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Much Ado About Process: One Director's Approach to Shakespeare's Much Ado About Nothing

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Much Ado About Process:
One Director's Approach to Shakespeare's
Much Ado About Nothing

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Fine Arts
In
Film, Theatre and Communication Arts
Theatre Performance: Directing

by

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I owe so many thank you to so many wonderful people. When Shakespeare was first mentioned as a possible thesis project, I didn't think it would actually happen. I don't know if it was that I wasn't sure I could do it or if I knew I really didn't want it to, but nonetheless here I am. Throughout the process, I continued to have my doubts but thankfully I was surrounded by very encouraging and hard working and talented people. A few words here will never do justice to all I owe them, but I'll try anyway.

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ABSTRACT

The following thesis is a brief view of production of UNO's Spring 2009 production of Shakespeare's classic comedy *Much Ado About Nothing*. This thesis will include analysis, research, production book, documentation from the production, and an evaluation of the process of bringing the production to life. The play was performed in New Orleans, Louisiana, at the University of New Orleans Performing Arts Center Robert E. Nims Theatre on April 23, 24, 25, and 30 as well as May 1, 2, and 3.

Keywords: Beau Bratcher, *Much Ado About Nothing*, University of New Orleans, Shakespeare

INTRODUCTION

The following thesis is a documentation of the process, research and production of William Shakespeare's classic comedy *Much Ado About Nothing*. The thesis is divided into chapters and appendices. The following introduction will breakdown and explain the contents and purpose of each chapter.

Chapter 1 is a brief biography of William Shakespeare. It will very briefly discuss how he came to be known as the world's greatest playwright.

Chapter 2 is the director's analysis of the play. The basis for this analysis comes from Francis Hodge. Each section is divided by roman numerals; specific questions are included as are answers.

Chapter 3 is the director's concept for the play. The director recounts how the production came to be and how specific choices regarding the time period for the production were made. The chapter discusses, briefly, the Messina in 1912 setting.

Chapter 4 is a brief look at the process of bringing the production to the stage. It includes some information about the rehearsal process, production meetings, and the eight performances of the play that took place.

Chapter 5 is a self-evaluation of the process and production. The director explores his weaknesses and strengths as a director and evaluates his work on this particular production.

Included in the Appendix are several important things for this production. First is the director's script for *Much Ado About Nothing*, which includes the director's notes on meanings of words throughout the play. Also included is the director's power point slides for his concept

presentation to designers, reviews of the production, the production poster, production program and some production photos.

The Vita lists the information about the director of *Much Ado About Nothing*, who is also the author of this thesis. The table of contents at the front of the thesis will provide specific page numbers for each chapter and appendix.

A BIT ABOUT SHAKESPEARE

William Shakespeare is, “now regarded as the greatest writer in the English language and the world’s preeminent dramatist. His plays have been translated into every major living language and are performed more often than those of any other playwright,” (Burke 137).

These are some bold statements to make about a man who lived for only 52 years some 400 years ago. However, those 52 years will forever be remembered and celebrated for his 38 plays, 154 sonnets, and 2 epic narrative poems. Shakespeare and his works have been written about, adapted and copied ever since. According to the Internet Movie Database (IMDB) 762 movies and/or telemovies have been made from Shakespeare’s plays, making Shakespeare the most prolific screenwriter in the history of cinema. Several thousand books have been published about Shakespeare, as well. He has been written about by a great many scholars more learned than I. However, as the credited playwright of *Much Ado About Nothing*, he has been a major influence on this thesis. As such, this chapter will briefly outline the life and career of this great man and artist.

It is interesting to note that with so much having been written and explored about William Shakespeare, there is still so much unknown. “Given the few available facts about Shakespeare’s life and personality, biographers have had to fill the gaps with deduction, speculation, and imagination,” (Dunton-Downer, Riding, and Love 9). With so many facts up for interpretation, it has come under question as to whether Shakespeare actually wrote all of the plays and sonnets for which he is given credit. No substantial proof has been, or most likely ever will be, found to appease all scholars.

Trusting that Shakespeare did write all the works that he is credited for it seems to be that his career as a writer lasted only approximately twelve years from 1590 to 1612. That is an astonishing canon to be credited with in only twelve years.

“The proven facts about Shakespeare’s early years all come from church documents,” (Dunton-Downer, Riding, and Love 9). As such, there is no record that states his exact date of birth. What is known is that he was baptized at Holy Trinity Church in Stratford on April 26, 1564. It seems to be tradition that Shakespeare’s birthday is three days prior on April 23, St. George’s Day (the patron Saint of England, and several other countries). This is most likely the popular opinion because this date precedes his birth by three days, and more historic and memorable because April 23 is the day that Shakespeare died 52 years later.

“More can be deduced about Shakespeare’s childhood from records about his father,” (Dunton-Downer, Riding, and Love 9) and grandfathers. His grandfathers knew each other. His paternal grandfather, Richard Shakespeare, was a farmer who rented land from his maternal grandfather, Richard Arden, in the village of Snitterfield. Richard Shakespeare’s son, John, at the age of twenty, in 1550, moved to nearby Stratford to start a glove-making business. It must have prospered, because a few years later he bought a house that would come to be known as the birthplace of William Shakespeare. Soon after, two significant things would happen for him; his marriage to Mary Arden, the youngest daughter of Robert Arden, his family’s former landlord and becoming a member of the town council. Throughout William’s young life, John continued to be active with the town government. “In 1561, he was elected one of two chamberlains of the borough; in 1565 he became an alderman; and in 1568 he became the high baliff – in essence, mayor of the town,” (Shakespeare, Cross, and Levin vii).

During this time many children died during their first year of life. This was the fortune to befall John and Mary Shakespeare's two children that preceded William. "Thus Shakespeare – the third of eight, but the first to survive infancy – was born into a solidly middle-class family in a provincial market town," (Rosenblum 5).

"As the son of a municipal officer, the young Shakespeare was entitled to a free education in the town's grammar school, which he probably entered around the age of seven," (Rosenblum 5). According to *Essential Shakespeare Handbook*, Stratford's grammar school had established an excellent reputation due in large part to a largely Oxford educated teaching staff. Around the age of 15 or 16, most of the good students from wealthy families would move on to Oxford or Cambridge universities. This was not the case for William. "In 1576, at the age of twelve, Shakespeare's childhood ended. His father's business collapsed and his parents started selling off family property including his inheritance from his grandfather, Robert Arden. The wool industry was hit by a recession and the government was cracking down on illegal dealers like John Shakespeare. By 1578, heavily in debt, John Shakespeare had stopped attending the town council and was embroiled in various lawsuits. As a result, around the age of fourteen, Shakespeare had to quit school and presumably started earning his keep," (Dunton-Downer, Riding, and Love 10).

The next decade or so of his life are, by many, referred to as his "lost years". Little is documented about what Shakespeare did in these years. Again, everything relies on church documents and biographers filling in the gaps. He was still living in Stratford in November 1582 when, at age eighteen, the banns for the marriage of William Shakespeare to Anne Hathaway were issued in the Episcopal Diocese of Worcester. ("In the United Kingdom, under canon law

and by statute, banns are the normal preliminary to marriage; the public legal notice of an impending marriage,” (“Banns of Marriage”).) “Anne Hathaway was probably the eldest daughter, and one of seven children of Richard Hathaway. There is no record of her birth, but from evidence offered by her burial tomb, we assume that she was seven or eight years older than her husband. Beyond these simple details little is known about Hathaway, or for that matter, of her marriage to William Shakespeare. The birth of their first child, Susanna, was registered on May 26, 1583, less than six months after the couple was married. Susanna was soon followed by twins Hamnet and Judith on February 2, 1584,” (Shakespeare, Cross, and Levin vii).

Continuing with the study of William Shakespeare’s lost years, no documents have been found detailing the events of Shakespeare’s life from 1585 to 1592. We know that the next major period of Shakespeare’s life was in London. “The first reference to Shakespeare in London in 1592 indicates clearly that he was already making his mark as a playwright, which implies that he had been working as an actor for some time before trying his hand at writing. By 1592, he had probably completed his tetralogy on the War of the Roses, (*Henry VI, 1-3* and *Richard III*) as well as *Two Gentlemen of Verona*,” (Dunton-Downer, Riding, and Love 11).

This is believed to be the case, in part, because of the style these plays are written in and also conclusions have been drawn from notes by “the Rose’s owner, Philip Henslowe, who reported a good take for ‘harey the vi’ – one of the Henry VI plays – on March 3, 1592,” (Dunton-Downer, Riding, and Love 12).

By 1592, there were 3 theatres all trying to stage work as often as possible with the Theatre (built in 1576), the Curtain (1577), and the Rose (1587). “Shakespeare was only one of

scores of playwrights trying to satisfy the needs of these new permanent theatres.

Shakespeare's early plays were presented at the Rose, London's most popular theatre in the early 1590s...In the 1590s, Shakespeare devoted himself principally to history plays and comedies, yet little is known of his personal life. With lodgings in Bishopsgate near the Theatre playhouse, Shakespeare was well settled in London," (Dunton-Downer, Riding, and Love 12).

The summer of 1592 saw an outbreak of the plague that forced the closure of London's theatres which, "prompted many theatre companies to resume their tours of the provinces. Shakespeare chose not to join them, instead trying his hand at poetry," (Dunton-Downer, Riding, and Love 12). This would prove to be a lucrative decision for him, as he found a patron in Henry Wriothesley, 3rd Earl of Southampton, to whom he dedicated two long narrative poems *Venus and Adonis* and *The Rape of Lucrece*, both of which were quickly published," (Dunton-Downer, Riding, and Love 12). This gave Shakespeare a new popularity and additional funds to work with.

"By the fall of 1594, the plague had abated. Some players found a new patron in the new Lord Chamberlain. In October of that year, the Lord Chamberlain's Men was founded, its shareholders included Shakespeare and his actor friends Will Kemp and Richard Burbage," (Dunton-Downer, Riding, and Love 12). Now Shakespeare earned money not only for his plays being produced, but he also shared in the profits made on each production. For the rest of his career he would remain attached to this company. This financial success allowed Shakespeare more freedom.

There is also evidence that shows that Shakespeare stayed in close contact with Stratford-upon-Avon. Unfortunately, his family suffered a terrible loss when Hamnet, his only

son, died having lived little more than eleven years. He was buried August 11, 1596. Following this event, Shakespeare used his earnings from the theatre to buy New Place, one of Stratford's grandest houses, as a family residence. He continued to purchase other lands and property for years. Following the loss of Hamnet, Shakespeare had a new focus on his remaining children. It is believed that, "Shakespeare's affection for Susanna and Judith may be reflected in the witty, saucy, but lovable heroines of his greatest comedies," (Rosenblum 9).

A major event in Shakespeare's life, professionally and personally, happened in 1599 with the opening of the Globe theatre. It soon became considered London's best playhouse, with space for 2,000 spectators. Another event to note for Shakespeare in 1599, was the first production of *Much Ado About Nothing*. Following its production, it was first published in 1600. For the next decade or so, most all of Shakespeare's new plays were presented there, and this resulted in more prominence and also much more money. Another development that helped Shakespeare, and also assisted with his celebrity and wealth, were the invitations from the monarch to perform at court. Before her death, Queen Elizabeth I invited Shakespeare and the Lord Chamberlain's Men to perform thirty-two times. After Elizabeth's death James VI of Scotland ascended to the throne, becoming King James I of England. "Just days after he succeeded to the throne, he adopted the Lord Chamberlain's Men (becoming the King's Men). Between 1603 and Shakespeare's death in 1616, his company appeared before James on 177 occasions, more than all other companies put together," (Dunton-Downer, Riding, and Love 13).

Another plague outbreak in 1603 closed the theatres for most of the year, but Shakespeare kept working. In 1601, he had a monumental success with *Hamlet* and he used this time to refocus his efforts on tragedies. "In an explosion of creativity between 1604 and

1607, he wrote *Othello*, *King Lear*, and *Macbeth*. What prompted this shift toward these dark explorations of the human soul? Some suggest that his father's death in 1601 or perhaps his own fortieth birthday in 1604 brought on a life crisis. Others speculate that years of hard living in London, far from his family, spawned a sense of personal failure," (Dunton-Downer, Riding, and Love 13-14).

After his "creative explosion," Shakespeare continued to write, but not as much as he had previously done. He continued to split his time between London and Stratford until 1614, at which time "everything suggests he finally made New Place in Stratford his permanent home," (Dunton-Downer, Riding, and Love 14). He lived to see both of his daughters marry. It seems to be widely accepted that at his youngest daughter's (Judith) wedding on February 10, 1616, Shakespeare, "drank too much, sweated in a hot room, walked out hatless and cloakless and caught a chill," (Dunton-Downer, Riding, and Love 15). This chill led to pneumonia and ten weeks after Judith's wedding on St. George's Day, April 23, 1616 William Shakespeare was dead. "He was buried beneath the stone floor of Holy Trinity Church, where he had been baptized fifty-two years earlier," (Dunton-Downer, Riding, and Love 15).

MUCH ADO ABOUT NOTHING: A DIRECTOR'S PLAY ANALYSIS

The following directing analysis format is taken from several places. The foundation for all of this analysis comes from Frances Hodge's book *Play Directing: Analysis, Communication, & Style*. It has since been adapted by several instructors and directors more experienced than I. I have used adaptations by Chuck Gorden and Steve Strickler to create this analysis.

All page numbers used in this analysis, refer to my director's script that can be found in the Appendix, under Section A. Also there will be certain places where the analysis will directly refer to Shakespeare's script and when the text is used to enhance our production's setting of Italy in 1912. When this happens, the section will begin with W.S. or 1912.

Given Circumstances for the Play

I. Time

A. In what year and season does the action occur?

W.S.

No specific year is stated. Although there are no specific seasons mentioned, it can be concluded that the play must take place in spring or fall. There is no mention of weather and as much time as they spend outside, on the island of Sicily, there would be mention of the summer heat or the winter winds if they existed. There is mention of a war that they are returning victorious from, but there is no mention of what that war was.

1912

May following a successful military campaign in the Italo-Turkish War.

B. Can the passage of time during the play be determined accurately?

The entire play takes place over the course of a little more than a week. There is evidence in many of the scenes to let us know how much time has passed or will pass between scenes.

- Act I, Scene i (I.i) – Takes place during the day (on the day that the soldiers return from war).

Don Pedro: We shall have reveling tonight (9). He is referring to what will happen in Act II, Scene i.

- I.ii and I.iii – Take place the same day I.i. Makes references to the evening's celebration:
- I.ii – Antonella: This night in a dance. (10)
- I.iii – Don John: Let us to the great feast. (12)
- Act II, Scene i – Takes place the same day as I.i. Begins that night after dinner, but before dancing. Leonato: Was not Count John here at supper? (13).
- II.i – Also makes reference to another future event saying that the wedding that will happen in IV.i will happen in 7 days. Leonato: Not till Monday, my dear son, which is hence a just seven night. (21).
- II.ii – Follows the marriage proposal and acceptance of II.i. No specific mention of time.
- II.iii

W.S.

Unsure of specific day, but happens after the proposal and before the wedding.

1912

We do know that it takes place in the morning. Claudio: How still the morning is. (25).

Act III, Scene i – This scene takes place the day before the wedding. (Six days after II.i).

Ursula: When are you married? Hero: Why, everyday, tomorrow.” (34)

- III.ii – Same day as III.i. We know from the plan that Borachio mentioned in II.ii, that they are going to visit Hero’s window the night before her wedding. So, Don John inviting Claudio and Don Pedro to watch that window, makes this scene take place the day before the wedding, just like III.i.

Don John: go with me tonight ... but till midnight. (38)

- III.iii – Later that same night, but after midnight.

Watch 2: sit upon the bench till two. (42).

This scene takes place after Don John has taken Don Pedro and Claudio to Hero’s window.

We know this because in the scene, Borachio enters and tells Conrade the story of deceiving Claudio.

- III.iv – This scene takes place the next day. The day of Hero’s intended marriage.

Beatrice: tis almost five o’clock cousin; tis time you were ready. (45) Beatrice is speaking of Hero being dressed and ready for her wedding.

- III.v

W.S.

This scene takes place the same day as III.iv.

This scene also gives us a clue as to when IV.ii takes place. Dogberry and Verges have received instructions from Leonato to question the villains that they caught the night before. Dogberry: We are now to examination these men. (48)

1912

It takes place just before Hero's wedding. Innogen: My Lord, they stay for you to give our daughter to her husband. (48)

W.S. –

- IV.i – This scene is Hero and Claudio's intended wedding day. It takes place seven days after II.i.
- IV.ii – There is no direct evidence as to when this scene takes place, but it must take place during or shortly after the wedding. This is based on Dogberry's use of the word "now" (48) in Scene III.v.
- V.i – It is unknown when this scene takes place. Because it refers to the time of Hero's funeral, it must be shortly after IV.i. This is due to the fact that there was not a long period in between a person's death and their funeral.

This scene also gives reference for the last two scenes.

Leonato: Sing it tonight. (69) As a reference for Hero's funeral in V.iii.

Leonato: Tomorrow morning ... be yet my nephew. (69) This is a reference for the time that exists between this scene and V.iv, when Claudio will come to marry "Leonato's niece."

- V.ii – This happens after V.i. In V.i, it is revealed that Don John was behind the plot to destroy Hero's wedding. It is during this scene that Benedick and Beatrice find out that Hero has been vindicated. Ursula: It is proved ... Don John is the author of all." (74)
- V.iii – The funeral begins late in the evening of the day that V.i happens. We know this from Leonato's line in V.i (69) and from the song. Chorus: Goddess of the night (75)

The scene ends the next morning. Don Pedro: Good morrow masters. (76)

- V.iv – This scene takes place later the same day of V.iii. We know this based on the time that V.iii ends and Leonato's line in V.i (69).

Don Pedro: Good morrow to this fair assembly. (78) From this line we can see that it is still morning.

II. Time

- A. In what country, region, or city does the play occur?

The play takes place in Italy, on the island of Sicily, in the city of Messina. Messina is the side of the island that is closest to the "boot" of Italy.

- B. Are any geographical features described?

There are no geographical features described.

- C. In what specific locale does each scene occur?

I.i – Before Leonato's House

I.ii – A room in Leonato's House

I.iii – A room in Leonato's House

II.i – A hall in Leonato's House

II.ii – A hall in Leonato's House

II.iii – Leonato's Orchard

III.i – Leonato's Orchard

III.ii – A room in Leonato's House

III.iii – A Street (1912 – Changed to Outside Leonato's Home)

III.iv – Hero's room in Leonato's House

III.v – Another room in Leonato's House

IV.i – Inside of a Church (1912 – Changed to Outside Wedding)

IV.ii – A Prison

V.i – Before Leonato's House

V.ii – Leonato's Garden (1912 – Changed to Balcony)

V.iii – A Church (1912 – Changed to Garden Cemetery)

V.iv – A room in Leonato's House (1912 – Changed to Outside Leonato's House)

D. Do the locations change in a scene? If so, when and to where? (I will use specific references to our stage for this, but it will include the action of the play)

I.i – Enjoying Each Other's Company and Welcoming Soldiers Home: In front of Leonato's house and around the front steps.

I.ii – Leonato and Antonella talk: Leonato's Small Balcony

I.iii – Don John, Conrade, and Borachio hatch a plan: Under large balcony and enter house.

II.i – After Dinner Girl Talk: Under Large Balcony; Dance: All Around Leonato's House; Don Pedro and Hero's Private Talk: Back Patio; Tricking Claudio 1: Leonato's Small Balcony; Marriage Plans and Pedro's Plan for Beatrice and Benedick: Front steps of Leonato's House.

II.ii – Don John and Borachio hatch another plot: Upper Balcony.

II.iii – Benedick wakes: Upper Balcony; Don Pedro, Leonato, and Claudio trick Benedick:

Below Upper Balcony and around Leonato's Garden; Beatrice calls Benedick for the meal: Benedick still on the Upper Balcony and Beatrice calling from below. (Reverse Romeo & Juliet)

III.i – Hero and Ursula trick Beatrice: Garden around front steps.

III.ii – Benedick, the shaven man, and his talk with Leonato: Walk around the home of Leonato.

III.iii – Dogberry's Instructions: Outside Leonato's House; Borachio's Bragging: Front steps of Leonato's House; Nabbing the Villains: Around Leonato's House.

III.iv – Getting Hero Ready: Upper Balcony

III.v – Dogberry's Instructions from Leonato: Leonato's Small Balcony

IV.i – Wedding & Accusing Hero: Garden around front steps of Leonato's House.

IV.ii – Questioning the Villains: Outside Leonato's House

V.i – Comforting Leonato & Exposing the Villains: Front steps of Leonato's House

V.ii – Beatrice and Benedick's first date: Upper Balcony

V.iii – Hero's funeral: Leonato's Garden/Family Cemetery

V.iv – The Proper Wedding and Celebration: Front steps of Leonato's House

III. Social Environment

A. What are the family relationships?

W.S.

- Leonato and Innogen are married;
- Leonato and Antonio are brothers. With a surplus of talented females at auditions, Antonio became Antonella (see below under 1912.)
- Hero – child of Leonato and Innogen;
- Beatrice – neice of Leonato and Innogen (Leonato's brother's daughter).
- Hero and Beatrice – cousins.
- Don Pedro and Don John – half-brothers.
- George Seacoal – son of Sexton Francis Seacoal.

1912

- Antonella – sister-in-law of Leonato and Innogen; aunt of Beatrice and Hero.
- Ursula – daughter of Francesca (Servant 1); sister of Angelo (Servant 2).
- Francesca – mother of Ursula and Angelo.

B. What are the friendships?

W.S.

- Hero and Beatrice
- Hero and Ursula
- Benedick and Claudio
- Benedick and Don Pedro
- Claudio and Don Pedro
- Leonato and Don Pedro
- Don John and Conrade

- Don John and Borachio

1912

- Innogen and Lady Carlotta
- Innogen and Antonella
- Messenger and Balthazar

C. What are the love relationships?

W.S.

- Hero and Claudio
- Beatrice and Benedick

1912

- Ursula and Messenger

D. What occupational groups are represented?

- Military: Don Pedro, Don John, Benedick, Claudio, Conrade, Messenger, Balthazar
- Police Posse: Dogberry, Verges, George Seacoal, Hugh Oatcake, Watch 1, Watch 2
- Attendants of Leonato's House: Ursula, Margaret, Francesca, Angelo, Borachio
- Law & Politics: Leonato, Sexton Francis Seacoal
- Church: Friar Francis

E. What social classes are represented?

From the Top – Down

Religious Class: Friar Francis

Monarch Class: Prince Don Pedro

Ruling Class: Governor Leonato

Upper Class: Governor's wife Innogen, Governor's child Hero, Count Claudio, Signior Benedick, Governor's niece Beatrice, Lady Carlotta, Don John

Upper Middle Class: Sexton Seacoal, Dogberry, Verges, George Seacoal

Working Class: Ursula, Margaret, Francesca, Angelo, Borachio

F. What are the social standards? And what are the rewards for conforming to these standards?

1. When the prince, Don Pedro, speaks, you listen:

- Don Pedro: I charge thee (Benedick) on thy allegiance. (7) and Benedick answers.
- Don Pedro: If thou (Claudio) dost love fair Hero, cherish it, and I will break with her, and with her father, and thou shalt have her. (9) and Claudio and Hero get engaged that night.
- Don Pedro: I have wooed in thy name (Claudio), and fair Hero is won; I have broke with her father, and, his good will obtained; name the day of marriage.
(20)

The reward for this conformity is staying in the monarch's good graces.

