and presented his production at Drury Lane November 14, 1748. It was these two productions that finally established the popular, commercial viability of *Much Ado About Nothing* which it has enjoyed ever since. Mrs. Pritchard was Garrick's Beatrice and she was wildly successful in the role. So successful, in fact, "that her uncharacteristic corpulence was always overlooked" (Gentleman 318). Garrick continued to play Benedick until his retirement on May 9, 1776.

Two developments in the 19<sup>th</sup> century stand out in the increasing popularity of this play. The first was the assumption of the role of Beatrice by Ellen Terry, played to the Benedick of Henry Irving. The other development was the increasingly sumptuous physical productions.

By the early 19<sup>th</sup> century the role of Beatrice had settled into a tone best described as shrewish. Thomas Campbell even felt the character to be "disagreeable,...and, if a natural woman,...not a pleasing representative of the sex" (qtd. in Jameson 62). This decline of Beatrice from a feminine, and even sexy, woman was largely turned around by the performances of Ellen Terry, who played the part in what was described as a "warmly feminine" way (Humphreys 36). This general interpretation of Beatrice continues to this day, even though modern actresses give Beatrice a toughness that Ellen Terry may not have incorporated. Still, she was able to stand her ground in the famous scene with Benedick following the wedding fiasco. Bram Stoker was working as a drama critic during this time and wrote of Ms. Terry's performance in a production from 1882:

Surely never such a buoyant, winsome, merry, enchanting personality was ever seen on the stage – or off it. She was literally compact of merriment till her anger with Claudio blazed forth in a brief tragic moment half passion and whole pathos that carried everything before it. And as for tragic strength, none who have ever seen or may ever see it can forget her futile helpless anger, the surging, choking passion in her voice, as striding to and for with long paces, her whirling words won Benedick to her as in answer to his query: ‘Is Claudio thine enemy?’ she broke out, ‘Is he not approved in the height a villain...?’ (Stoker 101)

When she played the part in a revival of October 11, 1882 at the Lyceum, she wrote of her own performance:

I have played Beatrice hundreds of times, but not once as I know she ought to be played. I was never swift enough, not nearly swift enough at the Lyceum where I had a too deliberate, though polished and thoughtful, Benedick in Henry Irving. But at least I did not make the mistake of being arch and skittish. (Terry 97)

She may not have felt she was as good as she should have been, but this particular revival played 212 performances, an extraordinarily long run for the time; this same production went with Irving on his first American tour and returned to London and played 31 more performances in 1884 (Humphreys 38).

As for sumptuous production values, the lure of an Italian setting was too much for Victorian and even Edwardian designers to resist. There was already a taste for

embellishment in theatrical design and this foreign, sunny, exotic location was ideal. A description of Charles Kean's 1858 production gives us a clue to the attention to detail:

The opening view, the harbour of Messina, was quite a pictorial gem. The gradual illumination of the lighthouse and various mansions, in almost every window, the moon slowly rising and throwing silver light upon the deep blue waters of the Mediterranean, were managed with imposing reality. Then followed the masquerade, with its variegated lamps, bridge, gardens, and lake, seen through the arches of the palace.  
(Cole 333-334)

The 1882 production of Henry Irving and Ellen Terry mentioned above also received rave reviews for the physical production.

It opened on Leonato's house, a classic structure, supported by columns and steps of yellow marble, with blue sea and sky beyond, and the foliage of the orchard. The ballroom was crimson and gold, relieved by soft tapestry hangings, its light softened by the appearance of rose-trees. The church scene is one of the grandest stage-pictures that has ever been presented. The altar stands at the left-hand side of the stage, and the beautifully ornamented roof is supported by massive pillars. These accessories, the massive pillars, the figured iron gates, the decorated roof, the pictures, the stained glass, the elaborate and costly altar, the carved oak benches, the burning lights, and the perfume of incense, all combine to render this a scene of such richness

and grandeur as at first to arrest all thought of the play and to delight  
only the eye with the beautiful sight. (51)

Another account of this production speaks of the pillars being thirty feet high; from the canopied roof hung golden lamps universally used in Italian cathedrals; vases of flowers on the altar and lit candles rising to a height of eighteen feet (Trewin 27). Given such grandiosity, one wonders how much harder the actors needed to work to get the audience to refocus their attention from trappings to the spoken word.

It was Ellen Terry herself who attempted to rethink the physical productions of *Much Ado*. She revived the play on May 23, 1903 with a severely scaled-back physical production which was not well received. George Bernard Shaw reviewed the production feeling *Much Ado* was a “shockingly bad play” and in later reviews was even further annoyed by the continuing practice of setting the play in sumptuous Italianate settings (*Saturday Review* 11 Feb 1905).

John Gielgud directed a legendary production at Stratford-upon-Avon in 1949. This production returned the play to realistic and sumptuous designs. Spanish designer Mariano Andreu created rich and imaginative scenery that opened and shut, turning gardens into banquet halls and a church porch into the far reaches of a nave. This production was so wildly successful that it toured Europe and was revived in London for nearly ten years, with Gielgud taking over the role of Benedick from Anthony Quayle and actresses such as Diana Wynyard and Peggy Ashcroft playing Beatrice. Beautiful though this production was by everyone’s standards, the critic for the *New Statesman* (qtd. in Humphrey 41) felt it might be “lulling us with style, being really too smooth” (30 April 1949). The critic at the

*Birmingham Post* (qtd. in Humphrey 43) found himself “slightly distracted by the scenic ingenuity” (20 April 1949).

Franco Zeffirelli directed and designed a sensational production set in Sicily at the turn of the 19<sup>th</sup>-20<sup>th</sup> century. This production was famous for its excess of design, as Zeffirelli would become famous for doing throughout his career. Unfortunately, his reasons for going over-the-top in design were to “banish terribly bored feelings resulting from a very dull play” (*Guardian* 29 October 1977, qtd in Humphrey 43). So the style became the substance and the audience was encouraged by his attitude to pay closer attention to his work than to Shakespeare’s.

Directors began to play with location in *Much Ado* in the mid-20<sup>th</sup> century and the play has since become one of Shakespeare’s most travelled plays. John Barton directed a production at Stratford-upon-Avon in 1976 set in British India amid the officer class of the British Raj. Michael Billington, of the *Guardian*, commented on this production, “I have seen *Much Ado About Nothing* set in Risorgimento Italy, Pancho Villa’s Mexico, and even, in one experimental version, Elizabethan England” (9 April 1976). I know of other productions of *Much Ado* set in Texas during World War II, mid-America during Teddy Roosevelt and his Rough-Riders campaign, in Paris around 1910 (the last time the play was produced at the University of Portland) and now this production set in Hawai’i in the 1940s. Why does this play travel from culture to culture, from time period to time period with relative ease and so successfully? This question will be discussed later in this chapter.

It took awhile for *Much Ado About Nothing* to catch on with the public after its initial success, but once it did, it became one of Shakespeare’s most popular and delightful comedies and remains so to this day. Why? A. R. Humphreys explains the reason thusly:

As with the style's formalities and freedoms, the spectator or reader is always half-conscious, yet never too conscious, of the unobtrusive yet exhilarated skill with which Shakespeare controls his plot. Such *organic* aptness is the mark of high art. (59)

Swinburne ratchets the praise up an additional notch when he wrote:

For absolute power of composition, for faultless balance and blameless rectitude of design, there is unquestionably no creation of his hand that will bear comparison with *Much Ado About Nothing*. (152)

## **Conclusion**

As I researched this play's origins and histories as part of my preparation to direct the play, I realized a couple of things that I may not have been totally conscious of before doing this research. Most importantly I had to know these characters and their motivations as well as the plotlines. It had never occurred to me before that character was the driving force of the play; and that the plot was based on characteristics and behavior rather than the reverse. For example, if Don John weren't the sullen, melancholy and bored human he is, the plot to shame Hero could not exist so organically. She hadn't done anything to him to warrant this sort of treatment. So there is no plot requirement for this shaming to happen. It happens because of a personality flaw.

Another important plotline is the bickering of Beatrice and Benedick. There are a couple of times in the play we learn these two have a past relationship of unknown duration that didn't end well. It is also clear that these two characters don't just bicker with each other. They have a similar way of communicating with everyone. The characteristic that

drives this plotline is that both of these characters love to verbally spar. They are entertained by it and enjoy the battle of words they strike up between themselves and others.

I also became aware of how unimportant the location of the play is. Messina is only mentioned seven times throughout the play near the beginning and end. The play travels well because the truth and honesty of the characteristics on display exist in all cultures, in all places and in all families. The audience will recognize and identify with these people regardless of where the play is set. The universality of these characters is precisely the reason the play has remained so popular for more than four-hundred years.



## Chapter Three

### Conceptualizing a Culture Clash

#### The Title

We start with a play that begins with a fun and meaningful title. It sounds like a title that would be attached to a work a little more capricious, such as *The Comedy of Errors* or even *A Midsummer Night's Dream*. Whereas *Much Ado* has much that is similar to those two works, it also possesses a darkness and seriousness the other two don't approach. It more comfortably fits into the 'comic' world of such serious Shakespearean comedies as *All's Well That Ends Well*, *Measure for Measure* and most definitely *The Merchant of Venice*. These works are all comic masterpieces with elements of darkness that elevate them from the 'laughing comedy' nature of *Midsummer* and *Errors* to melodrama and possibly to tragic-comedy.

The word 'nothing' of the title is also a delicious play on words. Richard Grant White observes that in Elizabethan speech, 'nothing' and 'noting' sounded much the same. He indicates the play's plot depends on 'nothing', which is watching, observing, eavesdropping (76). This activity is central to the plot, in some cases drives the plot as on several occasions these over-hearings are then reported incorrectly, sometimes innocently, sometimes purposely. The 'ado' of the two primary storylines, that of the gulling of Beatrice and Benedick and the more serious accusations against Hero result from 'noting', but are based really on 'nothing.' So, the word 'nothing', if it were pronounced something like 'noting' at the time Shakespeare wrote the play, is filled with clues and meaning for what is about to be performed. If it is true, as has been suggested, that Shakespeare was lax about

naming his comedies, this play certainly belies that claim since so much information and doubled meaning can be taken from just that one word, 'nothing', let alone from the whole title (Wilson 121).

### **History of Messina**

During the 14th century, Sicily was fundamentally an independent kingdom, but still ruled by relatives of the kings of Aragon. Even though the island was ruled by foreigners from the Iberian Peninsula, the Sicilian parliament had already been in existence for a century, and it continued to function with wide powers and responsibilities. During this period a sense of a Sicilian people and nation emerged. The population was no longer divided between Greek, Arab and Latin people. Catalan was the language of the royal court, as this was the native tongue of Aragon, and Sicilian was the language of the parliament and the general population. This seemingly compatible marriage of cultures continued until 1409 when through marriage, the Sicilian throne became part of the Crown of Aragon. This basically reduced the island to colony status, which usually means that the mother country does more taking from the colony than giving to it. Meanwhile, back on the Iberian Peninsula, there was a union of the crowns of Castile and Aragon in 1479 whose territory virtually covered all of what we know as present day Spain. After this point, Sicily was ruled directly by the kings of Spain through governors and viceroys.

There was continual contact, trade and relations between Sicily and the kingdom of Naples which was ruled by the Hapsburgs. The kingdom of Naples soon began to adopt the Spanish influence present on Sicily rather than the German influence of the Hapsburgs. In 1554 King Charles V of Spain abdicated his throne, handing over the crown to his son Philip

II which included the rule of Spain, Sicily and eventually Naples due to another royal wedding between the ruling family of Spain and the Hapsburgs. The capitol was moved to Naples and Sicily was ruled from this distant (at least for the time) locale. For more than 200 years and almost without interruption, Sicily remained linked with Naples and was governed by members of the Spanish royal family. The local nobility quickly blended with the Spanish court and continued to do so for the next two centuries greatly influencing Sicilian culture and commerce.

This is the Sicily (Messina) that Shakespeare grew up learning about. There is no evidence that he ever visited Messina or anywhere else in Italy for that matter, but this didn't stop him from using Italy as an exotic setting for many of his plays. Many of his greatest plays are set in Italy and one can assume this allowed him a freedom of behavior for his characters that might not be acceptable to his audience, who were firmly aware of the protocol and decorum of England in the late 16<sup>th</sup> century.

Messina is an interesting choice for the setting of *Much Ado About Nothing* for a number of reasons. From such a distance, this place must have been as exotic as anywhere in the Elizabethan mindset. Predominantly, it was a world of sociability and liveliness; essentially a good-natured place. This is not, however, the fantasy world of *Midsummer*. Until the arrival of the foreign soldiers it is an environment of social engagement, courtly behavior, and a festive and cheerful world. A world like this is necessary if one intends to introduce an element of malevolence into it and thereby tarnish the relative harmony of the place. The gaiety of this world at the beginning and at the end, juxtaposed with the intervening cruelty and evil, may appear to be simply theatrical convention, or as A. R. Humphreys asks, "Does it point to a hard self-centeredness beneath the attractive social

surface” (51)? The Elizabethans in general seemed to worry little about dramatic consistency. Humphreys also goes on to say that Elizabethans would swallow any tragical-comical-historical-pastoral mixture (51). Later commentators though, have pointed to the inconsistency of *Much Ado's* mood swings. E.K Chambers notes the “inconsistency of purpose and...clashing of dramatic planes” (128). It is this very change in tone that critics have commented on for centuries. That change requires a place where a change could believably take place. For Shakespeare that had to be an exotic, carefree, relaxed place; what he may have imagined Messina was like.

If the world of Messina is a place of rest, relaxation and sunshine, then it is the perfect place to introduce foreigners who arrive in need of the exact qualities the place can provide. And as all visitors are wont to do when they are on vacation, which the soldiers in the play are, they let their hair down, and with their hair, their guard as well. This unwittingly sets into motion a series of events that start out as mischievous and progress to the point of flat-out malice. There is a nonchalance, a disrespect for the seriousness with which the locals respond to the behavior of the visitors. The soldiers bring the promise of romance, fun and renewed acquaintances. They also bring a lack of respect for the local customs, rules and protocol and any damage done is not something that will impact them since the place is not theirs. But impact them it does. The locals see to that.

### **Decorum**

Decorum is defined by the neoclassicists as knowing one's place in society with the expectation that one will conform to those expectations and not attempt to escape those societal bounds. In typical neoclassical drama, those who conform to their place will be

rewarded and those who do not will be punished. One may think that this dictum applies only to those in lesser roles or lower classes attempting to horn in on those of the upper classes. But it was just as important for those in high places and classes not to mix too much with those of the lower classes. Marrying beneath one's station was viewed as breaking decorum as much as any infiltration of the upper echelons of society by the lower classes.

Decorum in *Much Ado* exists in a very interesting way. There certainly are class distinctions in the play, those who hold authority and those who are subject to that authority. When one considers the tragedies of Shakespeare as well as his histories, decorum is treated with a seriousness that nearly makes it a silent but ever present character. One might be able to successfully argue that decorum in a play like *Hamlet* or *Henry IV, Parts I & II*, and the observance of such, is a fundamental and driving theme of the play. Even in many of the comedies, decorum plays a much stronger role than it does in *Much Ado About Nothing*.

The only royal character is Don Pedro who is a prince of Aragon and whose armies are occupying Messina. He has no trouble whatsoever in socializing and fraternizing with people of lower rank and it appears those of lower rank have no serious respect issues in dealing with a prince. The only other character who could be considered of royal blood is Don Pedro's bastard half-brother, Don John. Their relationship lends itself to intense scrutiny because they totally violate the dictates of decorum in their dealings one with another. Early in the play, Don John is grouching about his own gloomy nature and that he can't seem to be happy about much of anything. In this day and age, we might say that Don John is the classic manic-depressive, mainly depressive. One of his buddies, Conrade, responds to him by saying:

“Yea, but you must not make the full show of this till you may do it without controllment. *You have of late stood out against your brother, and he hath ta'en you newly into his grace,* where it is impossible you should take true root but by the fair weather that you make yourself.”

(Act 1, Scene III, lines 18-23, italics added)

From this comment of Conrade's, we are able to see that Don John has done something in the recent past against his half-brother, the highest royal in the play. If this had been *Richard III* for example, Don John would have been put to death for far less. According to the rules of decorum he would have to be at least punished for trying to alter the course of nature and heaven by taking a stand against his monarch. But in this play, Don Pedro forgives his brother, and takes him back “into his grace” which also flies in the face of all decorum. So there is a two-way violation of the rules of decorum. Does that mean they cancel each other out? Based on the mischief that Don John causes later in the play, it wouldn't seem so. Rather than being grateful for being forgiven for rebelling against his brother, he further aggravates his own status and lessens it by causing more trouble. He escapes Messina but is caught and brought back. What his punishment will be we are not sure as the last line of the play asks everyone not to think of him on this day so they can celebrate the wedding of Claudio and Hero. But Benedick does promise to supply an appropriate punishment for Don John's deeds.

There is a fair representation of what one would call nobility in the play. This nobility would include Leonato and his household. He is the governor of Messina so presides in this place with some authority. Don Pedro seeks him out when he passes through town and stays in his home. As governor of the place, Leonato must deal with the local

constabulary and their unique methods of law enforcement. It becomes evident that we have three very clear levels of social strata in Messina, four if you count the soldiers, which one should since they don't fit comfortably into royalty, nobility or locals. Leonato deals with Dogberry, Verges and the rest of their watches very intimately, very familiarly. He always refers to them as 'Neighbor', even 'Master.' This is very inclusive of Leonato and speaks to his personal nature and character. One can say he is a kindly, welcoming man; an egalitarian. The point is that decorum is completely thrown out the window when he deals with the locals and they speak back to him in just as familiar a fashion. Dogberry, one eventually learns, speaks to everyone in his unique sort of malapropistic way including to Don Pedro, which dashes all semblance of decorum into a thousand pieces.

Messina is an exotic place where the visiting soldiers are there for a little rest and relaxation after having quelled Don John's rebellion and brought him into submission. When one vacations even today, rules tend to be broken or ignored in an effort to have a good time, a relaxing time. For these soldiers, it is an attitude that could best be expressed by saying, "What happens in Messina stays in Messina." Decorum, which would otherwise be observed, particularly by the royals and the soldiers if they were home, is smothered and thrown out with the garbage by the beauty and mesmerizing nature that is Messina. Interestingly enough, the word Messina is only mentioned seven times throughout the play. The important *place* is the house of Leonato and how these visitors upset the apple cart that is this house full of young, single, eligible women. Leonato is the only man who lives there. So based on the exotic location of Messina, a place of sun, sea and shading palms, coupled with the soldiers lodging in a house full of available and attractive women, we have the

ingredients for a perfect storm developing in which decorum doesn't have a chance of survival.

### **Character Relationships**

The characters of *Much Ado* are all interrelated in some way which causes a most interesting web of entanglement. Starting at the top of the class structure, Don Pedro presides over both of the primary plots, the Benedick/Beatrice relationship and the Claudio/Hero relationship. His half-brother, Don John, is the actual cause of Benedick and Beatrice finally getting together on the same page romantically and in a unified cause to right the wrong he perpetrated against Hero; and also the catalyst for the destruction of Claudio and Hero. Benedick and Claudio are very close friends, both soldiers, but very different in temperament, experience and in their views of women generally. But they are both soldiers in the same regiment, both destined to be married, both get tricked or deceived and ultimately they are united as cousins by marrying cousins. Similarly, Beatrice and Hero are not only good friends but cousins, contrasting greatly in personality. Whereas Beatrice can be outspoken, brittle, a little world-weary, Hero can be gentle, funny, innocent and wide-eyed in her outlook on love and the world generally. They are both, however, beautiful, honorable and fundamentally good-hearted young women. This interdependence or interweaving of all these characters allows for the play to have a very natural and organic flow not just romantically, but socially as well.

Characters discuss their own and each other's natures as relevant to the social organism of Messina. This would include the local constabulary as well, which could be the single reason the neoclassicist definition of decorum can be so easily thrown out and not



missed. All of these people understand the need for the other in a healthy, functioning, societal machine. Shakespeare's achievement, which delights audiences to this day, was his ability to develop characters based on certain societal expectations and then slyly and skillfully overturn those expectations.

*Much Ado About Nothing* is probably not an intellectual play in the strictest sense of the word. No new ideologies or philosophical discussions are posited that haven't been discussed elsewhere. But one can extract from reading the play many themes that resonate because they touch on our common experiences as participants of the human condition.

One of these themes that cannot be ignored is that of innocence lost. This may at first appear to apply only to Hero. Claudio is also in line for a good slap in the face of reality when he becomes aware at how easily he was deceived and jumped to unrighteous judgment. Beatrice and Benedick also are awakened from their somewhat immature bickering and fighting. This is a rut they have been in for so long that is now merely a habit triggered when one sees the other. But when the chips are really down, these two put that behind them and work together to solve a problem they both view as serious and harmful. They, too, grow up and move quickly into a new sort of relationship that is as natural as going from adolescence into adulthood. Natural yes, but that doesn't mean the move is not painful. They move to the next level of a maturing relationship and will never be able to return to the old ways, which, although fraught with bickering and fighting, contained an element of innocence and fun, which is the ingredient that gives that early relationship its humor. The characters themselves are very smart and use their smarts sometimes for good, sometimes for bad, in an ever expanding web of intrigue and trickery that appears to grow bigger and denser than they are capable of fully understanding while in the moment.

## **Conclusion**

*Much Ado* is centered on strategic challenges, both military and personal, and that is one of the fundamental reasons most of the dialogue in this play is in prose. Verse tends to be more lyrical and, quite frankly, so much trickery is going on that there is no time to luxuriate in much lyricism. An entire study could be made as to when and why this play falls into verse. Even so, the prose is witty. It is sharp. It is evocative. It is quick. It must be 'noted.' It all adds up to a very organic progression of events followed by a satisfying conclusion. Shakespeare's works continue to be loved because he was a rebel, a blatant rule-breaker who, in the process, invented some new rules which we continue to delight in (and break) four-hundred years after the fact.

## Chapter Four

### Cutting Shakespeare

#### The Cutting

Cutting the text was the single most difficult task in putting this production together. I didn't have a clue as to how to begin and put the task off for a couple of months, contemplating the manner in which one cuts the most revered playwright in the English language. It made sense to collect three or four versions of the play to compare the editorial cuts already made by scholars far more proficient in editing Shakespeare than this first time editor. Four editions were used for comparative reasons: the *Arden Shakespeare* edited by A. R. Humphreys; a newer *Arden* edition edited by Claire McEachern; the *Cambridge School Shakespeare* edited by Mary Berry and Michael Clamp and finally, an edition of *The Complete Works* edited by Hardin Craig. This last edition is my personal *Complete Works*, which I have owned since high school and which was a gift to me from my high school English teacher. All four versions were read and it is amazing how different they all were, including the two *Arden* editions.

A trip was then made to Mike's Movie Madness where I was able to find two filmed versions of the play: the Kenneth Branagh version from 1993 and more interestingly, the televised stage production produced by Joseph Papp and directed by A. J. Antoon that started out as a Shakespeare in the Park in the summer of 1972, moved to Broadway later that year and then was filmed for television in 1973. This particular production was set in the American Midwest around 1910 and the soldiers were members of Teddy Roosevelt's Rough Riders who charged up San Juan Hill. I now had six different versions of the play to compare and went to work.

The system of editing started with a few given facts about my forthcoming production. First, many of the roles usually played by men were going to have to be altered to female roles to fit the demographic of our theatre department. The first switch occurred with the role of Antonio, the brother of Leonato who plays a vital role in the last half of the play in the effort to right the wrong perpetrated on Hero. A conversation with one of my directing professors, Connor Kerns, who had directed *Much Ado*, convinced me this was the correct gender switch rather than Leonato who had been considered to become Leonata. I had considered making the gender switch with Leonato but he made an interesting point that the dynamic between a father/daughter relationship is very different than that of a mother/daughter relationship and that he felt the weight of the betrayal Leonato feels at the wedding was lessened by making this father a mother in his production. So Antonio became Antonia, Leonato's sister, a visitor to this house of out-of-control young women, coming to restore some order. I decided that if this were the case, Antonia should have a daughter, another single woman to add to the mix of this house, so she was given a daughter who does not appear in any of the texts that I perused and I named her Joesetta. That name was stolen from the Terry Hands production that played Broadway in 1984. In that production, Joesetta was just another waiting woman to Hero, but in my production she becomes another cousin to Hero. Verges was also switched to a female. She is Dogberry's right hand (wo)man and there was nothing inherently male in this role. Other smaller roles such as the Messenger who appears three times in the play was made female and she became an employee of Leonato, the governor of the islands; the Magistrate and the Court Reporter also became women. I believe there is nothing inherently male in those roles for this time period. The Torch Bearers, who appear in the shrine scene, were also changed to women and these two

actresses would also double as hula dancers. With all this gender switching it was obvious that all the pronouns in the play applicable to the roles changed to women would have to be changed.

The military titles based on rank for the soldiers became another problem. A. J. Antoon's production was enormously helpful in this regard. Since I was not setting the play in Italy, and since the soldiers were now American, they had to carry different titles than in the text. Benedick became a Captain; Claudio became a Lieutenant; Don Pedro became Colonel Pedro; Conrade and Borachio became Corporals. Consideration was given to making these soldiers sailors, but as I studied the play, it felt as though these men were of the Army and not of the Navy. In the original texts, these men are definitely foot soldiers and there is never a mention of them being at sea while in their service.

When the cutting began in earnest, it was tedious and quite frankly dull. I first divided the play into units based on French scenes and using this method wound up with sixty-six units (See Appendix B). This made each unit a manageable size and helped me focus on the purpose of each of these units both individually and part of the whole. The editing began by reading each unit in each of the four editions, and watching that unit in both filmed productions. It was slow and mind numbing at first, but something very interesting happened as I became faster with the process. It became quite liberating to know what had to be cut and not lose the core of the story. As I plowed my way through the story of the play, it became clear to me when Shakespeare would drift from the core story and I became comfortable with cutting a section that didn't advance the plot or tell us something new about the character. I had decided that there were going to be at least two dance numbers, one of which would be a prologue to explain the relationship of these locals and these visiting

soldiers since there is mention in the text that these soldiers were through this very place a year earlier. Additionally, I had determined that a full wedding processional was going to be staged. These dances would take time and it was not my wish to have the audience sitting in the theatre for three to four hours.

The editing process probably taught me more about the text than any other research or preparatory work for this production. I learned that Shakespeare had at least two habits that reoccurred and consequently slowed the flow of the story. The first is that a character will mention something like, for example, the moon, and then that character or another will wax poetical for a hundred lines or so. The language is beautiful, but the core of the story is lost. When I found these moments, those long, lyrical passages, usually in verse, were cut judiciously and a fair attempt was made to maintain the poetry while sticking close to the story. This problem especially occurs in this play during the scenes just after the wedding when Leonato and Father Francis go on, and on, and on. Appendix A lists every cut, change or addition made to the script and the reader can see there how this problem was solved by seriously shortening these exchanges without losing any of the forward thrust of the story. Father Francis' line is originally 33 lines long, and I was able to cut it down to 10 lines without losing any salient information. The other quality I discovered was that Shakespeare loves to play comedy games of 'can you top this.' And this happens a lot in *Much Ado About Nothing*, especially between the characters of Beatrice and Benedick. One of them will say something funny, the other will respond with something even funnier, and so it goes on. All of the banter is funny, but I felt that sometimes it just went on way too long. The point would be made earlier in the exchange and it felt as though Shakespeare was extending the game further because it amused him.

There were two scenes I felt were important enough that certain characters who aren't present in the First Quarto needed to be present. The first was Act 1, scene 1 near the end when Don Pedro tells Claudio that he will woo Hero for him at the masked dance that evening. Borachio was added to eavesdrop in this scene since he mentions this moment to Don John and Conrade in Act 1, scene 3. Next, it was important for me to have Margaret at the wedding so she could realize what her flirtatious behavior with Borachio at Hero's window had caused. Even though it was done innocently on her part, I felt that it would be a powerful moment of realization for the audience to see how she responds as she quietly, in the background, figures out her unwitting role in the travesty that the wedding turns into. This was resolved by having Hero's ladies in waiting and her cousins act as bridesmaids, each of whom would have their moment of walking solo down the aisle.

## **Conclusion**

When the cutting was complete, the costume designer asked me how much was cut. My response was, "Not much." I hadn't at that point figured out how much really had been cut. I used an online copy of the text from Shakespeare MIT which printed out at eighty-five pages. I painstakingly adjusted all language in the Shakespeare MIT version to correspond to the *Arden* edition we chose to use. When all the changes were made to the online text, it came in at sixty-seven pages (See Appendix B). That is a 21% reduction in text which astonished, shocked and finally delighted me. This would mean the play would run at a fast clip. The true test would not be made until the first read-through with the actors which will be discussed in a later chapter.

Refer to Appendix A where I have noted in italics why many of the cuts, changes and additions were made. I have also noted those lines that were initially cut and then restored and the reasons for the restoration.



## Chapter 5

### Concept and Design

#### **Hawai'i as Messina**

Approximately four-hundred years after Shakespeare wrote *Much Ado About Nothing*, I was visiting Hawai'i, the island of Kauai to be specific, and had a copy of the play with me. One day my traveling companion and I decided to hike to a secluded beach called Donkey Beach. Once there, once everything was set up, once we had made a preliminary dip into that unreal blue water of the Pacific for a brief swim, I settled down in the shade of a palm tree and started to read the play. I had seen several productions of the play and had read it many times over the years. But on this day, in this place, the play had a strange effect on me. The story of Beatrice and Benedick did not have the same pleasurable effect it always had in the past. It must be explained by the fact that I was in Hawai'i, a place that is overrun with American soldiers, sailors and marines, whose impact cannot be underestimated. It became evident to me that the soldiers in the play were actually foreign soldiers, Spanish soldiers, who were stopping at Messina for some rest and relaxation after a battle. The battle was not with a foreign power or kingdom, but rather the battle was to bring back into submission Don John, who had rebelled against his half brother, the Prince of Aragon, Don Pedro. This battle amongst family members adds another element of tension to the visitors. A combination of factors is creating a sense of pressure and that pressure is going to have to be released or explode. Hawai'i over the years has been a stopping off place, a place of rest and relaxation for soldiers since the turn of the 20<sup>th</sup> century when America effectuated a coup d'état by placing Hawai'i's queen under house arrest and

systematically taking control of the islands. The similarities of the play and the place in which I found myself were too obvious to miss. From that point forward, I've always held the notion that setting this play in Hawai'i would be logical and interesting with the potential for a beautiful design.

My first task was to convince the thesis committee that this idea that had germinated in my brain was valid still, and worthy of a production on the University's main stage. I gathered my boom box, my Hawaiian music recordings of Keali'i Reichel, dressed in an Aloha shirt and kukui nut lei, and set out to face the committee. On March 3, 2008, the presentation was made to a group of people who were interested and profoundly confused. The group consisted of my graduate faculty advisor Prof. Andrew Golla, the department's costume designer Prof. Jill Hoddick, set designer/Director of Theatre Prof. Larry Larsen and acting teacher Prof. Mindi Logan. The decision had been made to make the presentation in very general terms, as an earlier pitch for a different play had been made without success. One of the comments from that first pitch was that my ideas were so specific that it left little room for the designers to be an integral part of the creative process. Melanie Chang and Carrie Formway are two of my cousins, both of whom are married to men of Chinese and Japanese descent, who were born and raised in Hawai'i. These two women are a fount of information on the culture of the islands since they have lived there for over forty years now. I borrowed about fifteen books from these two women and took them to the presentation with particular pages marked that had images that inspired my thoughts as to color and look and mood. I turned on the music softly, passed out the picture books and began to explain my concept.

I had decided to suggest the play be set around 1895, when Queen Liliu'okalani was placed under house arrest for two years while the United States systematically took political control and then claimed the islands as its own. This time setting was important to me because I felt that Leonato's family could stand in for Hawai'i's Royal Family at this time. Since I was attempting to show how an occupying foreign military force damages a culture, I felt it would be interesting to damage that culture from the top down. This time period would also make it very clear that the United States is as guilty of imperialism as any other country in the world that possesses military might. I also thought this distant setting would allow for a very interesting and unique design challenge given the fact the dress of the time was a combination of Hawaiian fabrics sewn into Victorian designs. The history of this time period is not generally well known amongst Americans and I felt it could be an interesting history lesson and expose the audience to a Hawaiian "look" that 21<sup>st</sup>-century Americans are not familiar with.

### **Pitching the Idea**

The first question asked of me was what the political point of view was given this setting. I responded that I didn't want to focus on a political point of view but rather use this time period and place as a cultural overlay which had not been utilized to my knowledge. This very passive approach was met with a thundering silence and nearly everyone in the room felt it was unwise to simply accept a concept for the potential interest and beauty of a design. At this point I realized I had seriously under conceptualized the production and that without a point of view, there was little reason to continue. Prof. Logan felt that with a little

more thought, I could come up with several political reasons to set the play in this place at this time and that I should rethink my personal point of view.

Prof. Hoddick then asked questions regarding the costumes that would have been worn in Hawai'i circa 1895. I explained that the costumes were Victorian in nature, that the women were wearing floor-length dresses with long sleeves and high collars. She asked if they were based on English Victorian designs or Hawaiian Victorian designs. The difference was lost on me and I could not address this question at all. She also had questions about the uniforms the soldiers wore. I had found some pictures of the soldiers who were in Hawai'i at this time and the soldier's looked as though they were dressed very similarly to soldiers from the Civil War. Prof. Hoddick had a difficult time believing this but the pictures in the books showed this look.

As for setting, I had the idea of using an open space, very similar to an Elizabethan stage. My initial feelings were that the stage could consist entirely of a beach, framed by a palm tree forest. The trees would have been important as the play incorporates a fair amount of eavesdropping resulting in misunderstandings that propel the action of the play. I felt that architecture was probably not necessary as the entire play, minus two scenes, takes place in and around Leonato's house. The actual location, Messina, is only mentioned seven times during the entire play and, therefore, I felt the important location was the environs of Leonato's home. Even two scenes that take place elsewhere could reasonably and logically be set at his home. This is probably the primary reason *Much Ado About Nothing* travels so well. I also suggested the idea of projecting images onto a cyclorama to indicate different views from different locations around the property of Leonato. At this moment in the pitch, Prof. Larsen was looking at one of the books I had brought and opened it to one of the pages

I had marked. He asked, “What’s wrong with using something like this?” He was holding up a beautiful painting of a valley surrounded by mountains. There was nothing wrong with using something like a painted backdrop to illustrate exactly what projections would do. I had initially felt that photographic projections might more fully transport an audience to the islands and possibly supply a more realistic feeling of place for the audience. Prof. Larsen very astutely pointed out that I had chosen to start the play with a very stylized prologue and that, if from the beginning of the play, a style of non-realism and suggestion is set, realistic projections would be counter to the style introduced at the beginning, and could be jarring and confusing to an audience. This was an excellent point and I immediately felt he was right. The idea of a beautiful painted backdrop would be more consistent with the style of the production from the start of the play.

Overall, it was a very embarrassing hour for me. My idea to come to the pitch with general ideas was a mistake. The overall feeling from the committee by meeting’s end was that they loved the play and felt it would be good for this department, but were not at all enthusiastic or convinced setting this play in turn of the 20<sup>th</sup> century Hawai’i was viable or even logical. So we parted ways and it was suggested that I rethink this concept and we would all meet again at a later date. However, I left the pitch meeting with the assurance that the committee was on board to produce the play, just not this concept.

### **Re-thinking the Concept**

When I arrived home, my advisor had already sent me an e-mail making sure I didn’t feel too beat up at all the tough questions, and not to lose the seed of the concept as he felt it was interesting and workable. Even so, for a short time I totally threw out the idea of setting

the play in Hawai'i. But as I continued to battle over the setting of the play, I continually came back to this place. It is exotic. It is a rich man's paradise. It is a place of rest and relaxation for soldiers to this day. It all seemed to be exactly parallel to the reasons Messina was important to Shakespeare as the play's initial setting.

Then I came across several pictures of Messina, Sicily that were as eye opening as any research I had done to that point and were the single thing that convinced me to stick with the Hawai'i location (See Appendix E). These pictures looked as though they could have been taken in Honolulu. Messina is on an ocean, mountains frame the city, and there are palm trees everywhere. Hawai'i would stay, but I knew I had to re-think the time period as I felt the designers were right when they suggested that 1895 might be confusing to a modern audience.

Over the course of the summer as I continued to work on the play, I listened to a variety of Hawaiian music CD's in an effort to find appropriate music for the masked dance and the wedding scene. I found a Hawaiian swing group called Hula Joe and the Hutjumpers and as I listened to their music, so popular in the 1940's, the idea sprung into my head that moving the time setting to before the Pearl Harbor attack on Hawai'i might work better than the Victorian era. The bombing of Pearl Harbor had a similar effect on this nation's psyche of invulnerability as did the bombings of September 11, 2001 on the World Trade Center towers. There is a sense of innocence lost, or paradise, if not lost, seriously damaged. I decided to present this new idea to the design team at our next meeting.

The play could also work set during the Vietnam War when Hawai'i was a constant stopping off place for young men going to war, a place for one last blow-out before heading to a war from which one may not return. I liked World War II pre-Pearl Harbor the best,

because it would give me a very nice opportunity to use not only native music, but some great jitterbug/swing music from the era as one of the early big set pieces in the play is the masked dance at Leonato's. I decided to keep the Vietnam War era setting as a back-up plan should the designers feel the World War II setting would not work.

I had a few ideas for the set design. The first was a beach setting at Leonato's house. It didn't matter to me if in the background were the mountains (which means the ocean would be in the audience) or the ocean (meaning the mountains would be in the audience). Either way, I wanted a palm forest that could be used for hiding behind and climbing in to facilitate the constant eavesdropping, gossiping, watching and listening. Another design idea could be much more of a structure, but the structure surrounding a court-yard within Leonato's house. This could even include a fountain in the middle, or hallways going in many directions from this center area.

Not all of the characters needed to be dressed in Hawaiian costuming. The soldiers needed appropriate traveling uniforms. As they relax, they could get very informal in their dress, but not necessarily donning Aloha shirts, etc., although some may. Don John, for example, probably never relaxes to the point that he wears anything but his own clothes from home. It is very likely Leonato is what is called a Hapa Haole, a white person, native to the islands, but not Hawaiian. His parents were probably the children of the original missionary families that ultimately wound up marrying local girls and got much of the land in the islands. He really is a product of both worlds, the world of his parents, which was certainly American, but also the world of his youth, which would be the Hawaiian. This would apply to Antonia to a lesser degree as she is stricter about the proper way to dress and act as a member of the upper classes. She has also come to Leonato's house to get some order back

into these unruly, unsupervised girls of his. All the girls – Beatrice, Hero, Josselyn, Margaret and Ursula – could be dressed in light colors. Probably a little darker for Josselyn due to her mother’s influence, but their garments, except for the wedding day, could be free-flowing, easy to get around in, light, airy, comfortable.

The only true natives in the play are really the four members of the local constabulary; Dogberry, Verges, Oatcake and Seacoal. They shouldn’t be disrespected through their dress. They are probably much poorer than everyone else in the play, but they do hold places of authority within the community (See Appendix D).

### **Character Analyses**

Following are character analyses of the major characters in the play. I have defined a major character as one who sets plot in motion as opposed to someone who only participates in the activities of that plot. The line references in parenthesis refer to *The Arden Shakespeare* edited by Claire McEachern.

From the start Benedick talks as if he were the eternal bachelor/soldier, a “professional tyrant” to women (Act 1, scene 1, lines 16-161). It is clearly not the whole story. Benedick begins the play with a male-chauvinist-pig swagger which is so over-the-top that it becomes obvious to everyone early on that it is a mask to hide his fears of women generally, or his love of Beatrice specifically. He is often bested in the word battles with Beatrice and concludes them before his loss becomes obvious to the observers of these battles. He suffers through several indignities during the gulling scene (Act 2, scene 3) and is seriously mocked for his lovesickness (Act 3, scene 2). Benedick becomes much more than just a figure of derision for his friends when events turn ugly and lead him to a new maturity



and a rejection of his friend's behavior. Since he has been tricked into believing Beatrice loves him, he responds with honesty and gallantry to her serious unhappiness after Hero's disgrace and shaming at the wedding. His response to Beatrice's command, "Kill Claudio" is honest, brave and ultimately admirable. When he resigns from the service of the prince, it is done with enormous dignity and not a hint of the former flippancy and humor associated with his character. His most redeeming characteristic may be his self-awareness as he is very quick to laugh at himself. Even when he is forced to admit that his earlier declaration against marriage was wrong, he does it whole-heartedly and turns the mockery into respect (Act 5, scene 4).

Beatrice is life-giving, energetic, witty, intelligent, and fun-loving and may represent the best qualities of Messina. But, she is lonely and, being an orphan, is on the outside of things in many ways. That position allows her to do and say some outrageous things since she doesn't have the same societal expectations placed upon her as does Hero. Beatrice hates hypocrisy, has no patience with all the military bravado and is equally detached from the ceremony and ritual of her uncle's obligations. She challenges the accepted opinions of war and is critical of masculine values generally. I believe she feels that the masculine solidarity so prevalent in her place and time can destroy a woman's reputation and it disdains feminine qualities. Beatrice and Benedick have a past that Beatrice refers to in Act 2, scene 1, and that past, which ended in betrayal, still clearly hurts her when they meet again. It is possible that if Benedick had not chosen to take her command to "Kill Claudio" seriously, she may have been relegated to a future as an isolated, shrewish woman. The scene between these two characters after the wedding is the lynchpin of their futures. At the end of the play Beatrice seems like a liberated, happier character as is evidenced by her willingness to throw herself

into the final dance. The kiss between her and Benedick at the play's end is real. It shows her love and commitment to him. Unless the audience really believes they want to be together by the time the play ends, there is no real joy in the end.

Hero is young woman who typifies the dutiful, obedient Elizabethan woman. She is largely silent and quite passive in the presence of men. Her name means 'faithful love.' It is hard to understand why she doesn't tell Claudio to shove it when he starts his accusations at the wedding, especially when one remembers the depth of character she is given in Act 3 scenes 1 and 4, the gulling of Beatrice and the wedding preparation. She is a young woman who understands her place in her father's world as governor and acts as a 'first lady' figure. She is gracious when the soldiers arrive and flirtatious when the correct opportunity presents itself. She is never socially inappropriate. The occasional outrageous outbursts by Beatrice are important to Hero as she can live vicariously through the behavior of her cousin while still maintaining the decorum and expected behavior of her governor father and her social position. The final scene of the play presents difficulties for the actress playing the part since she has to justify forgiving Claudio for his bad and inappropriate behavior at the wedding. The primary behavior to justify is why she forgives Claudio so readily and how she seems to overcome the hurt of the public humiliation so completely by participating in the final celebratory dance. Should she participate in the final dance? It is a difficult question and is discussed further in chapter eight.

Claudio is a good model of the Elizabethan lord, courageous on the battlefield and a close friend to the prince. In the first scene of the play the Messenger describes Claudio this way: "doing in the figure of a lamb the feats of a lion" (Act1, scene 1, lines 14-15). He is the soldier credited with defeating Don John in his rebellion against Don Pedro. But, he is young

and inexperienced, which leaves him completely vulnerable to the plotting of Don John. Elizabethans may not have seen anything mercenary about his repeated enquiries into Hero's inheritance but modern audiences do. Elizabethans may have understood his anger at having an unchaste bride foisted upon him, but modern audiences find him shallow and insensitive. Claudio has a mercenary sort of attitude when it comes to Hero's inheritance, he can be quite cynical and easily duped. In many ways, he represents the bad qualities of Messina making him Beatrice's true enemy, which becomes apparent when she demands his death at the hands of Benedick.

Don John, even though the bastard half-brother of Don Pedro has more power than one first might think. Struggles for power within a royal family are not unusual in Shakespeare's plays. Don John is a particular threat because he can, at any time, challenge the legitimate claims of his brother. Bastards could also dispute the inheritance of family property, a very important matter to Elizabethans. Bastards are considered evil and malicious and frequently appeared on the stage as a villain. At the beginning of *Much Ado* he has rebelled against his brother, who has subsequently brought him back under submission. Don John is unsettling from the beginning due to his silence amidst all the elegant and fast talkers of the play, and because of his failure at rebellion. He skillfully manipulates Don Pedro, Claudio and Leonato by playing on their fear of the unfaithful wife and her potential bastard offspring. Interestingly, Don John is quite slow to catch onto Borachio's plan to dupe everyone (Act 2, scene 2). Shakespeare also allows Don John to fade away from the play after the marriage, when the damage has been done.

Don Pedro is a prince and the ruler of Sicily. He seems assured and confident at the beginning of the play after successfully bringing his bastard half-brother back into

submission after his attempted rebellion. He took Claudio under his wing after Claudio's display of bravery in the campaign against Don John. Once he arrives in Messina, he continues to be friends with Claudio and teaches him the art of courtship, promising to woo Hero for him. In this regard, he shares with his half-brother the common trait of trickery and plotting. Can this be traced back to their royal heritage? Courts are filled with intrigue and trickery. The salient difference is that Don Pedro's plots are not maliciously intended. The play ends with his soldiers (except Don John) coupled with a local woman. He is the only one left alone. The actor must explore this conclusion and ask questions regarding the lingering solitary nature of this man.

Leonato is the governor of Messina and the host to the visiting soldiers. He has one daughter, Hero, and an orphaned niece, Beatrice, living under his roof. In the early editions of the play there was a wife, Innogen, but having no lines she has since disappeared from contemporary editions. He also has a brother, Antonio, who by all accounts is the elder brother. Leonato is an egalitarian, treating everyone with dignity and courtesy, even calling the inept, local constabulary names such as 'friend,' 'neighbor' and 'master.' He is an extremely courtly host and seems to have unending patience, and then completely falls apart at the possibility that his daughter is not pure and chaste. He is totally capable of being vindictive and righting wrongs and does not cower from confronting Claudio and Don Pedro in an effort to clear the name of his daughter. He, like Don John and Don Pedro, has a talent for trickery and deception as evidenced by the complicated plot to have Claudio marry Antonio's daughter as recompense for the sin of causing Hero's death by shame.

Dogberry and Verges are very much a comic duo. They do not ever appear one without the other. Their function in the play is to discover the plot against Hero, yet be so

incompetent that the news is almost not reported. They also perform a vital function by providing a comedic balance to the near-tragic events surrounding them. Dogberry mangles the language as he attempts to copy the elegant language of the aristocrats who surround him. He also has a range of moods including groveling respect toward Leonato; condescension towards his partner Verges and outrage at Conrade and Borachio for calling him an ass. There is something rather touching about the level of outrage at this insult. Verges is the straight man in the partnership. He is always eager to assist and agree with Dogberry. Dogberry puts Verges down whenever he shows the slightest bit of initiative.

Borachio is a character that may sometimes be overlooked as a primary mover and shaker of the unfolding story, but he is the one who comes up with the initial idea to cause mischief. It is important to remember that he comes up with the idea to embarrass Hero merely as a source of some innocent fun. But when Don John mocks the idea, because he doesn't understand the value of it, Borachio quickly points out the potential for serious personal damage to Hero, Claudio, Don Pedro and Leonato. Why is Borachio so committed to Don John? It seems clear that he is mentally sharper than Don John. Is it because Borachio is an opportunist and thinks he may benefit by staying loyal to a member of royalty? Sometimes I feel that Borachio may be an afterthought in the dramatis personae of the play, but he is the idea man behind the resulting damage and hurt and, therefore, his importance to rising action of the plot cannot be underestimated.

## **The Prologue**

Before I started to cut the script, I decided to include a prologue that would serve three purposes. First, it would explain a few relationships which had become clear to me as I

had studied the play over the prior three months. The soldiers visited Messina a year before the beginning of the play and it is possible that it was during this visit that Benedick hurt Beatrice's feelings, which she speaks of in Act 1, scene 1. In Act 2, scene 1, Hero speaks briefly about what a melancholy character Don John is and Beatrice declares that every time she sees him he looks "tartly" (Act 2, scene 1, line 3). I imagined in my mind that Don John and Hero may have been friends during that first visit and then something went awry. But what? I decided it was plausible that Don John, being of royal blood, and Hero, being the governor's daughter, may have logically been introduced and started a brief romance. In the prologue Don John comes on too forcefully for Hero, she rebuffs him and Don John gets rough with her and pushes her down. Claudio happens to be there with a few other couples, sees this and comes to Hero's rescue, which angers Don John, and Claudio winds up slugging Don John in the face (See Appendix B). This is the first of several reasons Don John has to hold a grudge against Claudio. Other reasons include Claudio being the one who brings Don John into submission after his rebellion against his brother; Don Pedro's friendship with Claudio, which makes Don John feel jealous and excluded from his brother and the social class he belongs to; and the news that Claudio and Hero plan to marry gives Don John reason to disdain Hero as well.