2. A father controls his daughter's future.

- Innogen: Well, daughter, I trust you will be ruled by your father. (14)
- Beatrice: It is my cousin's duty to make curtsy, and say "Father as it please you."
(14)

- Leonato: Daughter, remember what I told you: if Don Pedro do solicit you in that kind, you know your answer. (14)

3. Before you can get the hand of a woman for marriage, you must first receive the approval of her father or guardian.

- Claudio gets very lucky with this, because Don Pedro does all the work for him, as evidenced by Section III (Social Environment). Question F. Answer 1 (III.F.1) above.

Leonato: Count [Claudio], take of me my daughter, and with her my fortunes; his Grace [Don Pedro] hath made the match. (20)

- Benedick, however, must do the work himself and seek Leonato's approval to marry Beatrice.

Benedick: I do with an eye of love require her [Beatrice]. (77)

- Benedick: My will is your [Leonato] good will my stand with ours [Benedick and Beatrice] this day to be conjoined in the state of honourable marriage. (78)

The rewards for this conformity are approved marriages.

4. There are standards for a woman's virtue.

- This is best evidenced by Borachio's plot in Act II, Scene ii.
- Borachio: Go to the Prince, your brother; spare no to tell him, that he hath wronged his honour in marrying the renowned Claudio ... to a contaminated state, such as one is Hero. (23)
- Borachio: There shall appear such a seeming truth of Hero's disloyalty. (24)
- Don John: The lady [Hero] is disloyal.

Claudio: Who Hero?

Don John: Even she: Leonato's Hero, your Hero, every man's Hero. (38)

- Claudio: She's but the sign and semblance of a maid. (50)
- Claudio: I mean not to be married, not to knit my soul to an approved wanton.
(50)
- Claudio She knows the heat of a luxurious bed; Her blush is guiltiness not
modesty. (50)
- Leonato: Death is the fairest cover for her [Hero] shame. (52)

The rewards for conforming to this social standard, see a woman being viewed as virtuous allowing her to win the heart of a good man, and have a good life.

5. An honorable man will do almost anything to keep his honor.

- Claudio is so determined to keep his honor that he spurns Hero at the altar on their wedding day. As evidenced by III.F.4 above.
- Following Don Pedro and Claudio's accusations against Hero, Benedick is no longer interested in staying in their company. While this is true, Benedick continues to speak respectfully to the Prince. Benedick has very strong opinions about their actions, but he sticks to social standards and maintains his honor throughout.

Benedick: My Lord [Don Pedro] for your many courtesies, I thank you. I must discontinue your company. You have, among you, killed a sweet and innocent lady. (67)

- In response to the discovery of their wrongs, Don Pedro and Claudio hold their honor in higher esteem than their place and social standing.

Claudio: I know not how to pray your [Leonato] patience; ... Choose your revenge yourself, impose me to what penance your invention can lay upon my sin. (69)

Don Pedro: To satisfy this good old friend [Leonato], I would bend under any heavy weight that he'll enjoin me to. (69)

- To make up for his actions, Claudio is willing to marry another woman at Leonato's request.

Leonato: And since you could not be my son-in-law, be yet my nephew... give her the right you should have given her cousin, and so dies my revenge. (69)

The reward for this social conformity is being viewed as an honorable and noble man.

IV. Economic Environment

- A. What is the general economic system at work in the play?

W.S.

There is no direct evidence to state the system at work. There are a few examples of business activities in the play. Money is a factor in determining the class system, but the specific system is not given.

1912

The economy of Messina, at this time, was in a precarious place. An earthquake devastated this community in 1908 and the recovery has been slow, but steady.

However, Leonato's wealth and position assured his quick recovery. The successful

outcome of the Italo-Turkish War promised new land and economic opportunities. With the business transactions, which will be addressed next, point to this being a capitalist time for Messina.

B. Any specific examples of business activities or transactions?

- The mentions of money begin with Leonato's willingness to open his home to Don Pedro's army. (5)
- Another economic situation is mentioned when we learn that Leonato has no son, and Hero is his only heir. (8)
- In Act II, Beatrice talks of how a man having "money enough in his purse," would win any woman. (13)
- When the marriage of Hero and Claudio is announced, Leonato: take of me my daughter and with her my fortunes. (20)
- Also in Act II, Beatrice is speaking of the prince's position which speaks to social standing, but uses also the terms of value and wealth, "your grace is too costly to wear." (21)
- Later in Act II, Don John offers 1000 gold coins to Borachio if he can succeed in their plot to bring down Hero and Claudio's wedding. (24)
- Talk continues of Borachio being paid for Hero's humiliation happens in Act III.
Borachio: I have earned a thousand ducats. (42)

- Borachio goes on to make an interesting statement about crime and economic standing.

Borachio: When rich villains have need of poor ones, poor ones may make what price they will. (42)

- C. Does economics exercise any control over the lives of the characters?

Yes. Economics control the social classes. Economics also play a role in Borachio executing the plot to destroy Hero. With his position in life and the amount of money Don John was offering, many could not have passed up such an opportunity.

V. Political & Legal Environment

- A. What is the system of government that serves as the background for the play?

There is little evidence, apart from certain characters' given titles (Prince, Governor, etc.), that a specific system of government is in place. Even those titles contradict each other.

W.S.

We know that Leonato is Governor of Messina. However, we do not know how he became governor or how long he has been governor. We also do not know what specific responsibilities the Governor has. We know that Don Pedro is Prince of Arragon, which is in Spain. If that is so, his position has little impact on the city of Messina on the island of Sicily.

1912

Leonato is Governor. Don Pedro is Prince, however we have removed any mention of Arragon. He would have been a son of Victor Emmanuel III, King of Italy from 1900 – 1946.

B. Any specific examples of political or legal activities, actions, or ceremonies?

- Act III, Scene iii – Constable and the Night Watches watch Leonato's house and also capture Conrade and Borachio.
- Act III, Scene v – Constables Dogberry & Verges inform Governor Leonato about the capture of two villains.
- Act IV, Scene ii – Dogberry and the Sexton question Conrade and Borachio
- Act V, Scene i – Dogberry and the Sexton take the two villains to the Governor to confess their deeds. They are subsequently turned over to Leonato.
- Act V, Scene iv – Dogberry enters to inform the Governor that Don John has been caught and is being brought back to Messina by armed guards.

VI. Intellectual & Cultural Environment

A. What is the general level of culture and education of the characters?

There seems to be a high level of education with Leonato and his family. The Prince and the men that most closely surround him also seem to have received an education. This is best exemplified in the battle of wits that happens between Beatrice and Benedick beginning in Act I, Scene i and continuing to the end of the play. There seems to be a lack of education for Dogberry and the other police officers.

As for culture, again the higher classes seem to have had exposure to culture. This also seems to have filtered down to some of the servants as well. This is best exemplified by Margaret when she is discussing the Duchess of Milan's gown with Hero before her wedding. (44)

B. Any examples of specifically artistic or educational activities?

There are no specific examples in the text. However, one example that should be mentioned is the dancing that takes place in Act II, Scene i. It is more an opportunity for frivolity and fun, however it also gives an example of a way that culture and art have found their way into life in this world.

A possible example of an artistic activity, could be seen in the writing of love notes that both Beatrice and Benedick engage in. While we, the audience, do not know what those letters contain they are both brought out as evidence of their love for one another. (80)

This leads me to believe that they are very honest and heartfelt messages, which to many people might be considered art.

C. Any characters obviously more or less educated or intelligent than others?

Everyone in the play seems to be more educated than poor Dogberry and his followers. Additionally based on their war of wits and the speed with which they lob insults at one another, it is very clear that Beatrice and Benedick are very intelligent and seemingly well-read. This doesn't mean that they have gone to school, but it would make sense

due to their positions in society that they have received quality educations.

Additionally, they have clearly been educated by life.

Also based on his interactions with Beatrice and Benedick it is clear that Leonato is very well armed for any war of wits.

D. Does intellect or culture exercise any control over the lives of the characters?

Intellect seems to be very important to both Beatrice and Benedick because it is the weapon they use to stave off love and relationships.

Culture, meaning what we receive from different works of art and readings, does not appear, based solely on the text, to be a major controlling force in the action of the play.

E. Who controls the intellectual and cultural circumstances in the play?

Intellectual control is an interesting thing in this play.

There is an interesting struggle for control that happens throughout the play between Beatrice and Benedick using intellect. They use it to catch one another off guard, to confuse, to manipulate, to endear, to humiliate, to hold, and to disgust each other.

Leonato, as Beatrice's uncle and Benedick's Governor, could put an end to their battle of words at any point that he wanted however he doesn't.

The same can be said for Don Pedro, who ultimately can control most all things. If he were to tell Beatrice and Benedick to be quiet then they most certainly would.

However Don Pedro and Leonato choose not to exert their control most of the play.

Don Pedro has a reference to each of them that essentially says they have gone too far, but never does he tell them to stop.

Don Pedro: You have it full, Benedick: we may guess by this what you are, being a man.

(5)

Don Pedro: You have put him down lady, you have put him down. (19)

VII. Spiritual Environment

A. What is the accepted code of religious or spiritual belief?

Catholicism would have been the dominant religion in Italy both when Shakespeare wrote the play and in 1912. The Friar is a priest in the Franciscan order.

B. Any examples of specifically religious or spiritual activities or ceremonies?

- Hero and Claudio's intended wedding – Act IV, Scene i
- Hero's supposed funeral – Act V, Scene iii
- The Wedding of Hero & Claudio and Beatrice & Benedick – Act V, Scene iv.

C. There are many religious references in the play that show the control spirituality has over this world.

- Beatrice: Oh Lord (4)
- Benedick: In God's name (6)
- Benedick: Why, i' faith (6)

- Benedick & Claudio: God forbid (7)
- Claudio: And in faith (7)
- Antonella: God will send (13)
- Beatrice: Get you to heaven (14)
- Beatrice: Till God make men (14)
- Beatrice: Good Lord (20)
- Beatrice: God give you joy (21)
- Don Pedro: When mean you to go to church
Claudio: Till love have all his rites (21)
- Benedick: It please God (25)
- Claudio: Before God (29)

D. Who controls the spiritual circumstances in the play?

Friar Francis and by extension God control the spiritual circumstances in the play. Friar Francis is a very well respected man. When he speaks people listen.

E. How strongly do they exert control?

Friar Francis doesn't exert his control very strongly, because he doesn't need to. He is given control by most every character in the play. When he speaks people listen. This is best exemplified by Leonato's family going along with the Friar's plot to allow everyone to believe that Hero is dead. He explains quite convincingly that this will make Claudio realize how important she was to him. (55)

VIII. The World of the Play

A. What has happened before the play begins?

Immediately before:

- Soldiers are returning victorious from war. (No information is given that lets us know what war.) They were led in battle by the Prince, Don Pedro. In battle, Claudio's bravery helped bring him the attention and respect of Don Pedro. Benedick also distinguished himself in the war. (3-4)
- During the war, Don John disagreed publicly with his brother, Don Pedro. This caused problems, but Don Pedro has let their disagreements go and has continued to trust Don John. (11)

Before the War:

- Claudio knew Hero and liked her, but never did anything about it. (8)
- Beatrice and Benedick had a relationship, of sorts, but Benedick broke her heart. (19)
- Borachio and Don John were familiar with each other and had worked together. (11 and 23)
- Borachio and Margaret became close (23)

Long before the war

- Beatrice was taken in by Leonato after being orphaned. Her father is not referenced, but at Leonato's brother. Her mother is mentioned, briefly, when she discusses her birth with Don Pedro. (21)
- Don John was born a bastard son of Don Pedro's father. (54)

- B. What are the polar attitudes of principal characters at the beginning and at the end?

Beginning

Beatrice speaks out against marriage often. Benedick is a self-confirmed bachelor who prefers to keep women at a distance. He can enjoy their company, but then sends them away. These two both make statements about how they will never marry.

End

They have both had their love for each other publicly announced and they are marrying.

- C. What does the title mean in relation to the world of the play?

The title of *Much Ado About Nothing* is very interesting. The play is very much a play where everyone gets very excited and upset and obsessed with what ultimately turns out to be nothing. When Don John reveals that Hero is cheating on Claudio, and Claudio later reveals it to everyone during the wedding, a lot is made of this supposed cheating. Hero's reputation is ruined, the wedding is called off, Leonato actually says that it would be better if his daughter were dead than for the family to suffer this humiliation.

However, when the truth is revealed everyone learns that Hero did nothing to deserve this treatment and there is nothing for everyone to be so alarmed about.

There are some who believe that nothing in Shakespeare's day was pronounced "noting" and some who believe that the title was originally *Much Ado About Noting*, which would be an equally appropriate title. Noting, and its simpler version note, is used a great deal in the play. We get it from Claudio just a few pages in to Act I, Scene i.

Claudio: Didst thou note the daughter of Signior Leonato? (6)

Noting plays an important role in this play, as there are lots of examples of people eavesdropping to get information. Benedick overhears a conversation between Claudio, Don Pedro, and Leonato where it is announced that Beatrice has written about her love for Benedick. (28) It is not true, that we know of, however it does help Benedick to change his opinions of Beatrice and ultimately fall in love with her. This leads to both Beatrice and Benedick writing love notes, a fact that is disclosed in the final moments of the play. (80) The same eavesdropping happens when Beatrice learns of Benedick's love for her by hearing a conversation between Hero and Ursula. Another important fact that is noted through secrecy is something that we don't see in the play but hear about before and after. It is the night that Borachio visits Hero's window and Margaret, dressed as Hero, allows him to enter. Don John, after carefully plotting with Borachio, makes sure Claudio and Don Pedro are where they need to be, the night before Hero and Claudio's wedding, in order to see proof of Hero's infidelity. This new information that Claudio notes, changes his opinion of Hero and of marriage and thus he calls the wedding off.

D. Statement of main idea. What is the main idea of the play?

Much Ado About Nothing is a celebration of the victory of truth and love.

E. Justify the statement with information from the play.

Much Ado About Nothing is a study of the positive and negative effects of gossip and innuendo.

There are two plots that the play ultimately concerns itself with; the first being that of Beatrice and Benedick. Beatrice and Benedick are so stubborn and determined to not fall in love and/or marry that they have turned against any opportunities that they might have. Beatrice does this by humiliating or intimidating most men that make an attempt for her hand; Benedick, by using women for what he needs and then moving on. This continues until Don Pedro decides that the two would make the perfect couple and then sets about to make it happen, aided by Leonato, Claudio and Hero. They make up some gossip about each being in love with the other and then set the trap by making sure that the other knows it. The ultimate result is that the two will find love with one another and they will marry.

The second and perhaps more important plot is that of Hero and Claudio. Claudio returns from the war, sees Hero and is reminded of all the feelings that he had for her before the war. It seems now that his feelings have only deepened. With this being the case, he attempts to have Benedick help him. This does not get him very far, however what it does get him is the assistance of Don Pedro. When Don Pedro joins his cause everything seems to come together. Don Pedro arranges with Leonato, for Claudio to have Hero's hand in marriage. All is going along very well, until Don John decides that he wants to ruin Claudio's reputation. Don John decides that the best way to do this is to ruin Hero. In ruining Hero, Don John will ultimately be able to ruin everyone he feels he has been wronged by: his legitimate brother and Prince, Don Pedro, who arranged

the marriage; Claudio, his brother's new favorite soldier; Leonato, who has paid all his attentions to Don Pedro and none to Don John. The only thing that he has to do is to ruin this poor girl's reputation. Don John works with Borachio to make this happen, but not until the night before the wedding. This means that Claudio has little time to act, and ultimately his act of cancelling the wedding happens at the wedding and in front of everyone. This further adds to the humiliation of all parties.

So, through Hero and Claudio we see the negative and harmful effects of gossip and innuendo. Through Beatrice and Benedick, we see the possible positive effects.

However, it is not until Hero and Claudio are torn apart that Beatrice and Benedick are able to admit how much they love one another. The situation is further continued by rumors being spread that Hero has died following her ruin. In the aftermath of this gossip we come to learn that Don John has fled Messina, that what was thought to have happened the night before the wedding did not happen, and that Hero was wrongfully accused. Her death makes Claudio appreciate her more, and when it is revealed that she is alive, they are set to marry immediately. Their marriage also brings with it the marriage of Claudio's friend and Hero's cousin, Benedick and Beatrice. Therefore, gossip and innuendo play a role in making happen both of the ensuing marriages that put an end to this Shakespearean comedy.

A UNO Much Ado: 1912

The exact beginning of the road to UNO's production of *Much Ado About Nothing* is unknown, but this chapter will briefly recount my knowledge of how it came to be. My involvement in UNO's production of a Shakespeare piece began over burgers at Bruno's Tavern with David Hoover and Chrissy Garrett before a production of Summer Lyric's production of *Pal Joey*. We were discussing the 2008-2009 season and David informed us that the closing show of our season would be something by Shakespeare. He further announced that I would be directing it. He had originally intended to direct *The Winter's Tale*, but as he was just beginning his first year as FTCA Department Chair and he was still unsure of what all would be waiting for him in that position he decided that Shakespeare would be a great project for me to tackle. Over the next few weeks we discussed several Shakespeare plays: *The Winter's Tale*, *Romeo & Juliet* and *Cymbeline* were all heavily discussed before we agreed on *Much Ado About Nothing*.

After several reads of the script, I began my research of Italy. I always wanted to keep Shakespeare's intended setting of Italy. Since I was young, I have had a very romantic and idealized view of Italy and one element that I enjoyed about *Much Ado About Nothing* was the romance the story employs. With Italy as the setting, I began researching wars and/or battles that Italy emerged victorious. This given circumstance of the soldiers returning victorious from a battle begins the action of the play. As such it was important to find something strong that they would be celebrating. It was a possibility that I create a battle, but that never was of interest to me. After a few weeks of research, I settled on two possibilities – the Crusades and the Italo-Turkish War. Each time period was tied to a movie with which I was familiar. *Robin*

Hood: Prince of Thieves was following a successful period in the Crusades. *A Room with a View* was partially set in Italy around the same time period as the Italo-Turkish War. After sitting down and reading E. M. Forster's novel, *A Room with A View*, my time and place were set. Forster's words reinforced my idealized view of Italy as well as my view of the characters that inhabit the play.

“‘One doesn't come to Italy for niceness,’ was the retort, ‘one comes for life,’” (Forster 33).

“For one ravishing moment, Italy appeared. She (Lucy Honeychurch) stood in the Square of Annunziata and saw in the living terra-cotta those divine babies whom no cheap reproduction can ever stale. There they stood, with their shining limbs bursting from the garments of charity, and their strong white arms extended against circlets of heaven. Lucy thought she had never seen anything more beautiful,” (Forster 36).

“Youth enwrapped them; the song of Phaeton announced passion requited, love attained. But they were conscious of a love more mysterious than this,” (Forster 318).

John Colmer, in his novel *E. M. Forster: The Personal Voice*, said “*A Room with a View* is Forster's sunniest novel, the one in which he comes closest in spirit to Jane Austen. It celebrates the victory of love and truth,” (Colmer 43). As previously stated in the previous chapter, I think *Much Ado About Nothing* is also a celebration of those same victories of love and truth.

Forster's novel captured a romantic and ultimately happy tale. What's more, his love of Italy was evident in his writings and that was the world I wanted to create for our production of *Much Ado About Nothing*.

As for the Italo-Turkish War, the site History of War provides a good synopsis of the war.

“Blatant war of aggression launched by Italy against Turkey, with the aim of gaining Libya, in order to counterbalance French conquests in North Africa. Part of the general feeding frenzy that surrounded the decline of the Turkish Empire ('The Sick Man of Europe'). Italy declared war on 29 September 1911, and after preliminary naval bombardments, an Italian naval forces occupied Tobruk (4 October) and Tripoli (5 October). The army, under General Carlo Caneva, took over the occupation on 11 October, and promptly stalled under a combination of skilful Turkish religious propaganda amongst the local population and the caution of Caneva. It was only the next summer, starting in July 1912, that the Italians advanced out of their coastal strongholds, slowly forcing the Turks back, and winning several victories over them. However, it was the threatened outbreak of the First Balkan War that forced Turkey to make peace, and by the Treaty of Ouchy (15 October 1912), Turkey gave Italy Libya, Rhodes and the Dodecanese islands. Blatant war of aggression launched by Italy against Turkey, with the aim of gaining Libya, in order to counterbalance French conquests in North Africa. Part of the general feeding frenzy that surrounded the decline of the Turkish Empire ('The Sick Man of Europe'). Italy declared war on 29 September 1911, and after preliminary naval bombardments, an Italian naval forces occupied Tobruk (4 October) and Tripoli (5 October). The army, under General Carlo Caneva, took over the occupation on 11 October, and promptly stalled under a combination of skilful Turkish religious propaganda amongst the local population and the caution of Caneva. It was only the next summer, starting in July 1912, that the Italians advanced out of their coastal strongholds, slowly forcing the Turks back, and winning several victories over them. However, it was the threatened outbreak of the First Balkan War that forced Turkey to make peace, and by the Treaty of Ouchy (15 October 1912), Turkey gave Italy Libya, Rhodes and the Dodecanese islands,” (Rikard).

As a result of this conflict, Italy acquired three Ottoman provinces that together formed what would become known as Libya. Italy believed these additional lands would provide financial rewards, which provides a reason for the celebration that begins *Much Ado About Nothing*.

The following is my concept for our production. A brief view of the following information is also contained in my power point concept presentation to the designers, located in Appendix B.

Our production retains Shakespeare's original locale. Messina is a very interesting location. Keeping it in Italy presents a few challenges, but none that we can't work through. The time for the production will be the year 1912. As the play opens, Don Pedro and company are returning victorious from their mission with the Italo-Turkish War. This is extremely appropriate for several reasons. I first looked back at 1599, when the play is believed to have been written. At that point, England sent troops to Ireland to keep order. Elizabeth I's determination to keep the land England had acquired in some ways mirrored Italy's desire to gain the lands that they received as a result of the Italo-Turkish war. This period, at the beginning of the new century, also provides us with a very romantic and hopeful period that can help us with our play.

As with any Shakespeare play, there are a great many themes in this play. However, I find that all roads lead to deception. Deception is necessary. From it both we get both good and bad results. Deception ultimately leads to a lack of trust. Nowhere is this more evident than in Hero and Claudio. Claudio, following Don John's first lie, is heartbroken. Don Pedro is a small factor in his brother's first lie. As a result of both of John's lies, Don Pedro's reputation

suffers. As a result of Don John's deception, Hero's reputation is tarnished. However, without deception, Beatrice and Benedick would never have gotten together. Additionally, through deception Hero and Leonato get their revenge. Everyone that is deceived in the play at some point also deceives someone else. Don Pedro, Leonato, Claudio, Hero, Margaret, Ursula all take part in the deception of Beatrice and Benedick. And they are all deceived by Don John's lies.

The metaphor for our production is the nightshade flower. This flowering plant is *Much Ado About Nothing*. At first look, you see something delicate, a pink and yellow flower; much like *Much Ado*. Many people will just see it is a Shakespeare comedy and already have preconceived notions. What makes this flower unique is that it has been used medicinally for centuries. It has been used to help with arthritis and headaches. It has a numbing effect. This is just like deception. A little bit can work miracles; however if too much is used, it can kill. It can get Beatrice and Benedick over their pride. But too much and Hero's reputation is destroyed and Claudio's heart is broken. Additionally, the name suggests something completely different than what it is. Night and shade both refer to darkness or withholding of light or sun, but it is actually bright pink and yellow.

Additional information that provides some relevance to designers and actors is that Messina is a small state on the island of Sicily, closest to the boot of Italy. Messina is made up of a lot of rocky and hilly terrain. The action of *Much Ado About Nothing* centers around Leonato's house. Leonato, as Governor of Messina, would have a house high above Messina that would allow him to look down over his city. Essentially Shakespeare gave us four locations in the play: outside Leonato's house, inside Leonato's house, the jail and the church for Hero's wedding and funeral. For simplicity, I believe the production can do without a church. The

wedding and funeral can take place outside Leonato's home, which is ultimately what we did. The only issue to solve becomes the jail. As the only things that make the jail necessary are for interrogation and confession of crimes, this essentially could be done outside Leonato's home as well. The discussion of events surrounding Leonato's daughter's "death," could take place outside where the villains were apprehended and for their confession of crimes to Leonato they could be brought to Leonato and done at his home. This is also what we ultimately did. As for my needs regarding the house, I need a porch and a balcony. For the porch, multiple images were presented (which can be found in the concept presentation, Appendix B) and specifically I see something similar to Don Ciccio's house in Sicily from the movie *The Godfather, part 2*. My needs for the balcony are that it be able to fit at least five women comfortably. Images of balconies were also presented, all of which contained a lot of plants, vines and greenery, which was another request that I made of both the porch and balcony.

As for lighting, there are three specific needs of the production. The time of day changes from scene to scene, which should be reflected in the lighting. An outdoor light of some kind is needed for the night scene with Conrade and Borachio. Finally, there should be a sunrise that occurs during the funeral.

As for sound, I discovered that ragtime was first introduced to Italy in 1904. It began to find a small following in the area. I did not find any references to this music in Messina, specifically; however, there was basis for it being somewhat popular in Italy and it provides a great backdrop to the action of the play.

As for costumes, several pictures were presented. Afterward several meetings were held with the costume designer, Leah Scantlen, to further discuss character and actor needs.

All of these meetings and further development with the designers will be discussed in the next chapter, which covers the rehearsal and production process.

One of the most helpful pieces of information that I received in my preparations for the production came from Rodney Hudson, visiting professor in the fall of 2008. Rodney informed me of a filmed Broadway production of *Much Ado About Nothing*. This production was originally staged by director A. J. Antoon in 1972 for the New York Shakespeare Festival before it moved to Broadway. It was filmed in 1973 for television. The production was set in America following America's successful participation in World War I. I got a lot of the cutting for our production script from Mr. Antoon's production. Antoon's production provided a wealth of wonderful information and ideas that assisted with our staging.

REHEARSAL AND PRODUCTION

The process began with the concept meeting with designers which happened on January 9, 2009. My director's concept was presented in a power point presentation, which is included in the Appendix under section B, Director's Production Concept Presentation. Two weeks were given before our next meeting for Kevin Griffith, scenic designer, to come up with his first ideas for the set. We came back together Tuesday January 27 for our first production meeting. Prior to this, auditions took place January 22 – 24, 2009.

The initial auditions took place on January 22 in the Robert E. Nims Theatre. Auditioners were asked to prepare two monologues, one being from Shakespeare's canon. Two days of callbacks were planned. January 23 was for anyone called back for the roles of Beatrice, Benedick, Don Pedro, Don John, Claudio, and Hero. January 24 was for all the other roles. From the first round of auditions, which drew sixty-two UNO students, ten students were called back to read for the six roles that were considered on January 23. An additional 24 people were called back for January 24, including some of the persons called back on January 23. There were a lot of tough decisions that had to be made to get my view of this cast put together. On January 23, I narrowed down the casting of Beatrice and Benedick to four people - two specific couples. I was pretty sure that I would be casting James Yeargain and Chrissy Garrett after the first round of callbacks, but I needed to determine how the entire cast would fit around them. After January 24, I knew they were Beatrice and Benedick. They made the most sense, to me, when I began factoring in the other actors in other roles. Also, their work during callbacks was top notch. After they were set, Patrick Payne and Blake Balu fit nicely into their roles as Don

Pedro and Don John, respectively. Next came the casting of Hero and Claudio. Due to the smaller number of males at auditions, Louis Saubat was the best choice for the role. Casting Hero was difficult; however Natalie Boyd distinguished herself in an improv activity that auditioners were given. After casting Chrissy Garrett as Beatrice, I believed that Hero needed to be a different type than Beatrice. This left me with few choices, and as I stated before Natalie provided a nice contrast to Chrissy. After Beatrice and Hero were set, casting Ursula and Margaret were next. They also came from the first round of callbacks. As Margaret has to be able to convincingly pretend to be Hero, I needed an actress that was similar to her in type. Jennie Freeman fit this requirement and also showed a strong work ethic during an Acting Shakespeare class that I had taken the previous semester. I wanted the same contrast with Margaret and Ursula that I created with Hero and Beatrice, so I needed someone of similar type to Chrissy for Ursula. Caroline Langlois presented some funny work during callbacks, so she was an easy selection for Ursula. January 24 provided me with many great possibilities for the other roles. Georgette Verdin was someone that was initially considered for Beatrice, but after an improv activity that utilized the Three Stooges, she was clearly the best choice for Dogberry. From that same exercise, I set the other watchmen. Sadly, not all of them would stay with the production. I was also able to plug in most of the additional soldiers, attendants and townspeople needed to finish casting the show. During the audition process, it became clear that I would need to utilize more females for some of the traditionally male roles. This was how Antonio became Antonella. I did not feel like Borachio was a role that I could turn into a female, so for this role a female was cast to play a male. When the initial cast list was posted there was only one role that was listed as TBA (to be announced), the role of Leonato. I did not

feel that I had anyone at auditions that would fit what was needed for this role. In, what I assume is, Shakespeare's original text he included Innogen, who is the mother to Hero. She has no lines, but is included in stage directions. Since I did not yet have a Leonato, Liz Gore was cast as Innogen and I redistributed some of Leonato's lines to Innogen. Additionally, the search for a strong Leonato was underway.

Our first production meeting, as previously mentioned, took place on Tuesday, January 27. Subsequent production meetings took place on Tuesdays as well, until after the production opened. At the first production meeting, Kevin Griffith presented his first sketch idea for the set. With a few discussions about my needs to facilitate the action of the play and a few small changes that were instituted as a result of the discussion, the sketch was approved. A groundplan was delivered within a week, and a model quickly followed.

The first read thru with the cast was scheduled for February 4. Circumstances for this read were not ideal, as the lights in the Performing Arts Center were out all day that day and still off when rehearsal was to begin. As a result our first read took place on the top floor of the UNO library. Also at this rehearsal, the cast received their scripts and rehearsal calendars.

Rehearsals began on February 10. The rest of the month of February was spent in the Robert E. Nims Theatre around a table. This table work included a lot of discussions about Shakespeare's language. To facilitate these discussions, I made sure everyone knew what they were saying from line to line. All of these rehearsals were broken down into specific scenes. The people called for each scene would read through a few pages of the text, afterward I would ask questions. This would be followed by clarification on meanings and a second read of the

text. This continued until we began our production break for Mardi Gras and the Region VI Kennedy Center American College Theatre Festival.

Blocking began the first week of March. This schedule was also broken down into specific scenes. Each night new pieces of the set were added, which helped the cast to better understand the world they would inhabit. Another break was needed shortly into March, because I wanted to make sure I was prepared to take my Masters Comprehensive Exams. Once this was out of the way we were back at it. After the completion of my Comps, I moved quickly to secure a Leonato for our production. David Hoover and I both had conversations with several people involved with the Shakespeare Festival at Tulane, but nothing materialized. Eventually, I tracked down Randy Maggiore. I had taken a voice class from Randy a year before *Much Ado About Nothing*, and I was aware of his experience with Shakespeare. After considering it for a few days, Randy came on board March 18, and we were a full cast. The first night Randy was there everyone else in the cast stepped up their game. He was a professional from day one to closing and really helped our cast come together. After our cast was complete, we had a few more breaks for the Tennessee Williams Festival, the Big Easy Awards and a few days off for Spring Break. Through all of this we were able to have our first stumble thru of the play on April 2, which was exactly three weeks before we opened.

Throughout all of these rehearsals, I had several separate meetings with Leah Scantlen about costumes. Leah had an uphill battle for many reasons – first there were twenty-six actors in the show and some of them needed more than one costume, second due to the current economic situation the state instituted cutbacks and UNO put a spending freeze on the university, third she was working with a very small group of people to get these costumes

together. Because time was limited during the production meetings and so much of the early production meetings were devoted to scenic discussions, costumes were not heavily discussed. This was corrected in our weekly meetings. We discussed colors, character needs, time periods, times of day, and other pertinent information.

Primary construction was completed for the set two weeks before the production opened, which provided the cast with the ability to get comfortable with the set. This also provided Kevin with two weeks to concentrate on painting and set dressings. Sound began to be instituted about this same time period, particularly for the dancing sequences. Natalie Boyd and Caroline Langlois took music that I selected and created our dance numbers. It was also at this time, two weeks from opening, that Jennie Freeman took charge of Hero's mourning singers. She and I discussed what the song Shakespeare provided us for Hero's funeral should sound and she created it. She also made sure that all responsible for singing, knew the song and could stay together.

With all of these things coming together we were ready for our technical rehearsals to begin on Saturday April 18, which was a full day with paper tech, a cue-to-cue, and run with lights and sound. April 19 we added costumes to our lights and sound, which was followed by three additional dress rehearsals before our opening on Thursday, April 23. Opening went very well. We had very nice sized houses for the entire run, but opening was our biggest. I couldn't believe that it all came together, but it did. We continued our successful run and closed the show on May 3. Following our closing performance, we struck the set and followed strike with a wonderful cast party at Marshall Carby's house.

EVALUATION OF MY PROCESS

In hindsight, a Shakespearean comedy was probably one of the best things for me to take on for my thesis project. My mentor/major professor told me after my first year at UNO that he thought my comedy was too self indulgent. I knew what he meant, but I didn't know how to correct it. With a Shakespearean comedy, I was allowed an opportunity to work on that weakness. Additionally it provided me with my first opportunity to tackle Shakespeare. It is not something that I would have selected for myself, but I am glad it was given to me.

I am continuing to develop as a director and will continue for the rest of my life. That being said, I don't think it is unfair or self deprecating to say that I have a great many weaknesses as a director at this point in my career. I would like to put out before I get too deeply in to this discussion that I am very proud of the work that I did with *Much Ado About Nothing*. I am very proud of myself, my designers, and especially my cast. It was equally a frustrating and enjoyable learning experience from beginning to end. I believe that the entire production was ultimately nice, but could have been much cleaner. With that said, I do not know if I corrected anything regarding my comedy being too self indulgent. Another weakness I realized during the production was that I was not very good at voicing my frustrations and discussing them with my designers. This was true of all three designers. Kevin, Shannon, and Leah all got the job done, but each area could have been better if I had fought harder. My ability to work with designers has gotten better since I have been here, but it is not strong enough. I need to speak to any designer that I have like a director speaks to a designer, not like a student director speaks to a faculty designer. Titles of that nature do not have any place in

theatre. They can't in this process. Everyone involved with the process should be treated with respect, which I believe I am good at, but the final product should always be of first concern. My issues with the set were ultimately small, and centered mainly around things not being finished on time. There were changes made from the model to the groundplan to the final blueprints that the set was actually constructed from. I was not aware of all of the changes that were made and relied too heavily on the model. One of the most frustrating elements, as far as the set goes, was that there were parts of it that were not painted on opening night. As for the lights, Shannon had quite a task ahead of him as the Technical Director and Lighting Designer. As Technical Director he oversaw the construction of the set, and we had the areas to work in early enough that the actors could get comfortable with the spaces they'd be working in. But I believe that this work and possibly other work bled in to his time that was intended to work on the lights. As a result there were certain elements that I requested that were never gotten to. Also, as we didn't finish lights until we opened, I believe that there were sections of the stage that were too dark. Again I think that overall the work was nice, but could have been cleaner. As for Leah, I mentioned some of the issues that she ran into with costumes in the previous chapter. Considering a lack of funds and assistance, I think her work was good. However, there were several things that she and I discussed in our meetings that were drastically changed or never happened. This was a learning experience for Leah as much as it was for me. I appreciate the work that all three of the designers did, but their work could have been stronger, as mine could have been.

Speaking of my work as the director, I believe that the best quality I brought to the table was my preparation. I knew this script very well walking into the process. As good as you know

it, particularly with Shakespeare, it is never enough. But I kept working everyday to better prepare myself for rehearsal each night. I think another good quality that I bring is my ability to communicate with actors. I had a wonderful time in the table work period of rehearsals because we had some very necessary conversations that gave each of us more to consider. There were several actors in this production that had never worked with Shakespeare before, and as a result of our work together, they have now and can be more confident in the future about the possibility of working with Shakespeare.

I did not enjoy this process as much as I have some past directing experiences, but I think that points to another weakness of mine. I love moment to moment work with few actors. I very much enjoy working with a small cast and digging in to create moments. I think that I allowed the size of this show to intimidate me from the beginning and I never fully got past it. I saw the whole show more often than I saw the moments, and as with anything this big you have to do it one piece at a time. I know that there were several sections that I could have tightened up and moved it along quicker, but truthfully in some cases I was just happy to get it where it was. I had other moments that seemed to be more important to me at the time that I never got back around to help the show move a little faster. I believe that my biggest failure with the show was Beatrice and Benedick's "Kill Claudio" moment. This is a major game changer for both characters. They have finally professed their love for each other, and Beatrice drops this bomb. I did not make the lead up clear enough. I worked with Chrissy and James four different times and what we staged was the clearest, but it wasn't what I wanted it to be. I don't believe it was what they wanted either, but concessions had to be made to get everything finished.

The theatre critic from the St. Bernard Voice, Christina Vella, gave our production high praise. Her review spoke to the strength of the acting, directing, and design. Her review can be found in the Appendix under section G, Production Reviews.

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APPENDICES

Appendix A - *Much Ado About Nothing* by William Shakespeare, cut by Beau Bratcher

Appendix B - Director's Production Concept Presentation

Appendix C - Rehearsal Calendar and Act/Scene Character Breakdown

Appendix D - Beginning Blocking Ideas

Appendix E - Production Poster

Appendix F - Production Program

Appendix G - Production Reviews

Appendix H - Production Photos

APPENDIX A

***Much Ado About Nothing* by William Shakespeare, cut by Beau Bratcher**

BRATCHER



William Shakespeare

DIRECTOR'S BOOK

Much Ado About Nothing

SCENE BREAKDOWN:

Act 1, Scene 1: Before LEONATO'S house.
 Act 1, Scene 2: A room in LEONATO'S house.
 Act 1, Scene 3: The same.

 Act 2, Scene 1: A hall in LEONATO'S house.
 Act 2, Scene 2: The same.
 Act 2, Scene 3: LEONATO'S orchard.

 Act 3, Scene 1: LEONATO'S garden.
 Act 3, Scene 2: A room in LEONATO'S house
 Act 3, Scene 3: A street.
 Act 3, Scene 4: HERO'S apartment.
 Act 3, Scene 5: Another room in LEONATO'S house.

 Act 4, Scene 1: A church.
 Act 4, Scene 2: A prison.

 Act 5, Scene 1: Before LEONATO'S house.
 Act 5, Scene 2: LEONATO'S garden.
 Act 5, Scene 3: A church.
 Act 5, Scene 4: A room in LEONATO'S house.

DRAMATIS PERSONAE:

Leonato's Household

SIGNOR LEONATO - governor of Messina	HERO Leonato's only daughter
INNOGEN - his wife	BEATRICE an orphan, Leonato's niece
ANTONELLA - his sister	MARGARET - attendant of Hero
LADY CARLOTTA - friend of Innogen	URSULA - attendant of Hero
FRANCESCA - attendant of Leonato	BORACHIO - worker of Leonato & friend to Don John
ANGELO - attendant of Leonato	

The Military

DON PEDRO Prince of Arragon	DON JOHN - Don Pedro's bastard brother
COUNT CLAUDIO of Florence	CONRADE - follower of Don John
SIGNIOR BENEDICK of Padua	BALTHASAR - soldier and singer
MESSENGER	

The Town

DOGBERRY - Constable of Messina	SEXTON
VERGES - Deputy Constable	FRIAR FRANCIS
GEORGE SEACOAL - Senior Watchman	WATCH 1
HUGH OATCAKE - Watchman	WATCH 2

Much Ado About Nothing

ACT I

ACT I

Scene I. Before LEONATO'S House.

Signior
off stage: ~~Master~~ Leonato... Signior..

[Enter LEONATO, HERO, BEATRICE and others, with a Messenger.]

MESSENGER. My Lord, I bring you news of Don Pedro.

LEONATO. I learn in this letter that Don Pedro comes this night to Messina.

MESSENGER. He is very near by this: he was not ^{nine miles} three leagues off when I left him.

LEONATO. Have you lost many gentlemen in this action?

MESSENGER. But few of any ^{rank} sort, and none of ^{importance.} name.

LEONATO. A victory is twice itself when the achiever brings home full numbers. I find here that Don Pedro hath bestowed much honour on a young Florentine called Claudio.

MESSENGER. Much deserved on his part, and equally ^{rewarded} remembered by Don Pedro. He hath borne himself beyond the promise of his age, doing in the figure of a lamb the feats of a lion. *looks like a lamb, but fights like a lion.*

fencing term meaning upward thrust. BEATRICE. I pray you, is Signior Mountanto returned from the wars or no?

thrust toward Messenger MESSENGER. I know none of that name, lady: *Innogen comes down & chides her.* there was none such in the army of any sort. *more away*

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

HERO. My cousin means Signior Benedick.

MESSENGER. O! he is returned, and as pleasant as ever he was.

BEATRICE. I pray you, how many hath he killed and eaten in these wars? How many hath he killed? For, indeed, I promised to eat all of his killing. *go sit on railing*

LEONATO. Faith, niece, you ^{criticize} tax Signior Benedick too much; but ^{he'll get even} he'll be meet with you, I doubt it not.

MESSINGER. He hath done good service, lady, in these wars. He's a good soldier too, lady.

BEATRICE. And a good soldier to a lady; but what is he to a lord?

MESSINGER. A lord to a lord, a man to a man; ^{supplied}stuffed with all honourable virtues.

BEATRICE. It is so indeed; he is no less than ^{figure stuffed to look like a man.}a stuffed man. (ladies laugh)

LEONATO. You must not, sir, mistake my niece. There is a kind of merry war betwixt Signior Benedick and her; they never meet but there's a skirmish of wit between them.

five wits-mental faculties of human being.
I always win! *Chaucer said five were: common wit, imagination, fantasy, estimation, & memory*
BEATRICE. ^{limping}Alas, he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man governed with one! so that if he have wit enough to keep himself warm, let him bear it for a difference between himself *mark on a coat of arms* and his horse; for it is all the wealth that he hath left to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.

Keep him higher in rank than his horse
MESSINGER. ^{swear to protect each other.}Is't possible?

BEATRICE. ~~Very easily possible: he wears his faith but as the fashion of his hat; it over changes with the next block.~~ *amold used to shape a felt hat.*

sarcastic
MESSINGER. I see, lady, the gentleman is not in your books. *in your favor.*

BEATRICE. No; ^{if}an he were, I would burn my ^{library}study. But, I pray you, who is his companion? Is there no young ^{fighter}squarer now that will make a voyage with him to the devil?

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

M laugh
BEATRICE. O Lord, he will hang upon him like a disease: he is sooner caught than the pestilence, and the ^{victim}taker runs ^{immediately}presently mad. God help the noble Claudio! If he have caught the Benedick, it will cost him a thousand pound ere he be cured.

remain
MESSINGER. I will hold friends with you, lady. [Begin to exit.]

BEATRICE. Do, good friend.

LEONATO. You will never ~~can~~ catch the Benedick, niece.

BEATRICE. No, not till a hot January. [Messenger returns.]

MESSINGER. Don Pedro is approached.

Beatrice & DP meet & she gives him flowers

[Enter DON PEDRO, DON JOHN, CLAUDIO, BENEDICK, CONRADE, BORACHIO, BALTHAZAR, and Others.]

DON PEDRO. Good Signior Leonato, you are come to meet your trouble: the fashion of the world is to avoid cost, and you encounter it. → welcome extra expenses to house army
extra expenses

LEONATO. Never came trouble to my house in the likeness of your Grace, 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 ^{duty/expense} 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. Signior Benedick, no; for then you were but a child.

You were too young to have seduced my wife.

DON PEDRO. You have it full, Benedick: we may guess by this what you are, being a man. Truly the lady fathers herself. Be happy, lady, for you are like an honourable father. ~~It's~~ easy to see here is your daughter.

Dogberry & posse bring in BEER!!

BENEDICK. If Signior Leonato be her father, she would not have his head on her shoulders for all Messina, as like him as she is. → She doesn't want to look like him

BEATRICE. I wonder that you will still be talking, Signior Benedick: nobody marks is listening to you.

BENEDICK. What! my dear Lady Disdain, are you yet living?

BEATRICE. Is it possible Disdain should die while she hath such ^{suitable/appropriate} meet food to feed it as Signior Benedick?

BENEDICK. But it is certain I am loved of all ladies, only you excepted; and I ^{wish} 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: ^{not warmed by passion otherwise} they would else have been troubled with a ^{hurtful wicked} 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. ^{that I agree with you about loving no one.}

BENEDICK. God keep your ladyship ^{always} still in that mind; so some gentleman or other shall 'scape a predestinate scratched face.
^{predestined, fated}

BEATRICE. Scratching could not make it worse, an 'twere such a face as yours were.
^{if it were}

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

You talk a lot and very well like you are teaching a parrot.

Much Ado About Nothing

5

BEATRICE. A bird ^{who speaks like me} of my tongue is better than a ^{any dumb animal you control.} beast of yours.

BENEDICK. I would my horse ^{I wish my horse could move as fast as you talk.} had the speed of your tongue. But keep your way, i' God's name; I have done. ^{ok. I'm done.}

BEATRICE. You always end with a ^{a horse that unexpectedly stops. - just like Benedick did} jade's trick: I know you of old. ^{from the past.}

DON PEDRO. Signior Claudio, and Signior 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] I welcome, my lord: being reconciled to the prince 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 your Grace lead on?

DON PEDRO. Come, Leonato; we will go together.

[Exeunt all but BENEDICK and CLAUDIO.]

CLAUDIO. Benedick, didst thou ^{notice/pay attention to} note the daughter of Signior Leonato?

BENEDICK. I noted her not; but I looked on her.

CLAUDIO. Is she not a ^{well-mannered} modest young lady?

BENEDICK. Do you question me, as an honest man should do, for my simple true judgment; or would you have me answer after my custom, as being a professed tyrant to their sex? ^{Do you want my honest opinion, or the same criticism I give all women.}

CLAUDIO. No; I pray thee speak in sober judgment.

BENEDICK. Why, i' faith, methinks she's too low for a great praise, too brown for a fair praise, and too little for a high praise; only this commendation I can 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 ^{joking} in sport: I pray thee tell me truly how thou likest her.

BENEDICK. ^{Are you thinking about buying her? Is that why you are asking?} Would you buy her, that you enquire after her?

^{Asa for} CLAUDIO. Can the world buy such a jewel?

BENEDICK. Yea, and a case to put it into.

Fury - Roman mythology - 3 Sisters are Furies. They are the goddess of Vengeance. They are meant to torment sinners. They are cruel, but known for being FAIR.