The second reason for the prologue is to show distinct and separate cultures that do not mix. In the foreground I wanted to have a native dancer doing a slow, lyrical hula in a special light. All the activity of the soldiers takes place in the background under a different set of lights. Whereas the soldiers are aware of the dancer, their story does not mix with hers and the cultures are still separate and distinct. At this point I realized that the curtain call would be the perfect place to diffuse and mix the cultures through dance by having the cast

dance both the hula and a modern, popular American dance of the time. Both cultures would be present, but both would also be impure.

The third and final reason for the prologue would be to act as an invocation, asking the gods to bless the production, a tradition that exists in Hawaiian performance to this day.

### **The Design Meeting**

The costume designer, the set designer and I met again on August 5, 2008 at the costume designer's house. Prior to this meeting I had sent out a fuller conceptual outline including a political point of view (See Appendix D). Colonization continued to hold my attention as the overriding theme of the play. There is a not so subtle battle between the culture of the soldier and the culture of the locals. There is a covert disrespect for the local culture mainly because the soldiers don't understand it well and aren't that interested in it in the first place since they are only passing through. The mischief they cause, some of it purposely, some of it accidental, comes from the mindset that it is a place of rest and pleasure for them, a transitory place, a place in which they will not be around to witness the affect their presence has on the local/native culture. This is a classic example of the thinking of conquerors and colonizers throughout history. The designers felt this was a good start on the way to developing a strong directorial point of view.

The costume designer's first statement was very interesting. She said that in the 'real world,' the director would not be allowed to so drastically change a time setting and that it would have been proper for me to inform them of this switch in time setting earlier than our meeting. I responded by saying I felt their reaction to the initial pitch was so negative that they expected me to change my ideas. They both felt sorry I felt their responses were so

negative. Be that as it may, the entire group felt more excited about setting the play in Hawai'i by moving the time period to the 1940's, just prior to the bombing of Pearl Harbor. I also felt this time period would allow for a more colorful costume design as well as an opportunity to not only use local music, but also the swing music from the 1940's and in fact, the masked dance in Act I could be a swing dance. The costume designer and I discussed color at great length and my wishes were that the colors be subdued, not the bright fluorescent colors we oftentimes see today. Prof. Hoddick referred to this color choice as Easter-egg colors which I took to mean pastels. I also asked for full wedding gowns, dresses and suits as my intention was to stage a wedding processional prior to Claudio publicly humiliating Hero.

Set designer Larry Larsen and I again discussed the setting as being on a beach in front of Leonato's house. If we see architecture at all it would be only a piece of the house to one side of the stage. It didn't matter to me if, in the background, the audience saw mountains or ocean. But either way, I still wanted a palm forest, with a couple of trees that could actually be climbed. Another idea discussed was to use more of a structure, but making the stage primarily a courtyard within Leonato's house. Prof. Larsen thought possibly a fountain in the middle of a courtyard could be utilized for hiding and sitting thinking it might be an alternative to the difficulty of building a palm forest (See Appendix F). Another idea could incorporate many hallways extending from this central point and going off in several different directions. Then we considered those two scenes that could not be placed in this central playing area. The first is the scene when the women of the house are preparing for Hero's wedding, and the second scene is at Hero's shrine after she has died.



Nothing was finalized as to how and where to set these two scenes but we decided to ponder it further and meet again at a later date.

This meeting was very productive and I, as well as the designers, left the meeting feeling much more secure that this concept would work and work beautifully. The concept became quite clear to me after further discussions with the designers. A local or indigenous culture can be damaged and diffused by the influence of an occupying foreign military force. It probably can't be totally eradicated, but it is inevitable a people and their culture will be seriously squelched and damaged.

## **Conclusion**

The great lesson from meeting and working with the designers in these early days of conceptualization was the fact that I could suggest something and they would run with it. Clear images would present themselves to me and as I would try to describe these images to the designers, they would build upon the initial idea and clarify it. It was like using building blocks. One idea would morph into another and yet another and we would end at something usually better and more beautiful than I ever imagined. This was collaboration at its finest and I was invigorated by bouncing ideas off these very talented artists. It also made me realize that as captain of this theatrical ship I was not sailing the vessel alone, but had very capable and skilled colleagues who were as interested in creating a unique work of art as I was. It was no longer "my thesis project" but rather "our production" and any credit for a successful production would rest on the merits of working together as equal collaborators.

## Chapter 6

### Auditions and Rehearsals

#### Auditions

It may be impossible to avoid pre-casting in a director's head. It certainly was impossible for this director. As audition evening approached the play had already been largely cast on paper. Little did I realize how surprised I would be at what I saw and did not expect to see and what I expected to see and did not.

The first night of auditions consisted of general auditions where the student actors could either perform a monologue (which was preferable) or if they did not have anything prepared they would be allowed to read a scene with a partner. All four directors for the Fall 2008 semester's productions were present. For the purposes of *Much Ado About Nothing*, it still wasn't clear exactly which roles would be played by women even though several parts had already been singled out as gender neutral, so I approached the evening with an open mind, holding as few preconceived notions as possible. I needed specific qualities for a few of the roles. For Benedick, an actor was needed who could storm and stomp around the stage railing against womanhood generally, and then be able to show sincere sympathy and tenderness later on. For Beatrice, the actress needed to be able to play her serious side but also be able to revel in the joy of her wit and banter with Benedick. For Don Pedro, an actor was required who could command authority; who would be believable as the leader of this band of soldiers. I believe that Don Pedro is probably the most difficult role to play because he doesn't fall into any archetype as some of the other leading characters do. The role would require an actor who would delve into the text and discover what makes Don Pedro's

presence vital and necessary. For Leonato, an actor would be needed who could convincingly play older than the true ages of these young actors. He would have to convincingly live in an older generation without playing the role like a doddering old fool. Beyond these four significant and large roles, there were no worries that the rest of the cast could be filled out with able and talented actors from the department's acting pool.

The first audition that seriously drew my attention was by Zach Virden. He had spent the prior semester in London in a study abroad program. I had known Zach since his first semester of school and was totally taken aback by the authority with which he delivered a monologue from *Measure for Measure*. It was immediately apparent that this young man came back from London with an on-stage authority he did not possess prior to studying abroad. He quickly went to the top of the list for possible Don Pedro's. This was my first pleasant surprise of the evening.

Will Steele took the stage and did a Shakespearean monologue from *Henry V*. Will is a tall and powerful actor who possesses a personal maturity. It was noted that he could believably play Leonato as well as anyone. Surprise number two was that the two roles that had been identified as the most difficult to cast suddenly had actors who could fill those roles.

A young actress, who I did not previously know, Jamie Kluth, took the stage and sparked my interest because she looked Polynesian. Since the production was going to be set in Hawai'i, someone who could pass for Polynesian was going to get a bit of an extra look. It was noted that Jamie could play Hero, Margaret, Ursula or Verges and because her audition was also very good, she would most definitely fit into this play somewhere.

Brittney Harris, a senior actress auditioned with two monologues from *Smoking Lessons* and *Fat Men in Skirts*. I had always enjoyed her acting and had a hunch she would be a contender for the role of Beatrice. In this audition she brought an excitement, humor, cynicism and wit as well as a gravitas that I knew I would want to use her in some role.

An actress took the stage named Eika Davis. In her introduction she made it a point to say that she was from Kona, Hawai'i. It was duly noted and she answered in the affirmative when asked if she could dance the hula. Hula would be incorporated into this production in a very visible way so to have this ability walk in off the street was very encouraging. It turned out that Eika was not a theatre major but had heard about the auditions and the concept for the show and decided to try for a spot in it. Another student came to me to let me know she also danced hula as a child. This actress was Sam Layco, who is a technical theatre/stage management student. Two dancers appeared out of thin air to fill the two dancer roles. The stars seemed to be aligning in order to make this concept become a reality.

Another surprise came with the audition of Conor Eifler who indicated to everyone that he played the ukulele. He was another surprise and another sure thing for the cast since he had unique skills which would fit perfectly into this production.

The following night of auditions consisted of call-backs for each show. New discoveries were made this night, evidences of ability that did not show up in the general auditions. I asked all the actors to repeat their Shakespearean monologues from the night before after which they were directed to do something specific and different from their choices. This was merely to see if they could take direction. Whether they got the change

right or not was really irrelevant. I wanted to see how willing they would be to change something they had worked out before.

The discovery of the night was Regina Galbick who did a monologue from *As You Like It*. Regina showed a facility with verse and Shakespeare that was mesmerizing and quite beautiful to listen to. She didn't seem to be at all intimidated by the language and spoke it simply and beautifully. She did lose a bit of emotional control during the monologue which made me wonder if she could really keep it together in the very intense, emotional scenes that Beatrice has.

An actress who had impressed the director the night before was called in to read for Beatrice and she demonstrated a similar problem that most of the actresses reading for Beatrice did. She could get one side of Beatrice, in this case the brittle, cynical side, but she could not muster up the softer qualities of the character. Interestingly, most of the actresses had a better handle on the softer side of Beatrice. I asked this actress to do the scene with Benedick that occurs right after the wedding with three different actors and directed her in those scenes to see if she could soften up her delivery. After lengthy attempts and discussions about the specifics of the character's behavior, I realized that she was unable to fully realize Beatrice as I pictured her. She is a fine actress though and I felt she could easily fill one of the other female roles in the play.

Since there were so few men to choose from, it was much simpler deciding where each of them fit most comfortably. David Harrell, a senior actor of terrific emotional depth gave the closest performance to what I had in mind for Benedick. This actor had to be funny and aggravating, but also display an enormous amount of integrity and honor late in the play.

David had all of these qualities as an actor (and as a person) and so even before the second night of auditions was done, I had decided to ask for David as Benedick.

The evening ended with all the actors who had auditioned getting on stage and learning an impromptu hula. Junelle Taguas had taken hula lessons earlier in her life and she taught the entire group a simple hula. I wanted to see how these actors took to moving in a way that was foreign to them and unfamiliar. Junelle and Regina were especially graceful, Regina never having done a step of hula in her life. Of the men, Devin Olson, who has many years of dance experience picked it up very quickly. Thankfully, all the actors were very willing to try and were very good natured about it.

Once I arrived home that night, the cast list for the men came to me very quickly. Since I had to use every man who auditioned, and knowing the only conflicting production had female characters, I wrote down the following list:

Men:

Benedick-David Harrell

Don Pedro-Zach Virden

Claudio-Devin Olson

Leonato-Will Steele

Don John-Connor Bond

Borachio-Kevin Monette

Conrade-Andrew McLauchlin

Father Francis-Brian Burger

Dogberry-Patrick Rexroat

Hugh Oatcake-Philip Orazio

Balthasar-Conor Eifler

George Seacoal-Patrick Gorski

The women were a different more difficult dilemma. There were simply too many factors to consider and so I made a list with at least two actresses for each role. I decided to wait for the casting meeting, to see where else these actresses may be wanted before making any final decisions.

### **Casting Meeting**

Before the casting meeting convened one early Saturday morning in early September 2008, I had decided that the only female role in the play that I really needed a firm lock on was that of Beatrice. All the other female roles are considerably smaller and I could use any number of combinations of good actresses from the department in these smaller but still very vital roles. From the auditions, I realized that Regina Galbick was the best choice for the role based on her beautiful command of the language.

The casting meeting included all four directors putting down their first choice for every role on a blackboard. If there were conflicts, then the directors discuss which role would suit that actor best. As far as the men were concerned, I knew there would be no conflicts whatsoever since I used every man who auditioned. Mixing and matching ensued and the final women's dramatis personae shook down like this:

Beatrice-Regina Galbick

Hero-Danielle Larson

Antonia-Elizabeth Evans

Margaret-Brittney Harris

Ursula-Jane Gress

Verges-Junelle Taguas

Messenger-Jamie Grant

Magistrate-Valerie Vernale

Josetta-Jamie Kluth

Dancer 1/Torchbearer-Eika Davis

Dancer 2/Torchbearer/Court Reporter-Sam Layco

No sooner was the cast list posted than I got word that Connor Bond, the actor given the role of Don John dropped out to do another play in town. This necessitated a small shuffle and Philip Orazio was moved up to the role of Don John, and Colin Dorwart agreed to play the role of Hugh Oatcake.

### **Rehearsals**

Before rehearsals began, I had made several attempts to contact the members of the campus Hawai'i club by telephone as well as e-mail thinking someone from the club may be interested in choreographing the hula dances (See Appendix D). After approximately four months of trying, I finally received a voice mail message suggesting I contact Akala Neves, a new student on campus who is a hula master. Akala and I met and she immediately decided to come on board as the hula choreographer. Akala is very well trained in hula having been raised by a father who is a kumu (master) of the hula. She was informed as to the specific dances I wanted in the show including a solo prologue dance that should be of a lyrical nature, a wedding processional and finally the curtain call which was to include both hula and swing dance. In the meantime, I was searching for a swing dance choreographer as well.



Two or three had signed on to choreograph the masked dance that takes place early in Act I and had to subsequently drop out.

One evening while attending a performance in the Hunt Theatre, Prof. Hal Logan approached me and asked if I would like some original music composed for incidental music in the play. This was a delightful surprise, and as Prof. Logan is an adjunct faculty member he had access to all the recording and music equipment at the university. In the meantime, I gave Prof. Logan the pre-recorded music I had chosen for the prologue dance, (“Lei Pikake” by Hapa) the masked dance, (“In Your Hut” by Hula Joe and the Hutjumpers) the wedding processional, (“O Waipa Ke Malama Mau Ai” by Amy Hanaiali’i Gilliom) and the curtain call (“Katchi Katchi Music Makawao” by Willie K). Prof. Logan knew much of this music and he decided to listen to it and compose compatible underscoring for scene transitions as well as for two songs for which Shakespeare wrote lyrics, “Sigh No More” and “Heavily, Heavily.”

What follows are highlights from my rehearsal journal and the stage manager’s rehearsal reports (See Appendix C).

The first rehearsal occurred October 8, 2008, the week prior to fall break. I decided that a couple of rehearsals would be beneficial before the normal start of rehearsals in order to have fall break to work on the cutting if it didn’t read well, and to give the actors a bit of a head start with learning the hula. This was really the moment of truth to determine if the play read well, flowed smoothly and still told the story that Shakespeare writes. The music already selected was played as well and the actors were thrilled by the sound of the music and the moods these songs evoked. For the first time, they got a sense of the unique concept of the production. Fortunately, there was no need to make changes to the script (See

Appendix B). Our second rehearsal the following evening consisted of nothing but hula dance. Akala put all the actors through their paces and they were very good natured about it and realized that this dance used muscles they weren't accustomed to using. By evening's end she had them dancing lengthy, rather complicated combinations, taught them the names of each move and began to call the moves out at random to see who could adjust on command (See Appendix E). It was a very enjoyable evening for everyone. We also began to stage the curtain call, but this was not very thorough or successful because I still had not been given a ground plan from the set designer (See Appendix D).

I met with the set designer the following week, the week of fall break, and received the ground plan so necessary to blocking and staging the play. The ground plan was a surprise as it included some features that we had not discussed in our preliminary design meetings earlier in the summer (See Appendix F). Be that as it may, I was excited by these additions and was eager to incorporate as much of them into the staging as possible. The designer had placed a rather large beach house, or cabana on stage left angled to face house left. There was a large and beautiful planter on the main playing area which could be used to sit on, stand on and hide behind. Leonato's house itself was a large, beautiful, two-story affair with a balcony sitting stage right. There were three steps nearly the width of the stage that led to a very deep patio area with railing and sundial that would overlook the sea and mountains in the distance. I spent all of fall break re-blocking and refining the blocking that had been set prior to receipt of the ground plan so that when the company met to begin rehearsals in earnest, we could move as quickly as possible through the script (See Appendix B).

When the company gathered again on October 21, 2008, we started a process that would last the entire first two weeks of rehearsal. Since there were only four weeks of rehearsal to begin with, it was alarming to think I would spend half that time on just blocking, but I felt since this was such a large show, every unit had to be given a solid blocking foundation and once it was set we could revise as needed. The process went like this: each of the sixty-six units I had divided the play into (See Appendix B) was given a period of time during which all the actors appearing in that unit were called in to read the unit; discuss any phrases or words or intentions that were not understood by any in the group; receive very specific blocking; and finally walk through the prescribed blocking. This may appear to be a tedious process but it was actually quite the opposite. Each unit was considered important and by the time the two weeks were over, the actors could walk through the entire play without much difficulty. After each unit was blocked and the actors walked through it the first time, I asked them if their placement felt comfortable and logical to them or whether we should think about changing something to make it feel more natural to them. The actors expressed pleasure in this very organized method of working and as they became used to the routine were always ready to work when it was their turn. This work was very time sensitive and we were not given the luxury of lingering on any unit for much longer than initially scheduled. To stay on such a strict time schedule requires a stage manager who is organized and on top of what is currently going on and what is on deck to be worked.

During this first two weeks of rehearsals we encountered a couple of personnel issues. The first was with the actor playing Hugh Oatcake. He kept presenting us with conflict after conflict that would prevent him from attending rehearsals. We finally met together after a rehearsal late in the second week. He wanted to go to Ontario, California the following week

for some extra-curricular meetings regarding the booking of entertainment acts for university events. The actor was fundamentally asking me to either allow him to go to California and stay in the cast after missing nearly a week of rehearsal, or, to just dismiss him from the cast. I decided the actor had to make that decision, whether he wanted to be in the show and make it a priority or drop out and pursue other activities. I felt that many students feel they don't have to make choices, but should be entitled to do all they want irrespective of the effects it may have on prior commitments. I told this actor I hoped he would choose to stay in the show because he was doing a fine job, but that the actor had to choose which of these conflicting activities he preferred to do. The following day the actor told me that he had decided to stay with the production and everyone was pleased with this decision. This actor approached me during the run of the show and again reiterated how happy he was with the decision he had made to stay in the show.

Another cast issue arose with the actress doing the prologue dance. She was a chronic no-show to rehearsals and any rehearsal she did come to was only after the stage manager made a phone call to her. She danced the prologue absolutely beautifully with such lyricism and grace the entire group was mesmerized when we would rehearse it. Once the two week period of blocking was over, a run-through of the first act was scheduled for Monday, November 3, 2008. The stage manager had indicated on Sunday that she had received a note from the dancer saying she was sick and wouldn't be able to come to rehearsal the following day. I asked the stage manager to contact this actor and schedule a meeting for Monday afternoon. She showed up for this meeting and I asked her if she wanted to be released from her obligation to the show. An enormous sigh of relief came over her face and she indicated she wanted to withdraw. She said her obligations to ROTC were

conflicting with rehearsals and she didn't realize rehearsals would be so frequent. By this time, over half way through the rehearsal period, this actress had only been called to eight rehearsals and had shown up for only four. Her commitment to the show was minimal at best so she was allowed to withdraw. (This actress, after seeing the show, expressed regret at having withdrawn since the final result was so beautiful to look at and fun to experience.) Sam Layco who was playing the other Dancer was quickly moved into the Dancer 1 position and Akala began to teach her the prologue dance which she learned quickly. Akala had a friend from American Samoa, Irene Niedo who joined the cast at this point and took over the roles that Sam had played initially, Dancer 2 and a Torchbearer. Irene and Sam were absolutely gorgeous together in the wedding processional and the other scenes in which they appeared.

I was having absolutely no luck with finding a swing choreographer. After speaking with four choreographers in town, all of whom decided not to work on the show, I was put in touch with John Szerszen who readily agreed to choreograph the swing dance number. John was something to behold. He never showed up to rehearsal without an overabundance of enthusiasm and good humor. I expected the swing dance to be relatively simple, and as I sat there and watched the first two-hour rehearsal of this dance, I began to hang my head and think it was just too complicated for the vast majority of these actors. But by the end of the first session, there was genuine shape and logic to the dance and it was a delight to watch. This dance proved ultimately to be one of the highlights of the show and one of the cast's favorite scenes to perform.

In the back of my mind sat the notion that there was a perfect opportunity to use a dog or two in this play. In Act II when Dogberry tries to arrest and cuff Conrade and Borachio,

Conrade shakes him off and says, “Off coxcomb!” I decided to insert the line, “Get the dogs!” spoken by Dogberry, at which point Oatcake and Seacoal would run off stage and bring on what the audience believed would be police dogs of some type and the two being arrested would acquiesce to their arrest to avoid a police dog encounter. The joke was that the two dogs would be terriers; specifically, Ike Bowles, the Boston Terrier owned by me and Spike Murray, the Rat Terrier owned by Colin Murray, my graduate school colleague. We only rehearsed with Ike since the logistics of getting Spike to all the rehearsals was very difficult. The joke was working and so it was decided to keep it and arrangements would be made to get a dog wrangler for performances and to transport the dogs between their homes and the theatre (See Appendix E).

November 6<sup>th</sup> proved to be an interesting rehearsal. During the course of the rehearsal period, my old and new graduate advisors would come to view rehearsals and then the next day would give feedback that was generally very helpful. I quickly learned that after working so intently on a production, sometimes you can’t see the forest for the trees, and a fresh set of eyes will make you aware of things that you may not see or things that may have been missed. Prof. Andrew Golla, my new advisor came to a couple of rehearsals and I would then pass his notes on to the rest of the cast. Dr. Ed Bowen, my first graduate advisor asked if he could come to a rehearsal and he was more than welcome. Late in the evening, we were working a particularly difficult scene which involved some physical violence and we were slowly and methodically working through it. All of a sudden, Dr. Bowen stood up and began to direct. The actors were embarrassed by this as was I. The actors kept looking at me while doing what Dr. Bowen asked them to. I retreated into the background at first not sure what to think of this. As the rest of the evening wore on, I got angrier and angrier at

what had happened and angry at myself for not having the wherewithal to retake my rehearsal. When Dr. Bowen left, one of the actors on stage asked me how that felt. I responded that it was the theatrical equivalent of emasculation and it doesn't feel very good. To Dr. Bowen's everlasting credit, the following day he sent me an e-mail apologizing for the intrusion and attempted to explain why he did it. If this were to ever happen to me again, I would have to speak up and retake control of the rehearsal and offer to meet with the person to discuss his or her concerns. It is important that all collaborators on a production, including the actors, know the director is the captain of the ship and his authority cannot be usurped.

On Tuesday, November 11<sup>th</sup>, a reporter from the school newspaper "The Beacon" showed up to watch a rehearsal. It was my understanding that she was to come the next week to the final dress rehearsal. Be that as it may, she and her photographer were welcomed and the swing dance was performed in order to get some nice photographs to publish in the paper. They stayed for nearly an hour and a half watching us work individual scenes and it resulted in a very complimentary preview article in the school newspaper (See Appendix E).

Since there were outside observers in attendance this night and since there was excitement in the air as the show was beginning to take shape the cast was particularly excited and consequently disruptive and loud. This was a cast that seemed devoid of ego and diva behavior, a very happy group who became committed to the concept and worked diligently and hard on this show. The stage manager and I had both asked the company to quiet down several times and finally, I became shrill in my efforts to restore order to the group. It mainly served to make everyone feel lousy. One of the goals of this rehearsal period was to never have to get rude to the company and I went home a little demoralized

and angry at myself for losing my temper. I decided that the next night, after the run-through and during notes, I would apologize to the cast for this outburst. This was probably the best thing I did for morale and good will; to take responsibility and apologize for my bad behavior without excusing the company's bad behavior. We all moved on and continued with putting the finishing touches on this beautiful production.

By this time, the set was coming along and taking firm shape. The most astonishing set piece had to be the back drop that the set designer hand painted. I began to say this drop did everything but serve coffee. The drop consisted of ocean, mountains and sky. Each of those areas was able to change colors in dramatic fashion thanks to the beautiful lighting design of Nat Bartos. If one were to stand at the back of the stage where the railing framed the patio, it appeared as though they were looking off a cliff into the backdrop. It was something to behold (See Appendix E). The costumes were also largely done by this time and I could not have been more pleased with what I was seeing. The wedding dresses were particularly beautiful and functioned very well during the wedding processional dance and the tumult that follows the wedding. They were an ivory or off-white color with white flowers outlined in the fabric. I was concerned this detail on the fabric would not be seen from a distance but again, the lighting designer came through and one was able to see the detail on these dresses (See Appendix F).

One more incident occurred before opening that quite frankly threw me into a blue funk. I had been very careful with scheduling the entire four weeks, to make sure that actors were not called if not needed; to make sure they were sent home early if they were not needed. During the final week of rehearsal, I kept the actors late after a dress rehearsal in order to give notes. Officially, the actors are supposed to be dismissed by 10:45 p.m., but



this evening we went until after 11:00 p.m. Some of the actors apparently had other obligations later that night and instead of telling me of their obligations they sat there and stewed. Ironically, a couple of actors asked if they could be dismissed to other obligations and I released them without fuss. Why the disgruntled actors didn't feel they could ask to be released remains a mystery since they could see others being allowed to leave. It was obvious who was anxious to leave based on their behavior during notes. During the rehearsal period I had tried to establish an environment of openness and communication. But they chose to report this infraction to my advisor. It felt like being tattled on and didn't feel good. But, as in all things, this company regrouped quickly and prepared for an exciting opening, which will be discussed in the next chapter.

## **Conclusion**

Overall, it was a very productive and successful rehearsal period and I learned that when all are on task and working toward a common goal, miracles can happen and more can be accomplished than one could ever imagine. I remembers sitting with my advisor around this time and saying, jokingly, but half-seriously too, that four weeks may not seem like enough time, but by the time one is at the end of the rehearsal period, one feels that four weeks is plenty of time.

## Chapter 7

### Performance and Reflections

#### Opening Night

The journey from Donkey Beach in Hawai'i to opening night of *Much Ado About Not(h)ing* on the Mago Hunt stage in Portland, Oregon proved to be long and arduous and ultimately totally worth it. Opening night was November 19, 2008 and by that afternoon the performance had sold out. This was a big surprise to me, but I ran into one of the actors later that day. Zach Virden, who was playing Don Pedro and doing a great job in that difficult role, told me that he knew of several people from around campus who couldn't wait to see the show because they simply didn't believe that setting the show in Hawai'i was going to work. In other words, they were excited to see a big, messy train wreck happen before their eyes. I didn't much care why people were coming to the show so long as they came.

As the lights went down on the audience and "Lei Pikake" began to play in the dark, I found myself momentarily scared to death. The rehearsal process had gone very smoothly and by the time opening arrived, I was very confident of the quality of this production. But in that brief, dark moment, the heart raced and the eyes welled with tears as the whole rehearsal process quickly passed before my eyes. Then, that gorgeous red lighting was brought up on Sam Layco doing that smooth hula solo and the tears just fell. The prologue lasted about four minutes and my advisor suggested I shorten it. I decided not to but rather attempted to fill those four minutes with more information about the characters in the play. The prologue also acted as a traditional Hawaiian invocation/chant which invites the audience and the gods to join together in supporting the event. At the end of the prologue, as

Sam ended the invocation with a graceful bow, the audience applauded loudly and I felt the first significant conceptual hurdle had been overcome. The actors did a very good job at keeping the story moving at a nice clip and Hal Logan's transitional music continually delighted the ear as it set the emotional stage for what was about to happen. The next big moment in the show was the masked swing dance number which really brought the house down. The actors learned that dance beautifully, and the choreographer did a splendid job making each dancer an individual with different dance abilities so that it didn't look like a precision staged dance number. The only quality all the actors on stage had in common during that number was enthusiasm; infectious enthusiasm because the ovation at the number's conclusion was big and satisfying.

More than the swing dance, though, the audience appreciated the wedding processional. I decided to take the time to have a real wedding before Claudio humiliates Hero. The hula choreographer wanted to use a man in the wedding processional and I felt Leonato would be the logical choice since the father usually gives the bride away. Akala explained to me that in traditional Hawaiian practice, the father does not give the daughter away, but rather the groom takes the bride from the father. If we followed this tradition, it meant that Claudio would have to be involved in the dance and at first I thought this couldn't possibly work based on what the audience knows Claudio is about to do. But after sleeping on this, I decided to take the risk, include Claudio in this dance and thereby see the clear conflict of his anger/hurt and the beauty of the dance. Devin Olson, who played Claudio, and was clearly the best male dancer in the company, later told me the wedding dance became his favorite part of the show. The complexity and conflicting emotions of that dance allowed him to really focus in on what was important for Claudio; whether he should follow through

with the planned public humiliation or if he should just go through with the wedding. I received more compliments about this scene than any other in the play.

After the wedding Leonato and Father Francis come up with a plan to find the truth about the accusations made against Hero, and following that scene comes probably the most important and difficult scene in the play. It is the scene between Beatrice and Benedick in which several key things happen; first, they finally express their love for each other; secondly, they get on the same page in an effort to redeem Hero's name; and thirdly, Benedick asks Beatrice to test him with any task to prove his love. He doesn't expect that she will ask him to kill his best friend, Claudio. The emotional complexity and richness of this scene simply never reached the point of clarity I had hoped. Throughout the rehearsal process I worried about this most difficult scene and how to stage it. But I worried more about the correct emotional balance of the characters trying to prevent the scene from devolving into hysterics. I felt in the early days of rehearsal the actors lost control vocally and emotionally and the scene consisted of little more than a lot of yelling. During rehearsals we were able to bring the scene down to an emotional level the actors could control. The scene may have been too complex for such young actors, but they can't really be blamed for the lack of depth in the scene. They came a long way in identifying the very specific moment to moment acting that in this scene above all others is absolutely required. I was not articulate enough to steer these young actors in the right direction and may have simply been asking too much from them, particularly Beatrice. I recall one evening early when rehearsing this scene I was trying to explain the emotional complexity and internal struggle Beatrice fights against in her effort to stay in control. The actress said, "Sometimes I don't understand you." That is when I realized my inability to explain the scene clearly coupled with her

youth and inexperience was an obstacle I was going to have to find a way around. This scene for Beatrice is really a battle within herself displaying a range of emotions from sadness to anger to happiness to rage. If I had it to do all over again, much more time would be spent on this one scene and I would assist the actors in identifying the lightning quick changes of mood and intention. I believe it is the keystone scene of the play and the entire arc of the play hinges on that scene.

Shortly after the above scene comes the scene in which Conrade and Borachio are arrested and when Dogberry calls for the dogs. All the work at getting those dogs to the show every night and having a dedicated dog wrangler during the run of the show paid off in spades. When those dogs were brought out and the audience realized there was absolutely nothing threatening about them, they squealed with delight, applauded and the scene stopped the show. This scene is followed by the trial scene with the Magistrate presiding. The actress playing this role, Valerie Vernale, and I simply could not figure out a way to make this character interesting, which was an important consideration since the part is so small and I had cut it to make it even shorter. One day very late in the rehearsal period I wondered aloud what if the Magistrate has a crush on Dogberry. My goodness, she took that bit of direction and ran with it coming in the following rehearsal with a brand new voice and a brand new focus that invigorated her as an actress and gave the character a very strong point of view. On opening night, Ms. Vernale was the only actor to receive exit applause after her very short (only about five minutes) scene was completed. I could not have been more pleased for her.

The next scene that elicited an enormous response from the audience was when Antonia and Leonato confront Don Pedro and Claudio. This is a scene that involves Antonia

flying off the handle and pushing and slapping Claudio. Elizabeth Evans always played this scene very well, and in fact, I told her in notes once that I felt this was the best acting I had seen her do in anything at school. She was able to push Claudio while on the move and land the loudest slap, night after night, that I have ever heard or seen on stage. I asked her how she did this and she said that she always made sure she was arms length from the target so the slapped looked bigger with a full arm swing. This was very astute of her and it was a moment that never ceased to enliven the audience.

The cabana on stage left was at such a severe angle that I was not sure how to stage anything inside of it, so it became a hiding place, a place of waiting and a place of storage. However, the final scene of the play requires a line of women to approach Claudio, one of whom he thinks is the cousin of Hero who he has agreed to marry in an effort to repent of his wrongdoing toward Hero. I decided to put the women in the cabana and when they enter, they come out of the cabana in a line side by side. The costume designer, Prof. Jill Hoddick, had a spectacular idea for the costume look of this scene. All the women, who consisted of the real Hero, Beatrice, Josselyn, Margaret and Ursula, would come out of the cabana dressed in their sun suits, floppy hats, sun glasses and beach bags (See Appendix E). They all resembled each other but still retained individual identifying bits so the audience knew who each woman was. It was a really great moment when those cabana doors opened and these five beautiful women stepped forward slowly and expressionless. The entire scene that concludes the play worked very well and segued into the curtain call which incorporated hula and swing dance. By this time, I wanted the dances to be entwined to juxtapose the purity of the opening hula. The curtain call was as fun to watch as any scene in the play. The late, great Ellis Rabb once said, “Never underestimate the importance of a first class curtain call.”

The audience loved the show and Dr. Michael Connolly approached me after opening night and said, "It was just gleeful." The cast was on cloud nine after the performance and were thrilled and maybe a bit humbled by the many compliments they received for their work. Only me and the stage manager really knew how hard the student actors worked on this show and how much time they spent analyzing their characters on their own. I believe that there was another reason they may have been so proud of the final product. In the first rehearsal, I told the actors that I viewed them as equal and full collaborators on this show. Their specialty was their role and that they would know more about their roles, if they did their homework, than I would by opening night. I made it clear that it was as much their show as it was mine, and they needed to take as much responsibility as any designer, any crew member, the stage management and the director. They rose to the occasion, and the occasion paid off.

By the afternoon following opening night, the box office manager called me and reported the entire rest of the run had sold out. That was immensely gratifying to hear. When artists work so hard they hope others will appreciate and identify with the work in some way. In order for others to appreciate the work, the artists creating the work must be satisfied first. In this case, I firmly believe that all the artists involved felt satisfied and confident as to their contributions to the success of this production. It made it all the sweeter though, to have the public embrace the production as the creative artists working on it had already done.

## **Kennedy Center/American College Theatre Festival Responses**

Two respondents were able to attend our production, Prof. Rhett Luedtke from George Fox University and Prof. Tammi Doyle from Bellevue Community College. I would have preferred that they see the show the same evening but this wasn't possible due to their personal schedules. Prof. Luedtke came Friday, November 21<sup>st</sup> and Prof. Doyle came Saturday, November 22<sup>nd</sup> and interpreted what they saw very differently. It seemed that what one praised, the other disliked and vice versa. Prof. Luedtke's response lasted about thirty minutes and was very thoughtful, scholarly and helpful. He praised the prologue for setting a perfect mood, introducing us to the world of the play, establishing relationships right off the bat and giving us information about certain characters. This pleased me to hear because he articulated nearly everything I had hoped the prologue would do. He took slight issue with the army titles and felt that it was jarring to hear Don Pedro called Colonel and Benedick called Captain. I didn't feel this way because in Shakespeare's text, these men are often referred to and addressed as either Prince or Signor. Colonel and Captain simply replaced those words in this production. He also felt I did not make full use of the beautiful two-story house especially given the fact that eavesdropping and overhearing were key to the plot lines. I couldn't agree more with this criticism. After watching the play on DVD I could see that the nooks and crannies of the house and the windows were woefully underutilized. He took issue with some of the acting feeling that some actors were 'showing' an action rather than 'doing' the action. This is an astute observation and I could point to very specific moments in the play when an actor or two did exactly what the respondent pointed out. Prof. Luedtke felt the wedding processional was well staged and quite beautiful to watch and listen to. He also felt the gulling of Benedick scene and the scene involving the dogs were very well



staged. He appreciated the fact that the dogs came on, did their bit, got their laugh, and then were taken to a place upstage, out of the way, so the scene could continue once the audience calmed down. He asked the actor playing Benedick about his vocal production as it seemed as though this actor was seriously straining his voice. I was very glad to hear this note as I had spoken with the actor about this vocal habit of his on several occasions. He finally paid an enormous compliment to Patrick Rexroat as Dogberry. He said usually the actor playing the role plays it for laughs and that this was the first time he actually understood everything the character says, because Patrick was speaking the lines clearly and distinctly and letting the laughs fall where they may. In other words, he wasn't working overtime to get a laugh because of his constant use of malapropism. I was very happy to hear this compliment for Patrick who I believe progressed further than anyone in terms of character development and understanding.

Prof. Doyle's response was quite different and lasted one hour. The first statement out of her mouth was, "I've always wanted to have sex with Benedick." The actor playing Benedick was sitting in front of me and he threw his head back and slapped his forehead. He was not amused by this and I felt it was an inappropriate way to start a response. She did not like the prologue at all, didn't see the need for it or why it was necessary. She said the only bit of information she got out of it was "this guy (Don John) doesn't like this girl (Hero)." If that is all she got from the prologue then was she unable to take even that one bit of information a little further and recognize the volatile temper of "that guy?" She felt the opening scenes after the prologue were unclear since so many people came on stage and she wasn't able to keep up with who was who. I will have to agree with her that the staging of the opening was probably not as focused as it should have been which was probably what she

meant. The dialogue in the opening scenes was cut very clearly so the audience would positively know who was who, so I believe her comment has more to do with my staging than the dialogue. She made a very good point about the gulling scene of Beatrice. She wondered aloud why the women had to act so over-the-top, trying harder to be funny than the men did in their gulling of Benedick scene. She concluded that the scene just isn't as funny. We had discussed exactly this point in rehearsals so I was very interested to hear her comment on this. As I have watched the DVD of the production I noticed that the actors were playing their gulling scene just as broadly as the women did in their scene and that Prof. Doyle may be right in that the gulling scene of Beatrice simply isn't as funny as the gulling of Benedick. Prof. Doyle was very complimentary about the wedding processional and subsequent scene, except to say that she felt the pace, even in moments of emotional intensity had to move with a solid pace. She is correct about this. She didn't feel the dogs were necessary and found their presence marginally amusing. She may not be alone in this but I knew from the audience response and comments made to me personally that this moment was delightful to most.

Prof. Luedtke and the director discussed actors who might be nominated for the Irene Ryan acting awards. Many actors came up and were discussed at some length. He finally decided that David Harrell as Benedick and Regina Galbick as Beatrice should be in the mix and he told the director that if one of them made the cut when the issue was discussed with Prof. Doyle that he wanted the other of that couple to be nominated. I was pleased with this decision because no two leading actors ever worked harder, a fact I made sure to point out. I also made the point that those two were great team captains. They set a great example of dedication and focus for the rest of the acting company. He also indicated that Akala Neves

should be given a citation for her choreography/dramaturgy work on the production to which I wholeheartedly agreed. I felt the set designer Prof. Larry Larsen and the costume designer Prof. Jill Hoddick should also be awarded for their gorgeous designs. Later, I felt that Prof. Hal Logan should be cited for his original compositions and sound designs and sent messages to both respondents of this. Prof. Doyle and I discussed several other actors that had not been discussed with Prof. Luedtke. I then nominated Ms. Galbick as Beatrice which meant that Prof. Luedtke nominated Mr. Harrell as Benedick. Prof. Doyle then had to choose from her list which was not easy for her. I felt that any one of her choices was worthy of a nomination. She settled on Devin Olson for his performance as Claudio.

A happy follow-up to this nomination process was that all three actors were then entered in the Irene Ryan Acting Competition at the Kennedy Center/American College Theatre Festival to be held at the University of Idaho in February 2009. They would represent the high quality of acting in this production very nicely.

### **Production Defense**

On Monday, November 24, 2008, I met with Profs. Jill Hoddick, Larry Larsen, Mindi Logan, Andrew Golla, and Dr. Ed Bowen to discuss the successes and failures of the production. This was a very informative and helpful meeting for me. Prof. Hoddick made a very astute observation asking if it was really necessary to set the play just prior to the bombing of Pearl Harbor since the event is never mentioned or referred to in any way in the show. I immediately agreed with her and felt that it probably wasn't necessary and that a general 1940's time setting would have been sufficient. Dr. Bowen was disappointed that the cabana had no scenes staged inside of it. I explained that I didn't know how to stage

anything in it since it was on such a severe angle and at least 1/3 of the audience would not have been able to see anything staged within it. Prof. Golla then said I should have known that angle from the ground plan to which I agreed but pointed out that the ground plan was received during fall break and there may not have been time to redesign that feature (See Appendix D). Prof. Larsen said if he knew it was not going to be utilized more than it was, he could have redesigned it to be smaller. The size of the cabana wasn't the problem as far as I was concerned. It was the angle. We discussed the possibility of putting screens on the walls that could be rolled up to give the audience a better view of the interior. This, or something like it, could have solved the cabana use problem. The receipt of the ground plan so late in the process was actually very frustrating. Blocking a show is time consuming and can be very tedious and in the future, I will be more persistent in making sure I have that vital document earlier. Getting the ground plan earlier would also have allowed me the time to discover the angle was too severe to stage anything visible in there and given Prof. Larsen the time to redesign it. Dr. Bowen also disliked very much the staging of the shrine scene. I couldn't agree more and told Dr. Bowen that I would have preferred to cut the scene altogether! I realized that if I cut that scene, though, I would be denying Claudio any opportunity to show real remorse to the audience and without the scene, the play would end with Claudio still a jerk in the audience's mind. I cut the scene down to its bare bones, but felt I had to include it in this production. Prof. Golla suggested that whole scene could have been played with nothing more than light representing the shrine, a good suggestion. Prof. Logan spoke briefly about the success and failure of the acting and that I needed to be more diligent about spotting those actors who indicate and show a behavior rather than doing the behavior. I wholeheartedly agreed and made the observation that by the time the play was

about a week away from opening, I sometimes couldn't see the forest for the trees which is why it was invaluable having Prof. Golla and Dr. Bowen observe a few rehearsals. One becomes acclimatized to acting behaviors and this is why a fresh set of eyes are so valuable and visits to rehearsals so helpful to the director.

## **Conclusion**

This production had been lingering in a corner of my brain for nearly ten years, and to have the opportunity to realize this vision was a thrill and a delight. I am so grateful for the thesis committee who supported me, prodded me, asked tough questions, and drove me a little crazy at times. But that all took a back seat to the extraordinarily felicitous group of actors in this cast. There seemed to be little if any ego and there was certainly no diva behavior by anyone. Everyone involved in this production jumped on board and I felt that everyone had this production's success as a priority. I must thank the designers for taking my ideas and raising them to an even higher standard, a more beautiful outcome than I ever dreamed of.

Valerie Vernale who played the Magistrate told me after the final performance that I made it "cool" to have a small role and she felt as excited to perform her short five minute scene as anything she has done because she understood that all the parts fit together to make one cohesive, artistic whole. Finally, I was given an opening night card by the costume designer, Prof. Jill Hoddick. The front of the card has this quote by Mark Twain: "Why not go out on a limb? That's where the fruit is." This production team went out on a limb, and as far as I'm concerned, the fruit found out on that limb was delicious. The Kennedy Center/American College Theatre Festival Region VII Selection Committee may have paid

us all the highest compliment by selecting our production of *Much Ado About Not(h)ing* as the 2009 festival's Alternate Production. Sweet fruit indeed.

## Chapter 8

### Conclusions

#### Production Assessment

So often, the hype preceding an event will leave one dissatisfied, wondering what all the hype was about in the first place. This could have been the case with this experience since I had been mulling the prospects of a *Much Ado About Nothing* set in Hawai'i for so long. But that wasn't the case this time and, in fact, the experience from beginning to end, irrespective of the occasional obstacles, was as invigorating a theatrical experience as I have ever had. I certainly wasn't the only person responsible for this. I learned to trust my designers and came to know that they had an artistic investment in this production too, and that to trust them was the best way to watch it organically unfold before my eyes.

As the set was being built, I kept realizing how enormous and versatile it was going to be. There was not a person who saw the show with whom I spoke, or a person who watched the DVD that they didn't comment on the beauty and grandness of that set (See Appendix E). Larry Larsen may be most responsible for transporting the audience to Hawai'i and I feel his master-stroke on the production was the painted backdrop of sea, sky and mountains. It was enhanced by the brilliant lighting of Nat Bartos, who was able to change colors on all three physical locations depicted on the backdrop depending on the mood of the scene or the time of day. Sometimes I think audiences tend to overlook the lighting element of a show since light is itself sort of invisible and illuminates something else. But I think the prologue lights and the lights for the wedding scene were particularly successful (See Appendix E). He was able to highlight the white on white floral pattern of the wedding dresses so the delicate pattern could be seen by the audience and I was amazed

at his skill. There were the few “dead” spots on stage where an actor would walk into a shadow or an area not lit as brightly as areas around it. Nat explained to me that since the set was so big, since the stage had been built out four feet on each side and into the audience, since the stage area was so much larger than was usual, the lighting instruments needed to fully cover the space were not available. In my opinion, he worked wonders with what was available to him.

As I would visit the costume shop to view the progress on the costume build, I found myself unhappy with only one of the fabric choices Prof. Hoddick made. For each of the women she designed a sun-suit with a wrap around skirt of a different fabric. The sun-suits were similar in design but each had individual character touches to make them unique. The fabric she chose for Beatrice’s skirt was pretty wild and I thought would clash with the other women. This fabric was horizontal stripes, vivid reds and purples and yellows (See Appendix F). As a director, I justified this choice as Beatrice really is a fish out of water, she is different from all the rest of the women in this play and she might just choose to wear something to set her apart. As we rehearsed the play with costumes, that single skirt became one of my favorite costume pieces. The lesson learned is to trust your designers. They have the director’s best interests at heart and their artistic contributions are vital to the success of any production. Prof. Hoddick’s costumes added clarity to the time and place of this production. They added color and a feel of authenticity. They were practical and correct for each and every character. She built sixteen masks for the masked dance and adorned them with colorful feathers and beads, all of them color coordinated with whatever the dancer was wearing. The bridesmaid dresses each had a swatch of fabric from their respective sun-suits which was a beautiful and simple solution to maintaining an individual identity for each of



the women. Such detail into these costumes served the play but more importantly, served each actor individually and allowed them to maintain an identity set apart from the others. Prof. Hoddick's costumes were an integral part of the success of this production (See Appendix F).

I have always said that this was the most felicitous group of actors I have ever worked with. Everyone pulled their weight and took the rehearsal process seriously. Most importantly, they committed to the concept and spoke enthusiastically of performing the show, hoping the audiences would also find truth in the concept. Very early on, I told the cast that if we focused on Hawai'i rather than the telling of the story Shakespeare intended, we were sunk; that the production would turn into one of all style and no substance. It was my desire to focus on the story, and the Hawaiiana would be the stylistic overlay and it should happen naturally. I believe we achieved this goal as the story was clear, succinct and understandable, and there was nothing about the acting choices or any design choice that didn't compliment the telling of the story. As a director, I realized with each passing day that I had cast the show correctly, that the right actor was in the right role.

Did the concept work? Were we convinced that this story could logically happen in the Hawai'i of the 1940's? It depends on who you speak with. There wasn't an audience member I spoke with who didn't enjoy the production very much. But everyone fell into one of two camps. The first camp was complimentary of the production who said they got it from beginning to end, that there was no feeling as though a concept had been forced upon this story. The second camp was also complimentary of the production but felt that without my director's notes, they would not have fully understood what it was I was trying to convey. I suppose that is going to be the case in every play a director conceptualizes. But as for me, I

could not have asked for a clearer rendering of an idea that occurred to me over ten years ago.

I felt the concept worked very well and that the culture clashes I was so convinced existed in this play were obvious in the production. As the actors played the play, subtle clash after clash began stacking up and by near the end of the play, there was enough tension between these two cultures, culminating in the confrontation between Antonia and Claudio, to make me believe that I had succeeded conceptually. But the play wasn't over. The final scene of the play is typical of what Shakespeare does in many of his comedies, which is to wrap all the problems up very neatly and quickly and everyone leaves happy.

This issue came to light during rehearsals. Danielle Larson, who played Hero, came to me one evening after rehearsal quite disturbed about her character's willingness to forgive Claudio for his misdeeds. We discussed it at length and decided we would think about it further and see what we could do with Shakespeare's dramaturgy that would also comply with my concept.

In my research, I came across a production of *Much Ado* starring Judi Dench as Beatrice. In this production, Beatrice refused to dance with Benedick in the final scene as a reflection of her continuing disapproval of the behavior of the soldiers. She was not going to join in a festive dance as if nothing had happened and all was now forgiven. I felt this may be a way to maintain the concept until the very end. I had to make the decision to be true to my concept about cultures clashing or to be true to Shakespeare's ending. I thought about having the women of Hawai'i, one by one, step out of the final dance as their soldier husbands and boyfriends continued dancing, ignorant of what their women were doing, caught up in the joy of the moment. This would certainly have been an obvious display of

the everlasting cultural clashes these men and women would be faced with as they went through life together. I realized this would send the audience home conflicted and less than joyous at play's end. As a director I chickened out and backed off this idea in favor of leaving Shakespeare's dramaturgy intact. I don't regret doing that but I do regret not even giving the idea a shot. We never rehearsed the ending like that to see if it had any "legs" to stand on. The mistake of not rehearsing it was just like an actor not exploring an impulse or idea. The impulse may be wrong, but we don't know it's wrong until we follow that path to see where it leads. This is my biggest regret of the entire process. If I had it to do again, I would most certainly experiment with this idea rather than be totally seduced by the prospects of a happy audience leaving the theatre.