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

BENEDICK. I can see yet without spectacles and I see no such matter: there's her cousin an 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? *Im young enough to see w/o glasses & I don't see what you see. comparing her & Hero is like comparing May & December*

CLAUDIO. I would scarce trust myself, though I had sworn to 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; an thou wilt needs thrust thy neck into a yoke, wear the print of it and sigh away Sundays. [Benedick playful attack on Claudio] Look! Don Pedro is returned to seek you. *go ahead; when you do you are stuck like an ox. You will wear the impression of it & you are giving up any/all leisure time & activities.*

[Re-enter DON PEDRO. Followed by BORACHIO smoking.]

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

BENEDICK. I would your Grace would constrain me to tell. *force*

DON PEDRO. I charge thee on thy allegiance. *You have pledged to serve me & I am asking so do it!*

BENEDICK. You hear, Count Claudio: 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? now that is your Grace's part. Mark how short his answer is: with Hero, Leonato's short daughter. *mute/speechless mess w/ Claudio again.*

Sit on steps

CLAUDIO. If this were so, so were it uttered.

BENEDICK. Like the old tale, my lord: 'it is not so, nor 'twas not so; but indeed, God forbid it should be so.' *from a Grimm's Fairy tale - The Robber Bridegroom.*

CLAUDIO. If my passion change not shortly. God forbid it should be otherwise.

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

CLAUDIO. You speak this to fetch me in, my lord. *trick me*

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

CLAUDIO. And in faith, my lord, I spoke mine.

BENEDICK. And by my two faiths and troths, my lord, 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.

DON PEDRO. You were ever an obstinate heretic in the ^{rejecting} despite of beauty.

CLAUDIO. And never could maintain his part ^{except through} 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.

^{conclusion} DON PEDRO. I shall see thee, ere I die, look pale with love. ^{best outcome} challenge accepted.

BENEDICK. With anger, with sickness, or with hunger, my lord; not with love.

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 ^{have a picture of} the bull's horns and set them in my forehead; and let me be vilely painted, and in ^{made w/ my horns.} me 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.'

^{the picture} DON PEDRO. Well, you will ^{adapt} temporize with the hours. In the meantime, good Signior Benedick, repair to Leonato's. Commend him to me and tell him will not fail him at supper. ^{go} not show up

[Exit. Re-enter SERVANT.]

CLAUDIO. My liege, your highness now may do me good. — ^{You can be honest w/ me.}

^{I'm dedicated to helping you but tell me what do you want me to do!} DON PEDRO. My love is thine to teach: teach it but how, And thou shalt see how apt it is to learn ^{This will be hard for you to learn but it'll be good for you.} hard lesson that may do thee good.

CLAUDIO. Hath Leonato any son, my lord?

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

^{Slow down thought to thought.} CLAUDIO. O! my lord, When you went onward on this ended action, ^{when we went to war} I looked upon her with a soldier's eye, That lik'd, but had a rougher task in hand ^{I liked what I saw, but I had a lot on my mind}

Much Ado About Nothing

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.

turning like into love.
Now I'm back and in place of those
war thoughts
are wonderful, sweet dreams.
They all lead to thoughts of her and
I realized that I liked her before I left.

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?

You will know true love soon,
and tire your friends with your endless talk about it.
Isn't that the reason you told me all
this?

Speak/
reveal to

spin

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.

Salved -
smoothed
over

its outward signs

story

DON PEDRO. What need the bridge much broader than the flood?
The fairest grant is the necessity.

why should the bridge be

the best gift is that which is needed.

Whatever

Look, what will serve is fit: 'tis once, thou lov'st,
And I will fit thee with the remedy.

I know we shall have revelling to-night:

I will assume thy part in some disguise, I'll pretend to be you
And tell fair Hero I am Claudio;

And in her bosom I'll unclasp my heart, I'll share your feelings
And take her hearing prisoner with the force and win her

And strong encounter of my amorous tale: with the story I tell.

Then, after to her father will I speak;

And the conclusion is, she shall be thine.

In practice let us put it presently.

Lets get started right now.

[Exeunt.]

Act I. Scene 2. A room in LEONATO'S house.

[Enter LEONATO and ANTONELLA, meeting.]

ANTONELLA. Brother! Brother!

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

LEONATO. Are they good?

ANTONELLA. As the event ^{shows/proves them to be.} ~~stamps~~ them. The prince and Count Claudio, walking in a thick-pleached alley in your orchard, were thus much overheard by a ~~man of mine~~ ^{Servant of ours.} Don Pedro ^{revealed} ~~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 take the present time by the top and instantly speak with you of it. ^{seize the moment.}

LEONATO. Hath ^{this servant} ~~the fellow~~ any wit that told you this?

ANTONELLA. A good sharp ^{one - tis Ursula's mother.} ~~fellow~~ ^{her}: I will send for ~~him~~ ^{her}; 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, if ^{perhaps} peradventure this be true. Go you, and tell her of it.

[Several persons cross the stage.]

^{Sister} Brother, have a care this busy time.

[Exeunt.]

Act I. Scene 3. Another room in LEONATO'S house.

[Enter DON JOHN and CONRADE.]

CONRADE. ^{Things are great} What the good-year, my lord! why are you ^{so} thus out of measure sad?

DON JOHN. There is no ^{limit} measure in the occasion that ^{causes it} breeds; therefore the sadness is without limit.

CONRADE. You should ^{have/share your} hear reason.

DON JOHN. And when I have heard it, what blessings brings it? I cannot hide what I am: I must be sad when I have cause, and smile at no man's jests; eat when I have ^{an appetite} 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. ^{serve / take care of}

CONRADE. Yea; but you must not make the full show of this till you may do it — ^{restraint} without controlment. 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 ^(watch yourself) by the fair weather that you make yourself: it is needful that you frame the season for your own harvest. ^{Wait for the right opportunity to say what you really want.}

DON JOHN. I had rather be a ^{prickly wild rose} canker in a hedge than a rose in his grace; and it better fits my blood to be disdained of all than to fashion a carriage to rob love from any: in this, though I cannot be said to be a flattering honest man, it must not be denied but I am ^{an honest thought about who/what I am} a plain-dealing villain. I am trusted with a muzzle and ^{be fake} enfranchised with a clog; therefore I have decreed not to sing in my cage. If I had ^{trick people into loving me} trusted as much as a dog with a ^{assume a manner} muzzle or ^{free man} free man chained at the foot. ^{Blood was considered to be what drove the emotional passion.}

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.]

^(welcome, friend!) Borachio. What news, Borachio?

BORACHIO. I came yonder from a great supper: the prince your brother is royally entertained by Leonato; and I can give you intelligence of an intended marriage. ^{information about}

DON JOHN. Will it serve for any model to build mischief on? What is he for a fool that betroths himself to unquietness? ^{Kind of a fool is the guy that}

BORACHIO. ^{Indeed} Marry, it is your brother's right hand. ^{Definitely a fool}

DON JOHN. The most ^{pretty boy} exquisite Claudio?

BORACHIO. Even he.

DON JOHN. He is a ^{fine gentleman} proper squire! And who, and who? which way looks he? ^{Mock Claudio!} ^{the girl?}

BORACHIO. Marry, on Hero, the daughter and heir of Leonato.

DON JOHN. A very ^{precocious/lively young one.} forward March-chick! How came you to this?

BORACHIO. Being entertained for a ^{fumigator} perfumer, as I was ^{using smoke to fumigate} smoking a musty room, comes me the prince and Claudio, hand in hand, in sad conference: I ^{quickly hid myself} whipt me behind the arras, and there heard it agreed upon that the prince should woo Hero for himself, and having obtained her, give her to Count Claudio.

hanging
screen
made of
fancy fabric.

DON JOHN. Come, come; let us ^{go to the dance} thither: this may prove food to my displeasure. That young start-up hath all the glory of my overthrow: if I can ^{stop} cross him any way, I bless myself every way. You are both sure, and will assist me?

CONRADE. To the death, my lord.

DON JOHN. Let us to the great feast: their cheer is the greater that I am ^{in a better mood.} subdued. Would the cook were of my mind! Shall we go to prove what's to be done?

BORACHIO. We'll ^{lead the way} wait upon your lordship.

[Exeunt.]

If the
cook
were
with me
shed have
poisoned
them all
for me.

ACT II.

Act II. Scene 1. A hall in LEONATO'S house.

[Enter LEONATO, INNOGEN, HERO, BEATRICE, and Others.]

LEONATO. Was not Count John here at supper?

INNOGEN. 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 ^{gloomy attitude} melancholy disposition.

BEATRICE. ^{An excellent man would be one} He were an excellent man that were made just in the mid-way between him and Benedick; the one is too like an image, ^{Painting} and says nothing; and the other too like my lady's eldest son, ^{a pampered spoiled child boy} evermore tattling. ^{talking, talking w/o a point.}

^{Antonella} ~~LEONATO~~. Then half Signior Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signior Benedick's face, —

BEATRICE. With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world if ^{he} could get her good will.

^{Antonella} ~~LEONATO~~. By my troth, niece, God will send you no husband, if thou be so ^{malicious/harsh} shrewd of thy tongue. ^{with what you say.}

INNOGEN. In faith, she's too ^{bitchy} curst. ^{word used to describe women who talk too much are argumentative, and rude.}

BEATRICE. Too curst is more than curst: I shall lessen God's sending that way; for it is said, 'God sends a curst cow short horns;' but to a cow too curst he sends none.

^{Innogen} ~~LEONATO~~. So, by being too curst, God will send you no horns?

BEATRICE. ^{EXACTLY *} Just, if he send me no husband; 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. ^{sleep with a wool blanket on skin.}

^{Innogen} ~~LEONATO~~. You may ^{Come upon without warning or unexpectedly} 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

Servant to a woman of higher status (Ursula)

Much Ado About Nothing

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downpayment -
Small payment to seal the deal.

keeper of a performing bear.

If she doesn't marry she'll be punished in the afterlife.

that is less than a man, I am not for him: therefore I will even take sixpence in earnest of the bearward, and lead his apes into hell.

from a proverb - Those who die maids do lead apes into hell.

Antonella

LEONATO. Well then, go you into hell?

bearherds also kept apes also.

fool

BEATRICE. No; but to the gate; and there will the devil meet me, like an old cuckold, with horns on his head, and say, 'Get you to heaven, Beatrice, get you to heaven; here's no place for you maids: 'so deliver I up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and there live we as merry as the day is long. St. Peter will take you to the bachelors' area and you will have fun and do as you please for eternity.

* unwed men & women

leave this up to

INNOGEN. [To Hero.] Well, daughter, I trust you will be ruled by your father.

be proper

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.'

enter below & surprise

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

* Genesis 2.7 "the Lord, God, formed man of the dust of the ground."

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

word play referring to physical make up & mettle-character.

controlled by

marry incestuously

to marry him

LEONATO. Daughter, remember what I told you: if Don Pedro 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 be too important, tell him there is measure in everything, and so

there is a pace he should go at that will make you comfortable.

* Sink-a-pace

dance out the answer. For, hear me, Hero: wooing, wedding, and repenting is as a Scotch jig, a measure, and a cinque-pace; the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes Repentance, and with his bad legs, falls into the cinque-pace faster and faster, till he sink into his grave.

the prince

insistent/impatient

rhyming & tempo

paran. grave / somber dance

* Galliard - popular lively dance

wooing

gracefully

repent

understand more than you should

LEONATO. You apprehend passing shrewdly, niece.

what is in front of me.

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

LEONATO. The revellers are entering: make good room.

haste!

Let us have music.

[Enter, DON PEDRO, CLAUDIO, BENEDICK, BALTHASAR, DON JOHN, BORACHIO, MARGARET, URSULA, and Others, masked.]

DANCE BEGINS

[CLAUDIO approaches HERO and begins dancing with her. After a few dances, there is a change in partners. DON PEDRO and HERO partner up.]

DON PEDRO. Lady, will you walk about with your friend?

HERO. So you ^{more gracefully} walk softly and ^{are handsome} look sweetly and ^{keep quiet} say nothing, I am yours for the walk; and especially when I walk away. → will stay yours after

DON PEDRO. With me in your company?

HERO. I ^{Maybe} may say so, ^{if} when I please.

DON PEDRO. And when please you to say so?

HERO. When I like your ^{face} favour; for God ^{forbid} defend the ^{your face should resemble your mask} lute should be like the case!

DON PEDRO. Speak ^{soft} low, when you speak love.

[DON PEDRO takes HERO aside. Another partner switch.]

BALTHAZAR. Well, I would you did like me.

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

BALTHAZAR. Which is one?

MARGARET. I say my prayers aloud.

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

MARGARET. God match me with a good dancer!

BALTHAZAR. Amen.

MARGARET. And God keep him from me when the dance is ended!

BALTHAZAR. No more words. (They go off.)

URSULA. I know you well enough: you are Don Pedro's messenger.

MESSENGER. ^{In short} At a word, I am not.

URSULA. I know you by the waggling of your head.

MESSENGER. To tell you true, I ^{am pretending to be} counterfeit him.

URSULA. You could never ^{imitate his movements/gestures so well,} do him so ill-well, unless you were the very man. Here's ~~his~~ hand up and down: you are he, you are he.

↓ ↓
the youth of his

Much Ado About Nothing

MESSSENGER. At a word, I am not.

URSULA. Come, come; do you think I do not know you by your excellent wit?
Can virtue hide itself? Go to, ^{hush} mum, you are he: graces will appear, and there's an end.
a man's virtues will always give him away

[The song ends. A slower waltz begins. BEATRICE and BENEDICK partner.]

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 Signior Benedick that said so.

→ popular joke book at the time.
↓
first published in 1526.
So even by Shakespeare's time it would be old - 1599.
Many were familiar with it so its jokes became very stale/boring.

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?

the most immoral people enjoy his company.

BEATRICE. Why, he is the prince's ^{professional fool} 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 ^{people} men and angers them, and then they laugh at him and beat him. I am sure he is at this dance: I would he had asked me to dance!

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

^{make a wisecrack} BEATRICE. Do, do: he'll but break a comparison or two ^{about} on me; which, ^{if it's perhaps not noted} peradventure ^(no one acknowledges) not marked or not laughed at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night. [Music within.] We must follow the leaders.

wisecrack
break or crack

↓
he'll be so miserable he won't eat his partridge wing.

BENEDICK. In every good thing.

BEATRICE. Nay, if they lead to any ill, I will leave them at the next turning.

there is a problem

the dance floor at next song.

[Dance continues but begins to fade out. Then exeunt all but DON JOHN, BORACHIO, and CLAUDIO.]

Speak DON JOHN. *Surely* Sure my brother is amorous on Hero, and hath withdrawn her father to break with him about it. The ladies follow her and but one visor remains. *masked person*

BORACHIO. And that is Claudio: I know him by his bearing.

DON JOHN. Are you not Signior Benedick?

CLAUDIO. You know me well; I am he.

DON JOHN. Signior, 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: you may do the part of an honest man in it. *inherited social rank*

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 to-night.

CLAUDIO. Tonight?

DON JOHN. Tonight?

BORACHIO. Tonight?

DON JOHN. Come, let us to the banquet. *dessert and wine*

[Exeunt DON JOHN and BORACHIO.]

this bad news
Except
Therefore, let all
loyalty
CLAUDIO. Thus answer I in name of Benedick,
But hear these ill news with the ears of Claudio.
'Tis certain so; the prince wooes for himself.
Friendship is constant in all other things
Save in the office and affairs of love: *duties/functions*
Therefore all hearts in love use their own tongues; *pursuits*
Let every eye negotiate for itself
And trust no agent; for beauty is a witch
Against whose charms faith melteth into blood. *passion*
This is an accident of hourly proof, *happening/occurrence* that happens every hour
Which I mistrusted not. Farewell, therefore, Hero!
did not anticipate
[Re-enter Benedick.]

↓ Beauty tricks you and
loyalty ~~is~~ is ~~dominated~~ *diverted* by passion
This happens regularly, I just
didn't think it would happen
to me.

Much Ado About Nothing

BENEDICK. Claudio?

CLAUDIO. Yea, the same.

BENEDICK. Come, will you go with me?

CLAUDIO. Whither?

BENEDICK. Even to the next willow, about your own business for Don Pedro hath got your Hero. *→ think weeping willow is symbol of lost love or unrequited love.*

CLAUDIO. *hope he enjoys* I wish him joy of her. *Come on buddy, its okay - it was*

BENEDICK. Why, that's spoken like an honest gentleman? But did you think the prince would have served you thus? *→ caused you to think that just given you his girl*

CLAUDIO. I pray you, leave me. *push him away*

BENEDICK. Ho! now you strike like the blind man: 'twas the boy that stole your meat, and you'll beat the post. *→ most likely a folk tale about a boy stealing from blind/trusting master.* *child stole your food and you beat the messenger.*

CLAUDIO. If it will not be, I'll leave you. *you won't leave then I will*

[Exit.]

BENEDICK. Alas! poor hurt fowl. But, that my Lady Beatrice should know me, and not know me! Don Pedro's jester! Ha! it may be I go under that title because I am funny. Yea, but so I am apt to do myself wrong; I am not so reputed; it is the base *perhaps* *insulting* *That's not my reputation.* *despicable* *attitude & opinions of Beatrice that makes her think the world shares her opinions, which is why she describes me thus way* 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.

[Re-enter Don Pedro & Hero]

DON PEDRO. Now, signior, where's Claudio? Did you see him?

BENEDICK. Troth, my lord, I have played the part of Lady Fame. I told him, and I think I told him true, that your Grace had got the good will of this young lady; and I offered him my company to a willow tree. *a gossip*

DON PEDRO. A willow tree?

BENEDICK. He was as melancholy as a school-boy, who, being overjoy'd with finding a bird's nest, shows it to his companion, and he steals it, and you, as I take it, have stolen his bird's nest. *lovebirds*

DON PEDRO. I will but teach them to sing, and restore them to the owner.

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BENEDICK. If their singing answer your saying, by my faith, you say honestly.

DON PEDRO. The Lady Beatrice hath a quarrel to you: the gentleman that danced with her told her she is much wronged by you.

BENEDICK. O! she misused me ^{a strong block of wood couldn't take her abuses} 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; ^{speed} 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 ^{face expressions} pomads, and every word stabs: if her breath were as terrible as her ^{daggers} 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: she would have made Hercules have turned spit, yea, and have cleft his club to make the fire too. Come, talk not of her; you shall find her the infernal Ate in good apparel. 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 ^{to hell} thither; so indeed, all disquiet, horror and perturbation follow her.

[Re-enter CLAUDIO, BEATRICE, ^{Send her back to hell because her being here makes hell earth} HERO, and LEONATO.]
hell & hell is a peaceful place.

DON PEDRO. Look! here she comes.

BENEDICK. Will your Grace command me ^{region on the other side of the world. often refers to Australia.} 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?

DON PEDRO. None, but to desire your good company.

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

[Exit.]

DON PEDRO. Come, lady, come; you have lost the heart of Signior Benedick.

BEATRICE. Indeed, my lord, he lent it me awhile; and I ^{paid it back plus some (interest.)} gave him use for it, a double heart for a single one: marry, once before he won it of me with ^{lies} false dice, therefore your Grace may well say I have lost it. ^{I gave him my heart once & he broke it. No more.}

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

BEATRICE. So I would ^{let him take me to bed} not he should do me, my lord, lest I should prove the mother of fools. I have brought Count Claudio, whom you sent me to seek.

DON PEDRO. Why, how now, Count! Wherefore are you sad?

CLAUDIO. Not sad, my lord.

DON PEDRO. How then? Sick?

CLAUDIO. Neither, my lord.

BEATRICE. He is neither sad, nor sick, nor merry, nor well; but civil Claudio, civil as ^{referring to a Seville town in Spain} a new orange, and something of that jealous complexion. ^{This orange was also known for being more yellow which was associated w/ jealousy}

DON PEDRO. I' faith, lady, I think your story to be true; though, I'll be sworn, ^{if he} be so, his belief is false. Come, 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! ^{I believe you, but then why does he look so bad if he was the wrong one?}

LEONATO. Count, take of me my daughter, and with her my fortunes: his Grace hath made the match, and all grace say Amen to it!

DON PEDRO. Amen!

BEATRICE. Speak, Count, 'tis your cue.

CLAUDIO. Silence is the perfectest herald of joy: I were ^{just a} 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. ^{am very happy about}

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

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

BEATRICE. Yea, my lord; 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.

CLAUDIO. And so she doth, cousin.

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! ^{title of a song & a proverb}

DON PEDRO. Lady Beatrice, I will get you one.

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BEATRICE. I would rather have one of your father's ^{children} getting. Hath your Grace ^{no} ne'er a brother like you? Your father got excellent husbands, if a maid could come by them.

DON PEDRO. Will you have me, lady?

BEATRICE. No, my lord, unless I might have another for working days: your Grace is too costly to wear every day. But, I beseech your Grace, pardon me; I was born to speak all mirth and no matter. ^{substance - nothing of significance (partly referring to her being an orphan.)}

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

BEATRICE. ^{Actually} 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!

LEONATO. Niece, will you look to those things I told you of?

BEATRICE. ^{beg your pardon} I cry you mercy, uncle. [to Don Pedro] Kind, sir. By your Grace's pardon.

[Exit.]

DON PEDRO. By my troth, a pleasant spirited lady.

LEONATO. There's little of the melancholy element in her, my lord: she is never sad ^{only sad when} 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. No. No. she mocks all her wooers out of suit. ^{until the change their mind.}

DON PEDRO. She were an excellent wife for Benedick.

LEONATO. O Lord! my lord, if they were but a week married, they would talk themselves mad.

DON PEDRO. Count Claudio, when mean you to go to church?

CLAUDIO. To-morrow, my lord. Time ^{moves like hobbled or old man} goes on crutches till love ^{is fully celebrated & recognized} 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.

^{even that is too short to make this wedding all I want it to be}

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 the Lady Beatrice and Signior Benedick into a mountain of affection the one with the other. I would ^{Lady} 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. My lord, I am for you, though it cost me ten nights' watchings.

CLAUDIO. And I, my lord.

DON PEDRO. And you too, gentle Hero?

HERO. I will do any modest office, my lord, 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, of 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 will fall in love with Beatrice. If we can do this, Cupid's glory shall be ours, for we are the only love-gods. Go in with me, and I will tell you my drift.

[Exeunt.]

Don John temper tantrum

Act II. Scene 2. Another room in LEONATO'S house.

[Enter DON JOHN and BORACHIO.]

DON JOHN. It is so; the Count Claudio shall marry the daughter of Leonato.

BORACHIO. Yea, my lord; but I can ^{block} cross it.

DON JOHN. Any ^{barrier} bar, any cross, any impediment will be ^{medicinal} medicinal to me: I am sick in displeasure to him, and whatsoever comes athwart his affection ranges ^{goes in the same direction as} evenly with mine. How canst thou cross this marriage?

BORACHIO. Not honestly, my lord; but so covertly that no dishonesty shall appear in me.

DON JOHN. Show me briefly how.

BORACHIO. I think I told your lordship, a year ^{ago} since, how much I am ^{in good graces with} in the favour of Margaret, the waiting-gentlewoman to Hero.

DON JOHN. I remember.

BORACHIO. I can, at any ^{unsuitable/unseemly} unseasonable instant of the night, ^{make an appointment with her} appoint her to look out at her lady's chamber window. + Hero's private bedroom

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

BORACHIO. The poison of that lies in you to ^{put together} temper. Go you to the prince your brother; ^{go so far as to tell} spare not to tell him, that he hath wronged his honour in marrying the renowned Claudio, —whose estimation do you mightily hold up, —to a contaminated ^{prostitute} stale, such a one as Hero.