So, yes, I believe the concept of the culture clash in this play works and is evident in the text. But did this production fully succeed at illustrating this concept? For 95% of the show I would have to say yes. For those final 10 minutes, I abandoned it in favor of a more populist ending and probably missed a big opportunity at a very strong, final moment expressed by the women of Leonato's house.

## **Conclusion**

Probably the single most important lesson I've learned in the directing program at University of Portland is that one must follow impulses; even impulses that are uninformed. These are very similar in nature to acting impulses. If one doesn't explore them the rightness or wrongness of the impulse will never be discovered. For some reason, they sneak into one's psyche and refuse to leave. My initial ideas for the setting and style of *Much Ado*

changed some over the course of research and production, but not much from those earliest impressions I'd had as I initially considered it as one of my thesis plays.

As I studied the play, researched prior productions and latched onto the salient themes that percolated to the top of my consciousness, I realized that my initial ideas of this play, though not based on anything concrete, were not that far off base if at all. Being given the opportunity to realize a production that has been sitting in the back of my head for ten years was a dream come true, particularly when I consider the physical production my design team built around my concept. It was more, in every sense of the word, than I ever imagined it would be. I will always hold this experience as special, worthwhile, and above all artistically fulfilling.

## **Appendix A**

### **The Cutting**

What follows is the complete cutting that all the actors and stage managers received prior to the beginning of rehearsals. The instructions at the beginning of the cutting explain the process the actors and stage managers should use to cut their own scripts. The actors relayed back to me that once understood it was very easy to follow. The line references are to the *Arden* edition of the play as edited by Claire McEachern which is the text used for this production. At certain places, explanations as to why something was changed, and when something was restored that had initially been cut will be noted.

### ***Much Ado About Nothing: Textual Cuts and Changes***

Each cut or change will be noted by act, scene and line numbers. When something is cut, you will see the word 'CUT' followed by what needs cutting. When something needs changed you will see the word 'CHANGE' and the word being changed and to what it is changed. When characters may be added to the scene or words to a line, you will see the word 'ADD.'

#### **Act 1, scene 1**

Stage Directions: CHANGE 'Messina' to 'Hawai'i'

ADD MARGARET and URSULA

Line 1: CUT 'of Aragon'

Line 2: CUT 'to Messina'

Line 4: CHANGE 'leagues' to 'miles'

Lines 8-27: CUT

*This longish section was cut for a couple of reasons. Leonato and the Messenger talk about the delivery of letters twice, and the fact that Claudio has relatives in this place. My wish was not to repeat information more than once if possible and also to make Claudio an outsider to this place, a foreigner.*

Line 28: CHANGE 'Signor' to 'Captain'

Line 33: CHANGE 'Signor' to 'Captain'

CUT 'of Padua'

Lines 36-38: CUT

Line 39: CUT 'challenged him at the bird-bolt. I pray you,'

Line 40: CUT 'and eaten' & 'But how many'

Line 41: CUT 'hath he killed?'

Line 43: CHANGE 'Signor' to 'Captain'

Lines 47-49: CUT

Line 52: CHANGE 'lord' to 'man'

Line 53: CUT 'A lord to a lord' & 'stuffed with'

Lines 54-56: CUT

Line 58: CHANGE 'Signor' to 'Captain'

Line 61: CUT 'Alas, he gets nothing for that.'

Line 63: CUT 'so that if he have'

Lines 64-66: CUT

Line 67: CUT 'creature'

Lines 69-72: CUT

Line 76: CUT 'Is there no young'

Lines 77-78: CUT

Line 84: CUT 'it will cost him a thousand'

Line 85: CUT

Line 90: CUT

Stage Directions: ADD BORACHIO and CONRADE

Line 91: CUT 'Signor'

Line 95: CHANGE 'grace' to 'self'

Line 102: CHANGE 'Signor' to 'Captain'

Line 103: CUT 'we may guess by'

Line 104: CUT 'this what you are, being a man.'

Line 107: CUT 'Signor'

Line 108: CHANGE 'Messina' to 'the world'

Line 110: CHANGE 'Signor' to 'Captain'

Line 115: CHANGE 'Signor' to 'Captain'

Lines 116-117: CUT

Line 118: CUT 'Then is Courtesy a turncoat. But'

Line 136: CUT 'and so good a continuer'

Line 140: CUT 'That is the sum of all, Leonato.'

Line 141: CUT 'Signor' and 'and Signor'

Line 144: CUT 'I dare swear'

Lines 145-146: CUT

Line 147: CHANGE 'my lord' to 'sir'

Line 148: CUT 'the prince'

Line 152: CHANGE 'your grace' to 'you'

Line 155: CUT 'Signor'

Line 172: CUT 'But speak you'

Lines 173-176: CUT

Line 186: CUT 'In faith, hath not the world'

Line 187: CUT 'one man but he will wear his cap with  
suspicion?'

Line 194: CHANGE 'your grace' to 'you'



Line 196: CUT 'You hear, Count Claudio?'

Line 199: CUT 'Now, that is your grace's part.'

Lines 202-206: CUT

Line 209: CHANGE 'my lord' to 'sir'

Line 211: CHANGE 'my lord' to 'sir'

Line 212: CHANGE 'my lord' to 'sir'

Line 225: CUT 'that I will have a recheat winded in my'

Line 226: CUT 'forehead, or hang my bugle in an invisible  
baldrick,'

*Lines 225 & 226 were requested by the actor playing Benedick to have them restored. I felt the speech to this point was clear to the listener and these two final lines fell into some archaic language which would distract the audience from the continuing flow of the scene.*

*These lines remained cut.*

Line 232: CUT 'my'

Line 233: CUT 'lord,' & 'Prove that ever I lose more blood'

Lines 234-241: CUT

Line 242: CUT 'Well, as time shall try.'

Lines 250-270: CUT

*This is an example of characters trying to be wittier than the other and it slows the flow of the scene since no new information is given.*

Line 271: CHANGE 'My liege' to 'Sir' & 'your highness' to 'you'

Line 275: CHANGE 'my lord' to 'sir'

Line 277: CHANGE 'my lord' to 'sir'

Line 298: CUT

**Act 1, scene 2**

Stage Directions: CHANGE '[ANTONIO,] *an old man, brother*' to  
'[ANTONIA,] *an older woman, sister*'

ADD JOSETTA

Lines 1-2: CUT

Line 3: CHANGE 'ANTONIO' to 'ANTONIA'  
CUT 'He is very busy about it. But'

Line 6: CHANGE 'ANTONIO' to 'ANTONIA'  
CUT 'but they have a good'

Line 7: CUT 'cover: they show well outward.'  
CHANGE 'The prince' to 'Don Pedro'  
CUT 'Count'

Line 8: CHANGE 'in a thick-pleached alley in mine' to 'on the  
beach'

Line 9: CUT 'orchard'

Line 10: CHANGE 'the prince' to 'Don Pedro'

Line 13: CUT 'take the present time by the top and'

Line 16: CHANGE 'ANTONIO' to 'ANTONIA'

Line 20: CUT 'if'

Line 21: CUT 'peradventure this be true.'

Lines 22-23: CUT

Line 24: CUT 'Good'  
CHANGE 'cousin' to 'sister'  
ADD 'And welcome. And welcome to you sweet niece  
Josetta.'

*I added the above reference to Josetta because I realized nobody would know who she was if someone didn't speak her name. I also ultimately added one line for Josetta here, "Thank you, uncle." It was the only spoken line she had in the entire play. To further add to the character of Antonia being somewhat of a control freak, I gave her the final line in the scene, "Josetta, come!" It always got a laugh.*

### **Act 1, scene 3**

Lines 8-11: CUT  
Line 12: CUT 'moral medicine to a mortifying mischief.'  
Line 18: CUT  
Line 19: CUT 'this till you may do it without controlment.'  
Line 21: CUT 'where it is impossible you'  
Lines 22-24: CUT  
Line 26: CUT 'and it better fits my blood to be disdained'  
Lines 27-30 CUT  
Line 31: CUT 'with a clog.'  
Line 39: CHANGE 'The' to 'Don'  
Line 40: CHANGE 'prince' to 'Pedro'

Line 54: CUT 'Being entertained for a perfumer,'  
Line 55: CUT 'a musty room'  
CHANGE 'the prince' to 'Don Pedro'  
Line 57: CHANGE 'arras' to 'trees'  
Line 58: CHANGE 'the prince' to 'Don Pedro'  
Line 59: CUT 'Count'  
Line 68: CUT 'Shall we go prove what's to be done?'  
Line 69: CUT

**Act 2, scene 1**

Stage Directions: CHANGE '*his brother* [ANTONIO]' to '*his sister*  
[ANTONIA]'

ADD JOSETTA, MARGARET and URSULA

Line 1: CHANGE 'Count' to 'Don'  
Line 2: CHANGE 'ANTONIO' to 'ANTONIA'  
Lines 10-15: CUT  
Lines 18-23: CUT  
Line 24: CUT 'Just, if he send me no husband.'  
Line 34: CUT 'Therefore I will even take sixpence in'  
Lines 35-43: CUT  
Line 44: CHANGE 'ANTONIO' to 'ANTONIA'  
Line 58: CHANGE 'the' to 'Don'  
Line 59: CHANGE 'prince' to 'Pedro'  
Line 62: CHANGE 'the prince' to 'Don Pedro'

Line 64: CUT 'For hear me, Hero; wooing, wedding, and'

Lines 65-70: CUT

*These were Beatrice's lines and in them she makes jokes about several dances of the period which was not our period, so they were cut.*

Lines 74-75: CUT

Stage Directions: CUT MARGARET and URSULA

ADD CONRADE

Lines 85-87: CUT

Line 89: CHANGE 'BALTHASAR' to 'BORACHIO'

Line 92: CHANGE 'BALTHASAR' to 'BORACHIO'

Line 94: CHANGE 'BALTHASAR' to 'BORACHIO'

Line 97: CHANGE 'BALTHASAR' to 'BORACHIO'

*The decision was made to make Borachio and Margaret a couple who continually seek each other out. Therefore, in the masked dance, Borachio was given lines originally assigned to Balthazar.*

Line 99: CUT 'Answer, clerk.'

Line 100: CUT

Line 101: CUT 'Signor'

Line 102: CHANGE 'Antonio' to 'Conrade'

Line 103: CHANGE 'ANTONIO' to 'CONRADE'

Line 105: CHANGE 'ANTONIO' to 'CONRADE'

Line 109: CHANGE 'ANTONIO' to 'CONRADE'

*Since Antonio's gender was changed to female in our production, the above lines would make no sense since they are flirtations with Ursula. So, the change was made to make Ursula and Conrade a couple, and consequently, Conrade was given all of Antonio's lines in the masked dance scene.*

Line 119: CHANGE 'Signor' to 'Captain'

Line 125: CHANGE 'the prince's' to 'Don Pedro's'

Line 137: ADD 'Enter Dancer 1 and Dancer 2' after 'that night.'

Lines 139-140: CUT

*The actress playing Beatrice asked that lines 139-140 be restored. She felt it was important to get the last word to Benedick's line about the dancers when Beatrice says, "We must follow the leaders." Benedick responds, "In every good thing." The restored line is "Nay, if they lead to any ill I will leave them at the next turning." I agreed with this restoration, but ultimately it was to no avail since the actress could not make the line heard above the noise of the dance music beginning and the shuffling of the actors to their places.*

Lines 141-145: CUT

Line 146: CHANGE 'Signor' to 'Captain'

Line 148: CHANGE 'Signor' to 'Benedick'

Line 150: CUT 'You may do'

Line 151: CUT  
Line 159: CHANGE 'the prince' to 'Don Pedro'  
Line 168: CUT 'Count'  
Line 173: CUT 'county'

Add 'Of' before 'What'

CUT 'the'

Line 174: CHANGE 'garland of' to 'this lei'

*One of the respondents commented on this small adjustment liking it particularly.*

CHANGE 'an userer's chain' to 'a native'

Line 175: ADD 'good' after 'a'

CHANGE 'lieutenant's scarf' to 'lieutenant'

Line 176: CHANGE 'the prince' to 'Don Pedro'

Line 178: CUT 'so'

Line 179: CUT 'they sell bullocks.'

CHANGE 'the prince' to Don Pedro'

Line 187: CHANGE 'The prince's' to 'Don Pedro's'

Stage Directions: CUT HERO and LEONATO

Line 193: CHANGE 'signor' to 'Benedick'

CHANGE 'the count' to 'Claudio'

Line 195: CHANGE 'my lord' to 'sir'

Line 196: CUT 'I found him here as melancholy as a lodge in'

Line 197: CUT 'a warren.'

Line 198: CHANGE 'your grace' to 'you'

Line 199: CUT 'either to'

Lines 200-202: CUT

Line 203: CHANGE 'The flat transgression of' to 'He was as melancholy as'

Lines 206-210: CUT

Line 211: CHANGE 'on' to 'And'

Lines 214-215: CUT

Line 223: CHANGE 'the prince's' to 'your'

Line 231: CUT 'She would'

Line 232: CUT

Line 233: CUT 'cleft his club to make the fire too.'

Line 234: CUT 'you shall find her the infernal Ate in good apparel.'

Stage Directions: ADD HERO and LEONATO

Line 241: CHANGE 'your grace' to 'you'

Line 254: CHANGE 'Signor' to 'Captain'

Line 255: CHANGE 'my lord' to 'good sir'

Line 258: CHANGE 'your grace' to 'you'

Line 262: CUT 'Count'

Line 264: CHANGE 'Count' to 'Claudio'

Line 266: CHANGE 'my lord' to 'sir'

Line 268: CHANGE 'my lord' to 'sir'



Line 269: CHANGE 'The count' to 'He'  
Line 270: CHANGE 'count' to 'Claudio'  
Line 277: CHANGE 'Count' to 'Sir'  
Line 280: CHANGE 'Count' to 'Claudio'  
Line 297: CHANGE 'your grace' to 'you'  
Line 302: CHANGE 'Your grace is' to 'You are'  
Line 303: CHANGE 'your grace' to 'you'  
Line 314: CUT 'grace's'  
Line 317: CHANGE 'my lord' to 'sir'  
Line 325: CUT 'my lord'  
Line 327: CUT 'County'  
Line 329: CHANGE 'my lord' to 'sir'  
Line 337: CHANGE 'Signor' to 'Captain'  
Line 342: CUT 'My lord,'  
Line 344: CHANGE 'my lord' to 'sir'  
Line 346: CHANGE 'my lord' to 'sir'  
Line 356: CHANGE 'Cupid' to 'Cupid's'  
CUT 'is no longer an archer; his'  
Line 357: CUT 'Go in with me'  
Line 358: CUT

**Act 2, scene 2**

Line 1: CHANGE 'Count' to 'Lieutenant'  
Line 3: CUT 'my lord'

Line 5: CUT 'and'

Line 6: CUT

Line 7: CUT 'with mine'

Line 9: CHANGE 'my lord' to 'sir'

Line 11: CHANGE 'your lordship' to 'you'

Line 20: CUT 'the prince'

Line 22: CUT 'whose estimation do you mightily hold up'

Line 25: CHANGE 'the prince' to 'your brother'

Line 31: CUT 'the Count'

Line 32: CUT 'Intend a kind of zeal both to'

Lines 33-36: CUT

Line 43: CUT 'and there shall'

Lines 44-47: CUT

Line 48: CUT 'put it in practice.'

Line 49: CHANGE 'ducats' to 'silver dollars'

Lines 50-51: CUT

### **Act 2, scene 3**

Lines 1-7: CUT

*These are the lines involving the Boy, the only character I completely cut from the play. Benedick sends him off to get a book but the Boy never returns with it and his function in this scene remains a mystery to me.*

Line 14: CHANGE 'tabor' to 'viol'

Line 15: CHANGE 'pipe' to 'harp'  
CUT 'I have known when he would have walked'

Lines 16-17: CUT

Line 31: CUT

Line 33: CHANGE 'The prince' to 'Don Pedro'

Line 34: CUT 'in the arbour'

Stage Directions: CUT BALTHASAR

Line 36: CUT 'my good lord'

Line 39: CHANGE 'my lord' to 'sir'  
CUT 'The music ended,'

Line 40: CUT  
ENTER BALTHASAR

Lines 44-45: CUT

Lines 48-51: CUT

Line 52: CUT 'Do it in notes.'

Lines 54-55: CUT

Lines 57-59: CUT

Line 82: CUT 'I had as lief have'

Lines 83-84: CUT

Line 92: CHANGE 'Signor' to 'Captain'

Line 94: CUT

Line 98: CHANGE 'Signor' to 'Captain'

Line 101: CUT 'my lord,'

Lines 104-108: CUT  
Line 111: CUT 'What effects, my lord? She will sit you –'  
Line 113: CUT  
Line 117: CUT 'my lord;'  
Lines 119-122: CUT  
Line 130: CUT  
Line 131: CUT 'write to him'  
Line 133: CUT 'My daughter tells us all.'  
Lines 134-144: CUT  
Lines 161-164: CUT  
Lines 183-192: CUT  
Line 193: CUT 'will make.'  
Line 195: CHANGE 'my lord' to 'sir'  
Line 203: CHANGE 'My lord' to 'Sir'  
Line 210: CUT 'which'  
Line 211: CUT 'will be merely a dumb-show'  
Line 247: CHANGE 'signor' to 'Captain'  
Line 253: CHANGE 'Jew' to '...'

**Act 3, scene 1**

Line 3: CHANGE 'the prince' to 'Don Pedro'  
Line 15: CUT 'when Beatrice doth come,'  
Line 25: CUT 'Close by the ground'  
Lines 26-30: CUT

Line 32: CHANGE 'go we near her, that' to 'let'  
Line 38: CHANGE 'the prince' to 'Don Pedro'  
Line 61: CUT 'If fair-faced,'  
Lines 62-67: CUT  
Lines 69-70: CUT  
Line 91: CHANGE 'Signor' to 'Captain'  
Line 92: CHANGE 'Italy' to 'the army'  
Line 94: CUT  
Line 95: CUT 'Speaking my fancy.'  
CHANGE 'Signor' to 'But'  
Line 97: CHANGE 'through Italy' to 'throughout the land'

### **Act 3, scene 2**

Stage Directions: ADD '(shaven)' after 'BENEDICK'

Line 2: CHANGE 'Aragon' to 'home'  
Line 3: CHANGE 'my lord' to 'sir'  
Lines 5-6: CUT  
Line 7: CUT 'and forbid him to wear it.'  
Line 9: CUT 'He hath'  
Lines 10-13: CUT  
Lines 20-36: CUT  
Lines 40-43: CUT  
Lines 51-55: CUT  
Lines 60-63: CUT

*From lines 10-63, there are numerous examples of characters moving further and further from the core story by being witty. I have nothing against wit, but it must be germane to the story being told.*

Line 64: CHANGE 'Old signor' to 'Good Leonato'  
Line 72: CUT 'My lord and'  
Line 76: CUT 'Count'  
Line 79: CHANGE 'your lordship' to 'you'  
Line 87: CUT 'For my brother-I think he holds you well and'  
Lines 88-89: CUT

**Act 3, scene 3**

Lines 4-8: CUT  
Line 11: CHANGE '1 WATCHMAN' to 'OATCAKE'  
Lines 14-21: CUT  
Line 26: CUT 'prince's'  
ADD 'of the law' after 'name'  
Line 32: CHANGE 'prince's' to 'governor's'  
Line 34: CHANGE 'prince's' to 'governor's'  
Line 37: CHANGE 'WATCHMAN' to 'OATCAKE'  
Line 44: CHANGE 'WATCHMAN' to 'SEACOAL'  
Line 48: CHANGE 'WATCHMAN' to 'SEACOAL'  
Line 53: CHANGE 'WATCHMAN' to 'OATCAKE'  
Lines 61-62: CUT

Line 65: CHANGE 'WATCHMAN' to 'SEACOAL'  
Line 68: CUT 'for the ewe that will not hear her'  
Lines 69-71: CUT  
Line 73: CHANGE 'prince's' to 'governor's'  
CUT 'If you meet the'  
Lines 74-81: CUT  
Line 82: CUT 'Ha, ah ha!'  
Lines 86-87: CUT  
Lines 96-98: CUT  
Line 100: CUT 'then under this penthouse,'  
Line 101: CUT 'for it drizzles rain'  
Line 103: CHANGE 'SEACOAL' to 'OATCAKE'  
Line 105: CHANGE 'ducats' to 'silver dollars'  
Lines 106-120: CUT

*These lines were cut because Borachio and Conrade are drunk which is established early in the scene and these lines were not kept because it was nothing more to than superfluous drunk humor, plenty of which the audience gets earlier in the scene.*

Line 121: CHANGE 'WATCHMAN' to 'OATCAKE'  
Line 123: CUT 'I remember his name.'  
Lines 126-137: CUT  
Line 138: CUT 'Not so neither. But'  
Line 142: CHANGE 'the' to 'Don'

Line 143: CHANGE 'prince' to 'Pedro'  
Line 147: CUT 'the prince and Claudio'  
Line 149: CUT 'partly'  
Line 150: CUT 'by the dark night, which did deceive them,'  
Line 151: CUT 'which did confirm any slander that Don'  
Line 152: CUT 'John had made,'  
Line 157: CHANGE '1 WATCHMAN' to 'OATCAKE'  
Line 158: CUT 'prince's'  
ADD 'of the law' after 'name'  
Line 159: CUT 'Call up the right master constable!'  
Line 161: CUT 'in the commonwealth!'  
Line 162: CHANGE '1 WATCHMAN' to 'OATCAKE'  
Line 168: CHANGE 'SEACOAL' to 'OATCAKE'

## **INTERMISSION**

### **Act 3, scene 4**

Line 6: CHANGE 'rebato' to 'haku lei'

*A 'haku lei' is a lei worn on the head.*

Line 14: CHANGE 'Milan's' to 'Hamilton's'

*There was a royal British wedding in 1937 and it is to the wedding dress Lady Hamilton wore which Margaret refers.*

Line 17: CUT 'By my troth, 's'

Line 18: CUT 'cloth o'gold, and cuts, and laced with silver,



set'

Line 20: CUT

Line 21: CUT 'underborne with a bluish tinsel. But'

Line 28: CUT 'Is not your lord'

Line 29: CUT 'honourable without marriage?'

Line 30: CUT 'An bad'

Line 31: CUT 'thinking do not wrest true speaking,'

Line 42: CUT 'Then if your'

Lines 43-46: CUT

Lines 50-52: CUT

Line 56: CHANGE 'the count' to 'Claudio'

Line 70: CUT

Line 87: CHANGE 'The prince, the count' to 'Don Pedro,  
Claudio'

Line 88: CUT 'Signor'

**Act 3, scene 5**

Line 18: CUT 'but we are'

Line 19: CUT 'the poor duke's officer's'

Line 31: CHANGE 'Messina' to 'this town'

Line 32: CHANGE 'old man' to 'woman'  
CHANGE 'he' to 'she'

Line 33: CHANGE 'age' to 'ale'  
CUT 'God help is,it'

Line 34: CUT

Line 35: CUT 'Well,'  
CUT 'men'

Line 36: CUT 'An honest soul, I'faith, sir,'

Line 37: CUT

Line 38: CUT 'to be worshipped, all men ar not alike.'

Line 40: CUT

Line 50: CHANGE 'My lord' to 'Governor'

Line 53: CHANGE 'Francis' to 'Frances'

Line 54: CHANGE 'him' to 'her'  
CHANGE 'his' to 'her'

**Act 4, scene 1**

Stage Directions: ADD BALTHASAR, ANTONIA, JOSETTA, MARGARET,  
URSULA, Dancer 1 and Dancer 2

Lines 1-3: CUT

Line 4: CHANGE 'FRIAR' to 'FATHER'  
CHANGE 'my lord' to 'young Claudio'

Line 6: CHANGE 'Friar' to 'father'

Line 8: CHANGE 'FRIAR' to 'FATHER'  
CHANGE 'this count' to 'young Claudio'

Line 10: CHANGE 'FRIAR' to 'FATHER'

Line 15: CHANGE 'FRIAR' to 'FATHER'  
CHANGE 'Count' to 'Claudio'

Line 21: CUT 'Stand thee by, Friar.'  
CUT 'by your leave:'

Line 28: CHANGE 'Sweet Prince' to 'Sir'

Line 31: CUT

Lines 33-35: CUT

Line 36: CUT 'To witness simple virtue?'

Line 41: CUT ', my lord?'

Line 44: CUT 'Dear my lord,'

Lines 47-49: CUT

Line 62: CHANGE 'Sweet Prince' to 'Don Pedro'

Line 70: CHANGE 'the prince' to 'Don Pedro'  
CHANGE 'the prince's' to 'Don Pedro's'

Line 72: CUT ', my lord'

Line 89: CHANGE 'count' to 'Claudio'

Line 95: CHANGE 'my lord' to 'sir'

Lines 101-102: CUT

Line 106: CUT

Lines 109-110: CUT

Line 113: CUT 'How doth the lady'  
CUT 'Dead, I think.'

Line 114: CHANGE 'Hero! Why Hero! Uncle, Signor Benedick,  
Friar!' to 'Captain!'

Lines 115-117: CUT

Line 118: CHANGE 'FRIAR' to 'FATHER'  
Line 119: CHANGE 'FRIAR' to 'FATHER'  
Line 121: CUT 'Could she here deny'  
Line 122: CUT  
Line 125: CUT  
Line 126: ADD 'I' before 'Myself'  
CUT 'on the rearward of reproaches'  
Lines 131-135: CUT  
Line 140: CUT 'that the wide sea'  
Lines 141-142: CUT  
Line 143: CUT 'To her foul-tainted flesh.'  
Line 150: CUT 'O, that is stronger made"  
Line 151: CUT  
Line 152: CHANGE 'princes' to 'brothers'  
Line 155: CHANGE 'FRIAR' to 'FATHER'  
Line 160: CUT 'a thousand innocent shames'  
Line 161: CUT

*These lines were restored at the request of the actor playing Father Francis. He felt the poetry of the cut lines was beautiful and added to the flow of his lines. I agreed and restored the lines.*

Line 163: CHANGE 'princes' to 'brothers'  
Lines 165-166: CUT  
Line 167: CUT 'The tenor of my book;'

CUT 'my age,'

Line 170: CUT 'Friar, it cannot be.'

Lines 171-175: CUT

Line 176: CHANGE 'FRIAR' to 'FATHER'

Line 185: CHANGE 'FRIAR' to 'FATHER'

CHANGE 'princes' to 'brothers'

*After this line the text was cut to pick up again on Father Francis' line at 200 with "Pause awhile." The actors playing Father Francis and Leonato felt it was illogical for the Father to say this since he was doing all the talking, so lines 190-192 were restored for Leonato and then Father Francis picked up again at line 200 with "Pause awhile."*

Lines 186-199: CUT

Line 200: CUT 'To quit me of them throughly.'

CHANGE 'FRIAR' to 'FATHER'

Line 202: CHANGE 'princes' to 'brothers'

Line 210: CHANGE 'FRIAR' to 'FATHER'

Lines 210-213: CUT

Line 217: CUT 'For it so falls out'

Lines 218-221: CUT

Line 222: CUT 'Whiles it was ours.'

Lines 224-229: CUT

Line 230: CUT 'Than when she lived indeed.'

Line 231: CUT

Line 233: CUT

Line 235: ADD 'follow' after 'Will'

CUT 'fashion the event in better shape'

Lines 236-237: CUT

Lines 240-243: CUT

*The scene after the wedding is the single scene in the play that received the most amount of cuts. Leonato and Father Francis go on, and on, and on in an effort to exact revenge and come up with a plan to prove Hero's innocence. Father Francis' line that starts at 210 and concludes at 243 was condensed from 33 lines to 10 lines and those 10 lines gave us all the information spread out initially over 33 lines.*

Line 244: CHANGE 'Signor' to 'Good'

CHANGE 'friar' to 'father'

Line 246: CHANGE 'the prince' to 'Don Pedro'

Line 247: CUT 'by mine honour,'

Line 251: CHANGE 'FRIAR' to 'FATHER'

Line 255: CHANGE 'Lady' to 'Fair'

Line 302: CUT 'O, that I were a man!'

Lines 313-314: CUT

Line 315: CUT 'gallant surely.'

Line 322: CUT 'Tarry, good Beatrice.'

Line 325: CUT 'the Count'

## **Act 4, scene 2**

Stage Directions: CHANGE 'Sexton' to 'Magistrate'

ADD SEACOAL, OATCAKE and Court Reporter

Line 2: CUT 'O, a stool and'

CHANGE 'sexton' to 'judge'

Line 3: CHANGE 'SEXTON' to 'MAGISTRATE'

Line 7: CHANGE 'SEXTON' to 'MAGISTRATE'

Line 23: CUT ', and it will go'

Line 24: CUT 'near to be thought so shortly'

Line 32: CUT "Fore God, they are both"

Line 33: CUT 'in a tale. [*to the Sexton*]

Line 35: CHANGE 'SEXTON' to 'MAGISTRATE'

Line 40: CHANGE 'prince's' to 'governor's'

Line 41: CHANGE '1 WATCHMAN' to 'OATCAKE'

Line 42: CHANGE 'the prince's' to 'Don Pedro's'

Line 43: CHANGE 'Prince' to 'Don'

Line 44: CHANGE 'a prince's' to 'Don Pedro's'

Line 48: CHANGE 'SEXTON' to 'MAGISTRATE'

Line 49: CHANGE '2 WATCHMAN' to 'SEACOAL'

Line 50: CHANGE 'ducats' to 'silver dollars'

Line 54: CHANGE 'SEXTON' to 'MAGISTRATE'

Line 55: CHANGE '1 WATCHMAN' to 'OATCAKE'

CUT 'Count'

- Line 60: CHANGE 'SEXTON' to 'MAGISTRATE'
- Line 61: CHANGE 'WATCH' to 'SEACOAL'
- Line 62: CHANGE 'SEXTON' to 'MAGISTRATE'
- Line 63: CHANGE 'Prince' to 'Don'
- Line 64: CUT 'accused, in this very manner'

*After line 71 when Conrade says, "Off coxcomb!" to Dogberry, I decided to add the line for Dogberry, "Get the dogs!" in order to facilitate a joke involving two small terriers. It's Shakespeare. Every Shakespeare play needs a scene with a dog.*

- Line 73: CHANGE 'prince's' to 'governor's'
- Line 84: CHANGE 'Messina' to 'this town'
- Line 87: CHANGE 'gowns' to 'suits'

### **Act 5, scene 1**

- Stage Directions: CHANGE 'his brother [ANTONIO] to 'his sister [ANTONIA]'
- Line 1: CHANGE 'ANTONIO' to 'ANTONIA'
- Line 5: CUT 'Give not me counsel,'
- Lines 6-7: CUT
- Lines 11-19: CUT
- Line 20: CHANGE 'brother' to 'sister'
- Line 23: ADD [.] after 'passion'
- CUT 'which before'
- Lines 24-31: CUT



Line 33: CHANGE 'ANTONIO' to 'ANTONIA'

Line 36: ADD [.] after 'patiently'

Lines 37-38: CUT

Line 39: CHANGE 'ANTONIO' to 'ANTONIA'

Line 43: CHANGE 'the prince' to 'Don Pedro'

Line 45: CHANGE 'ANTONIO' to 'ANTONIA'

CHANGE 'the prince' to 'Don Pedro'

Line 48: CHANGE 'my lord' to 'Don Pedro'

CUT 'my lord'

Line 50: CHANGE 'man' to 'friend'

Line 51: CHANGE 'ANTONIO' to 'ANTONIA'

Line 53: CUT ', thou' (the third 'thou')

Line 54: CHANGE 'lay' to 'raise'

CUT 'upon thy sword'

Line 57: CUT 'to my sword'

Line 59: CUT 'like a dotard nor a fool,'

Line 60: CUT 'As under privilege of age'

Line 64: CUT 'am forced to lay my reverence by,'

Line 65: CUT

Line 73: CUT 'My lord, my lord,'

Line 74: ADD [.] after 'dare'

Lines 75-76: CUT

Line 80: CHANGE 'ANTONIO' to 'ANTONIA'

CUT 'an men indeed.'

Line 81: CUT 'But that's no matter,'

Line 82: CUT 'Win me and wear me!'

Line 84: CUT 'from your foining fence'

Line 85: CHANGE 'gentleman' to 'gentlewoman'

Line 86: CHANGE 'Brother-' to 'Sister-'

Line 87: CHANGE 'ANTONIO' to 'ANTONIA'

Line 91: CHANGE 'Brother Anthony-' to 'Sister Antonia-'

Line 92: CHANGE 'ANTONIO' to 'ANTONIA'

Line 93: CUT

Line 95: CUT 'and cog, and flout,'

Line 96: CUT 'and show outward hideousness'

Line 100: CHANGE 'brother Anthony-' to 'sister Antonia-'  
CHANGE 'ANTONIO' to 'ANTONIA'

Line 102: CHANGE 'Gentlemen' to 'Gentle friends'

Line 106: CHANGE 'My lord, my lord-' to 'Sir-'

Line 107: CUT '-Come, brother, away.'

Line 108: CHANGE 'ANTONIO' to 'ANTONIA'

Lines 109-111: CUT

Line 112: CHANGE 'my lord' to 'sir'

Lines 113-114: CUT

Line 116: CHANGE 'men' to 'souls'

Line 117: CHANGE 'brother' to 'sister'

CUT 'What think'st'

Lines 118-129: CUT

Lines 132-142: CUT

\*NOTE\* In the Arden, line '130' is printed twice. The second '130' should read '135.'

*From lines 109-142, we have another example of Claudio and Don Pedro being continually witty while Benedick is furious with them due to their behavior at the wedding. By allowing those two characters to establish for the audience that nothing has changed for them in relation to Benedick, at the top of the scene through their wit, we can move on to the real purpose of Benedick's visit in this scene.*

Lines 150-155: CUT

Line 160: CUT 'Nay,' said I, 'the gentleman'

Lines 161-164: CUT

Line 165: CUT 'tongue; there's' two tongues.'

Line 168: CHANGE 'Italy' to 'the army'

Line 171: CUT 'but yet for all that,'

Line 173: CHANGE 'The old man's daughter' to 'They'

Line 183: CHANGE 'My lord' to 'Sir'

Line 185: CHANGE 'Messina' to 'here'

Lines 194-197: CUT

Line 198: ADD [,] after 'you'

CUT 'let me be. Pluck up, my heart'

Line 199: CUT 'and be sad-'  
CHANGE 'did' to 'Did'

Stage Directions: CHANGE '*with the Watch*' to 'SEACOAL and  
OATCAKE'

Lines 200-202: CUT

Line 216: CHANGE [;] to [.]  
CUT 'and,'

Line 217: CUT

Line 218: CHANGE 'masters,' to 'gentlemen?'  
CUT 'that you'

Line 219: CUT 'are thus bound to your answer?'

Line 221: CHANGE 'Sweet Prince' to 'Good Don Pedro'

Line 222: CHANGE 'count' to 'man'  
CUT 'I'

Line 223: CUT 'have deceived even your very eyes.'

Line 244: CHANGE 'sexton' to 'magistrate'  
CUT 'Signor'

Lines 247-248: CUT

Stage Directons: CHANGE '*his brother* [ANTONIO]' to '*and his sister*  
[ANTONIA].'  
CUT '*and the Sexton.*'

Line 255: CUT 'thou beliest thyself'

Line 258: CHANGE 'princes' to 'gentlemen'  
Line 262: CUT 'Yet I must speak.'  
Line 266: CHANGE 'man' to 'friend'  
Line 271: CUT 'in Messina'  
Line 278: CHANGE 'brother' to 'sister'  
Line 280: CUT  
Line 284: ADD [.] after 'offer'  
CUT 'and dispose'  
Line 285: CUT  
Line 294: CUT 'which indeed is not under'  
Line 295: CUT 'white and black,'  
Line 297: CUT 'And also the watch hear them talk of one'  
Line 298: CUT  
Line 299: CHANGE 'hanging by it, and' to 'Moreover, he'  
Line 316: CHANGE 'lords' to 'gentlemen'  
Line 317: CHANGE 'ANTONIO' to 'ANTONIA'  
CUT ', my lords'

## **Act 5, scene 2**

Stage Directions: CUT 'and MARGARET'

Lines 1-24: CUT

*This scene between Margaret and Benedick is very flirtatious.*

*I felt this side of Benedick comes way too late in the play.*

*Beatrice and Benedick by now have declared their love for each*

*other and are on the same page in their efforts to exonerate Hero.*

- Line 30: CHANGE 'the good' to 'and'
- Line 31: CUT 'swimmer,'  
CUT 'the first employer of pandars and'
- Lines 32-33: CUT
- Line 34: CUT 'blank verse, why, they'
- Line 35: CUT 'Marry, I cannot show'
- Lines 36-39: CUT
- Line 40: CUT 'rhyming planet nor'
- Line 42: CHANGE 'signor' to 'captain'
- Line 75: CUT 'in clamor'
- Line 76: CUT 'in rheum'
- Line 85: CUT 'There will I'
- Line 86: CUT
- Line 89: CHANGE 'the prince' to 'Don Pedro'
- Line 92: CHANGE 'signor' to 'captain'

**Act 5, scene 3**

*This is a scene I wanted to cut altogether, but realized it is necessary if we are to believe that Claudio is sorry for what he did to Hero at the wedding and to have half a chance of believing the ending of the play.*

Stage Directions: CHANGE '*and three or four [Attendants, including a Lord and Musicians,] with tapers.'* to 'BALTHASAR and TORCHBEARERS.'

Lines 1-11: CUT  
Line 12: CHANGE 'ONE OR MORE SINGERS' to 'BALTHASAR'  
Line 22: CHANGE 'LORD' to 'CLAUDIO'  
Line 29: CUT 'masters;'

**Act 5, scene 4**

Stage Directions: CHANGE 'ANTONIO' to 'ANTONIA'

CHANGE 'FRIAR' to 'FATHER'

ADD Josetta

Line 1: CHANGE 'FRIAR' to 'FATHER'  
Line 2: CHANGE 'the prince' to 'Don Pedro'  
ADD [.] after 'Claudio'  
CUT 'who accused her,'  
Line 3: CUT  
Line 7: CHANGE 'ANTONIO' to 'ANTONIA'  
Line 13: CHANGE 'The prince' to 'Don Pedro'  
Line 14: CHANGE 'brother' to 'sister'  
Line 15: CHANGE 'father' to 'mother'  
Line 17: CHANGE 'ANTONIO' to 'ANTONIA'  
Line 18: CHANGE 'Friar' to 'Father'  
Line 19: CHANGE 'FRIAR' to 'FATHER'  
CHANGE 'signor' to 'captain'  
Line 21: CUT 'Signor'  
CHANGE 'signor' to 'sir'

Line 25: CUT

Line 26: CUT 'From Claudio and the prince.'

Line 27: CUT

Line 28: CUT 'But for my will,'  
CHANGE 'my' to 'My'

Line 31: CHANGE 'Friar' to 'Father'

Line 32: CHANGE 'FRIAR' to 'FATHER'

Line 33: CHANGE 'the prince' to 'Don Pedro'

Stage Directions: CUT ', *with Attendants*'

Line 35: CHANGE 'Prince' to 'Don Pedro'

Line 36: CUT 'We here attend you.'

Line 37: CHANGE 'brother's' to 'sister's'

Line 38: CUT 'were she an Ethiope'

Line 39: CHANGE 'brother' to 'sister'  
CHANGE 'friar' to 'father'

Stage Directions: CHANGE '*Antonio*' to '*Antonia*'

Lines 44-51: CUT

Stage Directions: CHANGE 'ANTONIO' to 'ANTONIA'  
ADD 'JOSETTA'

Line 52: CUT

Line 54: CHANGE 'LEONATO' to 'ANTONIA'

Line 57: CHANGE 'friar' to 'priest'

Line 58: CHANGE 'friar' to 'father'



Line 66: CHANGE 'my lord' to 'sir'

Line 67: CHANGE 'FRIAR' to 'FATHER'

Line 72: CHANGE 'Friar' to 'Father'

Line 75: CHANGE 'the prince' to 'Don Pedro'

Line 99: CHANGE 'Prince' to 'Don Pedro'

Line 110: CUT 'thou wouldst have denied'

Line 111: CUT 'Beatrice,'

Line 112: ADD [.] after 'life'

CUT 'to make thee a double-dealer – which out'

Lines 113-114: CUT

Line 120: CHANGE 'Prince' to 'Don Pedro'

Line 123: CHANGE 'My lord' to 'Sir'

Line 124: CHANGE 'Messina' to 'this place'

Line 126: CHANGE ', pipers' to 'the music'

**Appendix B**  
**The Working Script**

CUES

LX1 PRESHOW  
SQ1

BLOCKING

UNIT 1.1a

**PROLOGUE**

LX 2: H 1/2  
SQ 1.5: fade  
LX 3: BO  
SQ 2: Music  
LX 4: LX up  
LX 5: Marg  
LX 6: Dancer  
LX 7: BO - before  
Sam off

Lights up on Dancer DC. Lights up on BORACHIO and MARGARET, kissing throughout entire prologue. DON JOHN and HERO come on arm in arm. Lights up on CONRADE and URSULA. CLAUDIO and JOSETTA come on arm in arm. All the couples get swept up in the romance of the dance. DON JOHN and HERO begin to kiss, ultimately, too much force by DON JOHN for HERO who rebuffs him. DON JOHN grabs her, shakes her, pushes her down. CLAUDIO sees all this, runs to HERO's aid. DON JOHN tries to pull CLAUDIO away who slugs DON JOHN in the face. DON JOHN falls, gets up, glares at CLAUDIO and stomps off. CLAUDIO and JOSETTA help HERO up and CLAUDIO and HERO are locked in a gaze as the dance ends and the lights fade.

**ACT I**

One year later.

Dancer off DSR and

UNIT 1.1b

LX 8: Top of scene  
**SCENE I. Before LEONATO'S house.**

Enter LEONATO, HERO, BEATRICE, MARGARET and URSULA with a Messenger

enter: L/Mess }  
H/Bea } URS-C  
Marg  
refer to → L/Mess - DCSL  
letter Bea/H - CS  
Marg/H - CS

**LEONATO**  
I learn in this letter that Colonel Pedro comes this night.

**MESENTER**  
He is very near by this, he was not three miles off when I left him.

**LEONATO**  
How many gentlemen have you lost in this action?

149

**MESENTER**  
But few of any sort, and none of name.

**BEATRICE**  
I pray you, is Captain Mountanto returned from the wars or no?

150

**MESENTER**  
I know none of that name, lady, there was none such in the army of any sort.

Bea - H to Mess

**LEONATO**  
What is he that you ask for, niece?

**HERO**  
My cousin means Captain Benedick.

**MESENTER**  
O, he's returned, and as pleasant as ever he was.

151

**BEATRICE**  
How many hath he killed in these wars?  
For indeed I promised to eat all of his killing.

152

**LEONATO**

LEONATO

Faith, niece, you tax Captain Benedick too much, but he'll be meet with you, I doubt it not.

**MESSENGER**

He hath done good service, lady, in these wars. 152  
And a good soldier too, lady.

**BEATRICE**

And a good soldier to a lady; but what is he to a man?

**MESSENGER**

A man to a man.

**LEONATO**

You must not, mistake my niece. There is a kind of merry war betwixt Captain Benedick and her: (they) never meet but there's a skirmish of wit between them.

L - letter into envelope  
X SR

**BEATRICE**

In our last conflict four of his five wits went halting off, and now is the whole man governed with one. (Who is his) companion now? He hath every month a new sworn brother. 153

Bea - stop L / voice stop  
Bea - X U to mess

**MESSENGER**

I see, lady, the gentleman is not in your books.

**BEATRICE**

No; and he were, I would burn my study. But, I pray you, who is his companion? 154

**MESSENGER**

He is most in the company of the right noble Claudio.

**BEATRICE**

O Lord, he will hang upon him like a disease; he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! If he have caught the Benedick.

Bea - shake mess

**MESSENGER**

I will hold friends with you, lady.

8B LX 9

**BEATRICE**

Do, good friend.

**LEONATO**

You will never run mad, niece.

**BEATRICE**

No, not till a hot January. 155

Bea - turn to L

x 9: men on

Enter DON PEDRO, DON JOHN, BENEDICK (with moustache), CLAUDIO, BORACHIO, CONRADE and BALTHASAR

UNIT 1.1c

**DON PEDRO**

Good Leonato, are you come to meet your trouble? The fashion of the world is to avoid cost, and you encounter it. 156

C/Ben 1st step  
Bov/Con 2nd step  
DJ top step

DP/Cl  
Ben/DJ } enter  
Bov/Con } SR/C  
Bal  
H/Mary X SR/Bal  
L X to CS bottom stairs  
DP & L shake  
Mess X CS to L  
H X J Planter  
Bea X J Planter SR/Cl

**LEONATO**

Never came trouble to my house in the likeness of yourself, for trouble being gone, comfort should remain; but when you depart from me, sorrow abides, and happiness takes his leave.

**DON PEDRO**

You embrace your charge too willingly. I think this is your daughter.

**LEONATO**

Her mother hath many times told me so.

**BENEDICK**

Were you in doubt, sir, that you asked her?

**LEONATO**

Captain Benedick, no; for then were you a child.

**DON PEDRO**

You have it full, Benedick. Truly the lady fathers herself. Be happy, lady, for you are like an honourable father.

SB LX/O

156

**BENEDICK**

If Leonato be her father, she would not have his head on her shoulders for all the world, as like him as she is.

**BEATRICE**

I wonder that you will still be talking, Captain Benedick: nobody marks you.

LX 10: Bea X DS

**BENEDICK**

What, my dear Lady Disdain! Are you yet living?

**BEATRICE**

Is it possible disdain should die, while she hath such meet food to feed it as Captain Benedick?

**BENEDICK**

It is certain I am loved of all ladies, only you excepted; and I would I could find in my heart that I had not a hard heart, for truly I love none.

**BEATRICE**

A dear happiness to women, they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that; I had rather hear my dog bark at a crow than a man swear he loves me.

157

**BENEDICK**

God keep your ladyship still in that mind, so some gentleman or other shall 'scape a predestinate scratched face.

**BEATRICE**

158

DP X to H -> Kiss hand  
H curtsy

L X DCL  
mess XCSR  
Ben X to L

DP X to L  
L/DP X to SL Palm  
(chat)  
Ben X 1/2 SL to L/DP

Bea XDS

Ben X to Bea

Bea X to SR bench  
wave Ben off

H flirt w/c

Ben X to SR Bench  
bench

*BEATRICE*  
Scratching could not make it worse, and 'twere such a face as yours were.

**BENEDICK**  
Well, you are a rare parrot-teacher.

**BEATRICE**  
A bird of my tongue is better than a beast of yours.

SB LX11

**BENEDICK**  
I would my horse had the speed of your tongue. But keep your way, a God's name, I have done.

**BEATRICE**  
You always end with a jade's trick, I know you of old. 158

LX11: Return

**DON PEDRO**  
Claudio, Benedick, my dear friend Leonato hath invited you all. I tell him we shall stay here at the least a month, and he heartily prays some occasion may detain us longer.

**LEONATO**  
To DON JOHN  
Let me bid you welcome, sir, being reconciled to your brother: I owe you all duty.

**DON JOHN**  
I thank you; I am not of many words, but I thank you.

**LEONATO**  
Please it you lead on?

SB LX12

**DON PEDRO**  
Your hand, Leonato, we will go together.

LX12: EXIT *Exeunt all except BENEDICK and CLAUDIO*

**CLAUDIO**  
Benedick, didst thou note the daughter of Leonato? 159

**BENEDICK**  
I noted her not, but I looked on her.

**CLAUDIO**  
Is she not a modest young lady?

**BENEDICK**  
Do you question me as an honest man should do, for my simple true judgment, or would you have me speak after my custom, as being a professed tyrant to their sex?

**CLAUDIO**  
No, I pray thee speak in sober judgment.

**BENEDICK**  
Why, i' faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise: only this commendation I can

160

*Bea examine Ben's fr*

*Ben stand / DSL/C*

*Bea stand*

*Ben DP Cl Δ*

*DJ X bottom steps*

*DJ X slowly to Δ SL*

*L X W of DJ offer hand  
DJ not notice*

*DJ 2 steps SL  
DJ look at DP not L  
L stare at DJ*

*L X DS  
DJ X to L  
DP ... off us*

*DJ/B/Con/Moves follow  
H/Bea/Mo/W/Bor/Bal off Hous*

*CLX to steps top [UNIT 1.1d]*

*Ben X to planter, set SR  
Cl run, plant to Ben*

*Cl sit planter cs*

afford her, that were she other than she is, she were unhandsome, and being no other but as she is, I do not like her.