DON JOHN. What proof shall I make of that?

BORACHIO. Proof enough to ^{abuse} misuse the prince, to vex Claudio, to ^{destroy} undo Hero, and kill Leonato. Look you for any other issue? ^{result}

DON JOHN. Only to ^{torment} despite them, I will endeavour anything.

BORACHIO. Go then; find me a ^{suitable} meet hour to draw Don ^{claim} Pedro and the Count Claudio alone: tell them that you know that Hero loves me; intend a kind of zeal both to the prince and Claudio, as—in love of your brother's honour, who hath made this match, and his friend's reputation, who is thus ^{likely} like to be ^{tricked} cozened with the semblance of a maid, —that you have discovered thus. They will scarcely believe this without trial: offer them instances, which shall bear no less likelihood than to see me at her chamber-window, ^{evidence} hear me call Margaret Hero, hear Margaret term ^{call}

me Claudio; and bring them to ^{contrive (cleverly plan)} see this the very night before the intended wedding:
for in the meantime I will so fashion the matter that Hero shall be absent; and
there shall appear such seeming truth of Hero's disloyalty, that jealousy shall be
called assurance, and all the preparation overthrown. ^{certainty} ^{for the wedding result} ^{suspicion}

DON JOHN. Grow this to what adverse issue it can, I will put it in practice. Be
cunning in the working this, and thy fee is a thousand ducats. ^{gold coins}

BORACHIO. Be you ^{firm/steadfast} constant in the accusation, and my cunning shall not shame me.

DON JOHN. I will ^{an once} presently go learn their day of marriage.

[Exeunt.]

Act II. Scene 3. LEONATO'S Garden.

[Enter Benedick.]

BENEDICK. Boy!

[Enter a SERVANT 2.]

SERVANT 2. Signior?

BENEDICK. In my chamber-window lies a book; bring it hither to me ~~in the orchard~~.

SERVANT 2. I am here already, sir.

BENEDICK. I know that; but I would have thee hence, and here again. [Exit Boy.] I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours 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 tabor and the pipe: I have known when he would have walked ten mile afoot to see a good armour; and now will he lie ten nights awake, carving the fashion of a new doublet. 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 love hath made an oyster 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 of her; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; of good discourse, an excellent musician, and her hair shall be of what colour it please God. Ha! the prince and Monsieur Love! I will hide me ~~in the arbour~~ ^{here.} [Withdraws.]

[Enter DON PEDRO, LEONATO, and CLAUDIO, followed by BALTHAZAR and Musicians.]

DON PEDRO. Come, shall we hear this music?

CLAUDIO. Yea, my good lord. How still the ~~evening~~ ^{morning} is, As hush'd on purpose to grace ^{make way} harmony! ^{for song}

DON PEDRO. See you where Benedick hath hid himself?

CLAUDIO. O! very well, my lord: the music ended, We'll fit the kid-fox with a penny-worth.

^{to take revenge on the young fox}
^{conning / sly}

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DON PEDRO. Come, Balthazar, we'll hear that song again.

BALTHAZAR. O! good my lord, ^{order}tax not so bad a voice To slander music any more than once.

DON PEDRO. It is the ^{sign always}witness ^{pretend not to know}still of excellency, To put a strange face on his own perfection. I pray thee, sing, and let me woo no more. ^{don't make me beg}

BALTHAZAR. Because you talk of wooing, I will sing; Since many a wooer doth commence his suit To her he thinks not worthy; yet he wooes; Yet will he swear he loves.

DON PEDRO. Nay, pray thee come; Or if thou wilt hold longer argument, Do it in notes. ^{music}

BALTHAZAR. Note this before my notes; There's not a note of mine that's worth the noting.

DON PEDRO. Why these are very ^{peculiar ideas}crotchets that he speaks; Notes, notes, forsooth, and nothing!

[Music.]

BENEDICK. Now, divine air! now is his soul ravished! Is it not strange that sheep's ^{used to string musical instrument}gut should hale ^{drag}souls out of men's bodies? Well, a horn for my money, when all's done.

[Balthazar sings.]

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.
Sing no more ditties, sing no mo
No songs so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.

DON PEDRO. By my troth, a good song.

BALTHAZAR. And an ill singer, my lord.

DON PEDRO. Ha, no, no, faith; thou singest well enough for a shift. *to make do.*

BENEDICK. [Aside.] ^{if} An 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. *is there any spin*
does not prophesy mischief misfortune.

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

BALTHAZAR. The best I can, my lord.

DON PEDRO. Do so: farewell.

[Exeunt BALTHAZAR and Musicians.]

Come hither, Leonato: what was it you told me of to-day, that your niece Beatrice was in love with Signior Benedick?

CLAUDIO. O! ay:— [Aside to DON PEDRO] 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 Signior Benedick, whom she hath in all outward behaviours seemed ever to abhor.

BENEDICK. [Aside.] Is't possible? *Is this the way the wind is blowing?*
Sits the wind in that corner? blow from that direction

frenzied LEONATO. By my troth, my lord, I cannot tell what to think of it but that she loves him with an enraged affection: it is past the infinite of thought. *farthest bounds*

DON PEDRO. May be she doth but ^{pretend} counterfeit.

Kneel by Leonato CLAUDIO. Faith, like enough. *that is likely*

LEONATO. O God! counterfeit! There was never counterfeit of passion came so near the life of passion as she discovers it. *reveals*

DON PEDRO. Why, what effects of passion shows she?

CLAUDIO. [Aside.] Bait the hook well: this fish will bite.

LEONATO. What effects, my lord? She will sit you; [To Claudio.] You heard my daughter tell you how.

have a seat.

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CLAUDIO. She did, indeed. *-tell us*

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, my lord; especially against Benedick.

BENEDICK. [Aside] I should think this a ^{trick}gull, but that the ^{old man}white-bearded fellow speaks it: ^{mischief}knavery cannot, sure, hide itself in such reverence. *a reverend (serious) person*

CLAUDIO. [Aside.] He hath ta'en the infection: ^{keep}hold it up. *caught the disease (of love)*

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: ^{should}'shall I,' says she, 'that have so oft encountered him with scorn, write to him that I love him?' *since I've always been so rude*

LEONATO. This says ^{Beatrice}she now when she is beginning to write to him; 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: my daughter tells us all.

CLAUDIO. Now you talk of a sheet of paper, I remember a pretty ^{slip (under garment)}jest your daughter told us of. *filled joke*

LEONATO. O! when she had writ it, and was reading it over, she found Benedick and Beatrice between the sheet? *written all over the piece of paper*

CLAUDIO. That. *laugh - that's the jest*

LEONATO. O! she tore the letter into a thousand ^{very small pieces}halfpence; railed at herself, that she should be so immodest to write to one that she knew would ^{mock}flout her: 'I measure him,' says she, 'by my own spirit; for I should ^{would}flout him, if he writ to me; yea, though I love him, I should.'

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 ^{madness}ecstasy hath so much overborne her, that my daughter is sometimes afraid she will do a desperate outrage to herself. It is very true.

DON PEDRO. It ^{would be}were good ^{if}that ^{someone else told him}Benedick knew of it by some other, if she will not discover it. *tell him*

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

beyond DON PEDRO. An he should, it were ^{a good deed} 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 everything except in loving Benedick.

LEONATO. O! my lord, ^{the passion} wisdom and ^{natural feeling from nature - passion} blood combating in so tender a body, we have ten proofs to one that blood hath the victory. I am sorry for her, as I have just cause, being her uncle and her guardian.

Considerations DON PEDRO. I would she had bestowed this ^{X DSR} dotage on me; I would have ^{infatuation} daffed all other ^{put aside} respects and made her half myself. I pray you, tell Benedick of it, and hear what a' will say. ^{my wife} ^{point to Benedick}

LEONATO. Were it good, think you?

and has to CLAUDIO. Hero thinks surely she will die; for she says she will die if he love her not, and she will die ^{before} ere she make her love known, and she will die if he woo her, rather than she will ^{tells him she loves him} bate one breath of her accustomed crossness. ^{Benedick doesn't love her} ^{offer} ~~ready~~ opposition. ^{even} ^{insult} ^{before she will give up}

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. ^{scornful}

CLAUDIO. He is a very ^{respectable} proper man. ^{both halves}

DON PEDRO. He hath indeed a ^{the appearance of suitability} good outward happiness.

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

DON PEDRO. He doth indeed show some sparks that are like wit.

CLAUDIO. And I take him to be valiant.

^{X to L} DON PEDRO. Well, I am sorry for your niece. Shall we go seek Benedick and tell him of her love?

^{get up} CLAUDIO. Never tell him, my lord: 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. My lord, will you walk? ^{our meal} ~~dinner~~ is ready.

CLAUDIO. [Aside.] ^{if he doesn't love her after this} If he do not dote on her upon this, I will never trust my
expectation.

DON PEDRO. [Aside.] Let there be ^{manage} the same net ^{fun/amusement} spread for her; and that must your
daughter and her gentle-woman 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,
which will be merely a dumb-show. Let us send her to call him in to our morning
meal.

[Exeunt DON PEDRO, CLAUDIO, and LEONATO.]

BENEDICK. [Advancing from the arbour.] 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 required. I hear
how I am ^{reprimanded} 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 ^{for them} 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 ^{relect} 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. 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.

[Enter BEATRICE.] ^{Enter SL sm arch}

BEATRICE. Against my will I am sent to bid you come in to ^{our meal} ~~dinner~~.

BENEDICK. Fair Beatrice, I thank you for your pains.

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?

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

[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 _____. I will go get her picture.

[Exit.]

ACT III

Act III. Scene I. Leonato's Garden

Margaret enters w/ watering can.

[Enter HERO, MARGARET, and URSULA.]

HERO. Good Margaret, run thee to the parlour;
There shalt thou find my cousin Beatrice
Talking Proposing with Don Pedro and Claudio:
Whisper her ear, and tell her, I and Ursula
Walk in the orchard, and our whole discourse *we are talking about her*
gets Is all of her; say that thou overheard'st us,
And bid her steal into the pleached bower, *covered w/ vines - walkway*
Where honey-suckles, ripen'd by the sun, *- honeysuckles made strong by sun now block out the sun.*
Forbid the sun to enter; like favourites,
Made proud by princes, that advance their pride *- like people favored by royalty then try to*
Against that power that bred it. There will she hide her, *overthrow them.*
eavesdrop To listen our propose. This is thy office;
Conduct yourself Bear thee well in it and leave us alone.

MARGARET. I'll make her come, I ^{promise} warrant you, presently.

[Exit.]

tread HERO. Now, Ursula, when Beatrice doth come,
As we do trace this alley up and down, *garden path*
Our talk must only be of Benedick:
When I do name him, let it be thy part *it's your job*
To praise him more than ever man did merit. *- to speak better of him than any man deserve.*
My talk to thee must be how Benedick
Is sick in love with Beatrice: of this matter *this material is used to make Cupid's arrows*
Is little Cupid's crafty arrow made, *the only thing it hurts is a little gossip.*
That only wounds by hearsay.

[Enter BEATRICE, behind.]

Now begin; For look where Beatrice, like a lapwing, runs *refers to a plover - a small flightless bird that runs along the ground & hides.*
Close by the ground, to hear our conference.

fins URSULA. The ^{greatest part of fishing} pleasant'st angling is to see the fish
Cut with her golden oars the silver stream, *see the fish rush to the bait*
And greedily devour the treacherous bait:
hiding So angle we for Beatrice; who even now
Is couch'd in the woodbine coverture. *screen of honeysuckle*
Fear you not my part of the dialogue. *Don't worry about my part*
I'll say what you want.

Much Ado About Nothing *Kuh-ver-chur*

^{get closer} ^{so she hears everything}
HERO. Then go we near her, that her ear lose nothing
Of the false sweet bait that we lay for it.

[They advance to the bower.]

^{Wild female hawk.}
No, No, No, truly, Ursula, she is too disdainful;
I know her spirits are as coy and wild ^{she is unpredictable and crazy (dangerous)}
As haggards of the rock. ^{cliff}

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

HERO. So says the prince, and my ^{France} new-trothed lord.

URSULA. And did they ^{tell you to} bid you tell her ^{about} of it, madam?

HERO. They did ^{approach me about telling} entreat me to acquaint her of it;
But I persuaded them, if they lov'd Benedick,
To wish him wrestle with affection. ^{fight his emotions}
And never to let Beatrice know of it.

URSULA. Why did you so? Doth not the gentleman ^{Doesn't he deserve as much a}
Deserve as full as fortunate a bed ^{chance to get a partner as Beatrice does.}
As ever Beatrice shall couch upon? ^{lie down}

HERO. O god of love! I know he doth deserve
As much as may be yielded to a man; ^{can a man can possibly receive.}
But nature never fram'd a woman's heart ^{never made a woman's heart of stronger}
Of prouder stuff than that of Beatrice; ^{stuff than the Beatrices.}

^{Disdain & Scorn color & make her see everything negatively.}
Disdain and scorn ride sparkling in her eyes, ^{are obvious}
Misprising what they look on, and her wit ^{cleverness}
Values itself so highly, that to her
All matter else seems weak. She cannot love, ^{all other conversation seems worthless.}
Nor take no shape nor project of affection, ^{she can't love, and doesn't even understand the}
She is so self-endear'd. ^{idea} ^{idea of love.}
^{loves herself too much.}

URSULA. Sure I think so; And therefore certainly it were not good ^{would be bad if}
She knew his love, lest she make sport at it. ^{because she would tease him.}

^{No matter how}
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,
And never gives to truth and virtue that
Which simpleness and merit purchaseth.

^{I've never seen a man with all his great qualities that she can't turn negative.}

^{integrity} ^{deserve}

Much Ado About Nothing

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KOH - mendable

nitpick

URSULA. Sure, sure, such carping is not commendable. ^{admirable (ursula)}

^{Don't be odd, you'd give it away} → ^{set her on steps}

HERO. No; not to be so odd, and from all fashions, ^{behave unacceptably}

As Beatrice is, cannot be commendable. ^{It's not right}

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. ^{alluding to torture of a prisoner by placing weights on his chest until death.}

Therefore let Benedick, like cover'd fire, *

Consume away in sighs, waste inwardly: ^{sighs were believed to draw blood away from the heart.}

It were a better death than die with mocks, ^{So waste away or let his love quietly destroy him.}

Which is as bad as die with tickling. ^{That's a bitter death than}

URSULA. Yet tell her of it: hear what she will say. ^{Tell her anyway}

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.

^{chaste. malicious statements that do not attack her chastity. (harmless)}
^{Kill/ruin Hero waters Beatrice}

URSULA. O! do not do your cousin such a wrong.

She cannot be so much without true judgment, — She can't be that bad a judge of character

Having so swift and excellent a wit ^{being so quick witted & smart.}

As she is priz'd to have, — as to refuse ^{Credited with having}

So rare a gentleman as Signior Benedick.

HERO. He is the only man of Italy, ^{only worthy man in}
Always excepted my dear Claudio.

URSULA. I pray you, be not angry with me, madam,

Speaking my fancy: Signior Benedick, ^{ability to talk}

For shape, for bearing, argument and valour,

Goes foremost in report through Italy.

^{Benedick's looks, body, intelligence and bravery make him the most worthy man.}

HERO. Indeed, he hath an excellent good name. ^{reputation}

URSULA. His excellence did earn it, ere he had it. ^{He earned it. He was great before he got the reputation.}

When are you married, madam?

HERO. Why, every day, to-morrow. Come, go in:
I'll show thee some attires, and have thy counsel

Which is the best to furnish me to-morrow.

^{after tomorrow I'll be married all the time.}

URSULA. She's lim'd, I ^{promise} warrant you: we have caught her, madam.

^{trapped like a bird in birdlime.}

Much Ado About Nothing

HERO. If it prove so, then loving goes by haps:
Some Cupid kills with arrows, some with traps.

chance/accident

[Exeunt HERO and URSULA.]

BEATRICE. [Advancing.] 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. contemptuous and proud maidens

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.

with your

encourage

bond - marriage

[Exit.]

more than gossip

In falconry,
the wild bird
is tamed
by the
hand of
the
falconer.

Act III. Scene 2. A Room in LEONATO'S House

[Enter DON PEDRO, CLAUDIO, BENEDICK, and LEONATO.]

Begin off stage & walk on
DON PEDRO. I do but stay till your marriage be consummate, and then go I toward Arragon.

go with you
CLAUDIO. I'll bring you thither, my lord, if you'll vouchsafe me.

good cheer/ a joker
DON PEDRO. Nay, that would be as great a stain in the new gloss of your marriage, as to show a child his new coat and forbid him to wear it. 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; he hath twice or thrice cut Cupid's bowstring, and the little hangman dare not shoot at him. He hath a heart as sound as a bell, and his tongue is the clapper; for what his heart thinks his tongue speaks.

like as Hello
BENEDICK. Gallants, I am not as I have been.

It seems to me
LEONATO. So say I: methinks you are sadder.

CLAUDIO. I hope he be in love.

rogue!
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 lacks money.

CLAUDIO. Yet say I, he is in love.

baggy pants
DON PEDRO. There is no appearance of fancy in him, unless it be a fancy that he hath to strange disguises; as to be a Dutchman to-day, a Frenchman to-morrow; or in the shape of two countries at once, as a German from the waist downward, all stops, and a Spaniard from the hip upward, no doublet. Unless he have a fancy to this foolery, as it appears he hath, he is no fool for fancy, as you would have it appear he is.

steal his hat
CLAUDIO. If he be not in love with some woman, there is no believing old signs: he brushes his hat a mornings; what should that bode?

DON PEDRO. Hath any man seen him at the barber's?

Ben tries to leap up the steps
CLAUDIO. No, but the barber's man hath been seen with him; and the old ornament of his cheek hath already stuffed tennis-balls.

LEONATO. Indeed he looks younger than he did, by the loss of a beard.

he
DON PEDRO. Nay, a rubs himself with civet: can you smell him out by that?

Sot Ben

CLAUDIO. That's as much as to say the sweet youth's in love.

→ get him back!!

DON PEDRO. The greatest note of it is his ^{sad/seriousness} melancholy.

Leo sit by Ben

CLAUDIO. And when was he wont to wash his face?

DON PEDRO. Yea, or ^{use perfumes} to paint himself? for the which, I hear what they say of him.

* think about the silence of Ben.

CLAUDIO. Nay, but his jesting spirit; which is now ^{converted to love songs} crept into a lute-string, and new-governed by stops. ^{position on lute where fingers are pressed to make specific sound.}

He never doesn't talk but he is now stopped. why?

DON PEDRO. Indeed, that tells a heavy tale for him. 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.

Mocking!!

CLAUDIO. Yes, and his ill conditions; and in despite of all, ^{She knows him & his bad qualities & still loves him.} dies for him. ^{wastes away.}

to die - slang for having an orgasm.

DON PEDRO. She shall be buried with her face upwards. ^{She'll die when she orgasms. → when she gets him in bed she'll die - pass away!}

BENEDICK. Yet is this no charm for ^{"my ill conditions"} the tooth-ache. Old Signior, walk aside with me: I have studied eight or nine wise words to speak to you, which these hobby-horses ^{clowns} must not hear.

[Exeunt BENEDICK and LEONATO.]

DON PEDRO. For my life, to speak with him about Beatrice.

CLAUDIO. 'Tis even so. Hero and Margaret have ^{by now} by this played their parts with Beatrice, and then the two bears will not bite one another when they meet.

[Enter DON JOHN.]

DON JOHN. My lord and brother, God save you!

DON PEDRO. Good day, brother.

DON JOHN. ^{If you have the time} If your leisure served, I would speak with you.

DON PEDRO. In private?

DON JOHN. If it please you; yet Count Claudio may hear, for what I would speak of concerns him.

DON PEDRO. What's the ^{subject matter} matter? - What do you want to talk about?

DON JOHN. [To CLAUDIO.] Means your lordship to be married to-morrow?

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 disclose it.

DON JOHN. You may think I love you not: let that appear ^{later} hereafter, and aim better ^{judges me more highly} at me by that I now will manifest. ^{in light of that which.}

DON PEDRO. Why, what's the matter?

DON JOHN. I came hither to tell you; and ^{long story short} circumstances shortened,—for she has ^{we've talked too much} been too long a talking of,—the lady is disloyal. ^{in our talking}

CLAUDIO. Who, Hero?

DON JOHN. Even she: Leonato's Hero, your Hero, every man's Hero.

CLAUDIO. Disloyal?

DON JOHN. The word's too good to ^{describe} paint out her wickedness; I could say, she were ^{you have proof} worse; think you of a worse title, and I will fit her to it. Wonder not till further ^{by another man.} warrant: go but with me to-night, you shall see her chamber-window entered; even the night before her wedding-day: if you love her then, to-morrow wed her; but it would better fit your honour to change your mind. ^{be more honorable}

than wicked.

CLAUDIO. May this be so?

DON PEDRO. I will not think it.

DON JOHN. If you ^{aren't willing to} dare not trust that you see, ^{her do this, then don't say you} 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. ^{her (who she really is.)} then you can decide what to do.

CLAUDIO. If I see anything to-night why I should not marry her to-morrow, in the congregation, where I should wed, there will I shame her. I'll ^{expose her where we should have married.}

DON PEDRO. And, as I wooed for thee to obtain her, so will I join with thee to disgrace her.

DON JOHN. I will disparage her no farther till you are my witnesses: ^{remain calm} bear it coldly but till midnight, and let the issue show itself.

DON PEDRO. O day, ^{this} ^{has} untowardly turned! ^{turned disastrous!}

CLAUDIO. O ^{evil/wickedness} ^{ruined our plans} mischief strangely thwarting! [Exit CLAUDIO and DON PEDRO.]

DON JOHN. O plague right well prevented! (Aside) So will you say when you have seen the sequel.

[Exeunt.]

Act III. Scene 3. A Street

[Enter DOGBERRY and VERGES, with the Watch.]

DOGBERRY. Are you good men and true?

VERGES. Yea, or else ^{would be sad if they didn't} ~~it were~~ ^{damnation} ~~it were~~ ^{they should} ~~it were~~ ^{salvation} ~~it were~~ ^{body and soul.}

DOGBERRY. Nay, that were a punishment too good for them, if they should have any allegiance in them, being chosen for the prince's watch.

VERGES. Well, give them their charge, neighbour Dogberry.

DOGBERRY. First, who think you the ^{least deserving} most desertless man to be constable?

FIRST WATCH. Hugh Oatcake, sir, ^{Second watch} ~~or~~ George Seacoal; for they can write and read.

DOGBERRY. Come hither, neighbour Seacoal. God hath blessed you with a good name: to be a well-favoured man is the gift of fortune; but to write and read comes by nature. ^{handsome}

SECOND WATCH. Both which, Master Constable,—

DOGBERRY. You have: I knew it would be your answer. Well, for your ^{appearance} favour, sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity. 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 prince's name. ^{order} ^{to stop} ^{mistakes} ^{apprehend/arrest} ^{vagrant}

OATCAKE. How, if he will not stand?

DOGBERRY. Why, then, ^{don't concern yourself w/ him} 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 prince's subjects.

DOGBERRY. True, and they are to meddle with none but the prince'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. ^{mistake: intolerable}

SEACOAL. We will rather sleep than talk: we know what ^{is appropriate for} 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. ^{weapons carried by watchmen.}

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Well, you are to call at all the alehouses, and bid those that are drunk get them to bed.

SECOND WATCH. 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.

SECOND WATCH. Well, sir.

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 *have to do with* them, why, the more *better* is for your honesty.