**CLAUDIO**

Thou thinkest I am in sport: I pray thee tell me truly how thou lik'st her.

**BENEDICK**

Would you buy her, that you inquire after her?

**CLAUDIO**

Can the world buy such a jewel?

160

**BENEDICK**

Yea, and a case to put it into.

**CLAUDIO**

In mine eye, she is the sweetest lady that ever I looked on.

OUT

**BENEDICK**

I can see yet without spectacles, and I see no such matter: there's her cousin, and she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

**CLAUDIO**

I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

**BENEDICK**

Is't come to this? Shall I never see a bachelor of threescore again?

Go to, i' faith, and thou wilt needs thrust thy neck into a yoke, wear the print of it and sigh away

Sundays. Look, ~~Don Pedro~~ is returned to seek you.

SP LX 13 314  
X 13: DP on "SUNDAYS"  
The Colonel

161

DP on USF House DCS  
Ben see DP@top of stairs  
UNIT 1.1e

Re-enter DON PEDRO

**DON PEDRO**

What secret hath held you here, that you followed not to Leonato's?

**BENEDICK**

I would you would constrain me to tell.

**DON PEDRO**

I charge thee on thy allegiance.

162

**BENEDICK**

I can be secret as a dumb man, I would have you think so; but on my allegiance, mark you this, on my allegiance-he is in love. With who? Mark how short his answer is: with Hero, Leonato's short daughter.

LX 14: focus on bench

**DON PEDRO**

Amen, if you love her, for the lady is very well worthy.

163

DP X D stairs  
DP X DS on planter SR of Ben

**CLAUDIO**  
You speak this to fetch me in, sir.

**DON PEDRO**  
By my troth, I speak my thought.

**CLAUDIO**  
And, in faith, sir, I spoke mine.

**BENEDICK**  
And by my two faiths and troths, sir, I spoke mine.

**CLAUDIO**  
That I love her, I feel.

**DON PEDRO**  
That she is worthy, I know.

**BENEDICK**  
That I neither feel how she should be loved, nor  
know how she should be worthy, is the opinion that  
fire cannot melt out of me; I will die in it at the stake. 163

**DON PEDRO**  
Thou wast ever an obstinate heretic in the despite  
of beauty.

8BLX 15

**CLAUDIO**  
And never could maintain his part, but in the force  
of his will.

**BENEDICK**  
That a woman conceived me, I thank her; that she  
brought me up, I likewise give her most humble  
thanks; but all women shall pardon me. Because I will not do  
them the wrong to mistrust any, I will do myself the  
right to trust none; and the fine is, for the which  
I may go the finer, I will live a bachelor.

LX 15: oper  
"humble  
thanks"

164

Ben, stand

**DON PEDRO**  
I shall see thee, ere I die, look pale with love.

Ben X US  
DPS it

**BENEDICK**  
With anger, with sickness, or with hunger, not with love.

165

Ben turn

**DON PEDRO**  
'In time the savage bull doth bear the yoke.'

**BENEDICK**  
The savage bull may; but if ever the sensible  
Benedick bear it, pluck off the bull's horns and set  
them in my forehead, and let me be vilely painted,

166

Ben XDS

8BLX 16:17

and in such great letters as they write, 'Here is  
good horse to hire,' let them signify under my sign,  
'Here you may see Benedick, the married man.'

LX 16: EXT Exit

167

Ben X USC  
off USR  
Ben on USR-C  
w/cigarette  
X to survival  
ending 16

**CLAUDIO**



CLAUDIO  
Sir, you now may do me good.

DON PEDRO  
My love is thine to teach: teach it but how,  
And thou shalt see how apt it is to learn  
Any hard lesson that may do thee good.

CLAUDIO  
Hath Leonato any son, sir?

168

DON PEDRO  
No child but Hero, she's his only heir.  
Dost thou affect her, Claudio?

LX 17: open c.

CLAUDIO  
O, sir,

Bar hear CI / DP  
X SL to Palm US  
of beach house  
= CI stand, X DCSL

When you went onward on this ended action,  
I look'd upon her with a soldier's eye,  
That lik'd, but had a rougher task in hand  
Than to drive liking to the name of love:  
But now I am return'd, and that war-thoughts  
Have left their places vacant, in their rooms  
Come thronging soft and delicate desires,  
All prompting me how fair young Hero is,  
Saying I lik'd her ere I went to wars.

DON PEDRO  
Thou wilt be like a lover presently,  
And tire the hearer with a book of words.  
If thou dost love fair Hero, cherish it,  
And I will break with her, and with her father,  
And thou shalt have her. Was't not to this end  
That thou began'st to twist so fine a story?

DP stand, X DCSL to CI  
Bar X DS to Bottom stair  
corner of Beach house

169

CLAUDIO  
How sweetly you do minister to love  
That know love's grief by his complexion!  
But lest my liking might too sudden seem,  
I would have salv'd it with a longer treatise.

DON PEDRO  
What need the bridge much broader than the flood?  
Look what will serve is fit: 'tis once, thou lovest,  
And I will fit thee with the remedy.

DP arm around CI

I know we shall have revelling tonight:  
I will assume thy part in some disguise  
And tell fair Hero I am Claudio,

SB LX 18:  
EQ 3

And in her bosom I'll unclasp my heart,  
And take her hearing prisoner with the force  
And strong encounter of my amorous tale:  
Then after to her father will I break,  
And the conclusion is, she shall be thine.  
In practice let us put it presently.

Bar X US to Belina Bn

170

[ LX 18: EXIT on Barachio's Start to X  
EQ 3: transition

DP/CI X USC of USR  
Bar ride behind table  
Bar follow off USR

Exeunt

UNIT 1.2

SCENE II. A room in LEONATO's house.

~~sq4: fade~~ Enter LEONATO, ANTONIA and JOSETTA, meeting

ANTONIA

Brother, I can tell you strange news that you yet dreamt not of.

LEONATO

Are they good?

ANTONIA

As the event stamps them. ~~Don Pedro~~ <sup>THE COUNSEL</sup> and Claudio, walking on the beach, were thus much overheard by a man of mine; ~~Don Pedro~~ <sup>THE COUNSEL</sup> discovered to Claudio that he loved my niece your daughter, and meant to acknowledge it this night in a dance; and if he found her accordant, he meant to instantly break with you of it.

LEONATO

Hath the fellow any wit that told you this?

171

ANTONIA

A good sharp fellow; I will send for him, and question him yourself.

LEONATO

No, no, we will hold it as a dream till it appear itself: but I will acquaint my daughter withal, that she may be the better prepared for an answer.

Go you and tell her of it. Sister, have a care this busy time.

And welcome. And welcome to you sweet niece Josetta.

Josetta.  
Thank you, uncle.  
Exeunt  
Antonia  
Josetta, come!

SBLX195  
EQ 5

A/J on Aud entrance  
X up DSR stairs  
L on USL from beach  
A on SR X to SR bench  
J bench btwn bench & floor  
L X DSR to Planter

A stand X to L

A X to house

A stop

A X to house  
A stop, continue  
L X CS to stairs  
J X to L, Kiss on cheek

A turn up, J run to house

UNIT 1.3a

X19: EXIT  
iQ 5: Transition

SCENE III. The same.

Enter DON JOHN and CONRADE

CONRADE

What the good-year, sir, why are you thus out of measure sad?

DON JOHN

There is no measure in the occasion that breeds, therefore the sadness is without limit.

CONRADE

You should hear reason.

DON JOHN

And when I have heard it, what blessing brings it? I cannot hide what I am: I must be sad when I have cause,

172

173

DJ sit up then say...

DJ DSL on Chase/discovered from beach house  
Con on from beach house set up house back of DJ

sq to fade out

and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour.

**CONRADE**

You have of late stood out against your brother, and he hath ta'en you newly into his grace.

**DON JOHN**

I had rather be a canker in a hedge than a rose in his grace, therefore I have decreed not to sing in my cage. If I had my mouth, I would bite; if I had my liberty I would do my liking: in the meantime, let me be that I am, and seek not to alter me.

**CONRADE**

Can you make no use of your discontent?

**DON JOHN**

I make all use of it, for I use it only.

Who comes here?

Enter **BORACHIO**

What news, Borachio?

**BORACHIO**

I came yonder from a great supper. <sup>THE COLONEL</sup> ~~Don Pedro~~ your brother is royally entertained by Leonato; and I can give you intelligence of an intended marriage.

**DON JOHN**

Will it serve for any model to build mischief on? What is he for a fool that betroths himself to unquietness?

**BORACHIO**

Marry, it is your brother's right hand.

**DON JOHN**

Who? the most exquisite Claudio?

**BORACHIO**

Even he.

**DON JOHN**

A proper squire! And who, and who? Which way looks he?

**BORACHIO**

Marry, bn Hero, the daughter and heir of Leonato.

**DON JOHN**

A very forward March-chick! How came you to this?

**BORACHIO**

As I was smoking, comes me <sup>The Colonel</sup> ~~Don Pedro~~ and Claudio, hand in hand in sad conference: I whipped me behind the

Con sit up, face DJ

173

EB LX 20??

LX 20: BOR  
fortly

174

Bor on balcony SR

UNIT 1.3b

-X 21: Balc  
out

Bor climb down lattice  
DJ stand, X SR to Bor  
DJ X G Planter w/Bor  
B stand on Planter

P DJ X DSR

175

R DJ stop return

176

trees, and there heard it agreed upon that <sup>The Colonel</sup> Don Pedro should woo Hero for himself, and having obtained her, give her to Claudio.  
**DON JOHN**  
Come, come, let us thither; this may prove food to my displeasure; that young start-up hath all the glory of my overthrow. If I can cross him any way, I bless myself every way. You are both sure, and will assist me?

BLX 22  
SQ 7

**CONRADE**  
To the death, my lord. Sir.

**DON JOHN**  
Let us to the great supper; their cheer is the greater that I am subdued. Would the cook were o' my mind!

LX 22: EXIT  
SQ 7: Transactio

*Exeunt*

**ACT II**

**SCENE I. A hall in LEONATO'S house.**

*Enter LEONATO, ANTONIA, HERO, BEATRICE, JOSETTA, MARGARET and URSULA*

**LEONATO**  
Was not Don John here at supper?

~~sq 8: fact~~

**ANTONIA**  
I saw him not.

**BEATRICE**  
How tartly that gentleman looks! I never can see him but I am heart-burned an hour after.

**HERO**  
He is of a very melancholy disposition.

**BEATRICE**  
He were an excellent man that were made just in the mid-way between him and Benedick: the one is too like an image and says nothing, and the other too like my lady's eldest son, evermore tattling.

**LEONATO**  
By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

**BEATRICE**  
For the which blessing I am at him upon my knees every morning and evening. Lord, I could not endure a husband with a beard on his face! I had rather lie in the woollen.

**LEONATO**

Con & DJ X to Plantation

DJ pull Bor off platters  
DJ snap fingers, point to bor  
Con X DSL get lounge chairs, put away in beach house

Con done w/chairs  
X SR to Planted

DJ/Con/Bor X USS offer behind house

176

UNIT 2.1a

L/A } enter USP  
Bea/H } HOUSE DOOR  
J/Marg }  
U }

L/A X DS  
J/H/Bea X DSL replante  
Marg/U

Bea turn to L

177

L X SL to Bea  
A sit platter

Bea X to beach house  
open door R/L

178

~~H not to U/Har~~

**LEONATO**  
You may light on a husband that hath no beard.

**BEATRICE**  
What should I do with him? Dress him in my apparel and make him my waiting-gentlewoman? He that hath a beard is more than a youth, and he that hath no beard is less than a man; and he that is more than a youth is not for me; and he that is less than a man I am not for him.

**ANTONIA**  
[To HERO] Well, niece, I trust you will be ruled by your father.

**BEATRICE**  
Yes, faith, it is my cousin's duty to make curtsy and say, 'Father, as it please you': but yet for all that cousin, let him be a handsome fellow, or else make another curtsy and say, 'Father, as it please me'.

**LEONATO**  
Well, niece, I hope to see you one day fitted with a husband.

**BEATRICE**  
Not till God make men of some other metal than earth. Would it not grieve a woman to be overmastered with a piece of valiant dust, to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren, and truly I hold it a sin to match in my kindred.

**LEONATO**  
Daughter, remember what I told you: if ~~Don Pedro~~ <sup>The Colonel</sup> do solicit you in that kind, you know your answer.

**BEATRICE**  
The fault will be in the music, cousin, if you be not wooed in good time. If ~~Don Pedro~~ <sup>Colonel</sup> be too important, tell him there is measure in everything, and so dance out the answer.

**LEONATO**  
Cousin, you apprehend passing shrewdly.

**BEATRICE**  
I have a good eye, uncle; I can see a church by daylight.

LX 23: MASKS ON

All put on their masks

Enter DON PEDRO, BENEDICK, CLAUDIO, BALTHASAR, DON JOHN, BORACHIO, and CONRADE, masked

**DON PEDRO**  
Lady, will you walk a bout with your friend?

Bea X Slow to L  
U X DSL Bench  
Marg X DSR Bench  
- PICK up put in Bea's  
u/Marg X DSL to  
DSL pick

179

Bea - overcragged  
acting out  
turn to H

180

L X to H JX plant  
- H X DS  
BWN J/Bea  
Bea X DS

181

(while soldiers entering)

UNIT 2.1 b

DPK/Ben enter masked  
W/Ber (con) USP C  
morning

182

All onstage masks  
Men enter spread out look for women  
H X DSL  
J X Planter  
Bea X DSR pick  
L X Planter with  
Marg X SF of bench in  
MASH  
U X DS

183

11

JDP X to H  
DPH X DSL  
CI X to J X 2nd step

BLX 23

**HERO**

So you walk softly, and look sweetly, and say nothing,  
I am yours for the walk; and especially when I walk away.

**DON PEDRO**

With me in your company?

**HERO**

I may say so, when I please.

**DON PEDRO**

And when please you to say so?

**HERO**

When I like your favour, for God defend the lute  
should be like the case!

**DON PEDRO**

Speak low, if you speak love.

*Drawing her aside*

**BORACHIO**

Well, I would you did like me.

**MARGARET**

So would not I for your own sake, for I have many  
ill qualities.

**BORACHIO**

Which is one?

**MARGARET**

I say my prayers aloud.

**BORACHIO**

I love you the better; the hearers may cry Amen.

**MARGARET**

God match me with a good dancer!

**BORACHIO**

Amen.

**MARGARET**

And God keep him out of my sight when the dance is  
done!

**URSULA**

I know you well enough, you are Conrade.

**CONRADE**

At a word, I am not.

**URSULA**

I know you by the wagging of your head.

**CONRADE**

To tell you true, I counterfeit him.

**URSULA**

H - walk away  
DP stop her

183

DP/H X slow C slow  
DSP X DS top of ...

Bor X SL 1st stop near stage

BLX24

Con X DSL to U

LX24: SL focus

184

Bor/Marg make out  
till dance

X USL to palm  
while kissing

Ben X DSP palm  
to Lisa

185

URSULA

You could never do him so ill-well, unless you were the very man. Here's his dry hand up and down: you are he, you are he.

CONRADE

At a word, I am not.

48 LX 25

URSULA

Come, come, do you think I do not know you by your excellent wit? Can virtue hide itself? Go to, mum, you are he: graces will appear, and there's an end.

LX 25: Return  
"there's an"

BEATRICE

Will you not tell me who told you so?

BENEDICK

No, you shall pardon me.

BEATRICE

Nor will you not tell me who you are?

BENEDICK

Not now.

BEATRICE

That I was disdainful, and that I had my good wit out of the 'Hundred Merry Tales'—well, this was Captain Benedick that said so.

CON/U slow stage X

BENEDICK

What's he?

BEATRICE

I am sure you know him well enough.

BENEDICK

Not I, believe me.

BEATRICE

Did he never make you laugh?

BENEDICK

I pray you, what is he?

BEATRICE

Why, he is <sup>the Captain's</sup> ~~Don Pedro's~~ jester, a very dull fool; only his gift is in devising impossible slanders. None but libertines delight in him, and the commendation is not in his wit, but in his villany; for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is in the fleet; I would he had boarded me.

Beat/Sam on usk...  
w/radio

Bea CS, Ben follow

185

BENEDICK

When I know the gentleman, I'll tell him what you say.

BEATRICE

Do, do, he'll but break a comparison or two on me, which peradventure not marked, or not laughed at, strikes him into melancholy, and then there's a

- Bea turn to Ben look  
in face

\* Bea face out

5 BLX 265  
BR 270

186

187

UNIT 2.1c  
dance

partridge wing saved, for the fool will eat no supper that night.

MUSIC

589: MUSIC

Music on Coner's Cue  
push radio buttons

D1 & D2 enter USR-C  
w/ DJ & Bal - top level  
(SL) (SR)  
Bea offer hand to Ben, dance  
DCS

Con/U SR of pl...  
CI/J GDCSR  
Bal play  
Bo/Mary stop kiss  
/DS to stage level  
DP/H X DSL

We must follow the leaders.

**BENEDICK**

In every good thing,  
BEATRICE

LX26: Dance  
SQ10: Volume up  
LX27: Girls  
LX28: Boys  
LX29: Group  
LX30: END  
OF DANCE  
\*APPLAUSE\*

Now if they lead to any ill, I will leave them at the next turning.  
Dance. Then exeunt all except DON JOHN, BORACHIO, and CLAUDIO

DJ X DSR stop CI X DCS

LX27: Girls  
LX28: Boys  
LX29: Group  
LX30: END  
OF DANCE  
\*APPLAUSE\*

**DON JOHN**

Are not you Captain Benedick?

**CLAUDIO**

You know me well, I am he.

**DON JOHN**

Benedick, you are very near my brother in his love.  
He is enamoured on Hero; I pray you, dissuade him  
from her, she is no equal for his birth.

**CLAUDIO**

How know you he loves her?

**DON JOHN**

I heard him swear his affection.

**BORACHIO**

So did I too, and he swore he would marry her tonight.

**DON JOHN**

Come, let us to the banquet.

UNIT 2.1d  
Box Planter, sit  
CI/DJ DCSL  
DJ arm around CI

187

LX31: DJ off

Exeunt DON JOHN and BORACHIO

**CLAUDIO**

Thus answer I in the name of Benedick,  
But hear these ill news with the ears of Claudio.  
'Tis certain so; ~~Ben Pedro~~ woos for himself.  
Friendship is constant in all other things  
Save in the office and affairs of love:  
Therefore all hearts in love use their own tongues;  
Let every eye negotiate for itself,  
And trust no agent; for beauty is a witch  
Against whose charms faith melteth into blood.  
This is an accident of hourly proof,  
Which I mistrusted not. Farewell, therefore, Hero!

DJ X DSR  
Box follow

UNIT 2.1e

CI DCS

CI take of mask

188

LX32: Ben

Re-enter BENEDICK

**BENEDICK**

CI turn X USC

UNIT 2.1f

Ben on DSR and

189



BENEDICK

Claudio?

CLAUDIO

Yea, the same.

BENEDICK

Come, will you go with me?

CLAUDIO

Whither?

BENEDICK

LX 33: Ben X

Even to the next willow, about your own business.

Of what fashion will you wear this lei?

About your neck, like a native? Or under your arm, like a good lieutenant? You must wear it one way, for ~~Don Pedro~~ hath got your Hero.

CLAUDIO

I wish him joy of her.

BENEDICK

Why, that's spoken like an honest drovier. But did you think ~~Don Pedro~~ would have served you thus?

CLAUDIO

I pray you, leave me.

SB LX 34

BENEDICK

Ho, now you strike like the blind man! 'Twas the boy that stole your meat, and you'll beat the post.

CLAUDIO

If it will not be, I'll leave you.

LX 34: CI off  
1/2 walk Exit

BENEDICK

Alas, poor hurt fowl, now will he creep into sedges.

But that my Lady Beatrice should know me, and not know me! ~~Don Pedro~~'s fool! Ha, it may be I go

B LX 35

under that title because I am merry. Yea, but so I am apt to do myself wrong. I am not so reputed: it is the base, though bitter, disposition of Beatrice that puts the world into her person, and so gives me out. Well, I'll be revenged as I may.

X 35: DP on  
are revenged

Re-enter DON PEDRO

DON PEDRO

Now, Benedick, where's Claudio? Did you see him?

BENEDICK

Troth, sir, I have played the part of Lady Fame.

I told him, and I think I told him true,

CI turn  
CL sit 2<sup>nd</sup> step

Ben X CSCI  
sit 2<sup>nd</sup> step

189

CI off DSR and

UNIT 2.1g  
Ben X DCS sit  
edge of stage

UNIT 2.1h

DP on DSR and  
X to Ben, ~~off~~

190

191

DP sit

that you had got the good will of this young lady, and I offered him my company to a willow-tree. He was as melancholy as a schoolboy, who, being overjoyed with finding a bird's nest, shows it his companion, and he steals it. And you, who, as I take it, have stolen his bird's nest.

**DON PEDRO**

SB LX 36 I will but teach them to sing, and restore them to the owner. The Lady Beatrice hath a quarrel to you: the gentleman that danced with her told her she is much wronged by you. 191

**BENEDICK**

LX 36: Visual on Ben stand O, she misused me past the endurance of a block! An oak but with one green leaf on it would have answered her: my very visor began to assume life and scold with her. She told me, not thinking I had been myself, that I was your jester, that I was duller than a great thaw, huddling jest upon jest with such impossible conveyance upon me that I stood like a man at a mark, with a whole army shooting at me. She speaks poniards, and every word stabs: if her breath were as terrible as her terminations, there were no living near her, she would infect to the North Star. I would not marry her, though she were endowed with all that Adam had left him before he transgressed. Come, talk not of her. I would to God some scholar would conjure her, for certainly, while she is here, a man may live as quiet in hell as in a sanctuary, and people sin upon purpose, because they would go thither; so indeed all disquiet, horror, and perturbation follows her.

Ben stand  
pace SR

Ben turn CS

**DON PEDRO**

X 37: entrance disquiet on Ben stand Look, here she comes. 192

DP stand

Enter CLAUDIO, BEATRICE, HERO, and LEONATO

**BENEDICK**

SB LX 38 Will you command me any service to the world's end? I will go on the slightest errand now to the Antipodes that you can devise to send me on; I will fetch you a toothpicker now from the furthest inch of Asia; bring you the length of Prester John's foot; fetch you a hair off the great Cham's beard; do you any embassy to the Pygmies, rather than hold three words' conference with this harpy. You have no employment for me? 193

UNIT 2.11

L/Beatrice on DSR and  
X SR planter  
on DSR and  
X DSR palm  
(sit DSR stairs)

**DON PEDRO**

None, but to desire your good company.

194

**BENEDICK**

O God, sir, here's a dish I love not! I cannot endure my Lady Tongue.

Ben X USL off behind B!

LX38:EXIT Exit

UNIT 2.1j

**DON PEDRO**

Come, lady, come, you have lost the heart of Captain Benedick.

DP X DCSL  
Bea X DCSL

**BEATRICE**

Indeed, good sir, he lent it me awhile, and I gave him use for it, a double heart for his single one. Marry, once before he won it of me with false dice, therefore you may well say I have lost it.

**DON PEDRO**

You have put him down, lady, you have put him down.

**BEATRICE**

So I would not he should do me, sir, lest I should prove the mother of fools. I have brought Claudio, whom you sent me to seek.

**DON PEDRO**

Why, how now, Claudio? Wherefore are you sad?

DP X DSR to CI

**CLAUDIO**

Not sad, sir.

**DON PEDRO**

How then? Sick?

195 DP kneel by CI

**CLAUDIO**

Neither, sir.

**BEATRICE**

He is neither sad, nor sick, nor merry, nor well; but civil Claudio, civil as an orange, and something of that jealous complexion.

CI stand  
X US to SR palm

**DON PEDRO**

I' faith, lady, I think your blazon to be true, though I'll be sworn, if he be so, his conceit is false. Here, Claudio, I have wooed in thy name, and fair Hero is won. I have broke with her father, and his good will obtained. Name the day of marriage, and God give thee joy!

XUS Bill  
DP X SR to CI  
CI XUS up steps XCS  
DP follow CI  
LX to CI DP (ucs)  
LX (w of to H) (H/C)

**LEONATO**

Sir, take of me my daughter, and with her my fortunes; his grace hath made the match, and all grace say Amen to it.

196 L X UCS to DP

**BEATRICE**

**BEATRICE**  
Speak, Claudio, 'tis your cue.

Bea XDS

**CLAUDIO**  
Silence is the perfectest herald of joy; I were  
but little happy, if I could say how much. Lady, as  
you are mine, I am yours; I give away myself for  
you and dote upon the exchange.

196

**BEATRICE**  
Speak, cousin, or, if you cannot, stop his mouth  
with a kiss, and let not him speak neither.

CI/H Kiss  
L X USR  
DP X DCS to Bea

**DON PEDRO**  
In faith, lady, you have a merry heart.

CI/H stop  
H whisper to CI

**BEATRICE**  
Yea, sir, I thank it, poor fool, it keeps on  
the windy side of care. My cousin tells him in his  
ear that he is in her heart.

L sit, watch W/C

**CLAUDIO**  
And so she doth, cousin.

Bea X DCS (perceive)  
DP X to Bea, take R hand

**BEATRICE**  
Good Lord, for alliance! Thus goes every one to the  
world but I, and I am sunburnt; I may sit in a  
corner and cry 'Heigh-ho for a husband!'

SB LX 39 Lady Beatrice, I will get you one.

**BEATRICE**  
I would rather have one of your father's getting.  
Hath you ne'er a brother like you? Your father got  
excellent husbands, if a maid could come by them.

197 Bea touch DP for kiss

**DON PEDRO**  
Will you have me, lady?

LX 39: propose

**BEATRICE**  
No, sir, unless I might have another for  
working days: you are too costly to wear  
every day. But I beseech you pardon me, I  
was born to speak all mirth and no matter.

DP kneel

Bea break away from DP  
DP stand

**DON PEDRO**  
Your silence most offends me, and to be merry best  
becomes you, for out o' question, you were born in  
a merry hour.

DP take Bea hands again

**BEATRICE**  
No, sure, my lord, my mother cried, but then there  
was a star danced, and under that was I born.  
Cousins, God give you joy!

BLX 40

**LEONATO**  
Niece, will you look to those things I told you of? L stand

Bea break away from DP  
Bea X USR to house  
Bea firm D L

**BEATRICE**  
I cry you mercy, uncle. By your pardon.

198

Bea-courtesy  
XUSR off house

LX 40: Bea off

Exit

UNIT 2.1 K

**DON PEDRO**

By my troth, a pleasant-spirited lady.

**LEONATO**

There's little of the melancholy element in her, sir; she is never sad but when she sleeps, and not ever sad then; for I have heard my daughter say she hath often dreamed of unhappiness and waked herself with laughing.

**DON PEDRO**

She cannot endure to hear tell of a husband.

**LEONATO**

O, by no means, she mocks all her wooers out of suit.

**DON PEDRO**

She were an excellent wife for Benedick.

**LEONATO**

O Lord, if they were but a week married, they would talk themselves mad.

**DON PEDRO**

Claudio, when mean you to go to church?

**CLAUDIO**

Tomorrow, sir: time goes on crutches till love have all his rites.

**LEONATO**

Not till Monday, my dear son, which is hence a just seven-night, and a time too brief, too, to have all things answer my mind.

**DON PEDRO**

Come, you shake the head at so long a breathing, but I warrant thee, Claudio, the time shall not go dully by us. I will, in the interim, undertake one of Hercules' labours, which is, to bring Captain Benedick and the Lady Beatrice into a mountain of affection th'one with th'other. I would fain have it a match, and I doubt not but to fashion it, if you three will but minister such assistance as I shall give you direction.

**LEONATO**

I am for you, though it cost me ten nights' watchings.

**CLAUDIO**

And I, sir.

**DON PEDRO**

And you too, gentle Hero?

**HERO**

DP X SR to Planter, sit  
L G Planter to DP, sit  
CI/H X SL

SB LX 41

LX 41

L, stand XSL to CI/H  
CI shake head no

199

DP, stand XSL

200

HERO

I will do any modest office, sir, to help my  
cousin to a good husband.

**DON PEDRO**

And Benedick is not the unhopefullest husband that  
I know. Thus far can I praise him he is of a noble  
strain, of approved valour, and confirmed honesty. I  
will teach you how to humour your cousin that she  
shall fall in love with Benedick; and I, with your  
two helps, will so practise on Benedick that, in  
despite of his quick wit and his queasy stomach, he  
shall fall in love with Beatrice. If we can do this,  
Cupid's glory shall be ours, for we are the only love-gods.

200

SBLX42  
SQ 11

LX42:EXIT  
SQ 11:Transition Exeunt

L/DP off USR House  
C/H off USL behind B  
UNIT 2.2

**SCENE II. The same.**

Enter DON JOHN and BORACHIO

**DON JOHN**

It is so, the Lieutenant Claudio shall marry the  
daughter of Leonato.

**BORACHIO**

Yea, but I can cross it.

**DON JOHN**

Any bar, any cross, any impediment will be  
medicinal to me. I am sick in displeasure to him.  
How canst thou cross this marriage?

**BORACHIO**

Not honestly, sir, but so covertly that no  
dishonesty shall appear in me.

**DON JOHN**

Show me briefly how.

**BORACHIO**

I think I told you, a year since, how much  
I am in the favour of Margaret, the waiting-  
gentlewoman to Hero.

**DON JOHN**

I remember.

**BORACHIO**

I can, at any unseasonable instant of the night,  
appoint her to look out at her lady's chamber-window.

**DON JOHN**

What life is in that, to be the death of this marriage?

**BORACHIO**

The poison of that lies in you to temper. Go you to  
your brother; spare not to tell him that he hath wronged

DJ/Bor on USL behind ELL  
quickly  
DJ X DSL, Bor follow  
(count 3)  
DJ X DSL, Bor follow

201

DJ stop turn to Bor

DJ X USL stands - 1st  
step  
For return US  
Bor X DSL

202

his honour in marrying the renowned Claudio to a contaminated state, such a one as Hero.

**DON JOHN**

What proof shall I make of that?

**BORACHIO**

Proof enough to misuse your brother, to vex Claudio, to undo Hero, and kill Leonato. Look you for any other issue?

**DON JOHN**

Only to despite them I will endeavour anything.

**BORACHIO**

Go then, find me a meet hour to draw <sup>The Colonel</sup> ~~Don Pedro~~ and Claudio alone: tell them that you know that Hero loves me. They will scarcely believe this without trial: offer them instances, which shall bear no less likelihood than to see me at her chamber-window, hear me call Margaret Hero, hear Margaret term me Claudio; and bring them to see this the very night before the intended wedding--for in the meantime I will so fashion the matter that Hero shall be absent.

**DON JOHN**

Be cunning in the working this, and thy fee is a thousand silver dollars. I will presently go learn their day of marriage.

DJ turn to Bor  
Bor X SR of DJ 1st stg  
take DJ by shoulders

202

Bor X (w/DJ) DS

SBLX 43  
SQ 13

203

LX 43: EXIT  
SQ 13: transition

*Exeunt*

204

DJ off USR House  
Bor off DSR and stairs

UNIT 2.3a

**SCENE III. LEONATO'S orchard.**

\* Bench on DSL - Becky (in light)

\* music \*

Ben on USL - Gondiera  
X DS, sit top step

*Enter BENEDICK*

~~at 1st fact~~

**BENEDICK**

I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviors to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love: and such a man is Claudio. I have known when there was no music with him but the drum and the fife, and now had he rather hear the viol and the harp. He was wont to speak plain and to the purpose, like an honest man and a soldier, and now is he turned orthography--his words are a very fantastical banquet, just so many strange dishes. May I be so converted and see with these eyes? I cannot tell; I think not. I will not be sworn but love may transform me to an oyster, but I'll take my oath on it, till he have made an oyster

205

SBLX 44

X 44: Ben st

Ben stand, X SL pinner  
\* sit, face out

206

of me, he shall never make me such a fool. One woman  
 is fair, yet I am well; another is wise, yet I am  
 well; another virtuous, yet I am well; but till all  
 graces be in one woman, one woman shall not come in  
 my grace. Rich she shall be, that's certain; wise,  
 or I'll none; virtuous, or I'll never cheapen her;  
 fair, or I'll never look on her; of good discourse,  
 an excellent musician, and her hair shall be—of what  
 colour it please God. Ha! Don Pedro and Monsieur Love!  
 I will hide me. Colonel

SB LX 45  
 X 45: entrance  
 L DP/C

Ben stand  
 Ben XDCS  
 206  
 DOOR TO HOUSE OF  
 Ben X DSR Palm

*Withdraws*

Enter DON PEDRO, CLAUDIO, and LEONATO

UNIT 2.3b  
 DP/C/L on from house  
 notice Ben  
 X to top step

**DON PEDRO**  
 Come, shall we hear this music?  
**CLAUDIO**  
 Yea. How still the evening is,  
 As hush'd on purpose to grace harmony!

207

**DON PEDRO**  
 See you where Benedick hath hid himself?  
**CLAUDIO**  
 O, very well, sir.

Enter BALTHASAR with Music

DP/C/L X DSR play  
 UNIT 2.3c  
 Bal on from house  
 Bal X DSR

**DON PEDRO**  
 Come, Balthasar, we'll hear that song again.  
**BALTHASAR**  
 O good sir, tax not so bad a voice  
 To slander music any more than once.

SB LX 46

**DON PEDRO**  
 I pray thee, sing, and let me woo no more.  
**BALTHASAR**  
 Because you talk of wooing, I will sing.  
 Note this before my notes;  
 There's not a note of mine that's worth the noting.

208

X 46: Bal  
 play

*Air*  
**BENEDICK**  
 Now, divine air! Now is his soul ravished!

209

*The Song*



**BALTHASAR**  
Sigh no more, ladies, sigh no more,  
Men were deceivers ever:  
One foot in sea, and one on shore,  
To one thing constant never.  
Then sigh not so, but let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, nonny.

Ben X from DSL palm  
↑ beach house to palm  
to sundial

Sing no more ditties, sing no moe,  
Of dumps so dull and heavy:  
The fraud of men was ever so,  
Since summer first was leavy.  
Then sigh not so, ~~hey~~ hey nonny, nonny. (all)

SBLX47  
X47: Return

**DON PEDRO**  
By my troth, a good song.

DP/CI/L appeared

**BALTHASAR**  
And an ill singer, sir.

210

**DON PEDRO**  
Ha, no, no, faith; thou sing'st well enough for a shift.

**BENEDICK**  
And he had been a dog that should have howled thus,  
they would have hanged him, and I pray God his bad  
voice bode no mischief.

DP take uke, play with  
X SR to Cal

**DON PEDRO**  
Yea, marry, dost thou hear, Balthasar? I pray thee  
get us some excellent music; for tomorrow night we  
would have it at the Lady Hero's chamber-window.

**BALTHASAR**  
The best I can, sir.

**DON PEDRO**  
Do so: farewell.

*Exit BALTHASAR*

Bal X USL off behind BH

Come hither, Leonato. What was it you told me of  
today, that your niece Beatrice was in love with  
Captain Benedick?

UNIT 2.3.1  
L stand - DP/L XDSL  
Ben stand straight/tall

**CLAUDIO**  
I did never think that lady would have loved any man.

**LEONATO**  
No, nor I neither, but most wonderful that she  
should so dote on Captain Benedick, whom she hath in  
all outward behaviours seemed ever to abhor.

CI X DSL

**BENEDICK**

211

**BENEDICK**

Is't possible? Sits the wind in that corner?

**LEONATO**

By my troth, I cannot tell what to think of it, but that she loves him with an enraged affection, it is past the infinite of thought.

**DON PEDRO**

Why, what effects of passion shows she?

**CLAUDIO**

Bait the hook well, this fish will bite.

**LEONATO**

You heard my daughter tell you how.

**DON PEDRO**

How, how, I pray you? You amaze me, I would have thought her spirit had been invincible against all assaults of affection.

**LEONATO**

I would have sworn it had, especially against Benedick.

**DON PEDRO**

Hath she made her affection known to Benedick?

**LEONATO**

No, and swears she never will: that's her torment.

**CLAUDIO**

'Tis true indeed, so your daughter says: 'Shall I,' says she, 'that have so oft encountered him with scorn, write to him that I love him?'

**LEONATO**

For she'll be up twenty times a night, and there will she sit in her smock till she have writ a sheet of paper.

**CLAUDIO**

Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses: 'O sweet Benedick! God give me patience!'

**LEONATO**

She doth indeed, my daughter says so, and the ecstasy hath so much overborne her that my daughter is sometime afeared she will do a desperate outrage to herself: it is very true.

**DON PEDRO**

It were good that Benedick knew of it by some other, if she will not discover it.

**CLAUDIO**

To what end? He would make but a sport of it and torment the poor lady worse.

**DON PEDRO**

*Ben X to house (run)  
try to climb lattice  
feet on / swing around  
face add*

212

*L/OP/CI X DSL*

213

*Cl on knees  
sit DSL  
Cl/DJ/L sit edge  
of stage  
Ben off lattice  
run SR fall d.  
stairs beh and plan*

214

*Don Pedro*

And he should, it were an alms to hang him. She's an excellent sweet lady, and, out of all suspicion, she is virtuous.

**CLAUDIO**

And she is exceeding wise.

**DON PEDRO**

In every thing but in loving Benedick. I would she had bestowed this dottage on me, I would have daffed all other respects and made her half myself. I pray you tell Benedick of it and hear what a will say.

**LEONATO**

Were it good, think you?

**CLAUDIO**

Hero thinks surely she will die; for she says she will die if he love her not, and she will die ere she make her love known, and she will die if he woo her, rather than she will bate one breath of her accustomed crossness.

**DON PEDRO**

She doth well: if she should make tender of her love, 'tis very possible he'll scorn it, for the man, as you know all, hath a contemptible spirit.

**CLAUDIO**

He is a very proper man.

**DON PEDRO**

He hath indeed a good outward happiness.

**CLAUDIO**

Before God, and, in my mind, very wise.

**DON PEDRO**

He doth indeed show some sparks that are like wit.

Well, I am sorry for your niece. Shall we go seek Benedick, and tell him of her love?

**CLAUDIO**

Never tell him, sir, let her wear it out with good counsel.

**LEONATO**

Nay, that's impossible, she may wear her heart out first.

**DON PEDRO**

Well, we will hear further of it by your daughter; let it cool the while. I love Benedick well, and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady.

**LEONATO**

Sir, will you walk? dinner is ready.

**CLAUDIO**

214

*Ben head up over planter*

*CI stand, X SR  
Ben hide around planter  
DJ/L stand, follow SR*

*CI X US to house  
Ben → planter, hide*

*DP/L follow US to house*

215

*CI/DP/L X CS platform  
Ben → planter*

216

CLAUDIO

If he do not dote on her upon this, I will never trust my expectation.

DON PEDRO

Let there be the same net spread for her, and that must your daughter and her gentlewomen carry. The sport will be when they hold one an opinion of another's dotage, and no such matter: that's the scene that I would see. Let us send her to call him in to dinner.

SB LX 48

LX 48: EXIT

216

CLP/L XUSR into House

UNIT 2.3e

Exeunt DON PEDRO, CLAUDIO, and LEONATO

BENEDICK

[Coming forward] This can be no trick: the conference was sadly borne; they have the truth of this from Hero. They seem to pity the lady: it seems her affections have their full bent. Love me? Why, it must be requited, I hear how I am censured: they say I will bear myself proudly, if I perceive the love come from her; they say too that she will rather die than give any sign of affection. I did never think to marry: I must not seem proud: happy are they that hear their detractions and can put them to mending. They say the lady is fair-- 'tis a truth, I can bear them witness; and virtuous-- 'tis so, I cannot reprove it; and wise, but for loving me-- by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me because I have railed so long against marriage: but doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age.

SB LX 49

LX 49: Ben X

SB LX 50

X 50: Ben X  
"shall quips"

X 51: Bea on

Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humour? No, the world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day, she's a fair lady! I do spy some marks of love in her.

→ Big smile  
→ Ben stand

→ Ben X DR

→ Ben X DCS

217

→ Ben X LSI

→ Door to house opens  
Bea on X top stair

Enter BEATRICE

UNIT 2.3f

BEATRICE

Against my will I am sent to bid you come in to dinner.

BENEDICK

218

BENEDICK  
Fair Beatrice, I thank you for your pains.

Ben X USR to CS →

BEATRICE  
I took no more pains for those thanks than you take pains to thank me; if it had been painful, I would not have come.

BENEDICK  
You take pleasure then in the message?

SB LX 52

BEATRICE  
Yea, just so much as you may take upon a knife's point and choke a daw withal. You have no stomach, Captain, fare you well.

218 Bea X to house slam door

LX 52: HA

Exit

BENEDICK  
Ha! 'Against my will I am sent to bid you come in to dinner'-- there's a double meaning in that, I took no more pains for those thanks than you took pains to thank me'-- that's as much as to say, 'Any pains that I take for you is as easy as thanks'. If I do not take pity of her, I am a villain; if I do not love her, I am a villain. I will go get her picture.

SB LX 53: ST  
SQ 15

LX 53: EXIT  
SQ 15: TRANSITION @ STAIRS (turn)

Exit

Stop

UNIT 2.3g  
Ben X to piano  
Jump on US side of piano

Ben jump high off piano  
Ben X USR off USR

ACT III

UNIT 3.1a

X 54: LX up  
SQ 16: fade out

SCENE I. LEONATO'S garden.

Enter HERO, MARGARET, and URSULA

HERO  
Good Margaret, run thee to the parlor;  
There shalt thou find my cousin Beatrice  
Proposing with ~~Don Pedro~~ and Claudio.  
Whisper her ear, and tell her I and Ursley  
Walk in the orchard, and our whole discourse  
Is all of her; say that thou overheard'st us,  
And bid her steal into the pleached bower  
Where honeysuckles, ripen'd by the sun,  
Forbid the sun to enter, like favourites,  
Made proud by princes, that advance their pride  
Against that power that bred it. There will she hide her,  
To listen our purpose. This is thy office;  
Bear thee well in it, and leave us alone.

219

MARGARET  
I'll make her come, I warrant you, presently.

H/Marg on USL behind BH  
H/Marg X D.S.  
U chairs towels to BH  
X to H/Marg

220

Marg X USR off House

Exit

UNIT 3.1 b

**HERO**  
Now, Ursula,  
As we do trace this alley up and down,  
Our talk must only be of Benedick.  
When I do name him, let it be thy part  
To praise him more than ever man did merit:  
My talk to thee must be how Benedick  
Is sick in love with Beatrice. Of this matter  
Is little Cupid's crafty arrow made,  
That only wounds by hearsay.

H X SL to U (BH)

H/U X DSL

220

Enter BEATRICE, behind

UNIT 3.1 c

For look where Beatrice like a lapwing, runs  
To hear our conference.

Now begin

Bea in USR House  
U/H see Bea (door open)

Bea X SL to BH 1st step  
lattice

**URSULA**  
Fear you not my part of the dialogue.

**HERO**  
Then let her ear lose nothing  
Of the false sweet bait that we lay for it.

221

Bea X to BH

Approaching the bower

No, truly, Ursula, she is too disdainful;  
I know her spirits are as coy and wild  
As haggards of the rock.

H/U X USR (CS) on the step  
Bea back toward

H/U X planter

**URSULA**  
But are you sure  
That Benedick loves Beatrice so entirely?

Bea head through  
2nd doors

H/U X DSL

**HERO**  
So says <sup>The Colonel</sup> Don Pedro and my new-trothed <sup>Claudio</sup> lord.

**URSULA**  
And did they bid you tell her of it, madam?

Bea 2 steps away from wall

**HERO**  
They did entreat me to acquaint her of it;  
But I persuaded them, if they lov'd Benedick,  
To wish him wrestle with affection,  
And never to let Beatrice know of it.

Bea @ BH 1st step

**URSULA**  
Why did you so? Doth not the gentleman  
Deserve as full as fortunate a bed  
As ever Beatrice shall couch upon?

222

**HERO**

**HERO**  
O god of love! I know he doth deserve  
As much as may be yielded to a man:  
But Nature never fram'd a woman's heart  
Of prouder stuff than that of Beatrice.  
Disdain and scorn ride sparkling in her eyes,  
Misprising what they look on, and her wit  
Values itself so highly that to her  
All matter else seems weak. She cannot love,  
Nor take no shape nor project of affection,  
She is so self-endear'd.

**URSULA**

Sure, I think so;  
And therefore certainly it were not good  
She knew his love, lest she make sport at it.

**HERO**

Why, you speak truth. I never yet saw man,  
How wise, how noble, young, how rarely featur'd,  
But she would spell him backward.  
So turns she every man the wrong side out.

**URSULA**

Sure, sure, such carping is not commendable.

**HERO**

No, not to be so odd and from all fashions  
As Beatrice is, cannot be commendable;  
But who dare tell her so? If I should speak,  
She would mock me into air; O, she would laugh me  
Out of myself, press me to death with wit!  
Therefore let Benedick, like cover'd fire,  
Consume away in sighs, waste inwardly.  
It were a better death than die with mocks,  
Which is as bad as die with tickling.

**URSULA**

Yet tell her of it; hear what she will say.

**HERO**

No; rather I will go to Benedick  
And counsel him to fight against his passion;  
And truly I'll devise some honest slanders  
To stain my cousin with: one doth not know  
How much an ill word may empoison liking.

**URSULA**

O, do not do your cousin such a wrong!  
She cannot be so much without true judgment--  
Having so swift and excellent a wit  
As she is pri'd to have--as to refuse  
So rare a gentleman as Captain Benedick.

**HERO**

▷ H/U DSR  
Bea X SR, fall  
downstairs  
behind plants

▷ H/U X DSL  
Bea X SR, fall  
downstairs  
behind plants

223

▷ Bea stand  
X USR balcony  
behind plants  
(stay low)

224

H/U X CS

225

226

**HERO**  
He is the only man of the army,  
Always excepted my dear Claudio.

**URSULA**  
But Benedick,  
For shape, for bearing, argument, and valour,  
Goes foremost in report throughout the land.

**HERO**  
Indeed he hath an excellent good name.

**URSULA**  
His excellence did earn it ere he had it.  
When are you married, madam?

**HERO**  
Why, every day, tomorrow! Come, go in;  
I'll show thee some attires, and have thy counsel  
Which is the best to furnish me tomorrow.

**URSULA**  
She's lim'd, I warrant you! We have caught her, madam.

**HERO**  
If it proves so, then loving goes by haps:  
Some Cupid kills with arrows, some with traps.

88 LX 55:50

H take u arm  
X USR into house  
(giggling)

226 DS of plants

LX 55:EXIT

*Exeunt HERO and URSULA*

UNIT 3.1d

**BEATRICE**  
[Coming forward]  
What fire is in mine ears? Can this be true?  
Stand I condemn'd for pride and scorn so much?  
Contempt, farewell! and maiden pride, adieu!  
No glory lives behind the back of such.  
And, Benedick, love on, I will requite thee,  
Taming my wild heart to thy loving hand.  
If thou dost love, my kindness shall incite thee  
To bind our loves up in a holy band;  
For others say thou dost deserve, and I  
Believe it better than reportingly.

X 56: on lattice

Ben close over back  
on lattice US side  
Ben off lattice

run DCS

88 LX 57:50

X 57:EXIT  
Q 17: Transit

run USR then off

UNIT 3.2 a

**SCENE II. A room in LEONATO'S house**

*Enter DON PEDRO, CLAUDIO, BENEDICK (shaven), and LEONATO*

**DON PEDRO**  
I do but stay till your marriage be consummate, and  
then go I toward home.

**CLAUDIO**

DP/CI on USP-C  
Ben/L around the  
XDCS  
Ben DP/CI/L

227



**CLAUDIO**  
I'll bring you thither, sir, if you'll  
vouchsafe me.

**DON PEDRO**  
I will only be bold with Benedick for his company;  
for from the crown of his head to the sole of his foot,  
he is all mirth.

**BENEDICK**  
Gallants, I am not as I have been.

**LEONATO**  
So say I; methinks you are sadder.

**CLAUDIO**  
I hope he be in love.

**DON PEDRO**  
Hang him, truant! There's no true drop of blood in  
him to be truly touched with love. If he be sad,  
he wants money.

**CLAUDIO**  
If he be not in love with some woman, there is no  
believing old signs; a brushes his hat o'  
mornings, what should that bode?

**LEONATO**  
Indeed, he looks younger than he did, by the loss of a <sup>mustache</sup> ~~beard~~.

**DON PEDRO**  
Nay, a rubs himself with civet; <sup>can</sup> can you smell him  
out by that?

**CLAUDIO**  
That's as much as to say the sweet youth's in love.

**DON PEDRO**  
The greatest note of it is his melancholy.

**CLAUDIO**  
And when was he wont to wash his face?

**DON PEDRO**  
Conclude, conclude he is in love.

**CLAUDIO**  
Nay, but I know who loves him.

**DON PEDRO**  
That would I know too: I warrant, one that knows him not.

**BENEDICK**  
Good Leonato, walk aside with me; I have studied eight  
or nine wise words to speak to you, which these  
hobby-horses must not hear.

*Exeunt BENEDICK and LEONATO*

**DON PEDRO**  
For my life, to break with him about Beatrice.

Ben X SR, sit plant

DP X SR to Ben

228

230

DP sit SL of Ben  
ben star X SR  
balcony post

231

SB LX SB

X SB: EXIT

Ben X CSR platform  
L X US to Ben  
Ben/US & USL Beach

UNIT 3.2 b

232

**CLAUDIO**

'Tis even so. Hero and Margaret have by this played their parts with Beatrice, and then the two bears will not bite one another when they meet.

DJ on USR-C House  
X DCS to DP (D)K  
232 CI counterssl  
[UNIT 3.2c]

Enter **DON JOHN**

DJ open SL

**DON JOHN**

Brother, God save you!

**DON PEDRO**

Good den, brother.

**DON JOHN**

If your leisure served, I would speak with you.

**DON PEDRO**

In private?

**DON JOHN**

If it please you; yet Claudio may hear, for what I would speak of concerns him.

**DON PEDRO**

What's the matter?

**DON JOHN**

[To **CLAUDIO**] Means you to be married tomorrow?

**DON PEDRO**

You know he does.

**DON JOHN**

I know not that, when he knows what I know.

**CLAUDIO**

If there be any impediment, I pray you discover it.

**DON JOHN**

You may think I love you not: let that appear hereafter, and aim better at me by that I now will manifest.

**DON PEDRO**

Why, what's the matter?

**DON JOHN**

I came hither to tell you; and, circumstances shortened--for she has been too long a-talking of--the lady is disloyal.

**CLAUDIO**

Who, Hero?

**DON JOHN**

Even she--Leonato's Hero, your Hero, every man's Hero.

**CLAUDIO**

Disloyal?

**DON JOHN**

DJ turn SL CI  
CI turn SR

233

CI X SR to DJ

234

SB LX 59

LX 59: turn

DON JOHN

The word is too good to paint out her wickedness. I could say she were worse; think you of a worse title and I will fit her to it. Wonder not till further warrant: go but with me tonight, you shall see her chamber-window entered, even the night before her wedding-day. If you love her then, tomorrow wed her; but it would better fit your honour to change your mind.

CLAUDIO

May this be so?

DON PEDRO

I will not think it.

DON JOHN

If you dare not trust that you see, confess not that you know. If you will follow me, I will show you enough; and when you have seen more, and heard more, proceed accordingly.

CLAUDIO

If I see any thing tonight why I should not marry her tomorrow, in the congregation, where I should wed, there will I shame her.

DON PEDRO

And as I wooed for thee to obtain her, I will join with thee to disgrace her.

DON JOHN

I will disparage her no farther till you are my witnesses. Bear it coldly but till midnight, and let the issue show itself.

DON PEDRO

O day untowardly turned!

CLAUDIO

O mischief strangely thwarting!

DON JOHN

O plague right well prevented! So will you say when you have seen the sequel.

CI in DJ face  
DJ push CI should

23f

SB LX609  
EQ19

160: E/IT  
219: Transition

Exeunt

DPD CL off DSRaid

255

UNIT 3.3a

SCENE III. A street.

Enter DOGBERRY, VERGES, SEACOAL and OATCAKE

DOGBERRY

Are you good men and true?

VERGES

Yea, or else it were pity but they should suffer salvation, body and soul.

Q20: fade out

w/lan can → DV  
HO/GS } "military-like"  
on USR-C behind house  
DB XDC  
V XDC sit plants at attention  
V XDC  
V XDC

23c

**DOGBERRY**

First, who think you the most desartless man to be constable?

**OATCAKE**

Hugh Oatcake, sir, or George Seacoal, for <sup>we</sup> they can write and read.

**DOGBERRY**

Come hither, neighbour Seacoal. You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lantern. This is your charge: you shall comprehend all vagrom men; you are to bid any man stand, in the name of the law.

**SEACOAL**

How if a will not stand?

**DOGBERRY**

Why then, take no note of him, but let him go, and presently call the rest of the watch together, and thank God you are rid of a knave.

**VERGES**

If he will not stand when he is bidden, he is none of the governor's subjects.

**DOGBERRY**

True, and they are to meddle with none but the governor's subjects. You shall also make no noise in the streets: for, for the watch to babble and to talk is most tolerable, and not to be endured.

**OATCAKE**

We will rather sleep than talk; we know what belongs to a watch.

**DOGBERRY**

Why, you speak like an ancient and most quiet watchman, for I cannot see how sleeping should offend: only have a care that your bills be not stolen. Well, you are to call at all the ale-houses, and bid those that are drunk get them to bed.

**SEACOAL**

How if they will not?

**DOGBERRY**

Why then, let them alone till they are sober: if they make you not then the better answer, you may say they are not the men you took them for.

**SEACOAL**

Well, sir.

**DOGBERRY**

236

V GS 1 step DS  
DB X to GS (sl side)

237

D DB give lantern to G

DB pace  
GS 1 step back (us)  
VGS/HO chut

237

239

DOGBERRY

If you meet a thief, you may suspect him, by virtue of your office, to be no true man; and for such kind of men, the less you meddle or make with them, why, the more is for your honesty.

OATCAKE

If we know him to be a thief, shall we not lay hands on him?

DOGBERRY

Truly, by your office you may, but I think they that touch pitch will be defiled. The most peaceable way for you, if you do take a thief, is to let him show himself what he is, and steal out of your company.

VERGES

You have been always called a merciful man, partner. If you hear a child cry in the night, you must call to the nurse and bid her still it.

SEACOAL

How if the nurse be asleep and will not hear us?

DOGBERRY

Why then, depart in peace, and let the child wake her with crying. This is the end of the charge: you, constable, are to present the governor's own person.

Well, masters, good night: and there be any matter of weight chances, call up me: keep your fellows' counsels and your own, and good night. Come, neighbour. One word more, honest neighbours. I pray you watch about Leonato's door, for the wedding being there tomorrow, there is a great coil tonight. Adieu! Be vigilant, I beseech you.

Exeunt DOGBERRY and VERGES

Enter BORACHIO and CONRADE

BORACHIO

What, Conrade!

SEACOAL

[Aside] Peace! Stir not.

BORACHIO

Conrade, I say!

CONRADE

Here, man, I am at thy elbow. Forward with thy tale.

BORACHIO

Stand thee close, and I will, like a true drunkard, utter all to thee.

OATCAKE

DB stand SW HO/GS

V stand XDCS

239

240

V/DB X UCS to steps  
DB/V turn, XDCS

2 DB/V X US of stairs, turn  
V/DB off DSR - behind in

HO/GS X USR - arrange

UNIT 3.3b

Bot on DSR and  
(w/light)

241

lon on DSR and

242

*Oatcake*  
[Aside] Some treason, masters; yet stand close.

**BORACHIO**

Therefore know, I have earned of Don John a thousand silver ~~coins~~ *dollars*.

**OATCAKE**

[Aside] I know that Deformed; a has been a vile thief this seven year; a goes up and down like a gentleman.

**BORACHIO**

Didst thou not hear somebody?

**CONRADE**

No, 'twas the vane on the house.

**BORACHIO**

Know that I have tonight wooed Margaret, the Lady Hero's gentlewoman, by the name of Hero; she leans me out at her mistress' chamber-window, bids me a thousand times good night--I tell this tale vilely-- I should first tell thee how ~~Don Pedro~~ Claudio, and Don John, planted and placed and possessed by Don John, saw afar off in the orchard this amiable encounter.

**CONRADE**

And thought they Margaret was Hero?

**BORACHIO**

Two of them did, but the devil Don John knew she was Margaret; and partly by his oaths, which first possessed them, but chiefly by my villany, away went Claudio enraged; swore he would meet her as he was appointed next morning at the temple, and there, before the whole congregation, shame her with what he saw o'ernight, and send her home again without a husband.

**OATCAKE**

We charge you in the name of the law, stand!

**SEACOAL**

We have here recovered the most dangerous piece of lechery that ever was known.

**OATCAKE**

And one ~~Deformed~~ is one of them; I know him, ~~a wears a look.~~

**CONRADE**

Masters, masters--

**SEACOAL**

You'll be made bring Deformed forth, I warrant you.

**CONRADE**

Masters--

**OATCAKE**

242 Bor X SL plant w,  
Con follow

↖ Bor stand, look around  
X CS

243 Con stand, X CS  
palm photo, S

SB L X 102

X 62: BUMP

245 HO/CS X CS  
Con/Bor stand (HO/CS/CS)

↖ HO step back

GS push HO away  
HO grab GS shoulder  
GS push HO away

246

SB LX 63 OUTTAKE  
53021

Never speak, we charge you, let us obey you to go with us.

**BORACHIO**

We are like to prove a goodly commodity, being taken up of these men's bills.

**CONRADE**

A commodity in question, I warrant you. Come, we'll obey you.

246

LX 63: EXIT

SQ 21: Intermission *→ exit auto follow to creak*  
**Exeunt**

@ 4 min conor play - cue him

LX 64: H 1/2 conor on stage

LX 65: H out (stage up) (doors closed)

**INTERMISSION**

LX 66: BO: conor's turn  
SQ 22: fade out creak

-X 66: BO: conor's turn

SQ 22: fade creak

SQ 23: MUSIC

**SCENE IV. HERO's apartment.**

*Marg, H, U on bench*  
Enter HERO, MARGARET, and URSULA

**HERO**

Good Ursula, wake my cousin Beatrice, and desire her to rise.

**URSULA**

I will, lady.

**HERO**

And bid her come hither.

**URSULA**

Well.

*Exit*

**MARGARET**

Troth, I think your other haku lei were better.

**HERO**

No, pray thee good Meg, I'll wear this.

**MARGARET**

By my troth 's not so good, and I warrant your cousin will say so.

**HERO**

My cousin's a fool, and thou art another; I'll wear none but this.

**MARGARET**

I like the new tire within excellently, if the hair were a thought browner; and your gown's a most rare fashion, i' faith. I saw the Duchess of Hamilton's gown that they praise so.

**HERO**

GS/Bor } off USP (House)  
H/O/Con }  
by arm

UNIT 3.4a

H sit at table  
Marg on H's  
at door

U off House

UNIT 3.4b

Marg take lei

H - take lei back  
put on table

Marg X behind H  
de hair

247

**HERO**  
O, that exceeds, they say.

**MARGARET**  
But a night-gown in respect of yours. For a fine,  
quaint, graceful, and excellent fashion, yours is worth  
ten on 't.

**HERO**  
God give me joy to wear it, for my heart is  
exceeding heavy.

**MARGARET**  
'Twill be heavier soon by the weight of a man.

**HERO**  
Fie upon thee, art not ashamed?

**MARGARET**  
Of what, lady? Of speaking honourably? Is not  
marriage honourable in a beggar? I think you would have  
me say, saving your reverence, 'a husband'. I'll offend  
nobody. Is there any harm in 'the heavier for a  
husband'? None, I think, and it be the right husband,  
and the right wife; otherwise 'tis light, and not  
heavy. Ask my Lady Beatrice else; here she comes.

*Enter BEATRICE*

**HERO**  
Good morrow, coz.

**BEATRICE**  
Good morrow, sweet Hero.

**HERO**  
Why, how now? Do you speak in the sick tune?

**BEATRICE**  
I am out of all other tune, methinks.

**MARGARET**  
Clap's into 'Light o' love'; that goes without a  
burden. Do you sing it, and I'll dance it.

**BEATRICE**  
Ye light o' love with your heels!

'Tis almost five o'clock, cousin, 'tis time you were  
ready. By my troth, I am exceeding ill--heigh-ho!

**MARGARET**  
For a hawk, a horse, or a husband?

**BEATRICE**  
What means the fool, trow?

**MARGARET**  
Nothing I, but God send every one their heart's desire!

**HERO**

247

248

UNIT 3.4c

Bea on in bathrobe

249

Bea sit

250



HERO

~~These gloves~~ Claudio sent me, <sup>it is</sup> they are an excellent perfume.

BEATRICE

I am stuffed, cousin, I cannot smell.

MARGARET

A maid, and stuffed! There's goodly catching of cold.

BEATRICE

O, God help me, God help me, how long have you professed apprehension?

MARGARET

Ever since you left it. Doth not my wit become me rarely?

BEATRICE

It is not seen enough, you should wear it in your cap. By my troth, I am sick.

MARGARET

Get you some of this distilled *carduus benedictus*, and lay it to your heart; it is the only thing for a qualm.

BEATRICE

*Benedictus!* Why *benedictus*? You have some moral in this *benedictus*.

MARGARET

Moral? No, by my troth I have no moral meaning, I meant plain holy-thistle. You may think perchance that I think you are in love, nay by'r lady I am not such a fool to think what I list, nor I list not to think what I can, nor indeed I cannot think, if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love. Yet Benedick was such another and now is he become a man: he swore he would never marry, and yet now in despite of his heart he eats his meat without grudging: and how you may be converted I know not, but methinks you look with your eyes as other women do.

BEATRICE

What pace is this that thy tongue keeps?

MARGARET

Not a false gallop.

Re-enter URSULA

URSULA

Madam, withdraw! <sup>Colonel</sup> ~~Don~~ Pedro, Claudio, Benedick, Don John, and all the gallants of the town are come to fetch you to church.

HERO

H offer Bea & me

250 Marg smell perfume

Bea stand, x sit stair

marg → H  
Marg - put stuff in makeup bag

251

Marg → H  
U on house SRH

UNIT 3.4d

SB LX 106  
SR 25

252

HERD  
Help to dress me, good coz, good Meg, good Ursula.  
-LX 68: EXIT  
LSQ 25: Transition  
Exeunt

off into house  
H off w/ bag / Bra  
U off w to die / May  
w/d

SCENE V. Another room in LEONATO'S house.

UNIT 3.5a

30-26: fade out

Enter LEONATO, with DOGBERRY and VERGES

LEONATO

What would you with me, honest neighbour?

DOGBERRY

Marry, sir, I would have some confidence with you, that decerns you nearly.

LEONATO

Brief, I pray you, for you see it is a busy time with me.

DOGBERRY

Marry, this it is, sir.

VERGES

Yes, in truth it is, sir.

LEONATO

What is it, my good friends?

DOGBERRY

Good ~~man~~ Verges, sir, speaks a little off the matter: an ~~old man~~, sir, and ~~his~~ wits are not so blunt as, God help, I would desire they were, but, in faith, honest as the skin between ~~his~~ brows.

VERGES

Yes, I thank God, I am as honest as any man living, that is an old man, and no honestier than I.

DOGBERRY

Comparisons are odorous: *palabras*, neighbour Verges.

LEONATO

Neighbours, you are tedious.

DOGBERRY

It pleases your worship to say so, but truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.

LEONATO

All thy tediousness on me, ah?

DOGBERRY

Yea, and 'twere a thousand pound more than 'tis, for I hear as good exclamation on your worship as of any man in the city, and though I be but a poor man, I am glad to hear it.

VERGES

And so am I.

LEONATO

DB/V on USR-C  
around floor  
XDCS V X planet, sit  
L on USR House X L  
to DB

252

V XDCS to L  
V/L/DB

253

254

LEONATO

I would fain know what you have to say.

VERGES

Marry, sir, our watch <sup>last night</sup> ~~tonight~~, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in this town.

DOGBERRY

A good woman, sir, she will be talking; as they say, 'When the ale is in, the wit is out', God's a good man, and two ride of a horse, one must ride behind. Alas, good neighbour! Gifts that God gives.

254

LEONATO

I must leave you.

DOGBERRY

One word, sir: our watch, sir, have indeed comprehended two aspicious persons, and we would have them this morning examined before your worship.

LEONATO

Take their examination yourself, and bring it me; I am now in great haste, as it may appear unto you.

DOGBERRY

It shall be suffigance.

LEONATO

Drink some wine ere you go.

LX SR & V  
V grab L surf bac  
stop him

SB LX 69

LX 69: Balc Enter a Messenger

UNIT 3.5b

Mess on balcony

MESSENGER

Governor, they stay for you to give your daughter to her husband.

LEONATO

I'll wait upon them; I am ready.

Exeunt LEONATO and Messenger

L off USR House  
Mess off balcony

UNIT 3.5c

DOGBERRY

Go, good partner, go, get you to Frances Seacoal, bid her bring her pen and inkhorn to the gaol: we are now to examination these men.

VERGES

And we must do it wisely.

DOGBERRY

We will spare for no wit, I warrant you; here's that shall drive some of them to a non-come. Only get the learned writer to set down our excommunication, and meet me at the ~~gaol~~ jail.

255

SB LX 70 & 71

SB LX 27 & 29

LX 70: EXT B0

SQ 21: Transition

SGA: fade out

256

DB off UCS-R  
around house  
V off USR Balch

LX70: Exit BO  
SQ27: transition

~~SQ28: fade out~~

Exeunt

UNIT 4.1 aa

ACT IV

Dancers on DSR and  
D1, D2, U, Marg, J, Bea, H  
C/H dance CS

LX71: wedding  
SQ29: wedding

SCENE I. A church.

Enter DON PEDRO, DON JOHN, LEONATO, FATHER FRANCIS, CLAUDIO,  
BENEDICK, HERO, BEATRICE, ANTONIA, JOSETTA, MARGARET, URSULA,  
BALTHASAR, Dancer 1 and Dancer 2

Wedding Processional

UNIT 4.1 a

FATHER FRANCIS

You come hither, young Claudio, to marry this lady?

{ D1, D2, DJ, Ben, DP, Cl, F, Ant from house  
A crying, L smiling

D1/D2/U/J/Marg/  
H/L - border of prosc

CLAUDIO

No.

21/H 3/4 turn US  
All 1/4 turn DS

D1/D2 get flowers from H  
DSK  
All - react

LEONATO

To be married to her, father: you come to marry her.

FATHER FRANCIS

Lady, you come hither to be married to young Claudio?

All - joke laugh (not DP)

HERO

I do.

256

FATHER FRANCIS

If either of you know any inward impediment why you  
should not be conjoined, I charge you on your souls  
to utter it.

CLAUDIO

Know you any, Hero?

HERO

None, my lord.

B LX72

FATHER FRANCIS

Know you any, Claudio?

LEONATO

I dare make his answer, None.

CLAUDIO

X72: sun out  
"may do"

O, what men dare do! What men may do! What men daily  
do, not knowing what they do!

Cl turn to face L

BENEDICK

How now? Interjections? Why then, some be of  
laughing, as ah, ha, he!

CLAUDIO

Father,

Will you with free and unconstrained soul

Give me this maid, your daughter?

LEONATO

As freely, son, as God did give her me.

L step toward CS

257

**CLAUDIO**

And what have I to give you back whose worth  
May counterpoise this rich and precious gift?

257

**DON PEDRO**

Nothing, unless you render her again.

**CLAUDIO**

Sir, you learn me noble thankfulness.  
There, Leonato, take her back again.  
Give not this rotten orange to your friend;  
Behold how like a maid she blushes here!

258

Would you not swear,  
All you that see her, that she were a maid,  
By these exterior shows? But she is none:  
She knows the heat of a luxurious bed:  
Her blush is guiltiness, not modesty.

**LEONATO**

What do you mean?

**CLAUDIO**

Not to be married, not to knit my soul  
To an approved wanton.

**LEONATO**

If you, in your own proof,  
Have vanquish'd the resistance of her youth,  
And made defeat of her virginity--

**CLAUDIO**

No, Leonato.  
I never tempted her with word too large,  
But, as a brother to his sister, show'd  
Bashful sincerity and comely love.

**HERO**

And seem'd I ever otherwise to you?

259

**CLAUDIO**

Out on thee, seeming! I will write against it.  
You seem to me as Dian in her orb,  
As chaste as is the bud ere it be blown;  
But you are more intemperate in your blood  
Than Venus, or those pamper'd animals  
That rage in savage sensuality.

**HERO**

Is my lord well that he doth speak so wide?

**LEONATO**

<sup>(blows)</sup>  
Don Pedro, why speak not you?

**DON PEDRO**

What should I speak?

260

I stand dishonour'd, that have gone about  
To link my dear friend to a common stale.

261

Cl try to give H back fol  
x DS off steps

DP in H face

L X to Cl (bottom of  
steps)

L turn to A; X 2 steps, th

Cl push H DS

H touch Cl (usarm)

Cl throw H arm off

DP into Cl (Protect Cl)

**LEONATO**

Are these things spoken, or do I but dream?

**DON JOHN**

Sir, they are spoken, and these things are true.

**BENEDICK**

This looks not like a nuptial.

**HERO**

'True'? O God!

**CLAUDIO**

Leonato, stand I here?

Is this ~~Don~~ Pedro? Is this ~~Don~~ Pedro's brother?

Is this face Hero's? Are our eyes our own?

**LEONATO**

All this is so, but what of this?

**CLAUDIO**

Let me but move one question to your daughter,

And by that fatherly and kindly power

That you have in her, bid her answer truly.

**LEONATO**

I charge thee do so, as thou art my child.

**HERO**

O God defend me, how am I beset!

What kind of catechizing call you this?

**CLAUDIO**

To make you answer truly to your name.

**HERO**

Is it not Hero? Who can blot that name

With any just reproach?

**CLAUDIO**

Marry, that can Hero;

Hero itself can blot out Hero's virtue.

What man was he talk'd with you yesternight,

Out at your window betwixt twelve and one?

Now if you are a maid, answer to this.

**HERO**

I talk'd with no man at that hour, sir.

**DON PEDRO**

Why, then are you no maiden. Leonato,

I am sorry you must hear: upon mine honour,

Myself, my brother, and this grieved Claudio

Did see her, hear her, at that hour last night,

Talk with a ruffian at her chamber-window,

Who hath indeed, most like a liberal villain,

Confess'd the vile encounters they have had

A thousand times in secret.

**DON JOHN**

L turn to A, X 1/2 way  
A sit DSL bench, crying  
DJ ~~step~~ DS to DP/CI

L X to H

L H to Bea  
H to E, step D to 1st step

H step up 2nd step  
H touch CI face

CI grab H hand away

H X US to Bea 2nd step

DP X to L

L X to Planter, sit

261

262

263

BLX73

LX 73 plants

**DON JOHN**

Fie, fie, they are not to be nam'd, sir,  
Not to be spoke of!  
There is not chastity enough in language  
Without offence to utter them. Thus, pretty lady,  
I am sorry for thy much misgovernment.

**CLAUDIO**

O Hero! What a Hero hadst thou been,  
But fare thee well, most foul, most fair! Farewell,  
Thou pure impiety and impious purity!  
For thee I'll lock up all the gates of love,  
To turn all beauty into thoughts of harm,  
And never shall it more be gracious.

SB LX 74

263

*HERO swoons*

**DON JOHN**

Come, let us go. These things, come thus to light,  
Smother her spirits up.

*Exeunt DON PEDRO, DON JOHN, and CLAUDIO*

LX 74; SWOON  
EXIT

**BEATRICE**

Help, uncle! Captain!

**FATHER FRANCIS**

Have comfort, lady.

**LEONATO**

Dost thou look up?

**FATHER FRANCIS**

Yea, wherefore should she not?

**LEONATO**

Wherefore! Why, doth not every earthly thing  
Cry shame upon her?

Do not live, Hero, do not ope thine eyes;  
For did I think thou wouldst not quickly die,  
I myself would

Strike at thy life. Griev'd I, I had but one?

Chid I for that at frugal Nature's frame?

O, one too much by thee! Why had I one?

Why ever wast thou lovely in my eyes?

But mine, and mine I lov'd, and mine I prais'd,

And mine that I was proud on--mine so much  
That I myself was to myself not mine,

Valuing of her--why, she, O, she is fall'n  
Into a pit of ink. *upset*

**BENEDICK**

266

~~DJ X DS to L~~

DP X SR to DJ

CL X US to H  
(not on steps)

CL X DCSR, turn, point

H faints into Bea's J  
Bea carry down stairs  
(Marg, J, H, A all help :))  
Ben X to Bea  
*stand btwn J/Bea*

miss, D1, D2 off USR house  
C1, DP, DJ off DSR and  
H wakes up

UNIT 4.1b

L stand, X to H

F kneel to H

L kneel, shake H

L done shaking  
A stand X to H. Lower

L X DSL

L sit DSL bench

BENEDICK

Sir, sir, be patient.

For my part I am so attir'd in wonder,  
I know not what to say.

BEATRICE

O, on my soul my cousin is belied!

BENEDICK

Lady, were you her bedfellow last night?

BEATRICE

No, truly, not; although until last night,  
I have this twelvemonth been her bedfellow.

LEONATO

Confirm'd, confirm'd!

Would the two brothers lie, and Claudio lie,  
Who lov'd her so, that, speaking of her foulness,  
Wash'd it with tears? Hence from her, let her die!

FATHER FRANCIS

Hear me a little;

For I have only been silent so long,  
And given way unto this course of fortune,  
By noting of the lady. I have mark'd

A thousand blushing apparitions

To start into her face, a thousand innocent shames in angel whitewass  
*beat away those blushes;*

And in her eye there hath appear'd a fire  
To burn the errors that these brothers hold

Against her maiden truth. Call me a fool; trust not

My reverence, calling, nor divinity,

If this sweet lady lie not guiltless here

Under some biting error.

Lady, what man is he you are accus'd of?

HERO

They know that do accuse me; I know none.

If I know more of any man alive

Than that which maiden modesty doth warrant,

Let all my sins lack mercy! O my father,

Prove you that any man with me convers'd

At hours unmeet, or that I yesternight

Maintain'd the change of words with any creature,

Refuse me, hate me, torture me to death!

FATHER FRANCIS

There is some strange misprision in the brothers.

Pause awhile,

And let my counsel sway you in this case.

Your daughter here the brothers left for dead,

Let her awhile be secretly kept in,

And publish it that she is dead indeed;

Maintain a mourning ostentation,

Ben X DSL to L

Ben X DSL  
Bea X DS to Ben

266

F X DSL to L

Bea/Ben X SR

Marg/U/A - get H up

X SR to player

H sit CSL side

A sit SR of H

Marg/U stand behind

267

F turn CS to H

H X DSR to Bea/Ben

Bea as maid and H

H X DSL to L

H kneel before L

268

269

Leonato: I know not. If they speak  
but truth of her, these hands shall tear  
her; if they wrong her honour, the proudest  
of them shall well hear of it.

270



And on your family's old monument  
Hang mournful epitaphs, and do all rites  
That appertain unto a burial.

**LEONATO**

What shall become of this? What will this do?

270

**FATHER FRANCIS**

She dying, as it must so be maintain'd,  
Upon the instant that she was accus'd,  
Shall be lamented, pitied, and excus'd  
Of every hearer; so will it fare with Claudio:  
When he shall hear she died upon his words,  
Then shall he mourn--

271

And wish he had not so accused her:  
Let this be so, and doubt not but success  
Will follow.

The supposition of the lady's death  
Will quench the wonder of her infamy.

**BENEDICK**

Good Leonato, let the father advise you;  
And though you know my inwardness and love  
Is very much unto ~~Don Pedro~~ and Claudio,  
Yet, I will deal in this

As secretly and justly as your soul  
Should with your body.

272

**LEONATO**

Being that I flow in grief,

The smallest twine may lead me.

**FATHER FRANCIS**

'Tis well consented. Presently away;  
For to strange sores strangely they strain the cure.  
Come, lady, die to live; this wedding-day  
Perhaps is but prolong'd; have patience and endure.

*Exeunt all but BENEDICK and BEATRICE*

**BENEDICK**

Fair Beatrice, have you wept all this while?

**BEATRICE**

Yea, and I will weep a while longer.

**BENEDICK**

I will not desire that.

**BEATRICE**

You have no reason, I do it freely.

**BENEDICK**

Surely I do believe your fair cousin is wronged.

**BEATRICE**

273

L stand, XDCS  
F w/H follow L-8K

Ben X to L  
Bea X DSL bench, sit

U/Marg/JA off USR House

H, L, F off USR House  
Ben follow, turn

ben 13 steps **UNIT 4.1C**  
ben on DSL bench, composing self  
Ben X DSL to Bea

Bea stand, X SF

LX 76

**BEATRICE**  
Ah, how much might the man deserve of me that would right her!

Bea. stop, turn to Ben

**BENEDICK**  
Is there any way to show such friendship?

**BEATRICE**  
A very even way, but no such friend.

**BENEDICK**  
May a man do it?

**BEATRICE**  
It is a man's office, but not yours.

273

Bea X SR to stairs  
Ben run SK to Bea, stop  
take hand, look in eye

**BENEDICK**  
I do love nothing in the world so well as you--is not that strange?

**BEATRICE** *surprised\**  
As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you, but believe me not; and yet I lie not; I confess nothing, nor I deny nothing. I am sorry for my cousin.

Bea X SL

**BENEDICK**  
By my sword, Beatrice, thou lovest me.

Ben point at Bea  
circle  
Bea stop, turn head

**BEATRICE**  
Do not swear and eat it.

**BENEDICK**  
I will swear by it that you love me, and I will make him eat it that says I love not you.

**BEATRICE**  
Will you not eat your word?

Bea w turn to Ben!

**BENEDICK**  
With no sauce that can be devised to it. I protest I love thee.

SBL X 77 78

**BEATRICE**  
Why then, God forgive me!

274

**BENEDICK**  
What offence, sweet Beatrice?

**BEATRICE**  
You have stayed me in a happy hour, I was about to protest I loved you.

X 77: KISS

**BENEDICK**  
And do it with all thy heart.

Ben run SL to Bea  
\*BIG KISS\*  
Bea - holding each other  
Bea head on Ben chest  
Ben stroke Bea hair

**BEATRICE**  
I love you with so much of my heart that none is left to protest.

**BENEDICK**  
Come, bid me do any thing for thee.

Bea stand straight

**BEATRICE**

LX 78: no

**BENEDICK** / long pause

275

**BENEDICK**  
 Ha, not for the wide world!

**BEATRICE**  
 You kill me to deny it. Farewell.

**BENEDICK**  
 Tarry, sweet Beatrice.

**BEATRICE**  
 I am gone, though I am here; there is no love in you; nay I pray you let me go.

**BENEDICK**  
 Beatrice--

**BEATRICE**  
 In faith, I will go.

**BENEDICK**  
 We'll be friends first.

**BEATRICE**  
 You dare easier be friends with me than fight with mine enemy.

**BENEDICK**  
 Is Claudio thine enemy?

**BEATRICE**  
 Is a not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? What, bear her in hand until they come to take hands, and then with public accusation, uncovered slander, unmitigated rancour -- O God, that I were a man! I would eat his heart in the market-place.

**BENEDICK**  
 Hear me, Beatrice--

**BEATRICE**  
 Talk with a man out at a window! A proper saying!

**BENEDICK**  
 Nay, but, Beatrice--

**BEATRICE**  
 Sweet Hero! She is wronged, she is slandered, she is undone.

**BENEDICK**  
 Beat--

**BEATRICE**  
 O that I were a man for his sake, or that I had any friend would be a man for my sake! But manhood is melted into curtsies, valour into compliment, and men are only turned into tongue, and trim ones too: he is now as valiant as Hercules that only tells a lie and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving.

**BENEDICK**  
 By this hand I love thee.

Ben step back  
 Bea X usk to House ↗  
 Ben run to stop Bea  
 Bea/Ben struggle  
 Struggle DCS

275. Struggle stops  
 Bea in Ben's face  
 \*proper pointing  
 v Bea, face out toward

276

277

Ben raise R hand

**BEATRICE**

Use it for my love some other way than swearing by it.

**BENEDICK**

Think you in your soul Claudio hath wronged Hero?

**BEATRICE**

Yea, as sure as I have a thought, or a soul.

**BENEDICK**

Enough! I am engaged, I will challenge him. I will kiss your hand, and so I leave you. By this hand, Claudio shall render me a dear account. As you hear of me, so think of me. Go, comfort your cousin; I must say she is dead: and so farewell.

Bea raise hand to Ben's

SB LX 79  
SQ 30

Ben kiss Bea hand

LX 79: EXIT

SQ 30: Transition  
Exeunt

277

Ben off DSR and  
Bea watch him go, she  
Con, X SR to bench

UNIT 4.2 a

**SCENE II. A prison.**

Enter DOGBERRY, VERGES, MAGISTRATE in judges robes, CONRADE, Mag/CR on USR-C slow  
BORACHIO, SEACOAL, OATCAKE and COURT REPORTER

DB, X / Con, Bor / HO, GS } on USR-C slow  
(w/handcuffs) X DSR, V X DSE to bench

**DOGBERRY**

Is our whole dissembly appeared?

**VERGES**

A cushion for the judge.

**MAGISTRATE**

Which be the malefactors?

**DOGBERRY**

Marry, that am I and my partner.

**VERGES**

Nay, that's certain, we have the exhibition to examine.

**MAGISTRATE**

But which are the offenders that are to be examined? Let them come before Master Constable.

**DOGBERRY**

Yea, marry, let them come before me. What is your name, friend?

**BORACHIO**

Borachio.

**DOGBERRY**

Pray, write down 'Borachio'. Yours, sirrah?

**CONRADE**

I am a gentleman, sir, and my name is Conrade.

**DOGBERRY**

Write down 'Master gentleman Conrade'. Masters, do you serve God?

**CONRADE & BORACHIO**

Yea, sir, we hope.

V move DSE  
Bench

V, cushion on DSE Bench  
X to planter

DB X CS

278

Con/Bor X CS 10B

DB steps SR

279

**DOGBERRY**

Write down, that they hope they serve God: and write 'God' first, for God defend but God should go before such villains! Masters, it is proved already that you are little better than false knaves. How answer you for yourselves?

DB step CS

**CONRADE**

Marry, sir, we say we are none.

**DOGBERRY**

A marvellous witty fellow, I assure you, but I will go about with him. Come you hither, sirrah, a word in your ear, sir; I say to you, it is thought you are false knaves.

279

Bor X to DB

**BORACHIO**

Sir, I say to you we are none.

**DOGBERRY**

Well, stand aside. Have you writ down that they are none?

Con/Bor X SR

**MAGISTRATE**

Master Constable, you go not the way to examine; you must call forth the watch that are their accusers.

**DOGBERRY**

Yea, marry, that's the effest way. Let the watch come forth. Masters, I charge you, in the governor's name, accuse these men.

HO/GS XDS switch place  
Bor/Con X WS

**OATCAKE**

This man said, sir, that Don John <sup>The Colonel's</sup> Don Pedro's brother was a villain.

**DOGBERRY**

Write down 'Don John a villain'. Why, this is flat perjury, to call <sup>Colonel</sup> Don Pedro's brother villain.

DB to CR

**BORACHIO**

Master Constable--

**DOGBERRY**

Pray thee, fellow, peace, I do not like thy look, I promise thee.

DB spin X to Bor threatening

**MAGISTRATE**

What heard you him say else?

**SEACOAL**

Marry, that he had received a thousand silver dollars of Don John for accusing the Lady Hero wrongfully.

**DOGBERRY**

Flat burglary as ever was committed.

**VERGES**

Yea, by mass, that it is.

**MAGISTRATE**

What else, fellow?

280

becky:  
7et Dogs

**OATCAKE**

And that Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her.

**DOGBERRY**

O villain! Thou wilt be condemned into everlasting redemption for this.

**MAGISTRATE**

What else?

**SEACOAL**

This is all.

**MAGISTRATE**

And this is more, masters, than you can deny.

Don John is this morning secretly stolen away: Hero was in this manner refused, and upon the grief of this suddenly died. Master Constable, let these men be bound and brought to Leonato's; I will go before and show him their examination.

SBLX 80

LX 80: EXIT

*Exit Magistrate and Court Reporter*

**DOGBERRY**

Come, let them be opinioned.

**VERGES**

Let them be in the hands--

**CONRADE**

Off, coxcomb!

**DOGBERRY** Get the Dogs!

God's my life, where's the reporter? Let her write down 'the governor's officer coxcomb'. Come, bind them. Thou naughty varlet!

**CONRADE**

Away! You are an ass, you are an ass.

**DOGBERRY**

Dost thou not suspect my place? Dost thou not suspect my years? O that she were here to write me down an ass! But masters, remember that I am an ass: though it be not written down, yet forget not that I am an ass. No, thou villain, thou art full of piety, as shall be proved upon thee by good witness. I am a wise fellow, and which is more, an officer, and which is more, a householder, and which is more, as pretty a piece of flesh as any is in this town, and one that knows the law, go to, and a rich fellow enough, go to, and a fellow that hath had losses, and one that hath two suits, and every

SBLX 815  
SQ 32

Mag stand  
X DS

DB X DS to Mag

take cushion off  
Mag/CR X UCS-R off behind house

UNIT 4.2b

(w/handcuffs)  
DB X US Con

(w/handcuffs)  
V X US Bor

Con push DB off

HO/GS run USR behind house  
281 get dogs, run DCS

DB/V handcuff Con/Bor

HO/GS X bottom stairs CS  
DB X CS

DB X Con, in face

282

thing handsome about him. Bring him away! O that I had been writ down an ass!

Box, Con/HO, GS (dogs), V

All except DB X UCS-R off behind house

DB X UCS-R off behind house

-LX 81:EXIT

SQ 32:transit to Exeunt  
no fade

ACT V

UNIT 5.1a

L on USR House  
G X PCS

A on USR House  
G X DCS to L

SCENE I. Before LEONATO'S house.

Enter LEONATO and ANTONIA

ANTONIA

If you go on thus, you will kill yourself,  
And 'tis not wisdom thus to second grief  
Against yourself.

282

LEONATO

I pray thee cease thy counsel,  
Which falls into mine ears as profitless  
As water in a sieve.  
Bring me a father that so lov'd his child,  
Whose joy of her is overwhelm'd like mine,  
And bid him speak of patience.

283

But there is no such man: for, sister, men  
Can counsel and speak comfort to that grief  
Which they themselves not feel; but tasting it,  
Their counsel turns to passion.  
My griefs cry louder than advertisement.

ANTONIA

Therein do parents from children nothing differ.

LEONATO

I pray thee peace, I will be flesh and blood;  
For there was never yet philosopher  
That could endure the toothache patiently.

284

ANTONIA

Yet bend not all the harm upon yourself;  
Make those that do offend you suffer too.

LEONATO

There thou speak'st reason: nay, I will do so.

My soul doth tell me Hero is belied;  
And that shall Claudio know, so shall Don Pedro,  
And all of them that thus dishonour her.

L drift SL

ANTONIA

Here comes ~~Don Pedro~~ and Claudio hastily.

A X SL to L

Cl/DP on USR-C around house

UNIT 5.1b

X W DSK  
planter

Enter DON PEDRO and CLAUDIO

DON PEDRO

285

~~DON PEDRO~~  
Good den, good den. *← said on X*  
CLAUDIO

Good day to both of you.

LEONATO  
Hear you, gentlemen--  
DON PEDRO

*DP/CI stop*

LEONATO  
Some haste, <sup>Colonel</sup> Pedro? Well, fare you well.  
Are you so hasty now? Well, all is one.

*285*

*L X SR 2 steps*

DON PEDRO  
Nay, do not quarrel with us, good old friend.

*DP X SR 2 steps*

ANTONIA  
If he could right himself with quarreling,  
Some of us would lie low.

CLAUDIO  
Who wrongs him?

*CI X to DP*

LEONATO  
Marry, thou dost wrong me, thou dissembler,  
Nay, never raise thy hand to me,  
I fear thee not.

*Cl raise hand*

CLAUDIO  
Marry, beshrew my hand, *Cl raise hands*  
If it should give your age such cause of fear.  
In faith, my hand meant nothing--

*CI X DP to L*

LEONATO  
Tush, tush, man, never fleer and jest at me!  
I speak not to brag  
What I have done being young, or what would do  
Were I not old: Know, Claudio, to thy head,  
Thou hast so wrong'd mine innocent child and me  
That I do challenge thee to trial of a man.  
I say thou hast belied mine innocent child;  
Thy slander hath gone through and through her heart,  
And she lies buried with her ancestors--  
O, in a tomb where never scandal slept,  
Save this of hers, fram'd by thy villainy!

*286*

*Cl turn X DSR (to stairs)  
DP X SR  
Cl stop; turn  
DP*

CLAUDIO  
My villainy?

*CI X to L, get in face*

LEONATO  
Thine, Claudio; thine, I say.

DON PEDRO  
You say not right, old man.

*DP X DS*

LEONATO  
I'll prove it on his body if he dare.

CLAUDIO

*287*

*SB LK 3*



CLAUDIO

Away! I will not have to do with you.

LEONATO

Canst thou so daff me? Thou hast kill'd my child;  
If thou kill'st me, boy, thou shalt kill a man.

ANTONIA

He shall kill two of us, let him kill one first.  
Let him answer me.

Come follow me, boy, come, sir boy, come follow me:  
Sir boy, I'll whip you!

Nay, as I am a gentlewoman, I will.

LEONATO

Sister--

ANTONIA

Content yourself. God knows I lov'd my niece,  
And she is dead, slander'd to death by villains,  
That dare as well answer a mother indeed  
As I dare take a serpent by the tongue.  
Boys, apes, braggarts, Jacks, milksops!

LEONATO

Sister Antonia--

ANTONIA

Hold you content. What, man! I know them, yea,  
Scrambling, outfacing, fashion-monging boys,  
That lie, deprave, and slander, go anticly,  
And speak off half a dozen dang'rous words,  
How they might hurt their enemies, if they durst;  
And this is all.

LEONATO

But, sister Antonia--

ANTONIA

Come, 'tis no matter;

Do not you meddle, let me deal in this.

DON PEDRO

Gentle friends both, we will not wake your patience.  
My heart is sorry for your daughter's death;  
But on my honour she was charg'd with nothing  
But what was true, and very full of proof.

LEONATO

Sir--

DON PEDRO

I will not hear you.

LEONATO

No? I will be heard.

ANTONIA

And shall, or some of us will smart for it.

Cl turn away from L

L turn Cl around  
DP X US to planter

LX 83: Heighten

287

A X to Cl, push L us  
A, slap, push Cl  
Cl X SR planter  
DP X DSR  
A X SR follow Cl  
L stop A, hold her

And this is all.

LEONATO

But, sister Antonia--

ANTONIA

Come, 'tis no matter;

Do not you meddle, let me deal in this.

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But what was true, and very full of proof.

LEONATO

Sir--

DON PEDRO

I will not hear you.

LEONATO

No? I will be heard.

ANTONIA

And shall, or some of us will smart for it.

Cl X DSR to DP

288

L arm around A  
A-L away  
A X 2 steps SR

B LX 84/85

DP X front of Cl

X 84: Return

289

A/L off USR to House  
(w/fury)

LX 85: A/L exit

Exeunt LEONATO and ANTONIA

DPX DSL  
CI X plantar, st

UNIT 5.1c

Ben on USR-C behind h  
X DCS by CI

Enter BENEDICK

**BENEDICK**  
Good day, sir.

289

**CLAUDIO**  
We had like to have had our two noses snapped off  
with two old souls without teeth.

CI sit

**DON PEDRO**  
Leonato and his sister. As I am an honest man, he  
looks pale. Art thou sick, or angry?

290

**BENEDICK**  
[Aside to CLAUDIO] You are a villain. I jest not;  
I will make it good how you dare, with what you  
dare, and when you dare. Do me right, or I will  
protest your cowardice. You have killed a sweet  
lady, and her death shall fall heavy on you. Let me  
hear from you.

Ben turn to CI  
Ben grab CI scruff, lift

Ben smile

**CLAUDIO**  
Well, I will meet you, so I may have good cheer.

291

**DON PEDRO**  
I'll tell thee how Beatrice praised thy wit the  
other day. I said, thou hadst a fine wit. 'True,'  
said she, 'a fine little one.' 'No,' said I, 'a  
great wit.' 'Right,' says she, 'a great gross one.'  
'Nay,' said I, 'a good wit.' 'Just,' said she, 'it  
hurts nobody.' Thus did she an hour together  
transshape thy particular virtues: yet at last she  
concluded with a sigh, thou wast the properest  
man in the army.

DPX to Ben CS  
Ben glare at DP

**CLAUDIO**  
For the which she wept heartily and said she cared  
not.

**DON PEDRO**  
Yea, that she did; and if she did not hate him deadly,  
she would love him dearly—they told us all.

292

Ben X US (as if to leave us)

**CLAUDIO**  
All, all; and moreover, God saw him when he was  
hid in the garden.

Ben turn

**DON PEDRO**  
But when shall we set the savage bull's horns on  
the sensible Benedick's head?

**CLAUDIO**  
Yea, and text underneath, 'Here dwells Benedick, the  
married man?'

293

**BENEDICK**

Fare you well, boy, you know my mind: I will leave you now to your gossip-like humour. You break jests as braggarts do their blades, which God be thanked hurt not. Sir, for your many courtesies I thank you: I must discontinue your company. Your brother the bastard is fled from here. You have among you killed a sweet and innocent lady. For my Lord Lackbeard there, he and I shall meet; and till then, peace be with him.

SB LX 86

LX 86: Ben off  
Exit

Ben from usque

Ben off UCS-R behind house

**DON PEDRO**

He is in earnest.

**CLAUDIO**

In most profound earnest, and, I'll warrant you, for the love of Beatrice.

SB LX 87

**DON PEDRO**

And hath challenged thee.

**CLAUDIO**

Most sincerely.

293

**DON PEDRO**

But, soft you. Did he not say, my brother was fled? DPX to CI

LX 87: DB on (visual)

Enter DOGBERRY, VERGES, SEACOAL & OATCAKE with CONRADE and BORACHIO

UNIT 5.1e  
DB/V X DSL, V sit bench  
Con/Bar/NO/GS X DSK  
(handcuffs)

How now? Two of my brother's men bound? Borachio one!

**CLAUDIO**

Hearken after their offence, sir..

**DON PEDRO**

Officers, what offence have these men done?

**DOGBERRY**

Marry, sir, they have committed false report, moreover they have spoken untruths, secondarily they are slanders, sixth and lastly they have belied a lady, thirdly, they have verified unjust things and to conclude, they are lying knaves.

294

**DON PEDRO**

First I ask thee what they have done, thirdly I ask thee what's their offence, sixth and lastly why they are committed and to conclude, what you lay to their charge?

SB LX 88

**CLAUDIO**

295

DB X CS

CI sit

*CLAUDIO*  
Rightly reasoned, and in his own division.

**DON PEDRO**  
Who have you offended, gentlemen? This learned constable is too cunning to be understood. What's your offence?

LX 88: cold  
"Colonel"

**BORACHIO**  
Good Don Pedro, let me go no farther to mine answer. Do you hear me, and let this man kill me. What your wisdoms could not discover, these shallow fools have brought to light, who in the night overheard me confessing to this man, how Don John your brother incensed me to slander the Lady Hero, how you were brought into the orchard and saw me court Margaret in Hero's garments, how you disgraced her when you should marry her. My villainy they have upon record, which I had rather seal with my death than repeat over to my shame. The lady is dead upon mine and Don

Bor X DSL 2 steps

a stand

John's false accusation; and briefly, I desire nothing but the reward of a villain.

295

**DON PEDRO**  
Runs not this speech like iron through your blood?

DP to CI

**CLAUDIO**  
I have drunk poison while he utter'd it.

**DON PEDRO**  
But did my brother set thee on to this?

DP to Bor  
XDS

**BORACHIO**  
Yea, and paid me richly for the practice of it.

**DON PEDRO**  
He is compos'd and fram'd of treachery,  
And fled he is upon this villainy.

DP X US to CI

**CLAUDIO**  
Sweet Hero! Now thy image doth appear  
In the rare semblance that I lov'd it first.

**DOGBERRY**  
Come, bring away the plaintiffs. By this time our  
magistrate hath reformed Leonato of the matter:  
and friends, do not forget to specify, when time  
and place shall serve, that I am an ass.

Re-enter LEONATO and ANTONIA

UNIT 5.1 f

A/L on USR house  
top of platform

**LEONATO**  
Which is the villain? Let me see his eyes,  
That, when I note another man like him  
I may avoid him. Which of these is he?

296

L X XCS to DB  
A X CS platform  
XDS

**BORACHIO**  
If you would know your wronger, look on me.

297

**LEONATO**

Art thou the slave that with thy breath hast kill'd  
Mine innocent child?

**BORACHIO**

Yea, even I alone.

**LEONATO**

No, not so, villain,  
Here stand a pair of honourable men--  
A third is fled--that had a hand in it.  
I thank you, gentlemen, for my daughter's death;  
Record it with your high and worthy deeds;  
'Twas bravely done, if you bethink you of it.

**CLAUDIO**

I know not how to pray your patience,  
Choose your revenge yourself,  
Impose me to what penance your invention  
Can lay upon my sin; yet sinn'd I not  
But in mistaking.