FIRST WATCH. If we know him to be a thief, shall we not lay hands *since* on him?

DOGBERRY. Truly, by your office, you may; but I think they that touch pitch *Bible passage* 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.

DOGBERRY. Truly, I would not hang a dog by my will *willingly*, much more a man who hath any honesty in him.

VERGES. If you hear a child cry in the night, you must call to the nurse and bid her still *quiet* it.

SECOND WATCH. 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; for the ewe that will not hear her lamb when it baes, will never answer a calf when he bleats.

VERGES. 'Tis very true.

DOGBERRY. This is the end of the charge. You constable, are to present *represent* the prince's own person: if you meet the prince in the night, you may stay *stop* him.

VERGES. Nay, by'r lady, that I think, *he* ~~it~~ cannot.

DOGBERRY. Five shillings to one on't, with any man that knows the statutes, he may stay him: marry, not without the prince be willing; for, indeed, the watch ought to offend no man, and it is an offence to stay a man against his will.

VERGES. By'r lady, I think it be so.

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DOGBERRY. Ha, ah, ha! Well, masters, good night: an there be any matter of weight chances, call up me: keep your fellows' counsels and your own, and good night. Come, neighbour.

anything important happens

Keep each other's secrets

SECOND WATCH. Well, masters, we hear our charge: let us go sit ~~here~~ upon the ~~church~~-bench till two, and then all to bed.

DOGBERRY. One word more, honest neighbours. I pray you, watch about Signior Leonato's door; for the wedding being ~~there~~ to-morrow, there is a great coil to-night. Adieu; be vigilant, I beseech you.

*fuss
turmoil*

mistake for vigilant

[Exeunt DOGBERRY and VERGES and OATCAKE and SEACOAL.]

[Enter BORACHIO and CONRADE.]

SECOND WATCH. [Aside.] Peace! stir not.

BORACHIO. What, Conrade! Conrade, I say!

CONRADE. Here, man. I am at thy elbow; and now forward with thy tale.

BORACHIO. Stand thee close and I will, like a true drunkard, tell thee all.

SECOND WATCH. Some treason, yet stand close.

bad deeds

remain

hidden

BORACHIO. Therefore know, I have earned a thousand ducats.

gold coins

CONRADE. Is it possible that any villany should be so dear?

costly

*(take advantage
of situation)*

BORACHIO. Thou shouldst rather ask if it were possible any villany should be so rich; for when rich villains have need of poor ones, poor ones may make what price they will. As Don John is most rich, I am not.

*charge
what
they can.*

SECOND WATCH. [Aside.] I know that Deformed; he has been a vile thief this seven year; He goes up and down like a gentleman: I remember his name.

Don John

here & there

BORACHIO. Didst thou not hear somebody?

CONRADE. No: 'twas the vane on the house.

*Calling
her*

BORACHIO. Know, that I have to-night 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 the prince, Claudio, and my master, planted and placed and possessed by my master Don John, saw afar off in the orchard this amiable encounter.

*Given
information*

Amorous

CONRADE. And thought they Margaret was Hero?

as he
had an
appointment
to do.

BORACHIO. Two of them did, the prince and Claudio; but the devil my master, knew she was Margaret; and partly by his oaths, which first possessed them, partly by the dark night, which did deceive them, but chiefly by my villany, which did confirm any slander that Don John had made, 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'er night, and send her home again without a husband.

influenced
(blank of
demonic
possession.)

the preceding evening

FIRST WATCH. We charge you in the prince's name--

BOTH WATCHES. Stand!

[BORACHIO and CONRADE run. FIRST WATCH runs to SEACOAL, who has been asleep. FIRST WATCH blows on SEACOAL's whistle.]

SEACOAL. Call up the right Master Constable.

[Chase ensues. ALL COPS and CONRADE and BORACHIO. After chase, SECOND WATCH and FIRST WATCH]

SECOND WATCH. We have here recovered the most dangerous piece of lechery that ever was known in the commonwealth.

CONRADE. Masters, masters!

FIRST WATCH. And one Deformed is one of them: we did hear him.

~~Second~~ ^{Oatcake} WATCH. I know him, ~~he wears a lock.~~

~~Second~~ ^{Second} WATCH. You'll be made to bring the Deformed forth, I warrant you.

CONRADE. Masters, ^{IF} you will but let me speak, I will... [Enter Dogberry & Verges]

^{Dogberry} ~~Second~~ ^{masters,} WATCH. Never speak: we charge you let us ^{obey} you to go with us.

BORACHIO. We are like to prove a goodly ^{ownership} commodity, being taken up of these men's ^{watchmen's weapon-} bills. ^{thing to possess}

CONRADE. A commodity ^{in dispute} in question, I warrant you. ~~Come, we'll obey you.~~

[Exeunt.] ^{Borachio.} Come, we'll obey you.

to
"Take up a
commodity
was to
obtain goods
on credit
then sell
for cash."

Intermission

Much Ado About Nothing

ACT II

Act III. Scene 4. ^{Hero's} Room in LEONATO'S House.

Have chair placed on Big Balcony.

[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.

① URSULA. Well. *very well*

[Exit.]

② MARGARET. Troth, I think your ~~other~~ ^{have tall stiff collar} ~~roquets~~ were better. *up-*

HERO. No, pray thee, good Mag, I'll wear ~~this~~ *it* down.

MARGARET. By my troth ^{it is} ~~this~~ not so good; and I warrant your cousin will say so.

[get up. go look to see if Bea is coming look out.] it as I please.

HERO. My cousin 's a fool, and thou art another: I'll wear ~~none but this~~.

MARGARET. I like the new ^{headdress} ~~tire~~ within excellently, if the ^{hairpiece attached to headdress} ~~hair~~ were a thought browner; and your gown 's a most rare fashion, i' faith. I saw the Duchess of Milan's gown that they praise so.

HERO. O! ^{that's wonderful} ~~that~~ exceeds, they say.

MARGARET. By my troth ^{it is} ~~this~~ but a night-gown ^{compared to} in respect of yours: cloth o' gold, and cuts, and laced with silver, set with pearls, ~~down sleeves~~ ^{tight fitting long sleeves}, side sleeves, and skirts round, ~~underborne~~ ^{trimmed underneath} with a blush tinsel; but for a fine, ^{elegant} ~~quaint~~, graceful, and ^{fabric interwoven w/ silver and gold.} excellent fashion, yours is worth ten ~~on't~~ ^{of it}.

HERO. [God give me joy to wear it!] for my heart is ^{very} ~~exceeding~~ heavy. *Sad*

MARGARET. 'Twill be heavier soon by the weight of a man.

HERO. Fie upon thee! art not ashamed?

*fancies & dress ever.
Cloth of gold showing thru cuts made in the main fabric embroidered w/ silver thread & decorated w/ pearls
Girly moment w/ Mag.*

"Pardon my French"

to be excused for using an indecent word.

MARGARET. Of what, lady? of speaking honourably? is not marriage honourable in a beggar? Is not your lord honourable without marriage? I think you would have me say, 'saving your reverence, a husband:' ^{if} an bad thinking do not wrest true speaking, I'll offend nobody. Is there any harm in 'the heavier for a husband'? None, I think, an it be the right husband and the right wife; otherwise 'tis light, and not heavy: ask my Lady Beatrice else; here she comes.

if this isn't true, licentious - wanton

even in does not distort or change serious meaning

[Enter BEATRICE and URSULA.]

HERO. Good morrow, coz.

BEATRICE. Good morrow, sweet Hero. Hug.

HERO. Why, how now? do you speak in the sick tune? as if you were sick

HERO go sit & Ursula go work on his hair

BEATRICE. I am out of all other tune, methinks. Let's swing into name of popular song.

MARGARET. Clap's into 'Light o' love'; that goes without a burden: do you sing it, and I'll dance it. refrain bass accompaniment

BEATRICE. Ye, light o' love with your heels! then, if your husband have stables enough, you'll see he shall lack no barnes. double accusation of wantonness pun on bairns = children

MARGARET. O illegitimate construction! I scorn that with my heels. inaccurate interpretation reject with contempt

BEATRICE. 'Tis almost five o'clock, cousin; 'tis time you were ready. By my troth, I am exceeding ill. Heigh-ho! → for a husband in (2.1) popular song. go look at Hero's hair.

MARGARET. For a hawk, a horse, or a husband?

BEATRICE. For the letter that begins them all, H. ache was pronounced H.

MARGARET. Well, an you be not turned Turk, there's no more sailing by the star. renounced your old beliefs

BEATRICE. What means the fool, trow? I wonder

MARGARET. Nothing I; but God send every one their heart's desire!

HERO. These gloves the Count sent me; they are an excellent perfume. they have

BEATRICE. I am stuffed, cousin, I cannot smell. nose is stuffed

MARGARET. A maid, and stuffed! there's goodly catching of cold. pregnant response to being maid & preg.

BEATRICE. O, God help me! God help me! how long have you professed apprehension? made being witty your job.

apprehension / wit.
MARGARET. Ever since you left it. Doth not my wit become me rarely! ^{excellently}

BEATRICE. It is not seen enough, you should wear it in your cap. By my troth, I am sick.

Blessed Thistle. - herb claimed to be salve for every sore.
MARGARET. Get you some of this distilled Carduus Benedictus, and lay it to your heart: it is the only thing for a quailm. ^{sudden illness}

HERO. There thou prick'st her with a thistle.

BEATRICE. ^{Holy} Benedictus! why benedictus? you have some moral in this Benedictus. ^{Carduus = thistle - sounds like Latin cordis which means "of the heart."}
^{hidden meaning}

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 ^{like} 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. ^{a canter. - pun on false running on an on untruthfully.}

[ENTER INNOGEN.]

INNOGEN. Hero, child, withdraw: Your Count, Don Pedro, Signior Benedick, Don John, and all the gallants of the town, are come to fetch you to church.

HERO. Help to dress me, good Ursula, good Mag, good coz.

[Exeunt.]

Act III. Scene 5. Another Room in LEONATO'S House

[Enter LEONATO and 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. *closeby* *mistake - conference or conversation* *mistake - concerns*

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, honest neighbors?

mistake for sharp DOGBERRY. Goodman 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. *a term of address for a man below the rank of a gentleman* *Proverb - face always tells truth.*

VERGES. Yes, I thank God, I am as honest as any man living, that is an old man and no honester than I.

DOGBERRY. Comparisons are odorous: palabras, neighbour Verges. *mistake odious - common*

LEONATO. Neighbours, you are tedious. *Spanish words for*

DOGBERRY. It pleases your worship to say so, but we are the poor duke's officers; 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. *mistake for duke's poor* *Dogberry thinks tedious means rich.*

LEONATO. All thy tediousness on me! ha?

means "to use loudly" DOGBERRY. Yea, an 't were 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. *if it were*

prob. mistake for exclamations of - agree with

VERGES. And so am I.

gladly LEONATO. I would fain know what you have to say.

VERGES. Marry, sir, our watch to-night, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina. *last night* *have taken = arrested*

will mistake *mistake - respecting* Verges is saying - except for you, the men we have arrested are as awful as any man in Messina."

Much Ado About Nothing

DOGBERRY. A good man, sir; he will be talking; as they say, 'when the ^{ale} ~~ale~~ is in, the wit is out.' God help us! it is a world to see! Well said, i' faith, neighbour Verges: well, God's a good man; an two men ride of a horse, one must ride behind. An ^{on ones} honest soul, i' faith, sir; by my troth he is, as ever broke bread; but God is to be worshipped: all men are not alike; alas! good neighbour.

LEONATO. Indeed, neighbour, he ^{can't measure up to you} comes too short of you. *Sarcasm*

DOGBERRY. ^{my virtues are my gifts} Gifts that God gives.

LEONATO. I must leave you.

DOGBERRY. One word, sir: our watch, sir, hath indeed ^{mistake for apprehended} 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 may appear unto you. *mistake for suspicious*

DOGBERRY. It shall be suffigance. *mistake for sufficient*

LEONATO. Drink some wine ere you go: fare you well.

[Enter a INNOGEN.]

INNOGEN. My lord, they ^{wait} stay for you to give our daughter to her husband.

LEONATO. I'll ^{attend} wait upon them: I am ready.

[Exeunt LEONATO and INNOGEN.]

DOGBERRY. Go, good partner, go, get you to ^{the Sexton} Francis Seacoal; bid him bring his pen and inkhorn to the jail: we are now to examination these men. *examine*

VERGES. And we must do it wisely. *mistake for examination*

DOGBERRY. We will ^{not hold back on wisdom} 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 jail. *non compos mentis not of sound mind.*

[Exeunt.] *mistake for examination.*

ACT IV

Act IV. Scene 1. The Inside of a Church.

[Enter DON PEDRO, DON JOHN, LEONATO, FRIAR FRANCIS, CLAUDIO, BENEDICK, HERO, BEATRICE, &c.]

LEONATO. Come, Friar Francis, be brief: only to the plain form of marriage, and you shall recount their particular duties afterwards.

FRIAR. You come hither, my lord, to marry this lady?

CLAUDIO. No.

LEONATO. To be married to her, friar; you come to marry her.

FRIAR. Lady, you come hither to be married to young Claudio?

HERO. I do.

FRIAR. If either of you know any ^{undisclosed} impediment, why you should not be conjoined, I charge you, on your souls, to utter it.
_{command}

CLAUDIO. Know you any, Hero?

HERO. None, my lord.

FRIAR. Know you any, count?

LEONATO. I dare make his answer; none.

CLAUDIO. O! what men dare do! what men may do! what men daily do, not knowing what they do!

BENEDICK. How now! ^{joke referring to Leonato's earlier} Interjections? Why then, ^{Are we having some fun (trying to be witty?)} some be of laughing, as ah! ha! he! _{add - let us know we should laugh by using}

①① CLAUDIO. ^{Stand aside} Stand thee by, friar. Father, by your leave: Will you with free and unconstrained _{to} soul Give me this maid, your daughter?

LEONATO. As freely, son, as God did give her me. ^{take Claudio back to Hero & join their hands.}

CLAUDIO. And what have I to give you back whose worth ^{reject Hero's hand} May counterpoise this rich and precious gift?
_{equal}

DON PEDRO. Nothing, unless you render her again.

CLAUDIO. Sweet prince, you learn me noble thankfulness.

There, Leonato, take her back again:

Give not this rotten orange to your friend;

She's but the sign and semblance of her honour.

mere appearance

- looks & seems like

LEONATO. What do you mean, my lord?

CLAUDIO. I mean NOT to be married,

Not to knit my soul to an approved wanton.

proved/convicted

LEONATO. Wanton?

CLAUDIO. Behold! how like a maid she blushes here.

O! what authority and show of truth

outward appearance

Can cunning sin cover itself withal.

with

Comes not that blush as modest evidence

blushing of Hero - she isn't blushing b/c she is innocent but she ~~looks like~~

To witness simple virtue? 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;

lascivious/lecherous - lustful

Her blush is guiltiness, not modesty.

LEONATO. Dear my lord, if you, in your own

→ threaten him.

proof, experience / test of her

Have vanquish'd the resistance of her youth,

And made defeat of her virginity, -

CLAUDIO. I know what you would say. No, Leonato,

I never tempted her with word too large;

improper

But, as a brother to his sister, show'd

Bashful sincerity and comely love.

proper

HERO. And seem'd I ever otherwise to you?

CLAUDIO. Out on thee! Seeming! I will write against it:

Mere appearance

You seem to me as Dian in her orb,

moon

(night) Diana - goddess of moon and chastity

As chaste as is the bud ere it be blown;

before

has burst into flower

But you are more intemperate in your blood passion - unable to control your passion

Than Venus, or those pamper'd animals → controlled until one day breaks free.

That rage in savage sensuality.

X away to R

to Beatrice.

HERO. Is my lord well, that he doth speak so wide?

crazy.

LEONATO. Don Pedro, why speak not you?

X to Claudio

DON PEDRO. What should I speak?

I stand dishonour'd, that have gone about
To link my dear friend to a common stale.

lowest class prostitute

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, my lord?

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?

- catechism - set of formal questions & answers used to teach church doctrine

CLAUDIO. To make you answer truly to your name.

admit that you are what you have been called.

HERO. Is it not Hero? Who can blot that name

With any just reproach?

proof - true question of my character

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.

reference to Marlowe's Hero from his poem Hero & Leander
- she slept w/ him before marriage
so he's saying the very name Hero -
unfaithful legend - puts a blot
on any of your virtues.

HERO. I spoke with no man at that hour, my lord.

DON PEDRO. Why, then are you no maiden.

Leonato, I am sorry you must hear; upon my 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,

grief-stricken

plainspoken

P. A. H.

By get C & put him back in place. Take Friar place.
[This is happening]

BN get behind H & BA

Confess'd the vile encounters they have had
A thousand times in secret.

C & DP X to exit



DON JOHN. Fie, fie! they are not to be nam'd, my lord,
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. great ~~con~~ misconduct.

CLAUDIO. O Hero! what a Hero hadst thou been,

If half thy outward graces had been plac'd

About thy thoughts and counsels of thy heart!

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,

And turn all beauty into thoughts of harm,

And never shall it more be gracious.

As soon as DJ finish
turn external beauties say line.

im-pee-us

Exit.

because of you

attractive/beautiful

LEONATO. Hath no man's dagger here a point for me?

[HERO swoon and collapse. INNOGEN, BEATRICE, BENEDICK, and FRIAR rush to her.]

INNOGEN. Hero!

BEATRICE. Why, how now, cousin! wherefore sink you down?

DON JOHN. Come, let us go. These things, come thus to light,
Smoother her spirits up. vital forces.

X to DP & exit.
→ The news has overwhelmed her and left her weak.

[Exeunt DON PEDRO, DON JOHN and ~~CLAUDIO~~.]

INNOGEN. Child. Hero! Help, Husband! No. No.

BENEDICK. How doth the lady?

BEATRICE. Dead, I think! help, uncle! Uncle! Signior Benedick! Friar!

LEONATO. O Fate! take not away thy heavy hand: → punish Hero!

Death is the fairest cover for her shame
That may be wish'd for.

to InnoGen as he pulls her away from Hero.

Don't ever say this

BEATRICE. How now, cousin Hero?

FRIAR. Have comfort, lady.

LEONATO. Dost thou look up?

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FRIAR. Yea; wherefore should she not?

LEONATO. Wherefore! Why, ^{doesn't} doth not every earthly thing
^{condemns} Cry shame upon her? Could she here deny

The story that is printed in her blood? ^{blushes}

Do not live, Hero; do not open thine eyes;

For, did I think thou wouldst not quickly die, If I didn't think you were about to die

Thought I thy spirits were stronger than thy shames, if I thought your spirit was stronger than shames

Myself would, on the rearward of reproaches, then I would, after this public scandal, kill you myself

Strike at thy life. Griev'd I, I had but one? I am sorry I only had one child.

Chid I for that at frugal nature's frame? Can I blame nature's plan?

O! one too ^{many} much by thee. Why had I one?

Why ever wast thou lovely in mine eyes?

Why had I not with charitable hand
Took up a beggar's issue at my gates, → why didn't I just adopt a poor child abandoned at my doorstep.

Who smirched thus, and mir'd with infamy, who, if she disgraced me, I could say
I might have said, 'No part of it is mine; I wasn't her true father.

This shame derives itself from unknown loins?

But mine, and mine I lov'd, and mine I prais'd,

And mine that I was proud ^{of} on, mine so much

That I myself was to myself not mine, That I cared nothing for myself in comparison.

Valuing of her; why, she—O! she is fallen

Into a pit of ink, that the wide sea → you are so stained that ^{there isn't} even the sea to clean ^{enough water in} you.

Hath drops too few to wash her clean again,
And salt too little which may ^{preserve from decay} season give

To her foul-tainted flesh. → and not enough salt to cover your stink.

BENEDICK. Sir, sir, be patient.

For my part, I am so attir'd in wonder, amazement

I know not what to say.

BEATRICE. O! on my soul, my cousin is belied! has been lied about.

BENEDICK. Lady, were you her bedfellow last night?

BEATRICE. No, truly, not; although, until last night I have this twelvemonth been her bedfellow.

LEONATO. Aha! Confirm'd, confirm'd!

Would the two princes 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.

FRIAR. Hear me a little;

For I have only been silent so long,

And given way unto this course of fortune, accepted this course of events

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paying attention to Hero
 By noting of the lady; I have mark'd
 A thousand blushing apparitions → describing her alternately red & white face like it was being visited by supernatural beings
 To start into her face; a thousand innocent shames
 In angel whiteness bear away those blushes;
 And in her eye there hath appear'd a fire,
 To burn the errors that these princes hold an image referring to hercules being burned at the stake.
 Against her maiden truth. Call me a fool;
 Trust not my reading, nor my observations,
 My reverence, nor divinity, position / knowledge of theology
 If this sweet lady lie not guiltless here
 Under some biting error.

reading of Hero's face.

LEONATO. Friar, it cannot be. goodness
 Thou seest that all the grace that she hath left
 Is that she will not add to her damnation
 A sin of perjury: she not denies it.

FRIAR. Lady, what man is he you are accus'd of?

HERO. They know that do accuse me, I know none;
 If I know more about any man alive
 Than that which maiden modesty doth allow warrant,
 Let all my sins lack mercy! O, my father!
Prove you that any man with me convers'd
 At hours improper, or that I yesternight
 Maintain'd the change of words with any creature,
Refuse me, hate me, torture me to death.
 reject / abandon

If you prove talked

FRIAR. There is some strange misprision in these brothers. misunderstanding - miss-priz-e-un

BENEDICK. Two of them have the very bent of honour; are totally devoted to being honorable
 And if their wisdoms be misled in this,
 The practice of it lives in John the bastard,
 Whose spirits toil in frame of villanies. coming up w/ wrongs.

good judgement plotting

LEONATO. I know not. If they speak but merely truth of her,
 These hands shall tear her; BUT, if they wrong her honour,
 The proudest of them shall well hear of it.
 Time hath not yet so dried this blood of mine,
 Nor age so eat up my invention, ability to plan
 Nor fortune made such havoc of my means,
 But they shall find, awak'd in me,
 Such a strength of limb and policy of mind, cunning
 To quit me of them thoroughly.
 Settle the score with

FRIAR. Pause awhile, And let my counsel sway you in this case.
Your daughter here the princes left for dead;
Let her awhile be secretly kept in,
proclaim And publish it that she is dead indeed:
Maintain a mourning ostentation; *display of mourning*
And on your family's old monument - *burial vault*
Hang mournful epitaphs and do all rites
That appertain unto a burial.

LEONATO. What shall *come out of* become of this? What will this do?

FRIAR. Marry, this, *managed* well carried, shall on her behalf
Change slander to remorse.
She dying, as it must be so maintain'd, *declared to be true*
Upon the instant that she was accus'd,
Shall be lamented, pitied and excus'd
by Of every hearer; and so will it fare with Claudio: *happen*
When he shall hear she died upon his words,
The idea of her life shall sweetly creep
Into his study of imagination,
And every lovely organ of her life - *all that gives her life*
Shall come apparell'd in more precious habit, *clothing*
More moving-delicate, and full of life
Into the eye and prospect of his soul, *vision*
Than when she liv'd indeed: then shall he mourn,-
And wish he had not so accused her.
Let this be so, and doubt not but success *do not doubt that which follows*
Will fashion the event in better shape *outcome*
Than I can lay it down in likelihood. *predict*
But if all aim but this be levell'd false, *this then at least we have*
The supposition of the lady's death *we miss the mark on consequence*
Will quench the wonder of her infamy. *if we get called* *convinced people she's dead then at so no one will care about her infidelity.*

BENEDICK. Signior Leonato, let the friar advise you:
And though you know my inwardness and love *close friendship*
Is very much unto the prince and Claudio,
Yet, by mine honour, I will deal in this
As secretly and justly as your soul
Should with your body.