**DON PEDRO**

By my soul, nor I:  
And yet, to satisfy this good old friend,  
I would bend under any heavy weight  
That he'll enjoin me to.

**LEONATO**

I cannot bid you bid my daughter live--  
That were impossible--but I pray you both,  
Possess the people here  
How innocent she died; and if your love

Can labour aught in sad invention,  
Hang her an epitaph upon her tomb,  
And sing it to her bones, sing it tonight.  
Tomorrow morning come you to my house,  
And since you could not be my son-in-law,  
Be yet my nephew. My sister hath a daughter,  
Almost the copy of my child that's dead,  
Give her the right you should have giv'n her cousin,  
And so dies my revenge.

**CLAUDIO**

O noble sir,  
Your overkindness doth wring tears from me!  
I do embrace your offer.

**LEONATO**

Tomorrow then I will expect your coming;  
Tonight I take my leave. This naughty man  
Shall face to face be brought to Margaret,

L X to Bor

L X DCS to DB  
CI X 2 steps to L

DP X to CI/L  
DP kneel

L stand DP up

L refer to A

CI offer hand to L  
L take CI hand  
shake

Bor look down

297

298

Who I believe was pack'd in all this wrong,  
Hir'd to it by your brother.

**BORACHIO**

No, by my soul she was not,  
Nor knew not what she did when she spoke to me,  
But always hath been just and virtuous  
In any thing that I do know by her.

Bor/step DS

**DOGBERRY**

Moreover, sir, this plaintiff here, the offender, did call  
me ass; I beseech you, let it be remembered in his  
punishment. Moreover, he borrows money in God's  
name, the which he hath used so long, and never paid,  
that now men grow hard-hearted and will lend nothing  
for God's sake: pray you examine him upon that point.

298

L X DS to DB

**LEONATO**

I thank thee for thy care and honest pains.

**DOGBERRY**

Your worship speaks like a most thankful and  
reverend youth, and I praise God for you.

**LEONATO**

There's for thy pains.

**DOGBERRY**

God save the foundation!

**LEONATO**

Go, I discharge thee of thy prisoner, and I thank thee.

**DOGBERRY**

I leave an arrant knave with your worship, which I  
beseech your worship to correct yourself, for the  
example of others. God keep your worship! I wish  
your worship well. God restore you to health! I  
humbly give you leave to depart, and if a merry  
meeting may be wished, God prohibit it! Come, neighbour.

L give DB coins

DB bow(a lot) to L

*Exeunt DOGBERRY and VERGES*

DB USL/V grad DB  
DB/V XUCS-R behind house

**LEONATO**

Until tomorrow morning, gentlemen, farewell.

**ANTONIA**

Farewell, we look for you tomorrow.

**DON PEDRO**

We will not fail.

**CLAUDIO**

Tonight I'll mourn with Hero.

**LEONATO**

299

UNIT 5.1g

3LX 89  
6033

AX US to pstairs

300

LEONATO  
[To the Watch] Bring you these fellows on. We'll  
talk with Margaret,  
How her acquaintance grew with this lewd fellow.

LX89: EXIT  
SQ33: transition  
Exeunt, severally

300

L/A off USR - How  
Bor/Con/ HO/GS off UCS -  
around house  
DP/CI off DSR - and  
UNIT 5.2a

SQ34: fade out  
on Ben entrance  
SCENE II. LEONATO'S garden.  
Enter Benedick

Sings

The god of love,  
That sits above,  
And knows me, and knows me,  
How pitiful I deserve,--

301

I mean in singing; but in loving, Leander and  
Troilus were never so truly turned over and over  
as my poor self in love. I cannot woo in festival terms.

Ben stand  
X DCS

Enter BEATRICE

302

UNIT 5.2b

Bea on DSR and  
↳ X DCSR to Ben

Sweet Beatrice, wouldst thou come when I called thee?

BEATRICE

Yea, captain, and depart when you bid me.

BENEDICK

O, stay but till then!

BEATRICE

'Then' is spoken; fare you well now: and yet ere  
I go, let me go with that I came, which is, with  
knowing what hath passed between you and Claudio.

BENEDICK

Only foul words--and thereupon I will kiss thee.

BEATRICE

Foul words is but foul wind, and foul wind is but  
foul breath, and foul breath is noisome; therefore I  
will depart unknissed.

BENEDICK

Thou hast frighted the word out of his right sense,  
so forcible is thy wit. But I must tell thee  
plainly, Claudio undergoes my challenge, and either  
I must shortly hear from him, or I will subscribe  
him a coward. And I pray thee now tell me, for  
which of my bad parts didst thou first fall in love with me?

BEATRICE

(sit)

303

(Bea & Ben)

Ben X to Bea, <sup>hugs</sup> try kiss  
Bea stop KISS w/hand

Ben & Bea X to planters, sit  
(back acting)

**BEATRICE**

For them all together, which maintained so politic a state of evil that they will not admit any good part to intermingle with them. But for which of my good parts did you first suffer love for me?

303

**BENEDICK**

'Suffer love'--a good epithet! I do suffer love indeed, for I love thee against my will.

**BEATRICE**

In spite of your heart, I think. Alas, poor heart! If you spite it for my sake, I will spite it for yours, for I will never love that which my friend hates.

**BENEDICK**

Thou and I are too wise to woo peaceably.

**BEATRICE**

It appears not in this confession; there's not one wise man among twenty that will praise himself.

**BENEDICK**

An old, an old instance, Beatrice, that lived in the time of good neighbours. If a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument than the bell rings, and the widow weeps.

**BEATRICE**

And how long is that, think you?

**BENEDICK**

Question: why, an hour and a quarter. <sup>with thick me</sup> in the Phum  
Therefore is it most expedient for the wise, if Don Worm, his conscience, find no

304

impediment to the contrary, to be the trumpet of his own virtues, as I am to myself. So much for praising myself, who I myself will bear witness is praiseworthy. And now tell me, how doth your cousin?

**BEATRICE**

Very ill.

**BENEDICK**

And how do you?

**BEATRICE**

Very ill too.

**BENEDICK**

Serve God, love me, and mend.

Ben arm around Bea

BLX90

Enter **URSULA**

X90: Hon on K15.

**URSULA**

Madam, you must come to your uncle--yonder's old coil at home. It is proved my Lady Hero hath been

305

[11/17 5.2c]  
u on DSR and

Ben/Bea stand, look USK  
bale



SB LX91  
SQ 34

Colonel  
falsely accused, Don Pedro and Claudio mightily  
abused, and Don John is the author of all, who is  
fed and gone. Will you come presently?

**BEATRICE**  
Will you go hear this news, captain?  
**BENEDICK**

I will live in thy heart, die in thy lap, and be  
buried in thy eyes; and moreover, I will go with  
thee to thy uncle's.

U off DSR and

LX91: EXIT  
SQ 34: Transition

305 Ben/Bea off DSR and

Exeunt

**SCENE III. A church.**

\* H shrine out \* Crew  
+ + + + + In Light  
DSL BENCH off

UNIT 5.3

TBS on USL X DCS, kneel  
Bal on USL X DCS  
C/DP on USL X DCS  
C/DCSR/DP DCS  
Kneel

Enter DON PEDRO, CLAUDIO and BALTHASAR and TORCH-BEARERS

SBLX91.5

**BALTHASAR.**  
SONG.

Pardon, goddess of the night,  
Those that slew thy virgin knight;  
For the which, with songs of woe,

91.5: C/1 kneel

307

Round about her tomb they go.  
Midnight, assist our moan,  
Help us to sigh and groan,  
Heavily, heavily:  
Graves, yawn and yield your dead,  
Till death be uttered,  
Heavily, heavily.

SB LX92

**CLAUDIO**

Now, unto thy bones good night!  
Yearly will I do this rite.

C/1 sprinkle flower blossom  
on shrine

**DON PEDRO**

-X 92: Torches  
out

Good morrow, <sup>Ladies</sup> ~~ladies~~; put your torches out.  
The wolves have prey'd, and look, the gentle day,  
Before the wheels of Phoebus, round about  
Dapples the drowsy east with spots of grey.  
Thanks to you all, and leave us. Fare you well.

TBS blow out candles

**CLAUDIO**

Good morrow--each his several way.

DP/C/1 stand

308 Bal/TBS off USL - Beach

**DON PEDRO**

BLX 92.5/93  
SQ 35

Come let us hence, and put on other weeds,  
And then to Leonato's we will go.

**CLAUDIO**

And Hymen now with luckier issue speed's  
Than this for whom we render'd up this woe.

309 C/DP off USL - Beach

LX92.5 EXIT  
SQ 35: Transition

DP/C/1 stairs

X 93: Shrine going off

\* Shrine off + + + + +  
Crew

Exeunt

Men from house  
Girls on through BH

UNIT 5.4a

SCENE IV. A room in LEONATO'S house.

Ben DSL, L/F DCS, A DSR  
Marg/J/U/Bea/H-USL front of BH  
in clump

Enter LEONATO, ANTONIA, BENEDICK, BEATRICE, MARGARET, URSULA  
JOSETTA, FATHER FRANCIS, and HERO

SB 36: fade out

FATHER FRANCIS

Did I not tell you she was innocent?

LEONATO

So are <sup>Colonel</sup> Don Pedro and Claudio.

But Margaret was in some fault for this,

Although against her will, as it appears

In the true course of all the question.

ANTONIA

Well, I am glad that all things sort so well.

309

BENEDICK

And so am I, being else by faith enforc'd

To call young Claudio to a reckoning for it.

LEONATO

Well, daughter, and you gentlewomen all,

Withdraw into <sup>the</sup> chamber by yourselves,

And when I send for you, come hither mask'd.

(Ginglisses)

Marg, J, U, Bea, H into BH

A x to BH, close doors

A x DSL

UNIT 5.4b

Exeunt Ladies

Colonel

Don Pedro and Claudio promis'd by this hour

To visit me. You know your office, sister:

You must be mother to your brother's daughter,

And give her to young Claudio.

ANTONIA

Which I will do with confirm'd countenance.

BENEDICK

Father, I must entreat your pains, I think.

FATHER FRANCIS

To do what, captain?

BENEDICK

To bind me, or undo me--one of them.

Leonato, truth it is, good sir,

Your niece regards me with an eye of favour.

LEONATO

That eye my daughter lent her, 'tis most true.

310

BENEDICK

And I do with an eye of love requite her.

LEONATO

But what's your will?

BENEDICK

311

SB 47

**BENEDICK**

My will is, your good will  
May stand with ours, this day to be conjoin'd  
In the state of honourable marriage;  
In which, good father, I shall desire your help.

**LEONATO**

My heart is with your liking.

**FRIAR FRANCIS**

And my help.  
Here comes ~~Don Pedro~~ <sup>The Colonel</sup> and Claudio.

DP/CI on DSR and  
on DCSR

F X US

UNIT 5.4c

Enter DON PEDRO and CLAUDIO

**DON PEDRO**

Good morrow to this fair assembly.

**LEONATO**

Good morrow, ~~Don~~ <sup>Colonel</sup> Pedro; good morrow, Claudio;

Are you yet determin'd

311

Today to marry with my sister's daughter?

**CLAUDIO**

I'll hold my mind.

**LEONATO**

Call her forth, sister; here's the father ready.

L X DSR to DP/CI

L X ACS to F

A/Ben X DSL-BH Doors

UNIT 5.4d

Exit ANTONIA

**DON PEDRO**

Good morrow, Benedick. Why, what's the matter,  
That you have such a February face,  
So full of frost, of storm and cloudiness?

**CLAUDIO**

I think he thinks upon the savage bull.

312

Re-enter ANTONIA, with the Ladies masked

Which is the lady I must seize upon?

**ANTONIA**

This same is she, and I do give you her.

**CLAUDIO**

Why then she's mine. Sweet, let me see your face.

**LEONATO**

No, that you shall not till you take her hand,

Before this priest, and swear to marry her.

**CLAUDIO**

Give me your hand before this holy father.

I am your husband if you like of me.

**HERO**

313

314

UNIT 5.4e

A/Ben open BH Doors  
Marg/J/U/Bea/H-DSL from BI

CI X CSR to planter

A X SL to H, push HCS

A X DSL Bench

L/F X DCS to DI/H

CI give H hand  
DCS

LX 94: DP/CI  
entrance

LB LX 94.5

X 94.5: Doors opening

BLX 95

LX 95: unmask

HERO

And when I liv'd, I was your other wife;

Unmasking

And when you lov'd, you were my other husband.

CLAUDIO

Another Hero!

HERO

Nothing certainer:

One Hero died defil'd, but I do live,  
And surely as I live, I am a maid.

DON PEDRO

The former Hero! Hero that is dead!

LEONATO

She died, sir, but whiles her slander liv'd.

FATHER FRANCIS

All this amazement can I qualify,

When after that the holy rites are ended

I'll tell you largely of fair Hero's death.

Meantime let wonder seem familiar,

And to the chapel let us presently.

BENEDICK

Soft and fair, father. Which is Beatrice?

BEATRICE

[Unmasking] I answer to that name. What is your will?

BENEDICK

Do not you love me?

BEATRICE

Why, no, no more than reason.

BENEDICK

Why then, your uncle, and <sup>Colored</sup> ~~Don~~ Pedro, and Claudio  
Have been deceived--they swore you did.

BEATRICE

Do not you love me?

BENEDICK

Troth, no, no more than reason.

BEATRICE

Why then, my cousin, Margaret, <sup>setta,</sup> and Ursula  
Are much deceiv'd, for they did swear you did.

BENEDICK

They swore that you were almost sick for me.

BEATRICE

They swore that you were well-nigh dead for me.

BENEDICK

'Tis no such matter. Then you do not love me?

BEATRICE

H - sunglasses off - face  
(into bag) and

DP X CSR

F X DSR to DP

L/F X USB top platform

Ben → OS

Ben X DCSL

Ben X DCSL (SL of Ben)

SB LX96

LX96-09  
unmask

314

315

Marg/U/S unmask

Ben X SR of center

**BEATRICE**  
No, truly, but in friendly recompense.

**LEONATO**  
Come, cousin, I am sure you love the gentleman.

315

**CLAUDIO**  
And I'll be sworn upon't that he loves her,  
For here's a paper written in his hand,  
A halting sonnet of his own pure brain,  
Fashion'd to Beatrice.

SB LX 97 798

Cl letter in pocket  
cl hand up, Bea & Claudio get it

**HERO**  
And here's another,  
Writ in my cousin's hand, stol'n from her pocket,  
Containing her affection unto Benedick.

H pull letter from  
beach bag

**BENEDICK**  
A miracle! Here's our own hands against our hearts.  
Come, I will have thee, but by this light I take  
thee for pity.

LX 97

Ben hug Bea

**BEATRICE**  
I would not deny you, but by this good day I yield  
upon great persuasion, and partly to save your life,  
for I was told you were in a consumption.

**BENEDICK**  
Peace! I will stop your mouth.

316

Ben kiss Bea

*Kissing her*

LX 98: Kiss

**DON PEDRO**  
How dost thou, 'Benedick, the married man'?

LX 99

**BENEDICK**  
I'll tell thee what, <sup>Colonel</sup> ~~Don Pedro~~; a college of  
wit-crackers cannot flout me out of my humour. Dost  
thou think I care for a satire or an epigram? No:  
if a man will be beaten with brains, a shall wear  
nothing handsome about him. In brief, since I do  
purpose to marry, I will think nothing to any  
purpose that the world can say against it; and  
therefore never flout at me for what I have said  
against it; for man is a giddy thing, and this is my  
conclusion. For thy part, Claudio, I did think to  
have beaten thee, but in that thou art like to be my  
kinsman, live unbruised, and love my cousin.

Ben & Bea (cs)

**CLAUDIO**  
I had well hoped that I might have cudgelled thee  
out of thy single life.

**BENEDICK**

317

Ben hand out to Cl

Cl/M to Ben, shake

cl get H, XDS

**BENEDICK**

Come, come, we are friends. Let's have a dance ere we are married, that we may lighten our own hearts and our wives' heels.

*Benedick Hug*

**LEONATO**

We'll have dancing afterward.

**BENEDICK**

First, of my word! Therefore play, music. <sup>Colonel</sup> ~~Don Pedro,~~ thou art sad; get thee a wife, get thee a wife!

317

*Ben X SL to DP*

There is no staff more reverend than one tipped with horn.

UNIT 5.4f

*Enter a MESSENGER*

*Mess on USR-C run  
DSR to DP*

**MESSENGER**

Sir, your brother John is ta'en in flight, And brought with armed men back to this place.

*BLX100-104  
SQ 37*

**BENEDICK**

Think not on him till tomorrow; I'll devise thee brave punishments for him. Strike up the music..

318

*Ben X CS to Ben*

*LX 100  
SQ 37 dance*

UNIT 5.4g

*Dance and Curtain Call*

*Exeunt*

- LX 101 - dancers established*
- LX 102 - full cast hula*
- LX 103 - curtain bows dancers / house '12*
- LX 104 - Postshow/H up - Turn to exit*

**Appendix C**

**Rehearsal,  
Production Meeting,  
and  
Performance Reports**

# REHEARSAL REPORT

Rehearsal # 1

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Tuesday

Date: 10/8/2008

Rehearsal Start 7:15	<p><b>Late, Ill, Absent, Missing:</b>            Sam Layco, Jamie Grant, Kevin Monette, Philip Orazio, Will Steele, Drew McLauchlan, and Jane Gress → Excused for <i>Hooters</i>            Conor Eifler → late 8:23 Excused</p>
Rehearsal Break 8:42	
Rehearsal Start 8:52	
Rehearsal Break 10:06	
<p><b>Rehearsal Notes:</b>            7:15-7:35 – Discussion and listen to music            7:35-8:42 – Read through to intermission            8:52-9:54 – Read through after intermission            9:54-10:06 – Closing discussion, questions                Cast excused except Benedick &amp; Beatrice            10:06-10:23 – Talk with B &amp; B</p>	<p><b>Report Distribution:</b>            E-Mail: Robin Bowles, Larry Larsen, Rico Nan, Andrew Golla            Paper: Nat Bartos, Jill Hoddick</p>
<p><b>Costume:</b>            They will be doing the Jitterbug with their masks on</p>	<p><b>Props:</b>            Initial Props: (More complete list to come later)            Lantern            Carduus Benedictus (Holy Thistle)??            Reporter's book and pen            Bindings (handcuffs) X2            Poison to drink</p>
<p><b>Scenery:</b>            When can we expect to get a ground plan?</p>	<p><b>Sound:</b></p>
<p><b>Schedule:</b>            Tomorrow: Wednesday, 10/8/2008            7:30 – Dance Rehearsal                Comfortable clothes, no shoes            No rehearsal till after Fall Break starting Sunday, October 19, 2008</p>	<p><b>Lights:</b></p>
	<p><b>Management/Office Notes:</b>            Transfer page numbers from book script into printed script            Include 2 page number slots on line note sheets            Send new cuts to cast</p>



# REHEARSAL REPORT

Rehearsal # 2

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Wednesday

Date: 10/8/2008

Rehearsal Start	7:36	<b>Late, Ill, Absent, Missing:</b> Samantha Layco, Jamie Grant, Kevin Monette, Philip Orazio, Will Steele, Drew McLauchlan, and Jane Gress – Excused <i>for Doctors</i>
Rehearsal Break	8:44	
Rehearsal Start	8:55	
Rehearsal Break	10:04	
<b>Rehearsal Notes:</b> 7:36-7:40 – Announcements 7:40-8:44 – Dance Steps 9:55-9:35 – More Dancing 9:35-10:04 – Curtain Call		<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Jill Hoddick
		<b>Props:</b>
<b>Costume:</b> PR shots will be October 29 – including Benedick, Beatrice, and Dogberry		<b>Sound:</b>
<b>Scenery:</b>		<b>Lights:</b>
<b>Schedule:</b> October 19, 2008 – 7:15 First rehearsal onstage with entire cast Schedule TBA		<b>Management/Office Notes:</b> Junelle is Dance Captain – Have actors who missed today meet with her to learn dance moves  Akalā is not available to come to rehearsals on Sundays or on Thursdays

# REHEARSAL REPORT

Rehearsal # 3

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Sunday

Date: 10/19/2008

Rehearsal Start	7:15	<b>Late, Ill, Absent, Missing:</b> Colin Dorwart – Missing (sent e-mail) Valerie Vernale – Missing (Unexcused) Eika Davis – Late 7:22 (Unexcused) Jamie Grant – Late 7:32 (Unexcused) <del>Patrick Reynolds – Late 7:32 (Called)</del>
Rehearsal Break	8:54	
Rehearsal Start	9:06	
Rehearsal Break	10:10	
<b>Rehearsal Notes:</b>		<b>Report Distribution:</b>
7:15-7:49 – Discussion Read Through:		E-Mail: Robin Bowles, Larry Larsen, Andrew Golla
7:49-8:07 – Act I		Paper: Rico Nan. Nat Bartos. Jill Hoddick
8:07-8:40 – Act II		<b>Props:</b>
8:40-8:54 – Act III-Intermission		Money needs to be coins
9:06-9:14 – Intermission-Act IV		<b>Cuts, Additions, Changes to the Script:</b>
9:14-9:35 – Act IV		
9:35-10:02 – Act V		P. 8 – Add: Antonia – ‘Josetta, come.’ Last line in Act I, scene 2, After Josetta ‘Thank you, Uncle.’
10:02-10:10 – Wrap up discussion		P. 14 – Add (return): Beatrice – ‘Nav. if
<b>Costume:</b>		<b>Sound:</b>
Borachio has been added to unit 1.1f		Curtain Call dance/music will be a mix of hula and swing dance/music Get CD of hula music to Junelle for Friday 10/24, 5:30 make up dance rehearsal
<b>Scenery:</b>		<b>Lights:</b>
How tall are the DS short palms? Are they climbable? Can the balcony poles be climbed on? Can I get a groundplan?		Can we have 2 spots used in the prologue and in the wedding scenes?
<b>Schedule:</b>		<b>Management/Office Notes:</b>
Monday, October 20, 2008		Swing Dance Captain – Devin Olson
No: Brittney, Jamie, Junelle		Looking at getting a new choreographer for the swing dance – Andrew ??
7:15-7:40 – 1.1.b		Designers will be at rehearsal next Sunday, 10/26
7:40-8:05 – 1.1.c		Prepare callboard
8:05-8:20 – 1.1.d		
8:20-8:40 – 1.1.e		
8:40-8:50 – 1.1.f		
8:50-9:00 – 1.2		
9:00-9:10 – 1.3.a		

# REHEARSAL REPORT

Rehearsal # 4

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Monday

Date: 10/20/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b>
Rehearsal Break 9:58	
Rehearsal Start 10:09	
Rehearsal Break 10:35	
<b>Rehearsal Notes:</b>  Blocking Rehearsal: 7:15-7:41 – Unit 1.1 b 7:41-8:18 – Unit 1.1 c 8:18-8:29 – Unit 1.1 d 8:29-8:43 – Unit 1.1 e 8:43-9:03 – Unit 1.1 f 9:03-9:27 – Unit 1.2 9:27-9:37 – Unit 1.3 a 9:37-9:58 – Unit 1.3 b 10:09-10:13 – Schedule talk 10:13-10:35 – Run Act I	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Rico Nan
<b>Costume:</b>	<b>Props:</b> Letter in envelope Cigarettes <del>2 metal lounge chairs</del>
<b>Scenery:</b> Larry, can we have lattice that is climbable to the balcony? Or something else that would be able to be climbed up to and down from the balcony?	<b>Cuts, Additions, Changes to the Script:</b> P. 5 Benedick: 'Don Pedro' change to 'The Colonel' P. 8 Antonia: 'DP' change to 'The Colonel' (2X)
<b>Schedule:</b> Tuesday, October 21, 2008 Block Unit 2.1 a, b, d-k, 2.2, 2.3 a-d W/out Jamie Grant & Brittney (8-9)	<b>Sound:</b>
	<b>Lights:</b>
	<b>Management/Office Notes:</b> Production Meeting: Friday, October 24 at 3:40??

# REHEARSAL REPORT

Rehearsal # 5

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Tuesday

Date: 10/21/2008

Rehearsal Start	7:15	<b>Late, Ill, Absent, Missing:</b> Danielle – Late 7:17 Regina – Late 7:18
Rehearsal Break	9:08	
Rehearsal Start	9:18	
Rehearsal Break	10:52	
<b>Rehearsal Notes:</b>		
Blocking Rehearsal: 7:15-7:39 – Unit 2.1 a 7:39-8:16 – Unit 2.1 b 8:16-8:22 – Unit 2.1 d 8:22-8:26 – Unit 2.1 e 8:26-8:37 – Unit 2.1 f 8:37-8:41 – Unit 2.1 g 8:41-8:58 – Unit 2.1 h 8:58-9:08 – Unit 2.1 i 9:18-9:50 – Unit 2.1 j 9:50-10:09 – Unit 2.1 k 10:09-10:35 – Unit 2.2		<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Nat Bartos, Rico Nan
<b>Costume:</b>		<b>Props:</b> Tiki torches
<b>Scenery:</b>		<b>Cuts, Additions, Changes to the Script:</b> P. 14 Claudio: 'Don Pedro' change to 'The Colonel' P. 15 Benedick: 'DP' change to 'The Colonel'
<b>Schedule:</b> Tuesday, October 21, 2008 Choreograph prologue dancer Block Units 2.3 b-g, Run Units 2.1 a – 2.3 g Block Units 3.1 a-d, 3.3 a-b		<b>Sound:</b>
		<b>Lights:</b> Will we be able to see actors faces if they sit on the DCS edge of the stage? DSR stairs?
		<b>Management/Office Notes:</b> Production Meeting: Friday, October 24 at 3:40?? Larry – Do we need to get a fire permit for tiki torches?

# REHEARSAL REPORT

Rehearsal # 6

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Wednesday

Date: 10/22/2008

Rehearsal Start	7:15	<b>Late, Ill, Absent, Missing:</b> Jamie Kluth – Late 8:42 (unexcused)
Rehearsal Break	9:23	
Rehearsal Start	9:33	
Rehearsal Break	10:57	
<b>Rehearsal Notes:</b>		
Blocked Units 7:15-7:34 – 2.3 b-c 7:34-8:08 – 2.3 d 8:08-8:18 – 2.3 e 8:18-8:23 – 2.3 f 8:23-8:33 – 2.3 g 8:33-9:11 – Run 2.1 a -2.3 g 9:11-9:22 – Prologue Dance 9:33-9:45 – 3.1 a 9:45-10:27 – 3.1 b-d 10:27-10:57 – 3.3 a		<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Rico Nan
<b>Costume:</b>		<b>Props:</b> 3 Beach Towels 3 Beach Chairs 3 Lanterns (discuss type at production meeting)
<b>Scenery:</b>		<b>Cuts, Additions, Changes to the Script:</b> P. 27 – Hero: ‘Don Pedro’ change to ‘The Colonel’ P. 28 – Hero: ‘Don Pedro’ change to ‘The
<b>Schedule:</b> Thursday, October 23, 2008 NO: Partick Rexroat, Conor Eifler, Kevin Monette; Jane Gress at 9:00 Block Units 3.2 a-c Run Units 3.1 a – 3.3 b Work needed units Block Unit 1.1 a		<b>Sound:</b>
		<b>Lights:</b>
		<b>Management/Office Notes:</b> Production Meeting – Friday, 10/24, 3:40 Becky will be running rehearsal till 9 tomorrow

# REHEARSAL REPORT

Rehearsal # 7

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Thursday

Date: 10/23/2008

Rehearsal Start 7:15 Rehearsal Break 8:50 Rehearsal Start 9:12 Rehearsal Break 10:47 Total Rehearsal Time 2 h 40 m	<b>Late, Ill, Absent, Missing:</b> Brittney Harris – Late 8:38
<b>Rehearsal Notes:</b>  7:15-7:42 – Blocked Units 3.2 a-b 7:42-8:05 – Blocked Unit 3.2 c 8:05-8:28 – Blocked Unit 3.3 b 8:28-8:50 – Run Units 3.1 a – 3.3 b 9:12-9:46 – Blocked Unit 1.1 a 9:46-10:47 – Run Units 1.1 a – 2.1 j	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper:
	<b>Props:</b>
	<b>Cuts, Additions, Changes to the Script:</b> P. 13 – Beatrice: ‘Don Pedro’ change to ‘The Colonel’ P. 36 – Borachio: ‘Don Pedro’ change to ‘The Colonel’
	<b>Sound:</b>
<b>Costume:</b>	<b>Lights:</b>
<b>Scenery:</b>	<b>Management/Office Notes:</b> Production Meeting – 3:45 Friday, in the Men’s dressing room
<b>Schedule:</b> Sunday, October 26, 2008: Designers at rehearsal Run Units 2.1 k – 3.3 b  October 26-30, 2008: Block Units 3.4 a – 5.4 g	

## PRODUCTION MEETING REPORT

Production Meeting # 1

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Friday

Date: October 24, 2008

Time: 3:50-5:15

### General

Production Meetings will take place every Friday at 3:45

Need fire extinguisher and fire bucket at entrance and exit of any flame

Box Office → Post sign for smoking onstage

→ November 7 – Robin and Brittney meet to decide seating configuration

### Schedule

PR Shots: Wednesday October 29

5:35-5:50 – Set up Recital Hall

5:30 – Actor Call → David, Regina, Patrick R.

6:00-6:30 – Shoot (out of Recital hall by 6:45)

7:30 – Headshots in scene shop → Junelle, Akala, Hillary

Full Run: October 30 – 7:15

Designer Run: November 5 – 7:15 → Larry, Jill, Andrew, Hal, Nat, Costume Crew

Light Hangs: November 11-13: Out of theatre by 10:00

Friday, November 14 – TBA rehearsal

Paper Tech: November 13 – 4:10 → Jessica, Robin, Nat, Hal

Tech Rehearsal: Saturday, November 15:

9-12: Lights Level Set

12-1: Sound Level Set

2-7: Cue-to-Cue

First Dress Rehearsal: Sunday, November 16:

4:30 Stage free

5:00 Company Call

6:00 GO

No make up, will do hair and costumes. Actors need to bring and wear sandals in all backstage/offstage areas (no Bare feet)!

Tech/Dress Rehearsals: Monday and Tuesday, November 17 & 18:

TBA Call

7:30 GO

Invited Audience Tuesday

Production Photos: Sunday, November 23 → 30-35 shots by Saturday

10:30 Call

12:00 GO

### Set

Lattice wrap corner of support under balcony?  
Balcony railing is 2'9" high  
Regina → Climb in shoes  
Planter plant is 3' tall when standing on bench

### Props

3 lanterns → Period flashlights  
Torches – might be candles  
Cigarette smoked onstage → Pack of herbals offstage (lit offstage)  
Coins → Silver  
Bag of Coins  
Bridal bouquet – lay down/baby bouquet → Bird of Paradise  
Small bottle of poison  
6 Green Military duffle bags for men's entrance

### Costumes

Drew/David bring dockers pants to wear for military pants  
Long sleeve military shirts, not short  
Still working on getting all needed jackets  
Prologue – men in casual clothing, women in skirts and tops  
1.1b – Men in loose/relaxed military uniforms  
Prologue Dancer – form fitted top, long skirt, barefoot  
Dancers – similar to girls, day suit skirt, no shorts  
Torchbearers – sarong and bra tops  
Verges wears uniform, not mumu  
Military includes: white t-shirt, dress shirt, jacket, Hawaiian shirt, pants, socks, shoes, leis  
Hero – only one in underwear  
Beatrice – Robe  
Shorts – Borachio, Conrad and Claudio

### Lights

No spots needed  
Need isolated area for prologue dancer  
Want light on stairs – see more specifically at designer run  
Please use masks for Cue-to-cue  
Junelle will be assistant lighting designer – designing at least one dance  
Tiki torches are still unresolved → no open flame onstage  
There will be twinkle lights on the balcony railing

### Reminders:

Rehearsal November 11-13: Must be out of theatre by 10:00 for light hang



# REHEARSAL REPORT

Rehearsal # 8

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Sunday

Date: 10/26/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b> Jamie Grant – Late 7:16 Eika Davis – Missing (Unexcused)
Rehearsal Break 10:55	
Rehearsal Start	
Rehearsal Break	
<b>Rehearsal Notes:</b>  7:15-7:31 – Jill discussed costume design 7:31-7:39 – Hal discussed music/sound 7:39-8:00 – Actor-led Warm-ups 8:00-8:50 – Run Units 2.1 k – 3.3 b 8:50-9:24 – Block Units 3.4 a-d 9:24-9:45 – Block Units 3.5 a-c 9:45-10:55 – Block Unit 4.1 c	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Nat Bartos, Rico Nan, Jill Hoddick
<b>Costume:</b> Brittney will be doing Hero's hair for the wedding onstage Don John needs a pocket When can we use shoes for	<b>Props:</b> Make up bag Bottle of Perfume
<b>Scenery:</b> Small table (vanity) 2 small chairs	<b>Cuts, Additions, Changes to the Script:</b> P. 39 – Hero: 'This perfume Claudio sent me, it is an excellent perfume' P. 39 – Ursula: 'Don Pedro' Changes to 'Colonel Pedro' P. 41 – Verges: 'tonight' Changes to 'last night'
<b>Schedule:</b> Monday, October 27, 2008 Block Units 4.1 a-b, 4.2 a-b Run Units 4.1 a-4.2 b Block Units 5.1 a-e	<b>Sound:</b> Hal Logan – loganh@up.edu
	<b>Lights:</b>
	<b>Management/Office Notes:</b> Make copies of Line Notes sheet Copy groundplan on back side of script Unit 2.2 needs tweaking

# REHEARSAL REPORT

Rehearsal # 9

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Monday

Date: 10/27/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b>
Rehearsal Break 10:57	
Rehearsal Start	
Rehearsal Break	
<b>Rehearsal Notes:</b>  7:15-8:08 – Block Unit 4.1 a 8:08-8:44 – Block Unit 4.1 b 8:44-9:23 – Block Units 4.2 a-b 9:23-9:45 – Run Units 4.1 a – 4.2 b 9:45-10:01 – Block Unit 5.1 a 10:01-10:34 – Block Unit 5.1 b 10:34-10:57 – Block Units 5.1 c-d	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Rico Nan
	<b>Props:</b> Make-up and Hair stuff Cushion <i>Bowl with something to eat (Fruit??)</i>
	<b>Cuts, Additions, Changes to the Script:</b> P. 47 – Benedick: ‘Don Pedro’ change to ‘The Colonel’ P. 51 – Oatcake: ‘DP’ change to ‘The Colonel’ P. 51 – Dogberry: ‘Don’ change to ‘Colonel’ P. 52 – Dogberry: ADD ‘Get the dogs!’
<b>Costume:</b>	<b>Sound:</b>
<b>Scenery:</b>	<b>Lights:</b>
<b>Schedule:</b> + <u>Tuesday, October 28, 2008</u> Choreograph Wedding Dance (4.1 aa) Block Units 5.1 e-g, 5.2 a, 5.3, 5.4 b-d Run Units 3.4 a – 3.5 c, Wedding dance (4.1 aa), 4.1 a Block Units 5.2 b-c, 5.4 e-f + <u>Wednesday, October 29, 2008</u> PR Shots in Recital hall 6-6:30 Junelle and Akala headshots	<b>Management/Office Notes:</b> Copy groundplan onto remaining pages of script John Szerszen will be choreographing the jitterbug

# REHEARSAL REPORT

Rehearsal # 10

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Tuesday

Date: 10/28/2008

Rehearsal Start	7:19	<b>Late, Ill, Absent, Missing:</b>
Rehearsal Break	9:02	
	9:12	
Rehearsal Start		
<b>Rehearsal Notes:</b>		<b>Report Distribution:</b>
7:19-9:02 – Wedding Processional		E-Mail: Robin Bowles, Larry Larsen, Andrew Golla
7:19-7:32 – Block Unit 5.1 e		Paper: Nat Bartos, Rico Nan, Jill Hoddick
7:32-7:59 – Block Unit 5.1 f/g		<b>Props:</b>
8:00-8:09 – Block Unit 5.2 a		Flower Petals
8:09-8:25 – Block Unit 5.3		Torchbearers use bowls with candles in them
8:25-8:44 – Block Unit 5.4 b		<b>Cuts, Additions, Changes to the Script:</b>
8:47-8:51 – Run Units 3.5 a-c		P. 58 – Borachio: ‘Don’ change to ‘Colonel’
9:14-9:31 – Run Wedding, 4.1 aa-b		P. 63 – Ursula: ‘Don’ change to ‘Colonel’ – Don Pedro: ‘sirs’ change to ‘ladies’
9:31-9:55 – Block Units 5.2 b/c		P. 64 – Leonato: ‘Don’ change to ‘Colonel’ – Leonato: “Withdraw into” ‘a’ change to ‘the’
9:55-10:04 – Block Unit 5.4 a		P. 65 – Father: ‘DP’ change to ‘The
10:04-10:38 – Block Units 5.4 e/f		<b>Sound:</b>
<b>Costume:</b>		<b>Lights:</b>
Benedick needs a hanky in wedding scene		
<b>Scenery:</b>		
How tall is Hero’s shrine?		
<b>Schedule:</b>		<b>Management/Office Notes:</b>
+ <u>Wednesday, October 29, 2008</u>		Production Meeting – Friday 3:45
PR Shots in Recital hall 6-6:30		Get wedding processional choreography
Junelle and Akala headshots		
Run Units 5.1 a – 5.4 f		
Swing Dance and Curtain Dance		
+ <u>Thursday, October 30, 2008</u>		
Run Through with notes		

# REHEARSAL REPORT

Rehearsal # 11

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Wednesday

Date: 10/29/2008

Rehearsal Start 7:17	<b>Late, Ill, Absent, Missing:</b> Drew McLauchlan – Late 7:35 Kevin Monette – Late 7:37 Eika Davis – Late 7:43 Jamie Grant – Late 9:20
Rehearsal Break 9:10	
Rehearsal Start 9:20	
Rehearsal Break 10:48	
<b>Rehearsal Notes:</b>  7:17-8:00 – Run Units 5.1 a – 5.4 f 8:04-9:10 – Swing Rehearsal w/ John S 9:20-10:20 – Hula Rehearsal 10:20-10:42 – Hawai'i History Lesson 10:42-10:48 – Discussion	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper:
	<b>Props:</b>
	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b>	<b>Sound:</b>
<b>Scenery:</b>	<b>Lights:</b>
<b>Schedule:</b> + <u>Thursday, October 30, 2008:</u> Run Through + Notes  + <u>Wednesday, November 5, 2008:</u> 7:15 – Designer Run Through	<b>Management/Office Notes:</b> Junelle at Production Meeting?? Work Unit 5.4 e Burn CD for John

# REHEARSAL REPORT

Rehearsal # 12

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Thursday

Date: 10/30/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b> Eika Davis – Late 7:20 (Unexcused)
Rehearsal Break 8:28	
Rehearsal Start 8:38	
Rehearsal Break 11:10	
<b>Rehearsal Notes:</b>  7:15-8:28 – Run Act I (1h, 13m) 8:28-9:19 – Notes Act I 9:19-10:21 – Run Act II (1h, 2m) 10:21-11:10 – Notes Act II Total Run Time – 2 hours, 15 minutes	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Rico Nan
	<b>Props:</b> Flask
	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b>	<b>Sound:</b>
<b>Scenery:</b>	<b>Lights:</b>
<b>Schedule:</b> Sunday, November 2, 2008 OFF BOOK  Wednesday, November 5, 2008 Designer Run Through	<b>Management/Office Notes:</b> Production Meeting Friday 3:45 Get wedding processional notes from Becky Units that need to be worked: 2.3 d (men's exit location), 3.2 a, 3.3 b, and 5.1 e

## PRODUCTION MEETING REPORT

Production Meeting # 2  
Director: Robin Bowles  
Stage Manager: Jessica Downs  
Assistant Stage Manager: Becky Downs

Day: Friday  
Date: October 31, 2008  
Time: 3:50-4:37

<p><u>General</u> Production Meetings will take place every Friday at 3:45 Cast send conflicts for 11/11-13 6:30-7:00 Let them know if they need a letter to excuse their absences during production week to e-mail Larry and he will send an excuse to the professor Crew invited to runs week prior to performances</p>
<p><u>Set</u> Larry built a model of the set Shrine – Christian monument can be carried on by crew Placed DCS in BO, off in BO Vanity/Table could be makeshift table with chairs No walking on the drop US of proscenium next week while it is being painted Add lanterns outside beach house</p>
<p><u>Props</u> Flashlights must be old period style silver flashlights Poison – Robin will think about it and get back to Rico with a decision Make up bag – Jill's maybe</p>
<p><u>Costumes</u> Margaret will work on Hero's Haku lei and veil, not her hair Monday fittings – Valerie, Brian, Eika, Sam Valerie and Brian bring non descript black shoes and sandals to fitting Robin will decide when Men are wearing which part of their uniforms</p>
<p><u>Lights</u> Robin will revise and re-send the lighting notes for Nat Include where BO, transition lights, morning, noon, night, etc. Add lanterns outside beach house</p>
<p><u>Reminders:</u> Rehearsal November 11-13: Must be out of theatre by 10:00 for light hang</p>

# REHEARSAL REPORT

Rehearsal # 13

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: 11/2/2008

Date: Sunday

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b>
Rehearsal Break 8:32	
Rehearsal Start 8:37	
Rehearsal Break 9:18	
Rehearsal Start 9:26	
Rehearsal Break 10:52	
<b>Rehearsal Notes:</b>  7:17-8:32 – Dance Rehearsal with John 8:37-9:18 – Dance Cont. 9:26-9:54 – 5.1 e-g 9:45-10:11 – 3.3 a/b 10:11-10:25 – 5.4 e 10:25-10:52 – Beatrice and Benedick work	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper:
	<b>Props:</b>
	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b>	<b>Sound:</b>
<b>Scenery:</b>	<b>Lights:</b>
<b>Schedule:</b> <u>Monday, November 3, 2008</u> Rework Prologue Run-through Notes	<b>Management/Office Notes:</b> Burn 16 CDs with music for swing dancers New schedule to cast and callboard New director's notes to Andrew

# REHEARSAL REPORT

Rehearsal # 14

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Monday

Date: 11/3/2008

Rehearsal Start	7:15	<b>Late, Ill, Absent, Missing:</b> Eika Davis – Called sick Junelle Taguas – Excused Britney Harris – Excused Jamie Kluth – Excused 9:18
Rehearsal Break	9:15	
Rehearsal Start	9:25	
Rehearsal Break	10:45	
<b>Rehearsal Notes:</b>  7:15-7:35 – Prologue work 7:38-9:15 – Run Act I OFF BOOK 9:25-10:42 – Run Act II OFF BOOK		<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper:
		<b>Props:</b>
		<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b>		<b>Sound:</b>
<b>Scenery:</b>		<b>Lights:</b>
<b>Schedule:</b> + <u>Tuesday, November 4, 2008:</u> Curtain call dance Notes from run + <u>Wednesday, November 5, 2008:</u> 7:15 – Designer Run Through + <u>Thursday, November 6, 2008:</u> Dances with John Szerszen		<b>Management/Office Notes:</b> Add dogs to cast list Have cast proof bios Larry – We only need 1 person on props/set crew  No one on book starting Tuesday, November 11



# REHEARSAL REPORT

Rehearsal # 15

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Tuesday

Date: 11/4/2008

Rehearsal Start	7:15	<b>Late, Ill, Absent, Missing:</b> Drew McLauchlan – Sick
Rehearsal Break	9:09	
Rehearsal Start	9:19	
Rehearsal Break	10:20	
<b>Rehearsal Notes:</b>  7:15-9:09 – Curtain Dance 9:19-10:20 – Notes		<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Jill Hoddick, Rico Nan
		<b>Props:</b> Macadamia Nuts
		<b>Cuts, Additions, Changes to the Script:</b> P. 46: Leonato's line restored following Father 'There is some strange impression in the brothers.' 'I know not. If they speak but truth of her, <del>These hands shall tear her, if they were</del>
<b>Costume:</b> The Messenger is in the wedding (4.1a)		<b>Sound:</b>
<b>Scenery:</b>		<b>Lights:</b>
<b>Schedule:</b> Wednesday, November 5, 2008: 7:15 – Designer Run-Through		<b>Management/Office Notes:</b> Copy Wedding notes

# REHEARSAL REPORT

Rehearsal # 16

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Wednesday

Date: 11/5/2008

Rehearsal Start 7:15	<b>Late, III, Absent, Missing:</b> Eika Davis – Late 7:21 (Unexcused)
Rehearsal Break 8:41	
Rehearsal Start 8:51	
Rehearsal Break 10:02	
<b>Rehearsal Notes:</b>  Designer Run Trough 7:20-8:41 – Act I (1 h 21 m) 8:51-10:02 – Act II (1 h 11 m) 10:02-11:46 – Lighting Discussion	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla <b>Props:</b>
	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b>	<b>Sound:</b>
<b>Scenery:</b>	<b>Lights:</b>
<b>Schedule:</b> <u>Thursday, November 6, 2008:</u> 7:15-8:15 – Swing Dance with John 8:25-TBA – Notes from Run TBA – Work Run Act II	<b>Management/Office Notes:</b> Line Notes Production meeting – Friday 11/7, 3:45

# REHEARSAL REPORT

Rehearsal # 17

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Thursday

Date: 11/6/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b> Eika Davis – Missing (Unexcused)
Rehearsal Break 8:16	
Rehearsal Start 8:27	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla <del>Paper: Nat Bartes, Rice Nap</del>
Rehearsal Break 10:10	
Rehearsal Start 10:15	<b>Props:</b> When can we expect to have rehearsal (or real) props to work with?
Rehearsal Break 10:42	
<b>Rehearsal Notes:</b>  7:15-8:16 – Swing Dance with John 8:27-9:30 – Act II Notes (Designer Run) 9:30-10:10; 10:15-10:42 – Work Act II through Unit 5.1 a	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b>	<b>Sound:</b>
<b>Scenery:</b> Can the railing on the balcony be built to be climbed on? The small table and 2 chairs need to be small enough to fit on the balcony, they do not need to be	<b>Lights:</b> Top of our Act II (3.4 Shakespeare) will be played on the balcony.
<b>Schedule:</b> + <u>Sunday, November 9, 2008:</u> Swing Dance, finish working Act I, Act II Notes from Designer Run + <u>Monday, November 10, 2008:</u> Work Dances, Work Act I + <u>Tuesday-Thursday, November 11-13, 2008:</u> 7:15 CO – Full Run Through	<b>Management/Office Notes:</b> Invite crew to watch run next week Tues-Thurs Friday meet with Eika at 12:30 Post schedule on callboard

## PRODUCTION MEETING REPORT

Production Meeting # 3  
Director: Robin Bowles  
Stage Manager: Jessica Downs  
Assistant Stage Manager: Becky Downs

Day: Friday  
Date: November 7, 2008  
Time: 3:50-4:25

<p><u>General</u> Give names to Andrew of people who need help with scoring in their scripts</p>
<p><u>Schedule</u> Ask Hal if he can attend paper tech Thursday at 4:00 Know if there will be a Friday rehearsal by Tuesday → Let Nat, Larry, Hal know 7:00-7:30 in Greybox – Sunday November 16 – Thursday November 20 → Ask Eleemosanry --Yes – Warm Ups 7:00-7:30 Monday Dress: Call times 5:30 – Costume Crew 5:45 – Women 6:15 – Men Make schedule – post on callboard (attach to Andrew) Friday Performance being Filmed Adjudicators: Rhett Luedke (George Fox) – Friday; Tammi Doyle (Bellvue CC) – Saturday</p>
<p><u>Set</u> Shrine still DSL</p>
<p><u>Props</u> Dogs kenneled in men's room Dogs will come to Monday's Dress Battery operated tea lights in coconut shells for torchbearers Let Nat know if more prop tables are needed other than SR Silver coins for Leonato Get coin purse from Costume shop</p>
<p><u>Costumes</u> Actor's need to wear light/white clothing for Cue-to-cue David needs to bring his pants in to the costume shop</p>
<p><u>Lights</u> Top of Act II – Moved to balcony No window usage No mirror ball</p>
<p><u>Reminders:</u> Rehearsal November 11-13: Must be out of theatre by 10:00 for light hang</p>

# REHEARSAL REPORT

Rehearsal # 18

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Sunday

Date: 11/9/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b> Irene Nieto – Late 9:20 Jamie Grant – Missing (Called-Train late)
Rehearsal Break 8:47	
Rehearsal Start 8:57	
Rehearsal Break 10:50	
<b>Rehearsal Notes:</b>  7:15-8:47 – Sing Dance rehearsal w/masks 8:57-9:10 – Discussion 9:11-10:31 – Finish work Act II, 5.1 a-end 10:31-10:50 - Notes	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Nat Bartes, Jill Heddick, Rice Nap <b>Props:</b> Radio
	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b> Can the girls rehearse with their sunglasses and bags? Can they run the swing dance with their skirts tonight? David is going to throw his insignia from his shirt at end	<b>Sound:</b>
<b>Scenery:</b> What kind of dressing will be on the lattice?	<b>Lights:</b>
<b>Schedule:</b> + <u>Monday, November 10, 2008:</u> Work Dances, Work Act I + <u>Tuesday-Thursday, November 11-13, 2008:</u> 7:15 GO – Full Run Through + <u>Friday, November 14, 2008:</u>	<b>Management/Office Notes:</b> No one on book starting Wednesday, 11/12

# REHEARSAL REPORT

Rehearsal # 19

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Monday

Date: 11/10/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b> Jamie Grant – Late (excused – Class) 9:13 Junelle Taguas – Late (excused – Class) 9:47
Rehearsal Break 8:22	
Rehearsal Start 8:29	
Rehearsal Break 10:58	
<b>Rehearsal Notes:</b>  7:15-7:46 – Prologue Dance 7:30-7:45 – Robin & Liz work 7:50-8:22 – Swing/Curtain Dance 8:29-10:00 – Act I through 2.3 f 10:00-10:58 – Wedding Dance	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper: Nat Bartos, Jill Heddick
	<b>Props:</b>
	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b> Can Claudio have a lei at the same time that he has a mask?	<b>Sound:</b>
<b>Scenery:</b>	<b>Lights:</b> Stage will be free Friday
<b>Schedule:</b>  <u>Tuesday, November 11, 2008:</u> Work 2.3 f – end of play  <u>Wednesday &amp; Thursday, November 12-13:</u> Full Run starting at 7:15	<b>Management/Office Notes:</b> Program to Andrew Paper tech at 4:15 Thursday

# REHEARSAL REPORT

Rehearsal # 20

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Tuesday

Date: 11/11/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b>
Rehearsal Break 10:00	
Rehearsal Start 10:05	
Rehearsal Break 10:15	
<b>Rehearsal Notes:</b>  7:15-7:25 – Swing Dance for Beacon 7:27-10:00 – Run 2.3 f – 5.4 Hal worked with Balthasar, Claudio, and Don Pedro on songs 10:05-10:15 – Notes	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla <del>Report: Nat Bartes, Rice Nap</del> <b>Props:</b> Bride bouquet needs to be dressed (tied together)
	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b> Amelia watched rehearsal	<b>Sound:</b>
<b>Scenery:</b> CUT one small chair; now only need one small chair and small table	<b>Lights:</b> David is now on the DSL bench for p. 27, end of Act 2, sc 3 – “Ha! Against my will....”
<b>Schedule:</b>  Tuesday and Wednesday, November 12-13: Full Run starting at 7:15, Notes to follow in the lobby Friday, November 14, 2008: <del>Work select scenes in grey box</del>	<b>Management/Office Notes:</b> Finalize tech schedule and send out Reminder to designers about ACTF adjudicators

# REHEARSAL REPORT

Rehearsal # 21

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Wednesday

Date: 11/12/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b>
Rehearsal Break 8:38	
Rehearsal Start 8:44	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla <del>Paper: Nat Bartes, Rice Nap, Jill Heddick</del>
Rehearsal Break 9:53	
Rehearsal Start 10:01	<b>Props:</b> CUT 3 beach chairs CUT flashlight CUT bag of coins
Rehearsal Break 11:29	
<b>Rehearsal Notes:</b>  7:20-8:38 – Run Act I (1 h 18 m) 8:44-9:53 – Run Act II (1 h 9 m) 10:01-11:29 – Notes  Total Run = 2 h 27 m  Andrew, Jill, Cara, Ariel Watched	<b>Cuts, Additions, Changes to the Script:</b> P. 31 – Leonato: 'loss of mustache' not beard
<b>Costume:</b> All the hats in the last scene need to be the same, color, size, shape David's sleeves of coat need to be let down	<b>Sound:</b>
<b>Scenery:</b> The railing worked, thank you!	<b>Lights:</b> Not using edge DSL or DSR
<b>Schedule:</b>  Thursday, November 13, 2008: Full Run at 7:15, Notes to follow	<b>Management/Office Notes:</b> Becky finish line notes Paper tech 4:15 in Make-up room Thursday



# REHEARSAL REPORT

Rehearsal # 22

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Thursday

Date: 11/13/2008

Rehearsal Start 7:15	<b>Late, Ill, Absent, Missing:</b> Brian Burger – Late 7:18 Irene Niedo – Late 9:05 (Excused)
Rehearsal Break 8:32	
Rehearsal Start 8:43	
Rehearsal Break 9:53	
<b>Rehearsal Notes:</b>  7:22-8:32 – Run Act I (1 h 10 m) 8:43-9:44 – Run Act II (1 h 1 m)  Hal, Katie, and Adrienne watched	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Papers: <b>Props:</b>  <b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b>	<b>Sound:</b>
<b>Scenery:</b> When are we going to be able to use the shrine?	<b>Lights:</b>
<b>Schedule:</b> + <u>Saturday, November 15, 2008:</u> Level set (lights/sound) Cue-to-Cue + <u>Sunday, November 16, 2008:</u> First Dress – 6:00 GO + <u>Monday, November 16, 2008:</u> Second Dress – 7:30 GO + <u>Tuesday, November 16, 2008:</u>	<b>Management/Office Notes:</b> Send schedule to cast and crew and post a copy on the callboard

# REHEARSAL REPORT

Rehearsal # 23

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Saturday

Date: 11/15/2008

Rehearsal Start 2:17 Rehearsal Break 4:18 Rehearsal Start 4:24 Rehearsal Break 5:56 Total Rehearsal Time 9:18	<b>Late, Ill, Absent, Missing:</b>
<b>Rehearsal Notes:</b>  9:00-11:00 – Light Level Set 1:00-2:00 – Sound Level Set  <u>Cue-to-Cue:</u> 2:17-4:18 – Act I 4:24-5:56 – Act II	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla Paper:  <b>Props:</b> Notepad and pen 3 letters, 1 envelope 3 Beach towels Lantern Pocket mirror Flower Petals 2 Roll out mats instead of chaise lounge
<b>Costume:</b> Conor, Philip, Drew need to put masks away after rehearsals	<b>Sound:</b>
<b>Scenery:</b> Ariel will help Becky move the Shrine	<b>Lights:</b>
<b>Schedule:</b> + <u>Sunday, November 16, 2008:</u> First Dress 6:00 GO + <u>Monday, November 17, 2008:</u> Second Dress 7:30 GO + <u>Tuesday, November 18, 2008:</u> Final Dress 7:30 GO + <u>Wednesday, November 19, 2008:</u>	<b>Management/Office Notes:</b> Make up set on balcony at intermission

# REHEARSAL REPORT

Rehearsal # 24

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Sunday

Date: 11/16/2008

Rehearsal Start 6:05	<b>Late, Ill, Absent, Missing:</b>
Rehearsal Break 7:15	
Rehearsal Start 7:32	
Rehearsal Break 8:34	
Rehearsal Start 8:45	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla <del>Report: Jill Hedrick</del>
Rehearsal Break 10:32	
<b>Rehearsal Notes:</b>  <u>First Dress Rehearsal:</u> 6:05-7:15 – Act I (1 h 10 m) 7:15-7:32 – Intermission 7:32-8:34 – Act II (1 h 2 min) 8:45-10:32 – Notes/Work	<b>Props:</b>
	<b>Cuts, Additions, Changes to the Script:</b> ADD: Bratrice – “my cousins JOSETTA, Margaret, and Ursula...”
<b>Costume:</b> Borachio needs help with costume change prologue to Scene 1 Leonato needs a handkerchief	<b>Sound:</b> Run LX and SQ top of intermission when boys are at the stairs
<b>Scenery:</b> Can the DSR bench be put US of the DSR Palm instead of taken off? Take off at intermission? Fix Shrine off problems	<b>Lights:</b> LX 93 Late
<b>Schedule:</b> + <u>Monday, November 17, 2008:</u> Second Dress 7:30 GO + <u>Tuesday, November 18, 2008:</u> Final Dress 7:30 GO + <u>Wednesday, November 19, 2008:</u> Opening Night	<b>Management/Office Notes:</b> Bendick’s X off stage after “I will go get a picture” is straight up stairs and around house, not to front door anymore.

# REHEARSAL REPORT

Rehearsal # 25

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Monday

Date: 11/17/2008

Rehearsal Start 7:30	<b>Late, Ill, Absent, Missing:</b>
Rehearsal Break 8:38	
Rehearsal Start 8:53	
Rehearsal Break 9:52	
Rehearsal Start 10:05	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla
Rehearsal Break 10:58	
<b>Rehearsal Notes:</b>  <u>Second Dress Rehearsal:</u> 7:30-8:38 – Act I (1 h 8 min) 8:53-9:52 – Act II (59 min) 10:05-10:58 - Notes	<b>Paper:</b>
	<b>Props:</b> 2 Roll up beach mats – see Robin
	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b>	<b>Sound:</b>
<b>Scenery:</b>	<b>Lights:</b>
<b>Schedule:</b> + <u>Tuesday, November 18, 2008:</u> Final Dress 7:30 GO + <u>Wednesday, November 19, 2008:</u> Opening Night	<b>Management/Office Notes:</b>

# REHEARSAL REPORT

Rehearsal # 26

Director: Robin Bowles

Stage Manager: Jessica Downs

Assistant Stage Manager: Becky Downs

Day: Tuesday

Date: 11/18/2008

Rehearsal Start 7:30	<b>Late, Ill, Absent, Missing:</b>
Rehearsal Break 8:38	
Rehearsal Start 8:53	
Rehearsal Break 9:54	
Rehearsal Start 10:00	<b>Report Distribution:</b> E-Mail: Robin Bowles, Larry Larsen, Andrew Golla
Rehearsal Break 10:41	
<b>Rehearsal Notes:</b>  <u>Final Dress Rehearsal:</u> 7:30-8:38 – Act I (1 h 8 m) 8:53-9:54 – Act II (1 h 1 m) 10:00-10:41 – Notes	<b>Props:</b> Tags off beach mats
	<b>Cuts, Additions, Changes to the Script:</b>
<b>Costume:</b>	<b>Sound:</b> SQ 23 needs to be longer
<b>Scenery:</b>	<b>Lights:</b> LX 44 – Late LX 52 – “HA” LX 62 – Late
<b>Schedule:</b> +Wednesday, November 19, 2008 – Saturday, November 22, 2008: 7:30 GO +Sunday, November 23, 2008: Photos at 12:00 2:00 GO <del>Strike to follow performance</del>	<b>Management/Office Notes:</b> Fight Call at 6:45 – Devin, Philip, Danielle Need a running light for escape stairs Work David’s lattice bit preshow tomorrow

## Stage Manager's Daily Report—Performance # 1

Date: November 19, 2008	<b>House Notes</b>  House Open: 7:00 Full House
Day: Wednesday	
Director: Robin Bowles	
Stage Manager: Jessica Downs	
Assistant Stage Manager: Becky Downs	

Running Times	Up	Down	Running Time
Show	7:30	8:40	1 hr 10 min
	8:56	9:58	1 hr 2 min
Total:			2 hr 12 min

### Notes

Performance  
 Next performance: November 20, 2008

Set  
 Beach House doors are sticking.

Sound

Props

Costumes

Lights

Crew

Reminders:

## Stage Manager's Daily Report—Performance # 2

Date: November 20, 2008	<b>House Notes</b>  House Open: 7:05 Held House for Lights Held Curtain for patrons
Day: Thursday	
Director: Robin Bowles	
Stage Manager: Jessica Downs	
Assistant Stage Manager: Becky Downs	

Running Times	Up	Down	Running Time
Show	7:36	8:47	1 hr 11 min
	9:02	10:05	1 hr 3 min
Total:			2 hr 14 min

### Notes

Performance  
Next performance: November 21, 2008

Set

Sound

Props  
Irene's torch needs to be lit in shrine scene

Costumes  
David's Lei broke during the swing dance

Lights  
Held house for lights – Fresnels not working  
LX 26 went early, before called

Crew

Reminders:  
Adjudication by Rhett Luedtke following tomorrow's show

## Stage Manager's Daily Report—Performance # 3

Date: November 21, 2008	<b>House Notes</b>  House Open: 7:11 House held for Lights Curtain held for patrons
Day: Friday	
Director: Robin Bowles	
Stage Manager: Jessica Downs	
Assistant Stage Manager: Becky Downs	

Running Times	Up	Down	Running Time
Show	7:33	8:45	1 hr 12 min
	9:01	10:04	1 hr 3 min
Total:			2 hr 15 min
Adjudication—Rhett Luedtke	10:20	10:57	37 min

### Notes

Performance  
Next performance: November 22, 2008

Set

Sound

Props

Costumes

Lights  
Held house for lights – channel 62 fresnel on B Pipe was out  
Channel 62 fresnel on B Pipe blinking during show

Crew

Reminders:  
Adjudication by Tammi Doyle following tomorrow's show



## Stage Manager's Daily Report—Performance # 4

Date: November 22, 2008	<b>House Notes</b>  House Open: 7:00 Added 13 extra seats to audience
Day: Saturday	
Director: Robin Bowles	
Stage Manager: Jessica Downs	
Assistant Stage Manager: Becky Downs	

Running Times	Up	Down	Running Time
Show	7:34	8:45	1 hr 11 min
	9:01	10:02	1 hr 1 min
Total:			2 hr 12 min
Adjudicator –Tammi Doyle	10:20	11:12	52 min

### Notes

Performance  
 Next performance: November 23, 2008

Set

Sound

Props

Costumes

Lights  
 LX 35 was late

Crew

Reminders:  
 Archival photos before show tomorrow  
 Strike to follow tomorrow, aprox 4:30

## **Appendix D**

### **E-mail Communications**

During the course of any production, one million messages, letters, phone calls, text messages and voice mail messages are exchanged in an effort to keep all the cast, crew and designers aware of all the many salient issues and decisions made during rehearsal and production.

I have selected several, certainly not all, of the messages that I have deemed worthy of review and which played an integral part of the production's progress.

2/24/08  
Aloha Maka,

I'm a graduate directing student in the Theatre department and next year is my thesis production year and I'm going to be pitching Shakespeare's "Much Ado About Nothing" in about 10 days.

My concept is to set the production in Hawai'i during the occupation of the Islands when Queen Liliuokalani was under house arrest and the U.S. acquired the Islands through that coup d'etat.

There is quite a bit of music in the play, and I have around 50 Hawaiian music CD's from which I'll choose a few numbers. I'm especially interested in some members of the club (especially female but males are MOST welcome as well) who might find performing in this show (if it is approved) an attractive opportunity, and also someone who would be willing to teach a dance or two to the entire cast. I'm looking at a cast of about 24 at this time.

Anyway, all this is up in the air, but is it possible that you and I could spend a few minutes this coming week to discuss what your club might be able to offer me in terms of cultural support for the project? E-mail me back or call my cell at 505 239-4177 (notice the area code).

Mahalo,  
Robin Bowles

2/27/08  
Dear Mr. Valdez,

Just wondering if you received this message when I initially sent it. I have a meeting with my faculty next Monday about this project and would love to hear any input from you and your club.

Thanks,  
Robin

4/17/08  
Hi Leah,

I'm a grad student in directing at UP and I sent a similar note to the president of the Hawai'i Club several weeks ago but have not heard back, so thought I'd try you.

My thesis project this fall will be a production of 'Much Ado About Nothing' and I'm seriously thinking of setting it in the islands. This will allow for a beautiful cultural overlay I've not seen with this play before but there are also political reasons I want to set it there which I can explain in person when I speak with someone from the club. Anyway, I was wondering if there are any dancers in the club who could choreograph a couple of dances for the show.

Let me know if you all can be of any help to me. I look forwrd to hearing from you soon.

Thanks,  
Robin Bowles

*I never did get a response from the campus Hawai'i club...*

7/21/08

Dear Jill,

Nice to hear from you. My summer is going pretty well. The concept is taking firmer shape as I continue to do some research (mainly on the text itself) and some themes continue to pop up. I will have it all clearly laid out for you the first week of August. Larry had previously asked me to make some firm decisions by then so I will.

We are DEFINITELY going tropical. I found a bunch of beautiful pictures of Messina, Sicily and I was surprised to see that it looked just like Honolulu...ocean, city, mountains behind it and a million palm trees everywhere. I learned something from that discovery, that one should follow initial impulses EVEN if they are uninformed impulses. The cosmos tend to lead us to where we need to be. I will get copies of those pictures for everyone too. Whether the location is exactly Hawaii or not I still haven't settled on, but neither can I shake it.

The soldiers have become the primary catalyst and reason for the story to even exist. They are on their way home from a battle and stop at this place for some R & R and then proceed to cause quite a bit of mischief. Anyway, I'll get more specific when I send in the final concept. But for now, think light and relaxed for most of the show.

I'll be using the Arden edition and I don't know if they are in yet. Andrew was going to check on that. We were thinking about just buying a few copies and making copies of the script since they are so expensive. There will probably be some speech cutting, but no characters will be cut completely. I'm looking at a large cast of 20-24. Lots of good roles for every gender. The only large role that is getting gender reassigned for now is Antonio, Leonato's brother who is now becoming Antonia, Leonato's sister...

You'll be getting much more from me in the first week in August. Until then, enjoy your week away. I'm pretty excited about this production and I have a hunch that it is going to look quite beautiful, having seen what you all have whipped up in the past.

Thanks,  
Robin

7/25/08

Dear Jill,

A couple more notes. I just finished today with my cutting of the script. I told you earlier that I hadn't cut much, well, I'm a big fat liar. But, I'm very happy with what has been cut and what I kept. I mainly cut the parenthetical stuff (when someone mentions moon and then someone else waxes poetical about it for 10 lines, that's the stuff I cut).

As for meeting, the earliest I can meet with you all (and I think your dining room table would be fun) is Tuesday August 5th, due to work schedule and rehearsal for *Pride and Prejudice*. Either that Tuesday or the following day, Wednesday or really anytime that week after Monday the 4th.

I'll have sent to you all by then my thoughts and hopes with some options for everyone to cogitate over. My goal is to have all that conceptual stuff to you by August 1st.

Hope all is well with you,  
Robin

7/25/08  
Oh Jill,

Another thought I forgot. If the scripts haven't been ordered yet, would be logical for me to just go and type out the manuscript myself and then we could copy those? It would take me me probably 4 or 5 days to do, but it may be cheaper and then we wouldn't have to spend the rehearsal time going through the script page by page so everyone could mark the cuts. What do you think?

RB

7/31/08  
Hi Andrew,

I hope you have had and are continuing to have a great summer! This has been a summer of much ado...(couldn't resist...) Anyway, just an update...

I've finished my cutting and I'm pretty happy with it. There are a couple of places in what I have called Act 2 that I'm not happy with, but those will work themselves out. Anyway, today, I should finish editing an online version of the play that I got from Shakespeare MIT and if you like I'll send you a copy of it.

When I first suggested the Hawaii milieu, you were the only one who gave me any glimmer of hope about that concept and I remember you telling me not to give it up in the midst of all the negativity when I first presented that idea. Well, I threw it out and hashed it out and have come back to it. I just can't get away from it. I think it is a good concept and a correct concept when the pathway I'm following is really the foreign soldier as trouble-maker while enjoying a bit of r&r in a place that is not his own.

What has changed is my idea to set it around the overthrow of the monarchy. Actually, that could still work, but it could also work just as well set during World War II (which would open up a lot of interesting costume and music choices) or even modern day. The truth is, very few of the characters are even local, Dogberry, Verges, Oatcake and Seacoal, but it is important to me that Leonato has been there for years and as Mindi suggested once, has gone local.

Anyway, that's where I am now. Jill wants to meet next week, but I don't think Larry is in town because he hasn't responded to an email I sent him about getting together.

See you soon,  
Robin

7/31/08  
Dear Andrew,

I just had a thought. I printed out my cutting of Much Ado a bit ago, it looks really nice. If the scripts haven't been purchased, why don't we just make copies of this for the actors, et. al.? I calculated that I cut 21% of the script. The format I was using had a total of 85 pages, and when the cutting was done, I was left with 67. Not bad...

Let me know about making copies as opposed to ordering the books.

Robino

### Concept and Ideas for *Much Ado About Nothing*

Probably the single most important lesson I've learned in this directing program at University of Portland is, one must follow impulses; even impulses that are uninformed. For some reason, they sneak into one's psyche and refuse to leave. My initial ideas of the setting and style of *Much Ado* have changed some, but not much from those early impressions I had as I initially considered it as one of my thesis plays.

As I have studied the play this summer, researched prior productions and latched onto the salient themes that percolated to the top of my consciousness, I realized that my initial ideas of this play, though not based on anything concrete, were not that far off base. Quite frankly, I learned more about the play by going through it countless times than I did from any other source trying to prove my initial ideas as valid.

#### **The cutting:**

I just finished this process and it took me all of July to accomplish this task. I used three versions of the play, the Arden, the Cambridge and the Cardin complete works. I also used two filmed versions of the play, the first directed by A.J. Antoon, the second by Kenneth Branagh. Funny, when Jill initially asked me via email how much I had cut, I told her not that much. Well, I wound up cutting much more than I had initially thought. I went to Shakespeare MIT to get an online copy of the play which arrived in 85 pages. I made all the cuts, including changes in punctuation and some words (there will still be additional alterations to certain words as I continue to study the play) and when all was said and done, the cut script was down to 67 pages. That is a 21% cut. I found the cutting to be tedious at first, then totally liberating and I'm very happy with the result. The cast list now breaks down like this:

#### MEN:

✗Leonato  
✗Don Pedro  
Private ✗Don John  
Great ✗Claudio  
Cal ✗Benedick

#### WOMEN:

✗Beatrice  
✗Hero  
✗Antonia  
✗Josetta (Antonia's daughter)  
✗Margaret

- ✗ Conrade
- ✗ Ursula
- ✗ Borachio
- ✗ Dogberry
- ✗ George Seacoal
- ✗ Hugh Oatcake
- ✗ Father Francis

ROLES WHICH CAN BE PLAYED BY EITHER GENDER:

- ✗ Messenger
- ✗ Balthasar
- ✗ Verges - woman?
- ✗ Magistrate
- ✗ Court Reporter
- ✗ 2 Torch Bearers/Dancers

Where possible, it will be most helpful to have the above "genderless" roles played by women.

There is a problem, in my mind, with the seeming unmotivated malevolence of Don John. Early in the play, both Beatrice and Hero make statements about him which indicates they already know him as they know the others. I would like to start the play with a prologue, set one year before the main action of the play when the soldiers were passing through. This prologue would show Don John and Hero as interested in each other romantically but that comes to an end with Claudio stepping in to protect Hero from the forceful advances of Don John. When Don John rebels against his brother Don Pedro, it is Claudio, we learn later, who brings him into submission again. When Don John learns later in the play that Claudio intends to marry Hero, a woman he was in love with once, it pushes him over the edge. This gives Don John motivation to injure both Hero who spurned him, and Claudio who defeated him. Twice. Once in romance and once in battle. The prologue, to include only the romantic angle would be told through a solo dance with the action mimed behind the dancer.

I have placed the intermission at Act 3, Scene 3, which, as it turned out, is only about 3 ½ pages beyond the mid-point in the cutting. That worked out well. I had decided to place the intermission at that point before I even started on the cutting. Everything before the intermission precedes the wedding day. The first scene of Act 2 is the morning of the wedding day with Hero and her women getting ready.

**The setting:**

*Much Ado* is a play that travels very well. Why? Because the location is mentioned only seven times throughout the play and the location has very little to do with the very human story that takes place. The most important location to the story is, in fact, Leonato's house. Conceivably, every scene could take place within his home.

My research led me to productions that have taken place in India during the time of British rule; in Mexico during the Pancho Villa raids; in Texas during World War II; in middle America around 1910; and the last time the play was produced at UP, set in Paris, also around 1910.

Shakespeare set the play in Messina, Sicily for a number of reasons that I discovered. First, the place had to be exotic. No fairies and sprites inhabited this world. All the characters were solidly mortal and their behavior towards each other was nearly classless, something England was not. It also had to be a place where the wealthy would take time to relax, play, cause 'harmless' trouble'. It also had to be a place of rest and relaxation for soldiers going to and coming from battle. At the time of its writing, Sicily was occupied militarily by the Spanish. This is why Shakespeare named the highest ranking person in the cast, Don Pedro, to reflect this Spanish presence. (It was interesting to watch the Antoon version set in mid-America because they changed none of the names, only some of the titles which worked quite well.)

The theme that has not left the forefront of my thinking is the colonization aspect of the play. There is a not so subtle battle between the culture of the soldier and the culture of the locals. There is a covert disrespect for the local culture of the play mainly because the soldiers don't understand it well and aren't that interested in it in the first place since they are only passing through. The mischief they cause, some of it purposely, some of it accidental, comes from the mindset that it is not their place; it is a place of rest and pleasure for them, a transitory place, a place in which they will not be around to witness the affect their presence has on the local/native culture.



After our initial meetings on the play, I totally threw out the idea of placing it in Hawaii. But as I continued to battle over the setting of the play, I continually came back to that place. It is exotic. It is a rich-man's paradise. It is a place of rest and relaxation for soldiers to this day. There is still a love/hate relationship between the locals and the US military presence in the islands. Even our modern day perception of the place fits so well with what Messina was in Shakespeare's imagination since there is no evidence he ever actually visited the place.

I am not firm on the time, however. At first, I thought it would be interesting to set it during the overthrow of the monarchy around the turn of the 20<sup>th</sup> century. That could still work. But, it would also work set during World War II. Probably before the bombing of Pearl Harbor as that had the same effect on our psyche of invulnerability that the September 11<sup>th</sup> bombings had. It would also work set during the Vietnam War when Hawaii was a constant stopping off place for young men going off to war. A place for one last blow-out before heading off to war, from which one may not return. Of the three settings, I think I like World War II pre-Pearl Harbor the best, because it would give me a very nice opportunity to use not only native music, but some great jitterbug/swing music from the era as one of the early big set pieces in the play is the masked dance at Leonato's.

Larry, as far as the physical setting is concerned, I have a few ideas and would like you to mull them over in your head. The first is a beach setting at Leonato's house. If we see any architecture, it would be only a piece of the house to one side. It doesn't matter to me if in the background are the mountains (which means the ocean would be in the audience) or whether the background is the ocean. (meaning the mountains would be in the audience and the entrances to the house further downstage) Either way, could I have a palm forest? A bunch of trees that can be used for hiding behind and in? Could at least one of those trees be used for climbing? After all, there is NOTHING of all sorts going on all the time in this play. Eavesdropping, gossiping, watching, listening.

Another design idea could be much more of a structure, but the structure surrounding a court-yard within Leonato's house. This could even include fountain in the middle, or hallway's going in many directions from this center area.

As I said earlier, every scene could take place in the same setting. However, I think there are two scenes for sure that need a little delineation of place. The

first scene of my Act 2 when the ladies are getting ready for the wedding and the tomb scene. Could we use the elevator for those scenes to take us to a more specific place within the house?

Jill, as for costumes, I'm going to refer you to a website called [www.jadefashion.com](http://www.jadefashion.com) which has an array of Hawaiian fashion including wedding garmets, etc.

Not all of the characters, of course, need to be dressed in Hawaiian costuming. The soldiers, for example, will need appropriate traveling uniforms. As they relax, I can see them getting very informal in their dress, but not necessarily donning Aloha shirts, etc. Some may. Don John, for example, I don't believe ever relaxes to the point that he wears anything but his own clothes from home. Mindy once remarked that it is possible that Leonato, who is the governor, has gone native. That opened all sorts of ideas for me. It is very likely he is what is called a Hapa Haole, a white person, native to the islands, but not Hawaiian. His parents probably the children of the original missionary families that ultimately wound up marrying local girls and got much of the land in the islands. See what I mean? So he really is a product of both worlds, the world of his parents which was certainly American (probably from missionary stock) but also the world of his youth which would be the Hawaiian. This would apply to Antonia to a lesser degree as she is more strict about the proper way to dress and act as a member of the upper classes. I see her as sort of similar to the Edith Evans character in the movie "Tom Jones" who is forever trying to get her brother to smarten up, to class up a little. She is also come to Leonato's house to get some order back into these unruly, unsupervised girls of his. The girls, all the girls, Beatrice, Hero, Josselyn, Margaret, Ursula; think light colors for all of them. Probably a little darker for Josselyn due to her mother's influence, but their garments, except for the wedding day, should be free-flowing, easy to get around in, light, airy, comfortable.

The only true natives in the play as I see it are really the four members of the local constabulary; Dogberry, Verges, Oatcake and Seacoal. I don't want to disrespect them at all through their dress. They are probably much poorer than everyone else in the play, but they do hold places of authority within the community.

I think the young people probably go shoe-less through much of the play and even the soldiers eventually wind up relaxed like this since they are hanging out with all these local girls.

Father Francis should have traditional Catholic robes, but probably of a lighter hue than black since he does have to deal with the tropical sun day in and day out. Also, the Magistrate should have some courtly robes to wear as he presides over the trial of Conrade and Borachio.

We can get into further detail later about these.

I hope you can all get on board with this idea. If you simply cannot, please tell me right away so we can come up with something else. However, I am very excited about this idea and think it can ultimately make for a beautiful physical production and a very entertaining milieu for the mixing and matching of culture, mind-set and influence that seem to be at the heart of this play. These are two groups of people from different parts of the world who are trying to understand each others' ways sometimes with success and oftentimes without.

I have attached a cutting of the play for your perusal.

Thanks to you all,

Robin

Men -  
have to cut  
hair

Beginning of Act II -  
how does dressing & when 39-40?  
does it happen. 40-41?

Hawaii &  
40s.

Who does the audience root for?  
what do they take away from this?

Ages & ranks! soldiers

Relaxed men - and when and how

Awayunayan  
call for names for.

What to wear in  
dances?  
Ask the choreographer  
Songs?  
Games?  
A... A...

Sun - Thur  
7-10:30

Weapons  
how are they  
carried?

8/5/08

Dear Noho,

It was such a pleasure visiting with you this afternoon and I am so appreciative of your willingness to help me out with my thesis a bit.

Again, I am looking for a person to choreograph 2 numbers (possibly 3). I am also looking for two dancers (probably both female) who would like to be in the show as well. I already have the music picked out for the two numbers, the first is a prologue to the show which kicks everything off set to Hapa's "Lei Pikake" and the curtain call is set to Willie K's "Kachi Kachi Music Makawao" (a little tribute to your up country Maui home...) The third number will be set to something probably from Hula Joe and the Hutjumpers but haven't decided specifically which song, but one that will encourage jitterbugging and swing dancing.

The rehearsals start in October, show is produced in November and since it is my thesis project for my MFA, I don't think there will be any money involved for the choreographer. That I am not sure about, however, but I would think it is not likely. The cast will be made up almost exclusively of students at UP.

If you would have your friend contact me at 505 (note the area code is not 503...) 239-4177 or email me back at this address [bowles09@up.edu](mailto:bowles09@up.edu), or my personal email of [robinobambino@hotmail.com](mailto:robinobambino@hotmail.com) it would sure be appreciated.

Thanks so much for your help,  
Robin Bowles

P.S. Even though the food got cold during our visit, it was still delicious!!!

*Since the campus Hawai'i club didn't return my messages, I went to Noho's Hawaiian Café and spoke with the owner Noho who said he would help me with finding a choreographer as he knew many in the area. He forgot. Or something.*

8/8/08

Dear Andrew,

I LOVE the trees and the lettering and totally HATE the man peeking out behind the trees. Could we have a better person peeking out? I was even thinking of a person who is even less seen but we see a hand or an arm with a smoking cigarette. If that is not possible than at least a much more realistic looking human being. Also, can we get the H in Nothing to have parenthesis around it? Like this: (H) If not, I can live without it, but I'd love it in there.

By the way, Larry and Jill really took a liking to setting the play before Pearl Harbor. Jill came up with a spectACular costume idea for near the end when Claudio comes back to marry Hero's 'cousin'.

Can you believe school begins in about 2 1/2 weeks? I can't....

Thanks,  
Robin

8/15/08

Dear Andrew,

Yes, the person is much better, maybe could be a little more hidden even, but this is much closer to what I had in mind. Since it is Hawai'i, could we remove the trenchcoat and have that person standing there in short sleeved shirt?

I'm not too concerned that people get the reasons for the parenthesis around the H, they'll understand when they come to the show. I would like to see just one more variation of it though: could the H be a small case h with parenthesis around that: (h). If nothing else, people will certainly get that something is going on with the meaning of the word.

Thanks,  
Robin

9/1/08  
Dear Jill,

I'm making up a comprehensive list of all the changes I've made in the script for the actors to follow while adapting their scripts.

Act 3, scene 4, line 6 reads: 'Troth, I think your other rebato were better.'

In the script I sent you, I had changed the word 'rebato' to 'corsage'. I have now changed the word 'corsage' to 'haku lei' which is the flowered headband brides wear over there.

I also stumbled across this very wonderful hawaiian wedding website you may want to check out.

[www.hawaiianweddingshop.com](http://www.hawaiianweddingshop.com)

Thanks,  
Robin

9/3/08  
Dear Andrew,

What do you think of this proposition?

Move Phil Orazio into the Don John role, and ask Colin Dorwart if he would play Oatcake?

I won't speak to either of them until I hear from you.

Thanks,  
Robin

9/3/08  
Dear Regina,

First of all, never contain your glee!!! I am glad this opportunity makes you gleeful. It's a great role and between you and me, you, like cream, rose to the top of the four actresses I was considering for Beatrice. That this why I had you and David come in and read together one more time. I'll discuss

with you later exactly what you did (and did not do) in auditions to get the role. You were just great, though.

Hold off on buying the script. I have made my own cutting of it, which is done. I wound up cutting 21% of the play and it reads VERY fast which is what I like. No waxing poetical about the sea for 80 lines...you know what I mean? But, currently, I am delineating all the cuts I made in the script which I will be forwarding on to the entire cast either on Friday or early next week. At that time, you will get instructions on getting a script, and how to properly cut it. We will be having probably two read-throughs the week 'Hooters' goes up and to not have Beatrice at those would be tough. I understand if you must do it for departmental requirements, however. It would be better if you could get a job on 'Hooters' that would not require you there during production week.

Too early to tell about the hair. If we keep you red, it probably will be a less striking red than you currently have. This is a matter that Jill and myself need to discuss, probably with your input at a later date.

So, hold off on buying the script (but thanks for your anxiousness...) and keep your beautiful hair the way it is for now.

I can't wait to work in a detailed way with you on this beautiful play and I think you and David are going to be splendid together.

Thanks a lot,  
Robino

9/5/03  
Dear Jessica,

Could you forward this message as well as all the attachments to the entire cast of Much Ado, including Akala Nevis, our choreographer?

Thanks for all your help.

Dear Much Adoers,

The time has come for you all to pick up your scripts. Follow these instructions very carefully, and you will not stray far from the path.

1. EVERYONE pick up a copy of the Arden edition from Larry Larsen. I reiterate, EVERYONE. To pick one up or not is not an option. There is a mountain of great information in the text that you will not want to be without.
2. Attached is the cutting of the play I've made, the document called Much Ado About Nothing. If you want to copy the play already cut, you will have to pay for it. It's 67 pages long.
3. If you just want to make the cuts in the Arden edition you get from Larry, open the attachment called Much Ado Cuts and Revisions. It delineates the cuts, changes and additions I have made line by line. If you follow the instructions carefully, it is easy to figure out what is cut and what is kept.
4. The third attachment is Much Ado Unit Breakdown which will be essential for you to have marked in your script for rehearsal purposes since we will be rehearsing by unit rather than scene or act.

5. The final document attached is an excel spreadsheet with all the characters and in what units they appear. If your name is checked in a particular unit, we will expect you at rehearsals for that unit, etc.

By the end of next week, I should have the entire rehearsal schedule figured out if my head doesn't explode first.

Thank you all for accepting the roles. This has the potential of being a really beautiful and enjoyable show to work on. I'm glad you're all on board.

Hugs to you all,  
Robin (your cruise director)

*Finally found our Hula choreographer and she was the greatest!!! Still no sign of a swing dance choreographer, however...*

9/8/08

Dearest Much Adoers,

As you know, head shots will be taken this Wednesday. Akala, I would like you to be able to come and get your headshot shot as well.

We will integrate the look of our headshots. Everyone will wear an Aloha shirt and the men will wear a kikui nut lei, and the women floral leis.

If you have an Aloha shirt, wear it. If you have the appropriate lei, wear it.

For those who don't, I'll bring a couple of shirts and leis we can share.

All hung on the wall, it should look pretty nice.

Aloha nui loa,  
Robin, your cruise director

P.S. If you have any outside conflicts beginning October 6th, NOW is the time to let me know as I begin to finalize our rehearsal schedule. After it is finalized, it will be a hard sell to get me to excuse you from rehearsals you're called to. Not even the second coming of Christ will get me to change it. Medical emergencies, of course, are understandable.

RB

9/26/08

Dear Akala,

Here are the people on stage when the curtain call music begins.

Benedick has the last line and says, "Strike up the music." At which point Willie K immediately begins his guitar strumming.

The following 12 people are on stage when Benedick says the last line.

Benedick & Beatrice  
Leonato & Antonia  
Claudio & Hero  
Don Pedro  
Margaret  
Ursula  
Josetta  
Father Francis  
Messenger

The characters left to get on stage are:

Dancer 1  
Dancer 2  
Balthasar  
Seacoal  
Oatcake  
Magistrate  
Conrade  
Borachio  
Don John  
Dogberry  
Verges

I feel since Benedick starts the music, he and Beatrice should be the first to start dancing. Benedick first, maybe a bit awkwardly, and then Beatrice can come to his rescue and they lead off the dance.

Then, the remaining 11 characters need to come on stage and start dancing. I would like you to stage the bows, when each couple comes forward from whatever else is happening on stage to acknowledge the audience applause, in roughly the following order:

Dancer 1 (Eika) & Dancer 2 (Sammy)  
Balthasar (Conor) & Josetta (Jamie K.)  
Seacoal (Patrick) & Oatcake (Colin)  
Father Francis (Brian) & Magistrate (Valerie)  
Conrade (Drew) & Ursula (Jane)  
Borachio (Kevin) & Margaret (Brittney)  
Don John (Philip) & Messenger (Jamie G.)  
Dogberry (Patrick R.) & Verges (Junelle)  
Claudio (Devin) & Hero (Danielle)  
Leonato (Will) & Antonia (Elizabeth)  
Don Pedro (Zach)  
Benedick (David) & Beatrice (Regina)

As I mentioned before, this is a lot of people to get bowing in 4 + minutes. I think the people who aren't on stage when the dancing begins can probably just boogaloo their way to the front of the stage, take their bows, then join the general dancing. Those who are already dancing, can just break away to take their bows. The men bow, the women curtsie.

As the dance concludes (I believe by the 4 minute mark exactly on the recording, they should all be lined up for a couple of company bows. They'll have to probably get in a semi-circle to do this. Beatrice will be dead center with 11 people on each side of her. Here is the general order of the final line going from left to right as we look at the line from the audience:



Dancer 1; Oatcake; Josselyn; Balthasar; Messenger; Conrade; Ursula; Don John; Hero; Claudio; Benedick; Beatrice; Don Pedro; Leonato; Antonia; Dogberry; Verges; Borachio; Margaret; Father; Magistrate; Seacoal; Dancer 2

This order puts all 4 leading men on either side of Beatrice and then by and large, couples are grouped together the rest of the way.

We can talk more about this later if this epistle is just too damn confusing.

See you next week.

Robino

10/1/08

Dear Jill,

Don't panic. The locations don't change necessarily from unit to unit. They DO change from scene to scene. For example: Unit 1.1.c and 1.1.d have the same location. The units are numbered by Act (1), scene (1), and the scenes are divided then, into units. So the locales may and often do change from scene to scene. The units are really for me to be able to break down the longer scenes into shorter pieces to rehearse is all. We'll discuss more tomorrow if you're still confused.

Robin

10/2/08

Dear Jill,

Here are some answers to your questions.

Everyone dancing the jitterbug is masked. I think the sandals will be just fine for this dance. Larry Peacock is the choreographer for this dance.

As for the girls wearing skirts throughout the show except for the ending, that is probably ok. However, Beatrice, in the scene where she is tricked into thinking Benedick loves her, could she wear shorts? She'll be doing some climbing. Whether its on a tree or on the facade of the house...she'll be climbing. Everyone else is ok for skirts and of course wedding clothes for that scene.

Antonia only needs the two outfits, right.

Leonato, Antonia, Hero, Beatrice, Josselyn, Margaret and Ursula all come on stage prior to the dance carrying their masks. They put their masks on just before Don Pedro, Claudio, Benedick, Balthasar, Don John, Borachio and Conrade all enter. These guys all come on masked. Everyone exits with their masks on. Benedick reenters at one point, unmasked, to get Claudio and during their conversation, Claudio removes his mask. That's the end of the masking and unmasking.

Balthasar is sort of a surf/beach bum. A "local" boy. As you probably already know, "local" people are anyone native to the islands but not Hawaiian. They are natives who are white, chinese, japanese, philipino, etc. He is a friend of Hero and Beatrice and the ladies of Leonato's house.

The idea for Dogberry and his gang is all fine and good. I don't want them to be mockingly comic at all. Just native and poorer than Leonato and his house.

Yes, I would like the messenger to be a clerical business woman, maybe someone who works for Leonato. We discovered that the WACs didn't come into existence until 43 or 44. She is the same messenger at the beginning and the end of the play.

My idea for Hero getting ready for the wedding is that she is in her underwear and that Margaret is more or less doing up Hero's hair. They do go offstage to get ready for the wedding. So undies for Hero are needed.

Beatrice and Benedick are both in their wedding clothes after the long wedding scene/confrontation during their scene alone. After that scene, I don't think anyone is in their wedding clothes again. This is Act 4, scene 1.

The torchbearers and the dancers we'll discuss after I speak with Akala today.

The only military guy who doesn't really relax is Don John. Everyone else can be in HA shirts, barefoot, shorts. I will even have Borachio and Claudio shirtless on a couple of occasions. I think their first entrance at the beginning of the play, they're in their military uniforms and again at the wedding. But otherwise, they can all pretty much be relaxed except that Don John.

Speak with you soon,  
Robino

10/4/08  
Dear Akala,

Sorry I haven't been able to call you. This is my last week at work before quitting and I am crazed by it. But, the following questions I would like for you to answer as quickly as possible.

1. How is the choreography coming, especially for the curtain call? Remember, you have the entire evening Wednesday to work with the cast. If you want to work on the other dances, that is ok, but do them in order of curtain call, wedding procession, and solo prologue dance. How much time do you think you will use? You will have the entire 3 hours if you need it. If you don't need it all, let me know right away.
2. You haven't yet told me what evenings you are NOT available for rehearsals. We will rehearse Sunday-Thursdays from 7:15-10:45 ish. If you are available all those evenings, I won't worry about scheduling you during times you are not available.
3. Jill, our costumer, wants to know what sort of costume the prologue dancer should wear. Should it be floor length? Should it be traditional? Just what is needed, especially considering the dance. The costume needs to accommodate the dance. Along those lines, it looks like in the wedding procession the only floor length gown will be Hero's, the bride. Everyone else will have knee-length skirts, etc., and probably be barefoot.

That's it for now. Putting these shows together is a matter of answering one million little details, as you can see.

Aloha,  
Robin

10/6/08

Dear Akala,

Let me think about the groom participating. Once you hear the scene, and the set up to the wedding, it may not be appropriate for him to participate. And yet, to make him and the plan all the more sinister, we may want him to be. When you listen to the play tomorrow night, you'll understand my dilemma. Let's hold off on that decision.

Aloha,

Robin

10/7/08

Hi Larry,

If you could let me know when it is done, I will come and get it. I am heading out of town that week but will hold off so I can take the ground plan with me and do some work while visiting my dad up in Washington.

Thanks,

## **Appendix F**

### **Images and Memorabilia**

I have included a preview article from The Beacon, UP's campus newspaper, a copy of the program, some photographs of Messina, Italy that inspired as to location, and some production photographs.

# Much Ado' much more than nothing

From The Beacon, UP newspaper, week of November 12, 2008

Even one week before opening night, the "Much Ado About Nothing" cast seems to have everything down.

The play is well on its way, as seen through the cooperation and cohesion of the actors, director and management. They have been united by the hard work and the many hours spent over the past four weeks, both on and off the stage. This unity and collaboration was clear in the acting during Wednesday's dress rehearsal.

The play begins Wednesday at 7:30 in Mago Hunt and runs through Nov. 23. Students get in free both Wednesday and Thursday night.

Directed by graduate student Robin Bowles and set in 1940s Hawaii, the play's transformation to a more modern time does not lose the allure of the Shakespearean message. The story is meant to take place half a year to a year before the attack on Pearl Harbor.

Junior Devin Olson, playing the role of Claudio, thinks that the semi-modern setting will help students. "Hopefully they will be more open to the idea of Shakespeare," Olson said.

Olson described the play as a love story with a clashing of cultures. He wants the audience to "take away the conflict that goes on when two cultures collide."

This take on "Much Ado" shows the American soldiers who came into Hawaii and invaded lives, as well as the cultural differences between the two main characters. Olson believes the play will get people thinking about what they are doing, and how this concept applies to what is going on today.

Thus far, the acting is considerably strong, and the actors seem well on their way to a close-to-perfect performance.

The dynamic between Bowles and the actors is both understanding and collaborative. This relationship clearly allows for more mobility for the actors within their parts. Both the actors and Bowles equally decide what way gives the best performance, creating a calm and trusting atmosphere.

"Robin has provided an overall shape to the play, but has provided room for the actors to explore and bring something to the table," sophomore Danielle Larson, who plays Hero, said.

This exploration was visible as the actors and Bowles worked through semi-awkward scenes, trying to perfect them. Bowles listened to what the actors thought their characters would do, and the actors listened to Bowles about how to strengthen their performances.

Although only seen through a few scenes, the actors seemed to have an insightful understanding of their characters and the play as a whole. They talked in terms of their characters and how they would behave as if it were reality and they truly seemed aware of the world they created.

The tension created between the actors, especially between Beatrice and Benedick and Hero and Claudio, is really present. These interactions between characters made the acting seem as if it were happening in actuality.

Although the actors have many loose ends to tie up before their first show on Wednesday, the presence of the play is obvious despite tensions among actors.

Toward the end, during the matrimonial scene between Claudio and Hero, the two dance, making it a very tender moment where the audience could sense the betrayal and anger coming from Claudio. And as the two, along with other cast members, started verbally fighting, the viewer could see the disbelief, frustration and hurt running through each characters as if it were happening in plain sight.

The interaction between Beatrice and Benedick is very reminiscent of the Shakespearean play - a connection that is tied together through a silent love, stubbornness and coyness. This is seen through Beatrice's willfulness and Benedick's strong, yet quiet pursuit for her.

Overall, the acting really makes this play a winner. Between the major actors and the minor parts, everyone seems to be focused. Each scene receives great attention, however minor it may be.

There seems to be a perfect balance between comedy and drama. There are some very comical and bleak moments to the play. "Everything is heightened on stage. You really have to work and fight for it," Olson said.

The cast has been working on the play for about four weeks now. They rehearse at Mago Hunt Sunday through Thursday nights for about four hours.

Senior David Harrell, who plays Benedick, said the acting has been a constant emergent. "It is essentially constant," Harrell said in regards to the practice and memorization.

The cast members even get together for dinner, coffee, to talk and rehearse, said Larson. They do so to get to know the dynamics of the character and how their character interacts with everyone else.

There has been much preparation for this play, and it is evident in the interactions and unity between the characters.

The University of Portland  
Department of Performing and Fine Arts  
presents William Shakespeare's



# MUCH ADO ABOUT NOTHING

November 19-22 at 7:30 p.m., November 23 at 2:00 p.m.  
Mago Hunt Center Theater, University of Portland  
5000 North Willamette Boulevard  
Tickets: \$10 general, \$5 students and seniors  
Tickets available for \$3 each for groups of 10 or more  
For tickets and information call 503.943.7287



Department of Performing & Fine Arts  
5000 North Willamette Blvd.  
Portland, OR 97203-5798

*Much Ado About Not(h)ing*

Don Pedro and his soldiers stop at the house of Leonato for some much deserved rest and relaxation after a successful military campaign — a house full of single, eligible women. When these men and women pair off — some for romance, some for bickering, some for troublemaking — a wild progression of events occur that will alter the course of everyone's lives. Will Beatrice and Benedick call a truce to their long-lived battle of words? Will Claudio and Hero's love be permanently tarnished by the evil machinations of Don John? Will Dogberry and his profoundly inept local constabulary be able to set all aright? Will it all be much ado about nothing?

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**MUCH  
ADO ABOUT  
NOT(H)ING**

November 19-22 at 7:30 p.m.  
November 23 at 2:00 p.m.