LEONATO. *Since* *am flooded with* Being that I flow in grief, The smallest twine shall lead me.

FRIAR. 'Tis well consented: *quickly* presently away;
For to strange sores strangely they strain the cure. - *to heal unusual wounds* *in extraordinary ways*
Come, lady, die to live: this wedding day
Perhaps is but prolong'd: have patience and endure.
postponed *people use extraordinary remedies*

Much Ado About Nothing

[Exeunt FRIAR, HERO, and LEONATO.]

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. Ah! how much might the man deserve of me that would right her.

BENEDICK. Is there any way to show such friendship?

BEATRICE. A very ^{straightforward} even way, but no such friend.

BENEDICK. ^{Can} May a man do it?

BEATRICE. It is a man's ^{function} office, but not yours.

BENEDICK. I do love nothing in the world so well as you: is not that strange?

BEATRICE. 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.

BENEDICK. By my sword, Beatrice, thou lovest me.

BEATRICE. Do not swear by it, and eat it. - recant ^{one's} ~~your~~ words

BENEDICK. I will swear by it that thou lovest me; and I will make him eat it that says I love not you.

BEATRICE. Will you not eat your word?

BENEDICK. With no sauce that can be ^{provided for} devised to it. I ^{declare} protest I love thee.

BEATRICE. Why then, God forgive me!

BENEDICK. What offence, sweet Beatrice?

BEATRICE. You have ^{stopped} stayed me in a happy hour: I was about to protest I loved you.
^{at a fortunate moment}

BENEDICK. And do it with all thy heart.

BEATRICE. I love you with so much of my heart that none is left to protest.

BENEDICK. Come, bid me do anything for thee.

BEATRICE. Kill Claudio.

BENEDICK. Ha! not for the wide world.

BEATRICE. You kill me to deny it. Farewell.

BENEDICK. ^{wait / hold} Tarry, sweet Beatrice.

BEATRICE. I am gone, though I am here: there is no love in you: nay, I pray you, let me go. ^{I have left you, even though you are holding me here.}

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. ^{not proved in the highest degree} ~~Is~~ he not ^{proved to be} approved in the ^{extreme} height a villain, that hath slandered, scorned, dishonoured my kinswoman? O! that I were a man. 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. ^{lead her on open} ^{unstopping bitter hatred}

BENEDICK. Hear me, Beatrice,—

BEATRICE. Talk with a man out at a window! ^{a fine story} a proper saying!

BENEDICK. Nay, but Beatrice,—

BEATRICE. Sweet Hero! she is wronged, she is slandered, she is ^{destroyed} undone.

BENEDICK. Beat—

BEATRICE. O! that I were a man ^{because of him} for his sake, or that I had any friend would be a man for my sake! But manhood is melted into curries, valour into compliment, and men are only turned into tongue, and trim ones too: ^{it he} he is now as valiant as Hercules, that only tells a lie and swears it. ^{fine elegant talkers} I cannot be a man with wishing, therefore I will die a woman with grieving. ^{ceremonies of courtesy. These days any man is}

BENEDICK. By this hand, I love thee.

BEATRICE. Use it for my love some other way than swearing by it.

BENEDICK. Think you in your soul that Claudio hath wronged Hero?

BEATRICE. ^{YAY!} Yea, as sure is I have a thought or a soul.

BENEDICK. Enough! I am ^{pledged (to kill him)} engaged, I will challenge him. I will kiss thy hand, and so I leave thee. 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.

shall pay dearly

[Exeunt.]

Act IV. Scene 2. A Prison

[Enter DOGBERRY, VERGES, and SEXTON, in gowns; and the Watch, with CONRADE and BORACHIO.]

DOGBERRY. Is our whole ^{mistake: assembly.} dissembly appeared?

VERGES. O! a stool and a cushion for the sexton.

SEXTON. Which be the ^{accused/criminals} malefactors?

DOGBERRY. Marry, that am I and my partner.

VERGES. Nay, that's certain: ~~we have the exhibition to examine.~~

SEXTON. 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 ^{term of address to a male social inferior.}

CONRADE. I am a gentleman, sir, and my name is Conrade.

DOGBERRY. Write down Master gentleman Conrade. Masters, do you serve God?

BOTH. Yea, sir, we hope.

^{Mistake for bid} 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, and it will go near to be thought so shortly. How answer you for yourselves?

CONRADE. Marry, sir, we say we are none. ^{almost} not what you think.

^{treacherous} DOGBERRY. A marvellous ^{clever} witty fellow, I assure you; but I will go about with him. ^{work on him.} Come you hither, sirrah; a word in your ear: sir, I say to you, it is thought you are false knaves.

BORACHIO. Sir, I say to you we are none.

DOGBERRY. Well, stand aside. Fore God, they are both in a tale. Have you writ down, that they are none?

SEXTON. 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 eftest way. Let the watch ^{as} come forth. Masters, I charge you, in the prince's name, accuse these men. *mistake - fastest*

FIRST WATCH. This man said, sir, that Don John, the prince's brother, was a villain.

DOGBERRY. Write down Prince John a villain. Why, this is flat perjury, to call a prince's brother villain. *mistake - treachery.*

BORACHIO. Master Constable, —

DOGBERRY. Pray thee, fellow, peace: I do not like thy look, I promise thee.

SEXTON. What heard you him say else?

SECOND WATCH. Marry, that he had received a thousand ducats of Don John for accusing the Lady Hero wrongfully.

DOGBERRY. Flat burglary *out & out Lies* as ever was committed.

VERGES. Yea, by the mass, that it is.

SEXTON. What else, fellow?

FIRST WATCH. And that Count Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her. *on the strength of Borachio's accusation*

DOGBERRY. O villain! thou wilt be condemned into everlasting redemption for this. *mistake damnation*

SEXTON. What else?

FIRST & SECOND WATCH. This is all.

SEXTON. And this is more, masters, than you can deny. Prince John is this morning secretly stolen away: Hero was in this manner accused, in this manner refused, and, upon the grief of this, suddenly died.

BORACHIO. No. No. No.

SEXTON. Master Constable, let these men be bound, and brought to Leonato's: I will go before and show him their examination.

[Exit.]

DOGBERRY. Come, let them be opinioned.

*mistake for pinioned
(pound by the arms.)*

VERGES. Let them be in the hands—

Fool! CONRADE. Off, coxcomb! *hat worn by professional fool or jester*

DOGBERRY. God's my life! where's the sexton? let him write down the prince's officer coxcomb. Come, bind them. Thou naughty varlet!

*May
God
save*

wicked

CONRADE. Away! you are an ass; you are an ass.

DOGBERRY. Dost thou not suspect my place? *position* Dost thou not suspect my years? O that the sexton 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. Oh, 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 in Messina; 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 everything handsome about him. Bring him away. O that I had been writ down an ass!

mistake - respect

[Exeunt.]

ACT V

Act V. Scene 1. Before LEONATO'S House.

[Enter LEONATO and ANTONELLA and INNOGEN.]

ANTONELLA. If you go on thus, you will kill yourself
And 'tis not wisdom thus to second grief
Against yourself.

LEONATO. I pray thee, cease thy counsel,
Which falls into mine ears as profitless
As water in a sieve: give not me counsel;
Nor let no comforter delight mine ear
But such a one whose wrongs do suit with mine:
Bring me a father that so lov'd his child,
Whose joy of her is overwhelm'd like mine,
And bid him speak to me of patience;
Measure his woe the length and breadth of mine,
And let it answer every strain for strain,
As thus for thus and such a grief for such,
In every lineament, branch, shape, and form:
If such a one will smile, and stroke his beard;
Bid sorrow wag, cry 'hem' when he should groan,
Patch grief with proverbs; make misfortune drunk
With candle-wasters; bring him yet to me,
And I of him will gather patience. *ladies*
But there is no such man; for, ~~brother~~, men
Can counsel and speak comfort to that grief
Which they themselves not feel; but, tasting it,
Their counsel turns to passion, which before
Would give preceptual medicine to rage,
Fetter strong madness in a silken thread,
Charm ache with air and agony with words.
No, no; 'tis all men's office to speak patience
To those that wring under the load of sorrow,
But no man's virtue nor sufficiency
To be so moral when he shall endure
The like himself. Therefore give me no counsel:
My griefs cry louder than advertisement.

ANTONELLA. Therein do men 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,
However they have writ the style of gods
And made a push at chance and sufferance.

INNOGEN. 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 the prince,
And all of them that thus dishonour her.

ANTONELLA. Here comes the prince and Claudio now.

[Enter DON PEDRO and CLAUDIO.]

① DON PEDRO. Good day, good day.

CLAUDIO. Good day to ^{all} ~~both~~ of you.

LEONATO. Hear you, my lords,—

DON PEDRO. We have some haste, Leonato.

LEONATO. Some haste, my lord! well, fare you well, my lord:
Are you so hasty now?—well, all is one.

② DON PEDRO. Nay, do not quarrel with us, good old man.

① ANTONELLA. If he could right himself with quarrelling,
Some of us would lie low.

CLAUDIO. Who wrongs him?

② LEONATO. Marry, thou dost wrong me; thou dissembler, thou.
Nay, never ^{raise} ~~lay~~ thy hand upon thy sword; I fear thee not.

CLAUDIO. Marry, beshrew my hand,
If it should give your age such cause of fear.
In faith, my hand meant nothing ~~to my sword~~.

*Claudio attempt
to calm him*

LEONATO. Tush, tush, man! never fleer nor jest at me:
 I speak not like a dotard nor a fool,
 As, under privilege of age, 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 am forc'd to lay my reverence by,
 And, with grey hairs and bruise of many days,
 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 lied buried with her ancestors;
 O! in a tomb where never scandal slept,
 Save this of hers, fram'd by thy villany!

CLAUDIO. My villany?

LEONATO. Yours, I say. Yours.

③ DON PEDRO. You say not right, old man,

*peace keeper
go put aron around
L & C*

LEONATO. I'll prove it on his body, if he dare,

④ CLAUDIO. I will not have to do with you.

grab bag & prepare to leave

LEONATO. Canst thou so daff me? Thou hast kill'd my child;
 If thou kill'st me, boy, thou shalt kill a man.

③ INNOGEN. Let him kill both of us; let him kill one first:
 Win me and wear me; 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.

stop him from leaving

stop Claudio

④ LEONATO. Innogen, wife, speak no more —

⑤ ANTONELLA. Brother, Sister, 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 man indeed
 As I dare take a serpent by the tongue.
 Boys, apes, braggarts, Jacks, milksops!

*hit him in face
then stomach then
trip him*

LEONATO. Sister, dear, -
 Do not you meddle, let me deal in this.

⑥ [Exeunt ANTONELLA]

⑦ INNOGEN. Hold you content, gentlemen. I know you.
You that lie and cog and flout, deprave and slander,
Go anticly and show outward hideousness,
And speak off half a dozen dang'rous words
How they might hurt their enemies if they durst
And this is all.

DON PEDRO. Signior Leonato, Gentle Lady, we will not
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.

help Claudio up.
disturb your peace of mind
wake your patience. any further
test add to your troubles

~~LEONATO~~
LEONATO. My lord, my lord—

DON PEDRO. I will not hear you. turn away

LEONATO. No? Come, wife, away. I will be heard.—

INNOGEN. And shall, or some of us will suffer smart for it. Don Pedro & Claudio

[Exeunt LEONATO and INNOGEN.]

[Enter BENEDICK.]

DON PEDRO. See, see; here comes the man we went to seek.

CLAUDIO. Now, Signior, what news?

BENEDICK. Good day, my lord. (to Don Pedro)

DON PEDRO. Welcome, Signior: you are almost come to part almost a fray. just missed an almost fight

CLAUDIO. We almost had like to have had our two noses snapped off.

DON PEDRO. Leonato and his dealings brother. What think'st thou? Had we fought, I doubt
we should have been too young for them. Know we would have won.

BENEDICK. In a unfair fight false quarrel there is no true valour. I came to seek you both.

CLAUDIO. We have been up and down to seek thee; for we are high-proof very upset at a high level & won't go away
melancholy, and would fain have it beaten away. Wilt thou use thy wit? looking for you also impenetrable

BENEDICK. It is in my scabbard; shall I draw it?

DON PEDRO. Dost thou wear thy wit by thy side?

CLAUDIO. Never any did so, though very many have been ^{out of their minds} beside their wit. I will bid thee draw, as we do the minstrels; draw, to pleasure us. ^{draw your musical instrument and enter tain us}

DON PEDRO. As I am an honest man, he looks pale. Art thou sick, or angry?

CLAUDIO. ^{chill out} What, ^{Seriousness} courage, man! What though care killed a cat, thou hast mettle enough in thee to kill care. ^{Care killed a cat = common expression}

^{think of this as a shit! Damn!} ^{used as an interjection during exclamation.} BENEDICK. Sir, I shall meet your wit ^{at full speed} in the career, an you charge it against me. I pray you choose another subject. ^{use it as a weapon}

CLAUDIO. Nay then, give him another ^{topic or person to attack} staff: this last was broke cross. ^{lance snapped in the middle}

DON PEDRO. By this light, he ^{grows pale} changes more and more: I think he be angry indeed.

^{if he's angry that's his problem} ← CLAUDIO. If he be, he knows ^{that's his problem} how to turn his girdle. ^{belt for carrying light weight things small weapons or keys.}

BENEDICK. Shall I speak a word in your ear?

CLAUDIO. God ^{protect} bless me from a challenge!

BENEDICK. [Aside to CLAUDIO.] You are a villain, I jest not: I will ^{enforce my accusations through fighting} 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 an innocent young lady, and her death shall ^{give me satisfaction} fall heavy on you. Let me hear from you. ^{announce}

CLAUDIO. Well I will ^{fight} meet you, so I may have ^{entertainment} good cheer.

DON PEDRO: what ^{meet you in a duel} a feast? CLAUDIO. I' faith. I thank him. ^{Bring it on.}

*BENEDICK. Sir, your wit ambles well; it goes easily. ^{moves slowly} → ^{calling him a simpleton} You don't have a quick wit.

DON PEDRO. I'll tell thee how Beatrice praised thy wit the other day. I said, thou hadst a fine wit. 'True,' says she, 'a fine little one.'

'No,' said I, 'a great wit.'

'Right,' said she, 'a ^{huge} great gross one.'

'Nay,' said I, 'a good wit.'

'Just,' said she, 'it hurts nobody.'

'Nay,' said I, 'the gentleman is wise.' ^{refers to an old, foolish man} → Sarcasm

'Certain,' said she, 'a wise gentleman.'

'Nay,' said I, 'he hath the tongues.' ^{is a master of languages}

'That I believe' said she, 'for he swore a thing to me on Monday night, which he forswore on Tuesday morning: there's a double tongue;

there's two tongues.' ^{renounced - took back}

Thus did she, an hour together, trans-shape thy particular virtues; yet at last she concluded with a sigh, thou wast the properest man in Italy. ^{handsomest}

* wit moves slowly - like a horse at a leisure walk - not like a galloping, challenging horse. ^{Much Ado About Nothing} 66

CLAUDIO. For the which she wept heartily and said she cared not.

DON PEDRO. Yea, that she did; but yet, for all that, ^{if} an if she did not hate him deadly, she would love him dearly. The old man's daughter told us all.

CLAUDIO. All, all; and moreover, God saw him when he was hid in the garden.

reference to
① Genesis 3.8
God saw Adam
"after he ate the
apple"
Hide if you
want but
it all comes
back to you
② when
Benedick
was hiding
(inside joke)

DON PEDRO. But when shall we set the savage bull's horns on the sensible Benedick's head?

reference to earlier saying
it's his turn to marry.

CLAUDIO. Yea, and text underneath, 'Here dwells Benedick the married man!'

acting
like old
tattling woman.

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. My lord, for your many courtesies I thank you: I must ^{Kindnesses} discontinue your company. You have, among you, killed a sweet and innocent lady. Your brother the bastard is fled from Messina. For my Lord Lack-beard there, he and I shall meet; and till then, peace be with him.

in a duel

Baby face

[Exit.] * crack jokes like braggarts dent their swords & then claim it was done in battle. insult & reference to fact that they believed gossip.

DON PEDRO. He is ^{Serious} in earnest.

CLAUDIO. ^{Very Serious} In most profound earnest; and, I'll warrant you, for the love of Beatrice.

DON PEDRO. And hath challenged thee?

CLAUDIO. Most sincerely.

DON PEDRO. But, ^{wait a minute} soft you; let me be: ^{take courage} pluck up, my heart, and be ^{Serious} sad! Did he not say my brother was fled?

[Enter DOGBERRY, VERGES, and the Watch, with CONRADE and BORACHIO.]

pronounced
like raisin

DOGBERRY. Come you, sir: if justice ^{doesn't punish you} cannot tame you, she shall ne'er weigh more [→] reasons in her balance. Nay, ^{if} an you be a ^{lying} cursing hypocrite [↓] once, you must be looked to.
^{then you deserve punishment.}

Lady
justice &
her scales.

DON PEDRO. How now! two of my brother's men bound! Borachio, one!

CLAUDIO. ^{Let us} Hearken after their offence, my lord.

DON PEDRO. Officers, what offence have these men done?

Said things aren't true

led

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. *deceitful person* *affirmed as true (testified)* *slanderers*

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? *charge them with* *bound and being taken to jail.*

referring to Conrade who is in military uniform.

CLAUDIO. Rightly reasoned, and in his own division; and, by my troth, there's one meaning well suited. *dressed* *logical organization*

DON PEDRO. Who have you offended, masters, that you are thus bound to your answer? this learned constable is too cunning to be understood. What's your offence? *clever* *tied up and on your way to defend Yourself.*

BORACHIO. Don Pedro, let me go no further to mine answer: do you hear me, and let good Claudio kill me. I have deceived even your very eyes: 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 villany 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 my master's false accusation; and, briefly, I desire nothing but the reward of a villain. *my trial* *incited encouraged caused* *admit to*

DON PEDRO. Runs not this speech like iron through your blood? *too much iron in the blood causes your body to slow down. Painful and it slows you down.*

CLAUDIO. I have drunk poison whiles he utter'd it.

DON PEDRO. But did my brother set thee on to this?

BORACHIO. Yea; and paid me richly for the practice of it. *to do it*

DON PEDRO. He is compos'd and fram'd of treachery: And fled he is upon this villany. *made up* *because of*

CLAUDIO. Sweet Hero! now thy image doth appear In the rare semblance that I lov'd it first. *- I see you how I first saw you*

DOGBERRY. Come, bring away the plaintiffs: by this time our sexton hath informed Signior Leonato of the matter. And masters, do not forget to specify, when time and place shall serve, that I am an ass. *mistake for defendants* *se mistake for informed*

VERGES. Here, here comes Master Signior Leonato, and the sexton too.

[Re-enter LEONATO, ANTONELLA, and the Sexton.]

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?

BORACHIO. If you would know your wronger, look on me.

LEONATO. Art thou ^{the} ~~my~~ slave that with thy breath hast kill'd
Mine innocent child?

BORACHIO. Yea, even I alone.

LEONATO. No, not so, villain; thou ^{tell lies} beliest thyself:
Here stand a pair of ~~honourable~~ ^{men of rank} men; ~~one~~ ^{Claudio & Don Pedro} ~~honourable~~
A ~~third~~ is fled, that had a hand in it.
I thank you, princes, for my daughter's death:
Record it with your high and worthy deeds.
^{Add it to your} 'Twas nobly done, if you bethink you of it. ^{will think about it.}

CLAUDIO. I know not how to ^{beg} pray your patience;
Yet I must speak. Choose your revenge yourself;
^{ask you to wait a second.} Impose me to what penance your invention ^{creativity}
^{make me undergo} Can lay upon my sin: yet sinn'd I not
But in mistaking. ^{even if my sin was a mistake} ^{Punish me however you can think of that my sin deserves.}

DON PEDRO. By my soul, nor I: ^{I also made a mistake.}
And yet, to satisfy this good old friend,
I would bend under any heavy weight ^{suffer any punishment}
That he'll enjoin me to. ^{give}

LEONATO. I cannot ^{ask} bid you ^{make} bid my daughter live;
That were impossible; but, I ^{beg} pray you both,
^{Inform} Possess the people in Messina here
How innocent she died; and if your love
Can labour ^{at all} ought in sad invention, ^{composing} → write her a song or poem
Hang her an epitaph, and leave it at her tomb.
And sing it at her tomb: sing it to-night.
To-morrow morning come you to my house,
And since you could not be my son-in-law,
Be yet my nephew. My brother hath a daughter,
Almost the copy of my child that's dead,
And she alone is heir to both of us:
Give her the right you should have given her cousin,
And so dies my revenge.

CLAUDIO. O noble sir,
Your over-kindness doth wring tears from me!
I do embrace your offer.

LEONATO. To-morrow then I will expect your coming;
To-night I take my leave. This naughty man
Shall face to face be brought to Margaret,
Who, I believe, was pack'd in all this wrong,
Hir'd to it by your brother.

an accomplice to

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 anything that I do know by her. *of*

*it man
named
Deformed*

DOGBERRY. Moreover, sir, this plaintiff here, the offender, did call me ass: I
beseech you, let it be remembered in his punishment. And also, ~~the watch heard~~
~~them talk of one Deformed; they say he wears a key in his ear and a lock hanging~~
~~by it, and 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.~~

LEONATO. I thank thee for thy care and honest pains.

DOGBERRY. Your worship speaks like a most thankful and reverent 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.

*Punish/
make an
example of*

DOGBERRY. I leave an ^{*terrible deceiver*} 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.

*mistake for
permit*

*mistake
should
be "ask
your"*

[Exeunt DOGBERRY and VERGES.]

LEONATO. Until to-morrow morning, lords, farewell.

ANTONELLA. Farewell, my lords: we look for you to-morrow.

DON PEDRO. We will not fail.

CLAUDIO. To-night I'll mourn with Hero.

[Exeunt DON PEDRO and CLAUDIO.]

LEONATO. [To the Watch.] Bring you these fellows on. We'll talk with Margaret,
How her acquaintance grew with this lewd fellow.

See how she became acquainted with this despicable.
[Exeunt.]

Act V. Scene 2. LEONATO'S Garden

[Enter BENEDICK and MARGARET, meeting.]

BENEDICK. Pray thee, sweet Mistress Margaret, deserve well at my hands by helping me to the speech of Beatrice.
to speak with

MARGARET. Will you then write me a sonnet in praise of my beauty?

honest plain common
BENEDICK. In so high a style, Margaret, that no man living *will be able to do better* shall come over it; for, in most comely truth, thou deservest it.

MARGARET. To have no man *make love to me* come over me! why, shall I always keep *servants quarters* below stairs?

BENEDICK. Thy wit is as quick as the *fastest dog* greyhound's mouth; it catches.

MARGARET. And yours as blunt as the fencer's *practise swords* foils, which hit, but hurt not.

** Beatrice joined w/ a pike*
BENEDICK. A most manly wit, Margaret; it will not hurt a woman: and so, I pray thee, call Beatrice. I give thee the bucklers. *I give up in this wit combat,*

small shields used in swordfighting.
MARGARET. Give us the swords, we have bucklers of our own. *her bucklers are*

BENEDICK. If you use them, Margaret, you must put in the pikes with a vice; and they are dangerous weapons for maids.