### **Mission Statement: Drama Program at University of Portland**

The Drama program sees itself as strongly supporting the mission of the department and the University. The program at the University of Portland is dedicated to providing a broad-based generalist foundation for undergraduate and graduate students with the knowledge, skills, and opportunities necessary for establishing a life-long association with the theatre. Furthermore, its aim is to demonstrate a strong commitment to teaching and learning in a personal, energetic, interactive, liberal arts environment. This is done by offering a broad-based curriculum of theatre courses that provides a common knowledge-base and skill level. Beyond that, the program provides advanced course work in areas of specialization that prepare the students for a myriad of career and educational options. Finally, the program provides a variety of production opportunities open to the entire campus student community. Students are encouraged, mentored, and supervised in these productions, where they are challenged to use their academic background and technical training in the real laboratory of live theatre.

### **Mission Statement: Bachelor of Arts in Drama**

The Bachelor of Arts degree program at the University of Portland is designed to provide its students with a basic generalist foundation in the areas of performance, technical skills, history and literature. At the same time, it allows the student to further explore a chosen area of emphasis, i.e. performance, design/technical, or production management at an advanced level. Throughout the student's years in the program, there are ample opportunities to apply both academic knowledge and acquired skills to a variety of live production experiences. A senior project in the student's particular area of emphasis serves as a capstone experience, giving the student an opportunity to integrate what they have learned. All of this theoretical and practical learning takes place in a personal, supportive, collegial environment.

### **Mission Statement: Master of Fine Arts in Directing**

The Master of Fine Arts degree program introduces the student to the need for a solid research-based foundation to support a common historical, theoretical, literary and conceptual approach to directing for the theatre. In addition, the degree allows for a tightly focused emphasis on the practical skills of directing. The MFA in Directing is unique at this school and in our region in that the faculty encourages and at times requires interaction between the older graduate students and our typically younger undergraduates, in some of our course work and in our productions. It fosters the necessary skill of mentoring and working with all skill levels that is the reality of the theatre. This terminal degree program acknowledges the professional-level potential of directing, but the focus of its course work, connection to younger students, and practice is geared towards its educational applications. The requirements are evenly divided between the academic and the practical, and systematically evaluated through directing projects, semester evaluations, and an oral defense of both the practical and written aspects of the thesis project. Each student is given a minimum of two practical directing opportunities with technical and stage support, including the thesis project which is a part of the department's main stage season. The student also has the requirements of one practicum experience during the first year of study on a program production, and an internship in which the student serves in a production capacity with an off-campus regional professional theatre-related organization.

**Patron reminder:** Out of concern for the safety of the performers and as a courtesy to other patrons, photography is strictly prohibited in the theater. We also ask that pagers and cellular phones be turned off during performances.

# *Much Ado About Not(h)ing*

*By William Shakespeare*

Setting: **Leonato's House, Hawaii Prologue:** July 1940

**Act I, Scene 1:** One year later

**Act I, Scene 2:** The following day

**Act II, Scene 1:** Five days later

**Act II, Scene 2:** The following day

**Act II, Scene 3:** The following day

Beatrice .....	Regina Galbick*
Benedick .....	David Harrell *
Antonia.....	Elizabeth Evans
Balthasar.....	Conor Eifler
Borachio.....	Kevin Monette
Claudio .....	Devin Olson
Conrade .....	Drew McLaughlan
Dancer/Court Reporter/Thrchbearer .....	Samantha Layco
Dancer/Thrchbearer. ....	Irene Nieto
Dogberry .....	Patrick Rexroat
Don John .....	Philip Orazio
Don Pedro .....	Zachary Virden
Father Francis .....	Brian Burger
George Seacoal .....	Patrick Gorski
Hero .....	Danielle Larson
Hugh Oatcake .....	Colin Dorwart
Josetta .....	Jamie Kluth
Leonato.....	Will Steele*
Magistrate .....	Valerie Vemale
Margaret .....	Brittney Harris
Messenger .....	Jamie Grant
Ursula .....	Jane Gress
Verges .....	Junelle Thguas
Dog 1 .....	Ike Bowles
Dog 2 .....	Spike Murray

**Assistant** Lighting Designer .....Junelle 'Thguas  
**Costume** Designer .....Jill Peterson Hoddick  
Sound Design and Original Music .....Hal Logan  
Choreographers ..... Akala Neves (Hula), John Szerszen (Swing)

Light Board Operator ..... Kristie Weisert  
Sound Board Operator ..... Mara McGreevey  
Props/Dog Wrangler ..... Ariel PuIs  
Costume Crew Head ..... Cara Phipps  
Costume Crew ..... Katerine Portell, Amelia Gradt, Sammi Boyd, Adrienne Shelnut  
House Manager ..... Ian Paja  
Box Office .....Anna Mottice

\* **In partial fulfillment of the Senior Capstone for the BA in Drama**  
\* \* **In partial fulfillment of the Thesis project for the M.F.A. in Directing**

Production Manager ..... Larry Larsen  
 Scene Shop Supervisor ..... Nathaniel Bartos  
 Costume Shop Supervisor ..... Mooch Martin  
 Box Office Supervisor ..... Brittney Harris  
 Asst. Box Office Supervisor ..... Devin Olson  
 Properties Master ..... Anthony Rico Nan  
 Lead Carpenter ..... Colin Murray  
 Light Area Director ..... Junelle Thguas  
 Set and Light Crew ..... Stephanie Bayne, Lauren Brenneman, Emily Douglas, Conor Eifler,  
 Patrick Gorski, Patrick Rexroat, Mark Smith, Will Steele, and Tim Yandl  
 Costume Crew ..... Sammi Boyd, Becky Downs, Jessica Downs, Megan LaFleur, Heather Petersen,  
 Cara Phipps, and Ariel PuIs  
 Mask Construction Volunteers ..... Lisa Daschel, Anna Mottice, Devin Olson  
 Volunteer Light Crew for *Much Ado about Not(h)ing* . . . . Stephanie Bayne, Jessica Downs, Patrick Gorski,  
 Amelia Gradt, Samantha Layco, Heather Petersen, and Junelle Thguas

**Special Thanks to:** Cara Carr and Lewis and Clark College

Why Hawaii It is one of the two most frequently asked questions regarding this production. When Shakespeare wrote *Much Ado*, Sicily (where he set the play) was occupied by Spain and he reflected that presence by giving some of the soldiers Spanish names. About ten years ago, I was spending the day at Donkey Beach on Kaua'i reading this play. For some reason, on that day, the story of Beatrice and Benedick took a bit of a back seat as I realized the fundamental thrust of this story is a very intense and damaging culture clash between an occupying foreign military force and a local indigenous culture and how that culture is thereby diffused. If this scenario doesn't describe the troublesome relationship Hawaiians have had with the u.S. military occupation of their islands over the years, nothing does.

Why the (H)7 This is the second most frequently asked question. In Elizabethan speech 'nothing' and 'noting' sounded very similar. This play's plot depends on 'noting' - watching, eavesdropping, spying, and gossiping. Overhearing is central to the plot followed by the erroneous reporting of what was seen or heard. The tricking of Beatrice and Benedick, the accusations against Hero are all based on notings that are ultimately based on nothing.

Apart from the soldiers, everyone in this play is considered to be 'local': This means they are born and raised in the islands but rather than being native Hawaiian, they may be descended from Japanese, Chinese, Filipino, Portuguese or Caucasian ancestors.

As the great director Julie Taymor said while directing *The Lion King*, " ... comprehended language trivializes an event and takes away from the poetry and mystery of the sound of these languages. " I couldn't agree more. Therefore, some of the Hawaiian lyrics have not been translated into English. Enjoy the sound of the music and the terrific mood it evokes. And welcome to Hawai'i.

The Director would like to thank Melanie Chang, Carrie Fornway, and Andrew Golla for their help on this production.

**Robin Bowles** - Director Robin is from Oakridge, Oregon; he graduated from the American Academy of Dramatic Arts in New York City and the College of Santa Fe (CSF) with a BFA in Acting. He spent many years as an actor in Seattle before becoming an adjunct professor at CSF. He directed *Talley's Folly* last fall on the Mago Hunt stage and will direct *The Diviners* at CSF next semester. Robin is an associate member of the Society of Stage Directors and Choreographers and will graduate with a MFA from the University of Portland in directing next May.

**Brian Burger** - *Father Francis* - Brian is a sophomore Drama and Biology double major from Vancouver and is thrilled to be a part of his first Shakespearean production in many years. Brian spends his free time rehearsing with the a cappella group uptown. Before donning the holy robes, Brian was last seen as the dimwitted younger brother Bartley McCormick in *The Cripple of Inishmaan* and as the eccentric and very British writer Keith in *Audience* after transferring from Linfield College. At Linfield, Brian played Don in *The Universal Language* and The Judge in *The Learned Ladies*. Brian would like to thank Robin Bowles for being both a wonderful director and person throughout this entire experience. He would also like to thank his family for their continued support in his interesting choice of majors.

**Colin Dorwart** - *Hugh Oatcake*

- Colin Dorwart is a sophomore Political Science major with minors in Business and Drama. He is usually seen looking for laughs with the improv troupe, ActUP. He enjoys all things fair trade certified and is also a licensed pool operator. Colin would like to thank his family and friends for all their support.

**Becky Downs** - Assistant Stage Manager - This is Becky's first attempt at a management role in a show. Usually she's an actor or occasionally on costume crew. You might have seen her most recently as Ruth in this semester's *Blithe Spirit*. She welcomes the opportunity of new and challenging jobs in her beloved theatre. She sends her love to the cast and the rest of the crew, who were a dream to work with, especially Robin and big sis, Jessica, for putting up with her crazy antics and actor-like tendencies.

**Jessica Downs** - Stage Manager - Jessica is a senior Drama major with double emphases in Production Management and Costume Design. *Much Ado About Nothing* is her last show at the University of Portland because she will be graduating early, this December. Jessica's previous UP credits include stage managing *Little Women*, *Steel Magnolias*, and *Laundry and Bourbon*; assistant stage managing *The Threepenny Opera* and *The House of Bernarda Alba*; as well as costume designing *Hooters*, *Audience*, *Jally's Folly*, and *Death Comes to us all*, *Mary Agnes*.

As the Region VII ACTF stage management winner in 2007, she went to Washington DC for a KCACTF SM fellowship. Her professional experiences include stage managing for the last two summers at the Nebraska Repertory Theatre; most recently, *Doubt* and previously, *The Last Five Years* and *Metamorphoses*. She has also worked for Mock's Crest Productions for the past three summers in Portland, in addition to working in the UP theatre costume shop for three and a half years. Jessica's favorite parts of putting on a show are stage managing, building costumes, and hanging and focusing the lights. She hopes to be able to get a job where she can continue to stage manage and make a living doing what she loves to do everyday.

**Conor Eifler** - *Balthasar* - A sophomore Drama major, Conor's recent roles at UP include Laurie in *Little Women*, and a cop in *The Threepenny Opera*. He also wrote *The Flight of the Sloth* produced last year at UP by the ragtag Portland Organic Theatre. Conor taught himself the ukulele over the past four years, starting where all the greats do: with a ukulele chord book and a Beatles guitar book. Conor would like to thank Robin for the great opportunity to finally put his ukulele chops to work and Hal for his wonderful music to which the ukulele chops will be applied. "Strike up, pipers!" *Kanikapila*



**Elizabeth Evans - Antonia** - Elizabeth is excited to return to the UP stage in her first Shakespearean production. She was most recently seen in the Mock's Crest production of *Pirates of Penzance*. Her past UP roles include Mrs. Peachum in *The Threepenny Opera* and Sallie Gardiner in *Little Women*. Elizabeth would like to thank the cast and crew for a wonderful experience and her friends and family for all their unending support.

**Regina Galbick - Beatrice** - Regina is delighted to be back on the stage performing in her first Shakespearean production, especially one so chockfull of hilariously antagonizing characters. She sees sacrifices as growing in her eyebrow, shoulder pain from toting around a bag full of lexicons, sleeping less and dreaming faster; her rewards are a more intrinsic understanding of how deep denial can run, a furthered appreciation for the power of words, and improved abdominal muscles from laughing. Infinite thanks to Robin, the two wonderful Ms. Downs-s, Bennie her hero, and all the other cast members and crew workers who made this thing go. As for her cue-reading, food-making housemates, encouraging friends, and supportive family - you already know she loves you, loves.

**Patrick Gorski - George Seacoal** - Patrick is the black sheep in the theatre department. He is neither a major nor a minor of theatre, but is in fact only pursuing a Mechanical Engineering degree. That doesn't stop him from spend-

ing what seems like way too much time in the theater. He loves it though and that is why after this, his second play here, he hopes to be back many more times during the rest of his college career. Patrick was seen last year on the UP stage in *The Threepenny Opera* as Crook finger Jake and, while he loves everyone, is looking forward to someday doing a show with a small cast. Patrick would like to thank all of the people who supported him during this show; especially his wonderful family who flew out to see him, his amazing girlfriend who took a train, Robin our Director, Jessica our Stage Manager; and all of the beautiful people of this cast.

**Jamie Grant - Messenger** Jamie is happy to appear for the first time on the UP stage. She is a freshman Drama major. Jamie performed in many high school productions including *Our Town*, as the Stage Manager; *Camelot* and *Cinderella*. She is excited to work on this show with her new drama family and the great acceptance and support of the *Much Ado* cast.

**Jane Gress - Ursula** - Jane is a junior double Social Work and Drama major. If you are wondering how she plans to find a job with these degrees she would tell you, that is a good question, but also that you might be surprised how well they complement each other. Working on *Much Ado* has been a great to do, full of jumbled Shakespearean phrases and long hula practices. Jane wants to thank the extraordinary cast and crew, Robin, our cruise director, and

her wonderful friends, family, and housies for all their love and support. "Be you blithe and bonny, sing Hey nonny, nonny!"

**David Harrell - Benedick** David Harrell, a senior here at the University of Portland, is thrilled to be returning to the stage as Benedick in this fall's production of *Much Ado About Nothing*. After making his downtown Portland theatre debut as Courfeyrac in Staged's *Les Miserables* last spring, he returned to the UP theatre this fall, working as the ASM for last month's production of *Blithe Spirit*. David has been seen previously on the UP stage as Max in Ken Ludwig's *Lend Me a Tenor*, Rosencrantz in Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, Ray in James McLure's *Lone Star*, and Rev. David Marshall Lee in Larry Shue's *The Foreigner*. When David is not in the theatre, he can often be heard singing with the University Singers or his cappella group, Road Less Traveled; or at the elephant exhibit at the Oregon Zoo, where he is currently leading a behavioral research study. In this coming spring, David will graduate with a BA in Drama and a BS in Life Science; he plans to audition for graduate school at the U/RTA auditions in Chicago. He hopes to pursue an MFA in Acting and begin his professional career as an actor. He would like to thank Robin Bowles, his unendingly inspirational director, for guiding this production with grace to develop a beautiful show, as well as the theatre faculty for



giving him their unconditional love and support over the last 4 years! It is thanks to them that he has grown and learned so much! Aloha!

**Brittney Harris - Margaret -** Brittney is proud to be the University of Portland's token Drama and Accounting double major and has somehow survived long enough to make it to her senior year. Brittney has been seen as Polly in *The Threepenny Opera*, Claire in *Proof*, The Leading Player in *Rosencrantz and Guildenstern Are Dead*, Shelby in *Steel Magnolias*, and Carmen in *Sweet Charity*. She would like to thank Robin and Jessica for putting up with her shenanigans, and to dear Borrachio for shaving off that creepy mustache. Big thanks to Kelly Brown, roomies, and her family for their endless support. Aloha!

**Jamie Kluth - Josetta** Jamie is overjoyed and thankful to be working with such a fantastic cast and crew. As a Drama major, she can be frequently found hanging around the theatre. You will also spy her in the business school where she is declaring a major in Accounting as well. This is Jamie's sophomore year at the University. She hopes you enjoy this production and her attempts at hula.

**Danielle Larson - Hera** Danielle is a sophomore Music and Drama major who recently decided to dabble in Premed for some odd reason. At UP she has been seen as Jenny Diver in *The Threepenny Opera* and Meg in

*Little Women*, as well as a (presently defunct) member of ActUP. Before moving to Portland from Boise, Idaho, she was an apprentice at the Idaho Shakespeare Festival, where she also interned and taught Shakespeare drama camp this past summer. Other Boise credits include performances with Stagecoach Theatre, Boise Little Theatre, and Opera Idaho. Danielle is thrilled and honored to be involved in this fabulously exciting production of Shakespeare's *Much Ado!!* She would like to give her love and thanks to her family, SHE(D), and BR for all their love and support.

**Samantha Layco - Dancer / Court Reporter / Ibrchbearer -** This is Samantha's first on stage production at UP. She is excited to be part of the Drama program. Samantha is an Organizational Communications and Drama double major and is a sophomore. She would like to extend many thanks to everyone who worked on the show.

**Drew McLaughlan - Conrade -** Drew is incredibly excited to be in both his first Shakespearean play as well as his first show here at UP. College has been a fantastic ride so far and this experience has only made it better. He would like to thank his loving family, amazing friends, and beautiful girlfriend for their support.

**Kevin Monette - Borrachio -** Kevin is overjoyed to fulfill a dream; at last, he is in a play that his mother has heard of before. As a Business major in his junior year, he has fit Shakespeare in his schedule.

Previously, you may have seen Kevin in *Hooters*, playing music, or even handing out samples of nuts at the Saturday market. Kevin would like to thank his family, housemates, coworkers, and fellow cast members for his influences. For the cast who worked especially 'close' with him over these past few weeks, he's learned incredibly much, blushed a few times, and had a great deal of jolly moments in this building.

**Irene Niedo - Dancer/ Ibrchbearer -** Irene is a freshman Business major and is currently thinking of pursuing a degree in Accounting. She is of Filipino descent but was born and raised in the beautiful island of American Samoa. She loves to share about her island's culture. She enjoys taking pictures and singing and plays a variety of instruments. She was the bass guitarist for her youth band, back home; and she currently plays the hand bells for the University of Portland church choir.

**Devin Olson - Claudio/ Dance Captain (Swing)** Devin is a junior Drama and Psychology double major. This will be his fifth time on the stage here at the University of Portland. Recently, he was seen in *The Foreigner* as Ellard and *The Threepenny Opera* as Smith. Devin would like to thank everyone involved with the production for all their hard work; a big thank you to Robin for this great opportunity, and to his friends and family for all their support.

**Philip Orazio - Don John** - This is Philip's fifth show at the University of Portland and he is super excited! You may have seen Philip in *Little Women*, *The Cripple of Inishmaan*, *Audience*, and *Hooters*. He is so grateful for the opportunity to test his ability in such a wonderful role. He would like to thank his friends and family for all of their support during such a hectic time. 1b God be the glory.

**Patrick Rexroat - Dogberry** - Patrick is a junior this year majoring in Drama with an emphasis in performance and appearing for his seventh time on the UP stage. He has recently been seen in the College of Southern Idaho R.A.T. summer production of *The Laramie Project* (Jedediah Schultz, others), in addition to the University of Portland productions of *The Cripple of Inishmaan* (Billy), *Audience* (Reginald) and *Thlley's Folly* (Matt Friedman). "Aside from finishing his degree here at Up, Patrick's personal goals include attending graduate school for either acting or playwriting, and working professionally as a playwright, actor, teacher, or all of the above. He would also like to

be involved in children's theatre. He was born and raised in the small town of Jerome, Idaho, in the Magic Valley.

**Will Steele - Leonato** - Will Steele is a fifth year senior here at the University of Portland now in his second show this semester. He was last seen in *Blithe Spirit* as Dr. Bradman. Will is excited to be in this production of *Much Ado About Nothing* and is sure it will be nothing short of much ado. Will is honored to be working with director Robin Bowles and has enjoyed the process of rehearsal and study tremendously. Will would like to thank God, his family, friends, and all his teachers past and present - for helping him translate his blessed talents for loving life into a life full of love and blessings.

**Junelle Thguas - Verges/** Dance Captain (Hula)/ Asst. Lighting Designer - Junelle is a senior Drama major with minors in French and Philosophy. This is her third appearance in a UP mainstage. She was last seen as Abhorson in *Measure for Measure*. Junelle would like to thank Robin for giving her this opportunity to work with this incredible cast and crew. She would also like to thank Akala for refreshing her hula skills and Nat for letting her assist him in lighting this huge

show.

**Valerie Vernale - Magistrate** - A History and Drama double major, Valerie was Vivien Pomme in *Death Comes to Us All*, *Mary Agnes* her freshman year. She looks forward to being a part of this show especially because she hasn't done any theatre since being in Salzburg for a year. Valerie's goals are, in short, to become a better actor and performer through making mistakes and learning from not only her professors but also from her peers.

**Zachary Virden - Don Pedro** - Zach is back at the University in his junior year after a five-month stint abroad last spring. In London, he was able to rekindle his love for Shakespeare and his craft and is excited to further his education in the theatre. Some of his past roles at UP include Hal in *Proof*, Claudio in *Measure for Measure*, and Arnall in *Line*. He is pleased to be working with Robin on this fantastic script/concept after a terrific experience with him onstage in last fall's production of *Proof*. He would like to thank his friends for their good laughs and generous hospitality. He would also like to thank his parents for their frequent and poignant lessons on sacrifice, ambition, and true love.

Ed Bowen, Ph.D., Sutherland Professor of Theatre

Dr. Bowen begins his eighteenth year at the University of Portland His directing assignments over the last few years have included *Noises OJ!*, *Steel Magnolias*, *Honk*, *Sweet Charity* and *Measure for Measure*. He is not scheduled to direct this season as he begins the second year of a phased retirement program, that put he and his wife, Polley, in Mexico and France this last spring with plans to return to Mexico in January and February and to Italy for April and May. They will return home to Oregon for the summer where there is no better place at that time of the year. In between adventures, they will be checking in on their 4 cats and 7 grandchildren

Andrew Golla, M.F.A., Visiting Assistant Professor, Directing

This is Andrew Golla's second year as full-time faculty at the University of Portland, having previously taught here as an adjunct. Previous University's productions include *Rosencrantz and Guildenstern are Dead*, *The Foreigner*, and last spring's *The Threepenny Opera*. He has directed plays in Portland, including *if you take one elf off the shelf*, and has worked at Portland Center Stage's JAW Festival for the last several years. Andrew is also the Artistic Director of Portland Theatre Works, as well as a freelance director, new play dramaturg, and actor. He received an M.F.A. in Directing from the University of Iowa and a BA in Political Philosophy from Carleton College. He has directed over 30 productions of classical and contemporary plays and musicals in over 15 years of directing, many of them world premieres. He is currently single and has no pets, though he is still debating getting a plant.

Jill Peterson Hoddick, M.F.A., Professor of Theatre

Jill has designed costumes for over 238 productions in her more than 38 year career, which includes 32 years here at the University. She has designed costumes and sets for three California summer stock companies, designed a season Off-Broadway, as well as designed several shows for Artists Repertory Theatre in Portland. Jill has also been honored by the Kennedy Center and the Northwest Drama Conference for her work with the Northwest University theatre community. Jill received her BA from University of the Pacific, an MA in theatre from Cal State-Fresno, and an M.F.A. from the University of Southern California. She enjoys the balance of teaching and costuming in her current work. Jill is an active volunteer in Portland Public Schools, and a founding parent of daVinci Arts Middle School. She is also a practicing artist working in textile arts. Husband Kent and daughter Kayley offer great support and inspiration in her life here and away from the University. Kayley recently graduated in studio art/photography from Pitzer College in Southern California and has begun her career as a photographer.

Lawrence Larsen, M.F.A., Associate Professor, Director of Theatre

Professor Larsen is in his 15th year teaching and designing for the University. His scenic work at the University includes last year's productions of *The Foreigner* and *The Cripple of Inishmaan*. Other designs for the University include *Measure for Measure*, *Rosencrantz and Guildenstern are Dead*, *The Fan*, *Electra*, *Noises OJ!*, *The Philadelphia Story*, and *Big Love*. His current professional design work includes the scenery for Artists Repertory Theatre's productions of *Streetcar Named Desire* and *Blackbird*, and the lighting for *String of Pearls*, and the scenery for Northland Revels for the Portland Revels organization. Other theatres designed for include Mocks Crest, Portland Repertory Theatre, Tygres Heart Theatre, Northwest Children's Theatre, Portland Civic Theatre and Summer Repertory Theatre in Santa Rosa. Prior to his employment at the University, Larry worked for the Oregon Shakespeare Festival, both in Ashland and Portland. Professor Larsen teaches all the scenic, lighting and stage management courses at the University and is the Director for the Drama Program. When he isn't in the Mago Hunt Theater, Larry spends time with his wife, actress Caren Graham and their son Mac. He has his M.F.A. in scenic and lighting design from the University of Washington.

Mindi Logan, M.F.A., Assistant Professor, Acting Instructor

Mindi is beginning her tenth year teaching for the University of Portland. Her artistic work at the University includes choreography, acting and dialect coaching for last year's productions. Mindi received her M.F.A. from the Professional Actors Training Program at Rutgers University and then worked professionally as an actor in New York and Los Angeles, appearing off Broadway, in soap operas, sit-coms, and film. Continuing her professional acting career, Mindi has appeared locally with Quintessence Theater, Stark Raving Theatre, in commercials, industrials, and voice-overs. Mindi also serves as the Regional Chair of the Kennedy Center/American College Theatre Festival. Mindi's husband, Hal, is a professional musician and composer who also works locally and teaches at the University of Portland.

### Theatre Patrons Fund

The Theatre Patrons Fund was originally set up in the 1980's by Professor Tom Lasswell as an additional resource for the Drama Program's productions and students. This fund has allocated financial support for many needs of the program that are not always able to be met by the University and its yearly program budget. The Theatre Patrons Fund shall use the dedicated monies placed in the Fund to give additional support to the Drama Program's production costs, student's professional development and outreach. These funds should never be used in lieu of other funding from program, department, and college budgetary resources, but only when needed resources are not available. These funds must clearly be directed to the benefit of our students' growth and training as theatre artists', that happens both in the classroom and in the program's productions

If you have enjoyed what we offered tonight, we invite you to get more involved in our program by making a donation to our Theatre Patrons Fund. If you are interested in supporting the efforts of our students, please contact any of the faculty listed above (503-943-7228) or send a check to University of Portland-Theatre Patrons Fund, Department of Performing and Fine Arts, 5000 N. Willamette Blvd, Portland, OR 97201

**2008-09 THEATRE SEASON THE  
UNIVERSITY OF PORTLAND**

**Much Ado About Not(h)ing** by William Shakespeare  
Nov. 19-23

**Fuddy Meers** by David Lindsay-Abaire  
Feb. 25 - Mar. 1

**Marat/Sade** by Peter Weiss  
Apr. 15-'19

## The Kennedy Center

The Kennedy Center American College Theater Festival,"

41

Stephen and Christine Schwarzman The  
Kennedy Center Corporate Fund U.S.  
Department of Education  
The National Committee for the Performing Arts Dr.  
Gerald and Paula McNichols Foundation

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2009.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

University *of*  
Portland

5000 North Willamette Blvd.  
Portland, OR 97203-5798





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Messina, Sicily.



Messina at night.



This picture made me think of Leonato's house.



Mountains that flank Messina. Similar to the Ko'olau's of O'ahu.

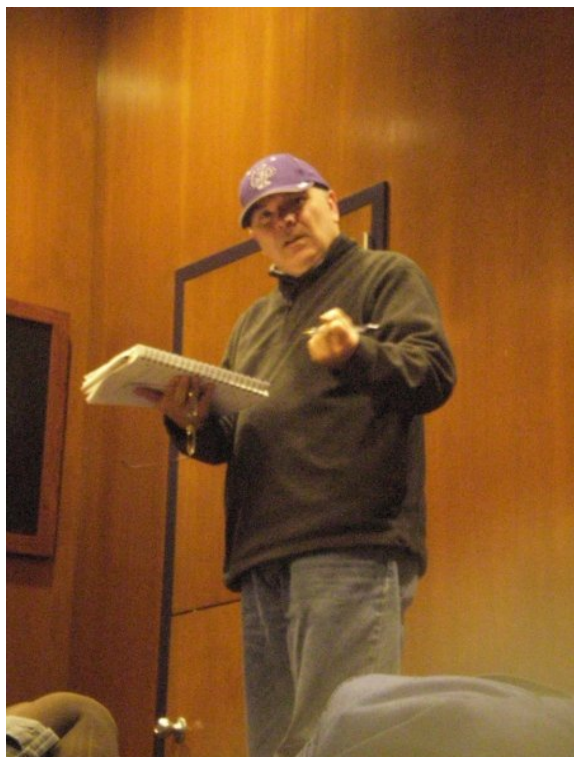




Patrick Gorski, Conor Eifler, Patrick Rexroat, Devin Olson, Colin Dorwart, Zach Virden, Brian Burger and David Harrell during 1<sup>st</sup> Hula lesson. Akala Neves is walking between them, cracking the choreographer whip.



Ike Bowles, as Dog 1, listening for his cue.



Me as director.



Akala Neves, hula choreographer.





Pre-show lighting.



Sam Layco dancing The Prologue.



Two worlds about to collide. Brittney Harris as Margaret in the background, Sam Layco in the foreground.



Renewing old acquaintances.



Jamie Kluth as Josetta, Will Steele as Leonato and Elizabeth Evans as Antonia.



The Swing Dance.





The men's solo in the swing dance.



More swinging.



Swing dance finale.



Zach Virden as Don Pedro and David Harrell as Benedick





Danielle Larson as Hero and Devin Olson as Claudio become engaged as Zach Virden as Don Pedro proposes to Regina Galbick as Beatrice. Will Steele as Leonato takes it all in.



The Gulling of Benedick.



The Gulling of Beatrice.



Junelle Taguas as Verges watches as Patrick Rexroat as Dogberry instructs Colin Dorwart as Hugh Oatcake and Patrick Gorski as George Seacoal.





Drew McLauchlan as Conrade and Kevin Monnette as Borachio drunk.



Verges explains to Leonato about the arrest of Conrade and Borachio just prior to Hero's wedding as Dogberry listens.





Sam Layco and Irene Nieto begin the wedding processional as Jamie Grant as the Messenger, Philip Orazio as Don John, David Harrell as Benedick and Zach Virden as Don Pedro watch.



The Groom Claudio, Brian Burger as Father Francis, Beatrice the Maid of Honor, Bridesmaids Josetta, Margaret and Ursula played by Jane Gress.



The entire wedding party as The Bride, Hero, enters.

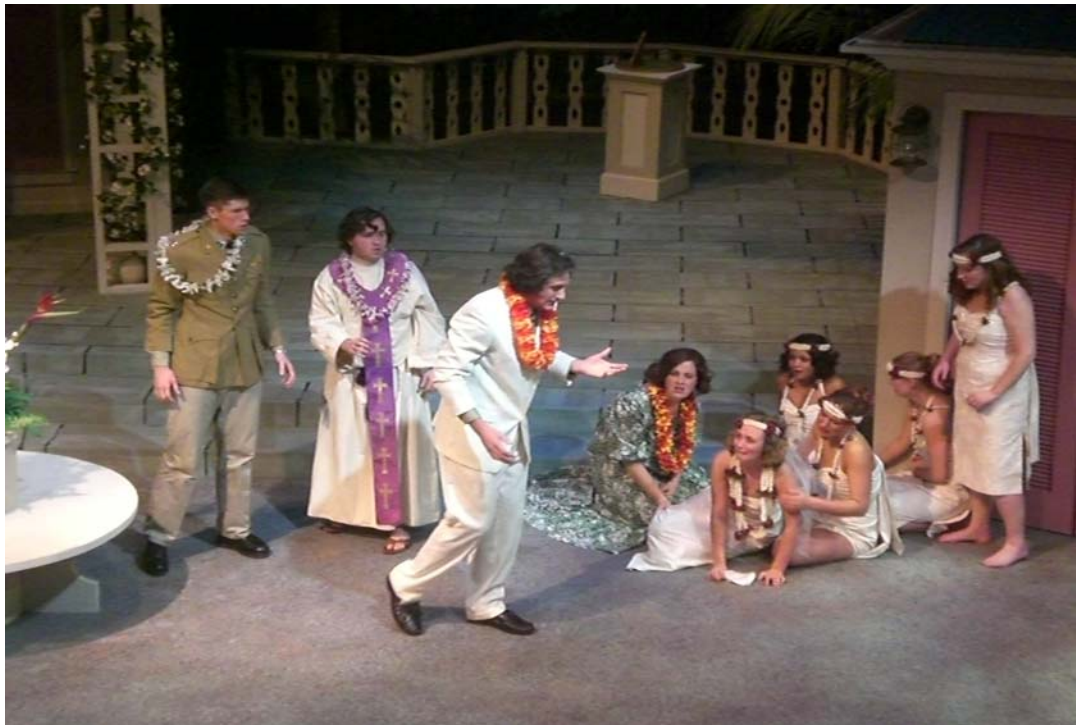


Claudio publicly accuses Hero of infidelity at their wedding.





Hero's response to Claudio's accusations.



Even Leonato believes the accusation about his own daughter.



Hero defends herself.



Finally, Benedick and Beatrice declare their love and to prove his love Beatrice asks Benedick to...





Kill Claudio!



Drew McLauchlin as Conrade and Kevin Monette as Borachio stand trial.



Get the dogs!!!



Ike and Spike playing police dogs!



Elizabeth Evans as Antonia slapped Devin Olson as Claudio every performance. She always nailed him good.



Beatrice and Benedick in the garden, lit so beautifully by Nat Bartos.





The shrine scene. Beautifully lit, not staged very well.



Claudio is to marry one of these women, he doesn't know which. Prof. Hoddick, the costume designer, came up with the idea of putting the women in hats and sunglasses to disguise their identity from Claudio. A great idea.





The end of the play when all is forgiven and everyone is happy and about to dance.



The Curtain Call.

**Appendix F**  
**Costume Renderings**  
**and**  
**Ground Plan**

MUCH ADO

BEATRICE

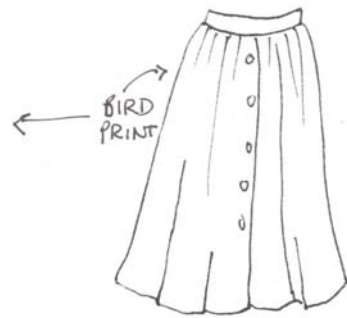
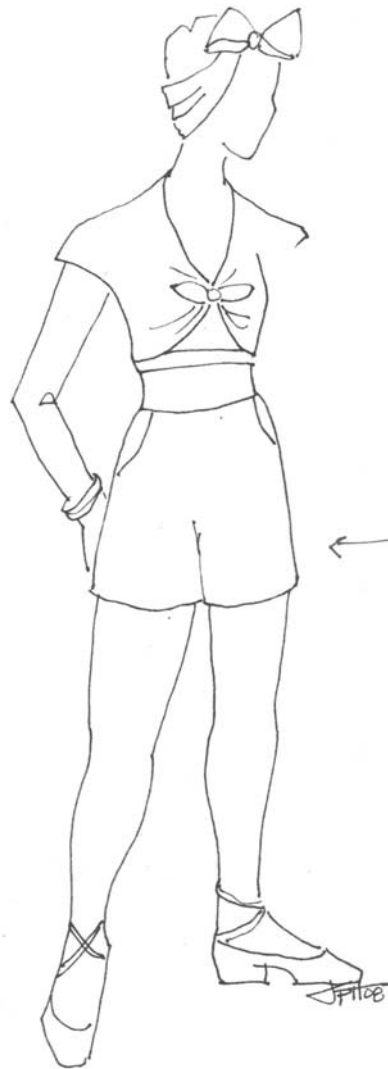
Regina



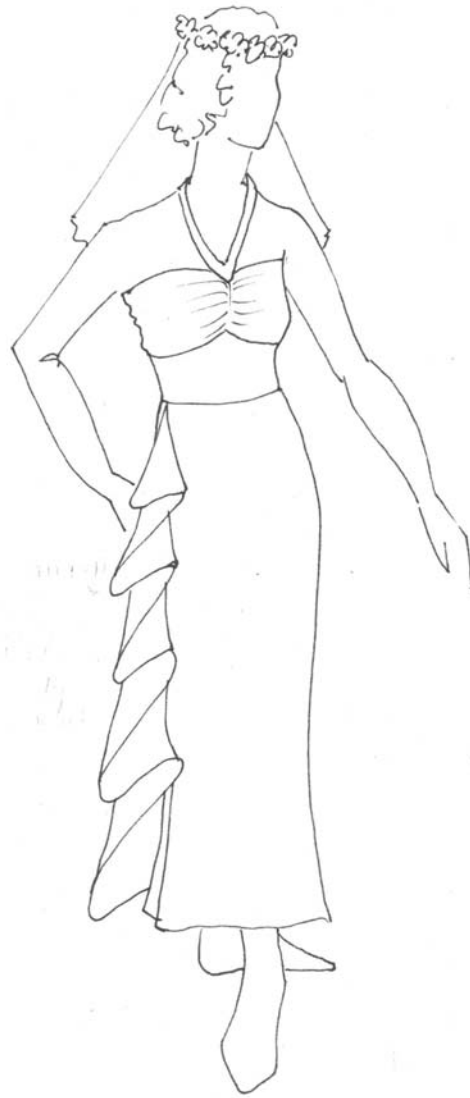
MUCH ADO

HERO

Danielle



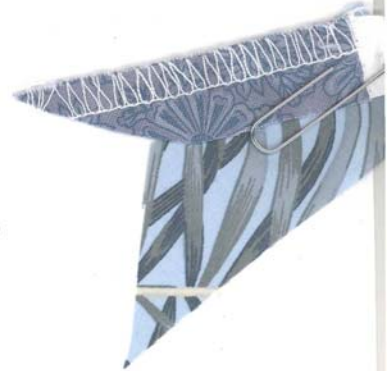
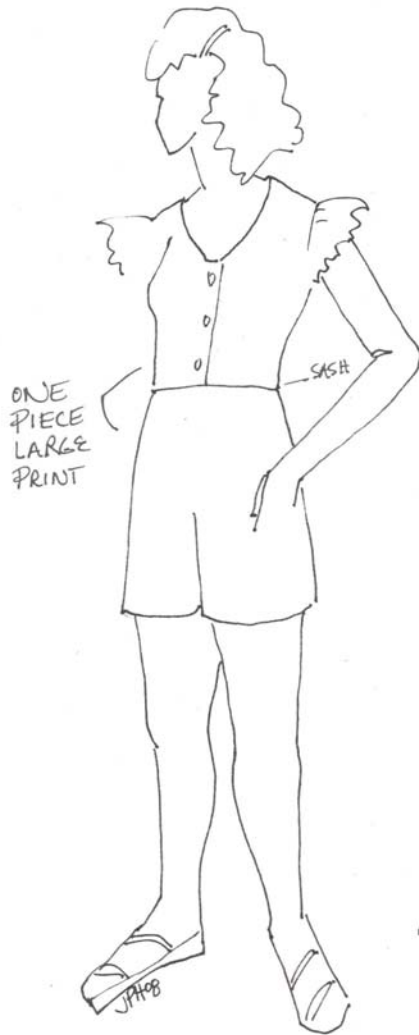
HERO  
WEDDING



MUCH ADD

URSULA

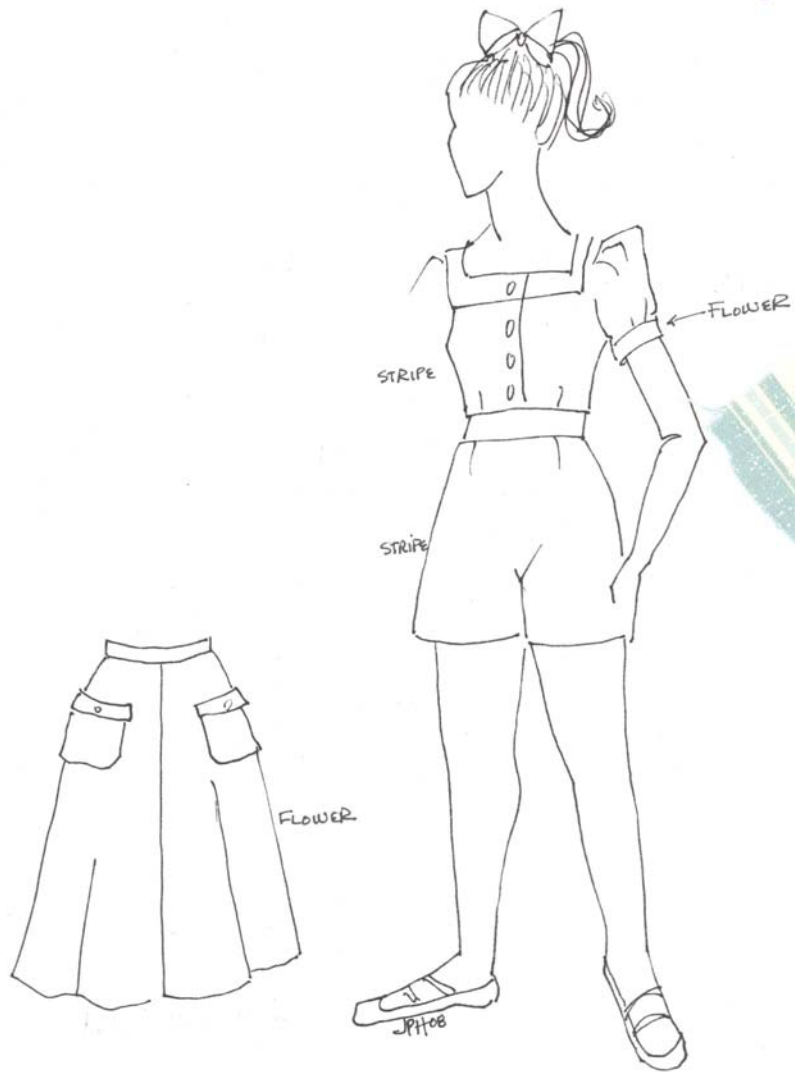
Jane



MUCH ADO

MARGARET

Brittney



ANTONIA  
Liz

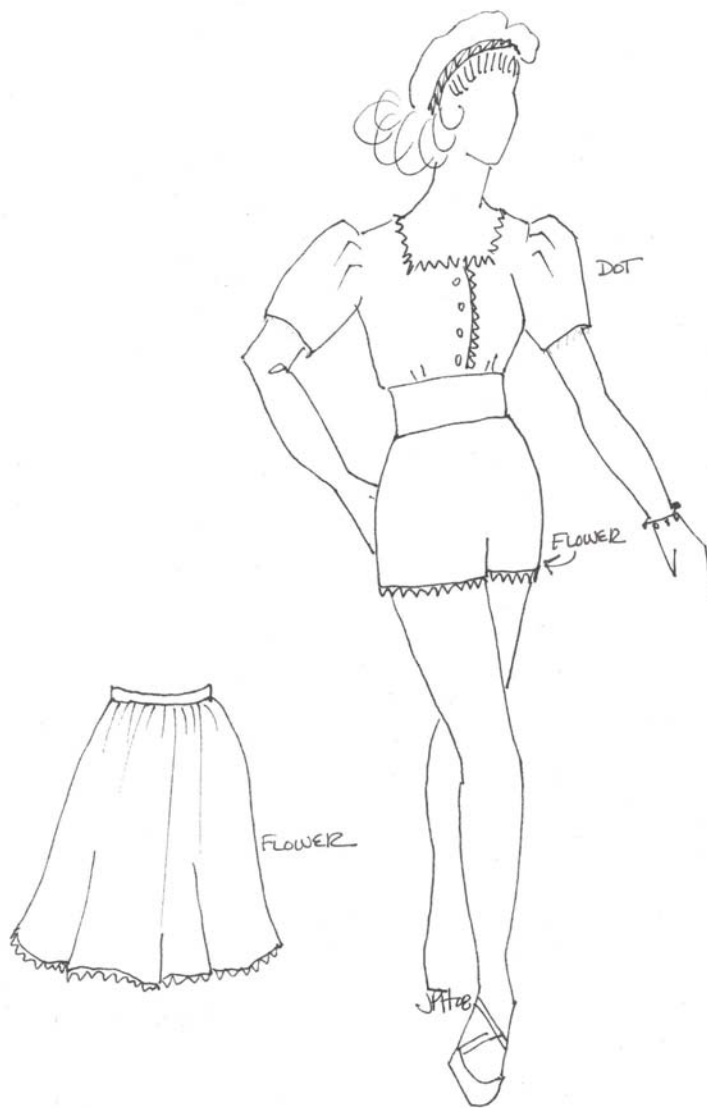
2 DRESSES  
2 FABRICS





MUCH ADO

JOSETTA  
Jamie K.



BEATRICE  
JOSETTA  
MARGARET  
URSULA  
WEDDING

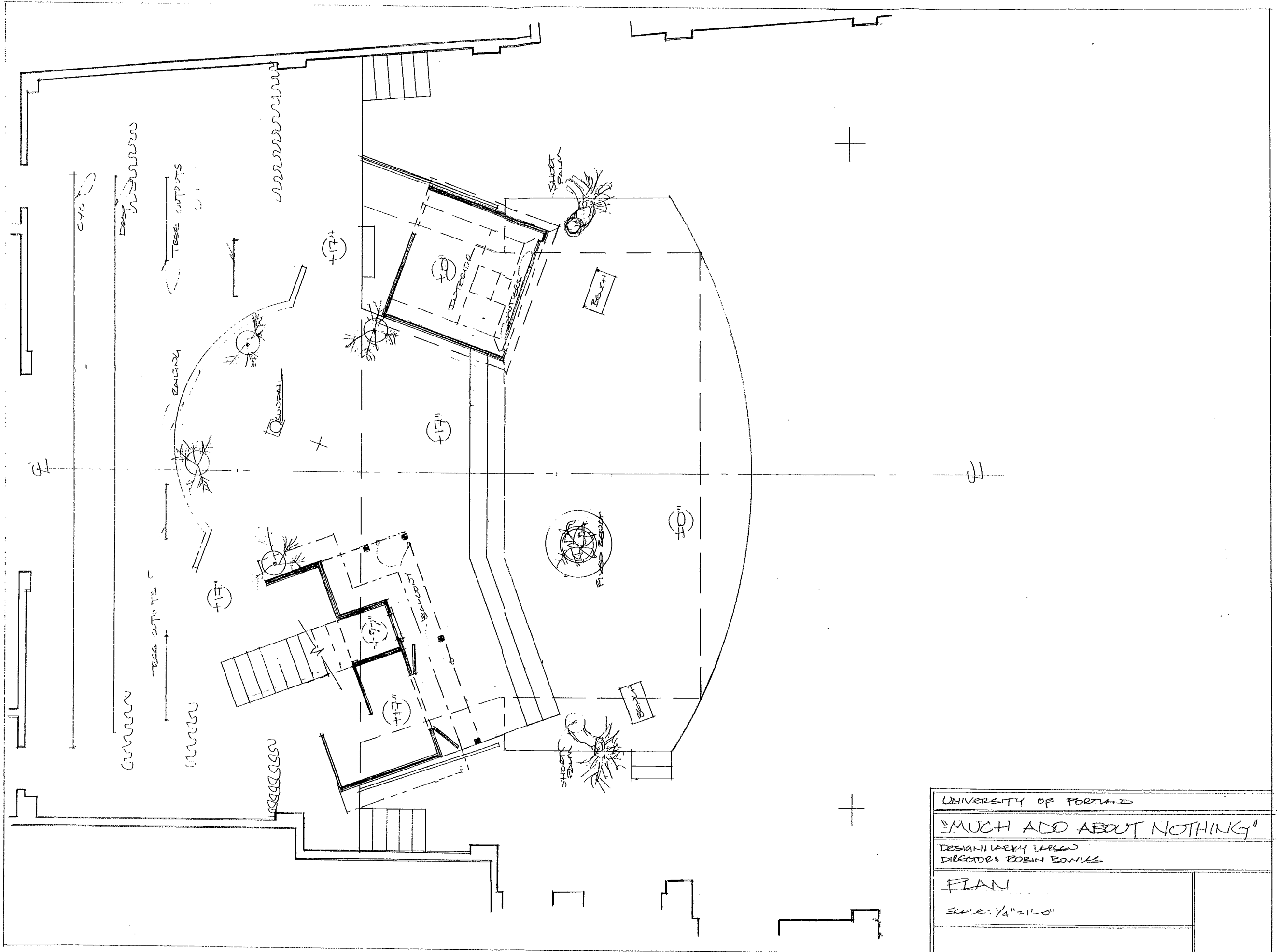


→  
TAIL WILL BE  
2 FABRICS  
OF THE  
CHARACTER'S  
PLAYSUIT

Patrick R DOG BERRY  
GANG



HAWAIIAN  
PRINT-NEUTRAL  
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Program/College: Directing/Performing and Fine Arts

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Appendix D