Be careful - virgins should take care of themselves, they don't know the danger that exists.
MARGARET. Well, I will call Beatrice to you, who I think hath legs. *small spike in center of a buckler*
Screwing squeezing device. - screw it to
Squeeze something

BENEDICK. And therefore will come. *Can walk here on her own if she wants to.*

[Exit MARGARET.]

The god of love,
That sits above,
And knows me, and knows me,
How pitiful I deserve, — *He knows how much pity I deserve*

poetry
harsh
ie doesn't work for love poem
I mean in singing. But in loving? Romeo, himself was never so truly turned over *driven so crazy by love* and over as my poor self in love. Marry, I cannot show it in rhyme; I have tried: I can find out no rhyme to 'lady' but 'baby', an *childish* innocent rhyme; for 'scorn,' 'horn', a *horn = adultery* hard rhyme; for 'school,' 'fool', a babbling rhyme; very ominous endings: no, I was not born under a rhyming planet. Nor can I woo in festival terms. *joyful, glad*
under the influence of a planet that gives poetic gifts. *ridiculous*

Sweet Beatrice, wouldst thou come when I called thee?

[Enter BEATRICE.] *Be on balcony.*

Begin up stairs.

Much Ado About Nothing

BEATRICE. Yea, signior; and ^{I'll leave when you ask} depart when you bid me.

BENEDICK. O, stay but till then! ^{embrace each other}

BEATRICE. 'Then' is spoken; fare you well now: and yet, ^{before} ere I go, let me go with that I came for; which is, with knowing what hath passed between you and Claudio.

BENEDICK. Only foul words; and ^{with that} thereupon I will kiss thee.

BEATRICE. Foul words is but ^{bad breath} foul wind, and foul wind is but foul breath, and foul breath is noisome; therefore I will depart unknissed. ^{nauseating}

BENEDICK. Thou hast ^{frightened} frighted the word out of ^{its} his right sense, ^{Your wit is so strong that it} so forcible is thy wit. But I must tell thee plainly, Claudio undergoes my challenge, and either I must ^{I have challenged Claudio} 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. For them all ^{bad qualities at once} together; which ^{evenly governed} 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? ^{experience or undergo the pain of love}

BENEDICK. 'Suffer love,' a good ^{expression} 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 ^{clever} wise to woo peaceably.

BEATRICE. It appears not in this confession: there's not one ^{smart} wise man among twenty that will praise himself. ^{Smart men don't say they are smart}

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 ^{before} ere he dies, he shall live no longer in monument than the bell rings and the widow weeps. ^{put up a monument while he is young enough}
^{Proverb: "He has ill (bad) neighbors who is fain to praise himself."} ^{he won't be remembered after the funeral.}

BEATRICE. And how long is that think you?

BENEDICK. ^{a good question, and here is my answer.} Question: why, an hour and a quarter: therefore is it ^{better} most expedient for the wise 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? ^{if I do say so myself}

BEATRICE. Very ill.

BENEDICK. And how do you?

BEATRICE. Very ill too.

BENEDICK. *Have faith* *You will get better.*
Serve God, love me, and mend. [they kiss.]

URSULA. [offstage] Beatrice! Lady Beatrice!

[Enter URSULA.]

deceived URSULA. Madam, you must come to your uncle. *There is all kinds of trouble.*
Yonder's old coil at home: it is
proved, my Lady Hero hath been falsely accused, the prince and Claudio mightily
abused; and Don John is the author of all, *BN come out & V sees him for 1st time*
presently? *at once* *Exit.* *I* Will you come

BEATRICE. Will you go hear this news, signior?

BENEDICK. I will live in thy heart, *die for love*
die in thy lap, and be buried in thy eyes; and
moreover I will go with thee to thy uncle. *I enjoy pairing & show giddyness.*

[Exeunt.]

find

Act V. Scene 3. The Inside of a Church

[Enter DON PEDRO, CLAUDIO, and Attendants, with music and tapers,]

SONG.

Pardon, goddess of the night,
Those that slew thy virgin knight;
For the which, with songs of woe,
Round about her tomb they go.

Heavily:

Midnight, assist our moan;
Help us to sigh and groan,

Heavily, heavily:

Sadly, Mournfully

CLAUDIO. Is this the
monument of Leonato?

LADY. It is, my lord.

CLAUDIO. [Reads from a scroll.]

Done to death by slanderous tongues

Was the Hero that here lies:

Death, in guerdon of her wrongs, **recompense - to repay or in exchange for the trouble caused to her*

↳ Gives her fame which never dies.

So the life that died with shame

Lives in death with glorious fame.

Hang thou there upon the tomb,

Praising her when I am dumb.

⇒ So while she died in shame she'll be remembered gloriously.

↓ I'm going to place this here so it can continue to praise her long after I am dead.

Now, unto thy bones good night!

Yearly will I do this rite.

Again, shall we sing her solemn hymn.

Final leave

SONG.

Pardon, goddess of the night, *⇒ Diana, goddess of the moon & of chastity.*

Those that slew thy virgin knight; *Hero ↓ represented on Earth by virgins & women.*

For the which, with songs of woe,

Round about her tomb they go.

Heavily:

Midnight, assist our moan;

Help us to sigh and groan,

Heavily, heavily:

Graves, *open* *show* *yield* your dead,

Till death be uttered,

Heavily, heavily. Heavily, heavily.

open

Full Hero's death is fully expressed (Everyone knows why/how she died.)

morning
DON PEDRO. Good morrow, masters: put your candles out.
The wolves have prey'd; and look, the gentle day, *finished their hunting*
marks Before the wheels of Phoebus, round about *chariot of the God of the sun*
Dapples the drowsy east with spots of grey. → *The sun doesn't look the same.*
Thanks to you all, and leave us: fare you well.

separate
CLAUDIO. Good morrow, masters: each his several way.

DON PEDRO. Come, let us hence, and put on other weeds; And then to Leonato's we
will go. *clothes*

[Exeunt.]

Act V. Scene 4. A Room in LEONATO'S House.

[Enter LEONATO, INNOGEN, ANTONELLA, BENEDICK, BEATRICE, MARGARET, URSULA, FRIAR FRANCIS, and HERO.]

FRIAR. Did I not tell you she was innocent?

Because of LEONATO. So are the prince and Claudio, who accus'd her
Upon the error that you heard debated: *discussed*
But Margaret was in some fault for this,
Although against her will, as it appears
In the true course of all the question. *investigation*

INNOGEN. Well, I am glad that all things sort so well.

BENEDICK. And so am I, being else by faith enforc'd
To call young Claudio to a reckoning for it. *otherwise through my promise*
make suffer his part

have LEONATO. Well, *Hero* ~~daughter~~, and *her* ~~you~~ gentlewomen all,
Withdraw into a chamber ~~by yourselves~~,
And ~~when I send for you, come hither mask'd:~~ *soon they shall appear*
The prince and Claudio promis'd by this hour
To visit me.

[Exeunt Ladies.]

responsibility
You know your office, sister;
Please bring our brother's daughter,
And give her to young Claudio.

ANTONELLA. Which I will do with confirm'd countenance. *controlled facial expressions*

BENEDICK. Friar, I must entreat your pains, I think. *help*

FRIAR. To do what, signior?

destroy
BENEDICK. To bind me, or undo me; one of them.
Signior Leonato, truth it is, good signior,
Your niece regards me with an eye of favour.

LEONATO. That eye my daughter lent her: 'tis most true.

BENEDICK. And I do with an eye of love requite her.

LEONATO. The sight whereof I think, you had from me,
From Claudio, and the prince. But what's your will?

what I want
BENEDICK! Your answer, sir, is *puzzling* enigmatical:
But, for my will, 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 friar, I shall desire your help.

LEONATO. My heart is with your liking.

FRIAR. And my help. Here comes the prince and Claudio.

[Enter DON PEDRO and CLAUDIO, with Attendants.]

DON PEDRO. Good morrow to this fair assembly.

wait for
LEONATO. Good morrow, prince; good morrow, Claudio:
We here attend you. Are you yet determin'd
To-day to marry with my brother's daughter?

CLAUDIO. Yes, Signior Leonato.

LEONATO. Call her forth, ~~brother~~ *Inogen*: here's the friar ready.

[Exit ~~ANTONELLA~~]

X to Bro
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?

Europe
CLAUDIO. I think he thinks upon the savage bull.
Tush! fear not, man, we'll tip thy horns with gold, *of the bull / cuckold*
And all Europa shall rejoice at thee,
As once Europa did at lusty Jove, *→ Jove, King of Roman gods, fell in love w/ a girl named Europa.*
When he would play the noble beast in love.

Yo Mama is a cow.
BENEDICK. *X to cow* Bull Jove, sir, had an *came for love* amiable low:
And some such strange bull leap'd your father's cow, *mounted*
And got a calf in that same noble feat,
Much like to you, for you have just his bleat. *P skip and carried her away to Back & greet L Crete.*

→ offer him his place as Best Man.
CLAUDIO. For this I owe you: here comes other reckonings. *accounts to settle*

I'll get you back for that
[Re-enter ANTONELLA and INNOGEN, with the ladies masked.]

Which is the lady I must seize upon?

ANTONELLA. This same is she, and you are given her.

let the get in place before her.
Much Ado About Nothing

A & I go up steps and take place w/ L

while turned around see ladies.

CLAUDIO. Why then, she's mine. Sweet, let me see your face.

INNOGEN. No, that you shall not, till you take her hand
Before this friar, and swear to marry her.

*step forward &
join their
hands*

CLAUDIO. Give me your hand: before this holy friar,
I am your husband, if you like of me.

like *F step forward*

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.

→ Embrace

DON PEDRO. The former Hero! Hero that is dead!

LEONATO. She died, my lord, but whiles her slander liv'd.

only as long as

FRIAR. All this amazement can I qualify:

confusion

When after that the holy rites are ended,

I'll tell you largely of fair Hero's death:

at length / fully

Meantime, let wonder seem familiar,

*treat these miraculous events as if they
were every day
happenings.*

And to the chapel let us presently.

Wait a moment
nuptials
go at once

BENEDICK. Soft and fair, friar. 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 the prince and Claudio
Have been deceived; for they swore you did.

BEATRICE. Do not you love me?

BENEDICK. Why, no; no more than reason.

BEATRICE. Why, then my cousin, Margaret, 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 near dead for me.

BENEDICK. ^{It isn't true} Tis no such matter. Then you do not love me?

BEATRICE. No, truly, but in friendly recompense. ^{- except as a friend.}

^{Innocent} LEONATO. Come, cousin, I am sure you love the gentleman.

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, ^{lame}
Fashion'd to Beatrice.

HERO. And here's another,
Writ in my cousin's hand, stolen from her pocket,
Containing her affection unto Benedick.

BENEDICK. A miracle! here's our own ^{handwriting as evidence to prove our hearts guilty of love} hands against our hearts. Come, I will have thee;
but, by this light, I take thee for pity.

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 that you have consumption. ^{wasting disease waste away}

BENEDICK. Peace! I will stop your mouth. [Kisses her.]

DON PEDRO. How dost thou, Benedick, the married man?

BENEDICK. I'll tell thee what, prince; ^{about} a college of witcrackers cannot ^{mock} flout me out of my humour. Dost thou think I care for a satire or an epigram? No; if man will be ^{bothered by} beaten with ^{no weapons} brains, I shall wear nothing handsome about him. In brief, since I do ^{intend} purpose to marry, I will think nothing ^{of any use} 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 ^{likely} like to be my kinsman, live unbruised, and love my cousin.

CLAUDIO. For thy part, I had well hoped thou wouldst have ^{refused to marry} denied Beatrice, that I might have clubbed thee out of thy single life, to make thee a double-dealer; which, ^{someone no longer single} out of question, thou wilt be, if my cousin do not ^{watch you extremely closely} look exceeding narrowly to thee.

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.

LEONATO. We'll have dancing afterward.

BENEDICK. First, of my word; therefore play, music! Prince, thou art sad; get thee a wife, get thee a wife: there is no staff more reverent than one ^{made of ivory} tipped with horn. ^{rod carried by person of rank}

[Enter DOGBERRY and the police posse.]

DOGBERRY. My lord, your brother John is ta'en in flight, And brought with armed men back to Messina.

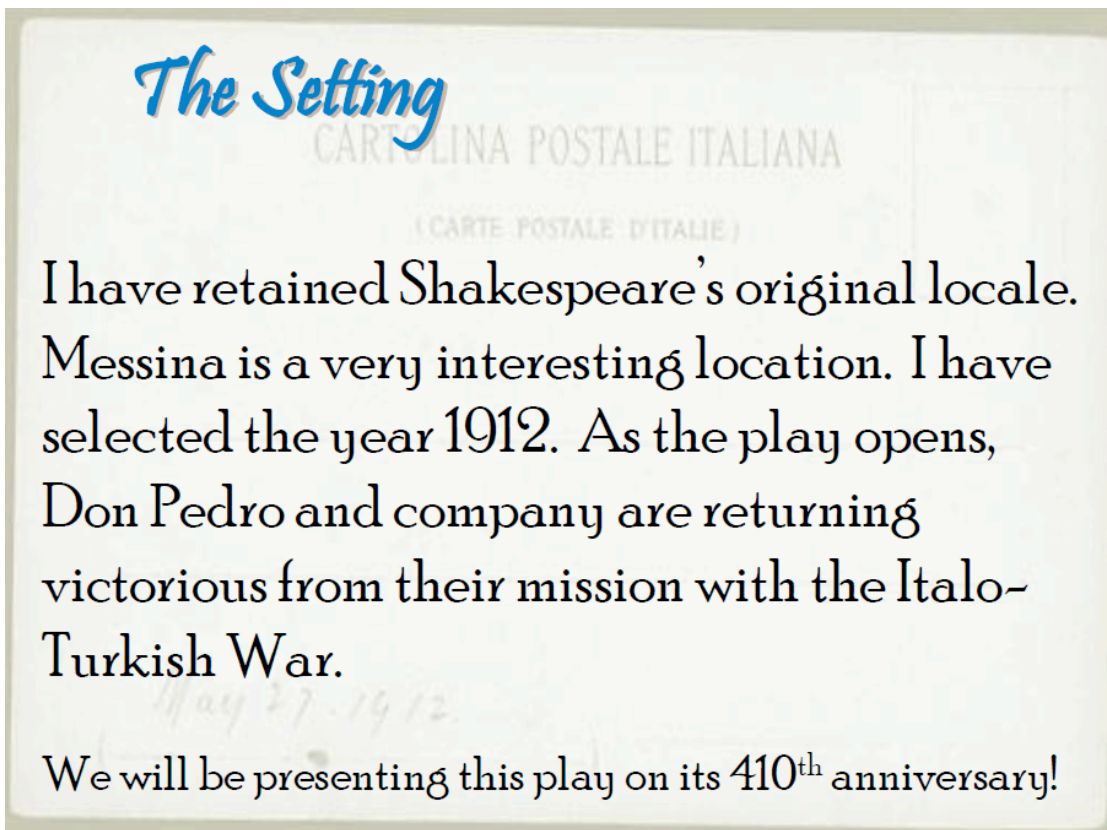
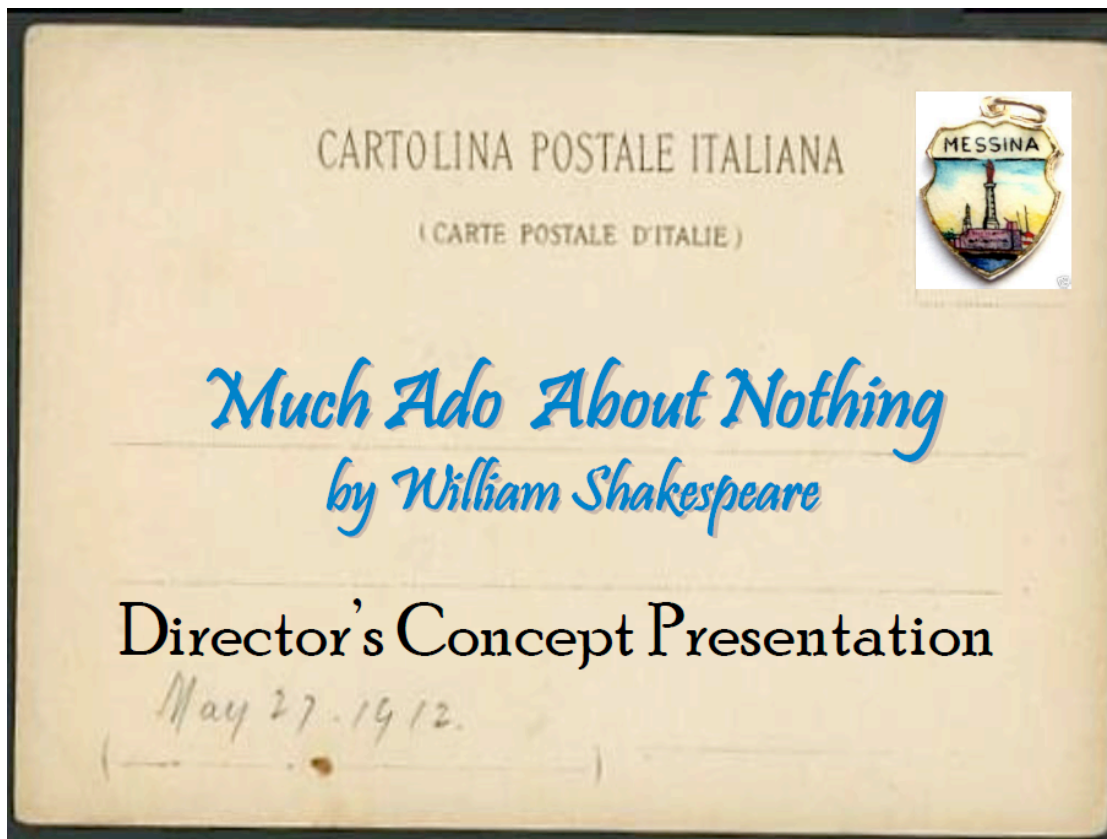
BENEDICK. Think not on him till to-morrow: I'll devise thee brave punishments for him. Strike up, the bells!

Splendid

[Dance. Exeunt.]

APPENDIX B

Director's Production Concept Presentation



Unifying Principle

CARTOLINA POSTALE ITALIANA

(CARTE POSTALE D'ITALIE)

As with any Shakespeare play, there are a great many themes in this play. However, I find that all roads lead to deception.

Deception is necessary. From it both we get both good and bad results. The knife cuts both ways, but as with a knife there is a cut left behind. With deception, there are results.

No where is this more evident than in Hero and Claudio. As a result of Don John's deception, Hero's reputation is tarnished and Claudio's heart is broken. However, without deception, Beatrice and Benedick would never have gotten together.

If you deceive someone, you will get deceived.

Metaphor

CARTOLINA POSTAL

(CARTE POSTALE D'



NIGHTSHADE

This plant is Much Ado. At first look, you see something delicate or a pink flower. What makes this flower unique is that it has been used medicinally for centuries. It has been used to help with arthritis and headaches. It has a numbing effect. This is just like deception. A little bit can work miracles. However if too much is used, it can kill. It can get Beatrice and Benedick over their pride. But too much and Hero's reputation is destroyed and Claudio's heart is broken.

Images



Images

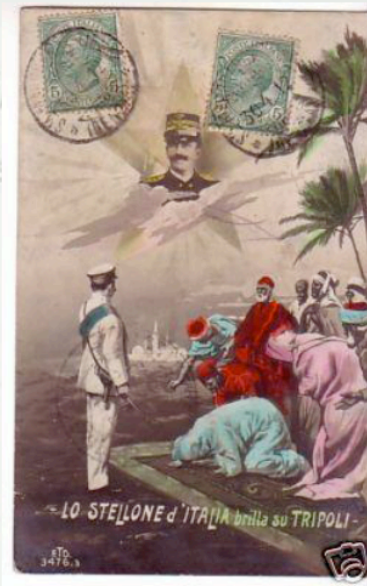


The rocky and hilly terrain are a large part of Messina. Additionally, Leonato's house should be the highest home in the land. In 1908, most of Messina was destroyed by an earthquake. The properties that best survived were on higher ground. Also, as Leonato is Governor of Messina, he should look down on the city.

Images

CARTOLINA POSTALE IT

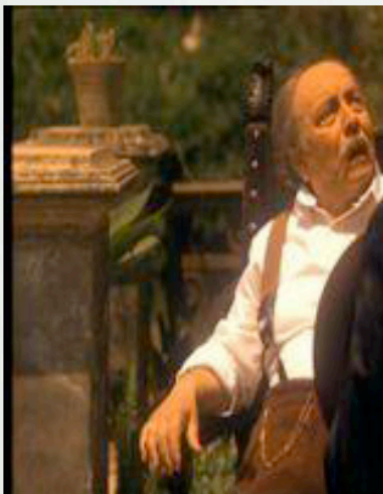
LE D'ITALIE



Scenic Elements

CARTOLINA POST

CARTE POSTAL



There are essentially four locations.

1. Outside Leonato's house
2. Church – wedding & funeral
3. Inside Leonato's house
4. Jail

May 27 - 1912.

Scenic Elements

CARTOLINA

(CARTE

This is a sample of a balcony.
I also like the plants growing up the wall, and especially the flower pots. We will need a couple of those big pots with big leafy plants for Beatrice to hide in.

May 27, 1912.

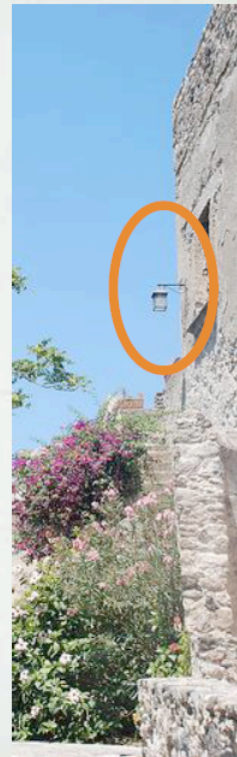
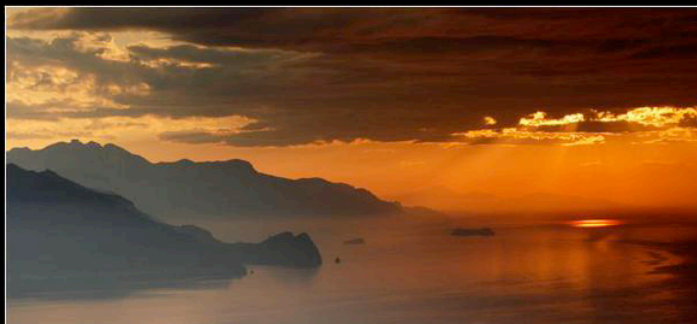


Lighting

CARTOLINA POSTALE ITALIANA

(CARTE POSTALE (ITALIE))

There are only two lighting issues that have struck me thus far. An outdoor light and the sunrise during the funeral.



Soldiers - Sexton - Leonato



There are the 4 officers. The messenger at the beginning will also need to be in uniform.



1911



Beatrice

CARTOLINA POSTALE ITALIANA



1912



Hero

CARTOLINA

1911



Margaret & Ursula

CARTOLINA POSTALE ITALIANA

(CARTE POSTALE D'ITALIE)



Friar - Dogberry - Groom

CARTOLINA POSTALE ITALIANA



(ITALIE)



May 27. 1912.

The End!

CARTOLINA POSTALE ITALIANA



May 27. 1912.

Thank You!

APPENDIX C

Rehearsal Information

First Cast List

Rehearsal Calendar

Act/Scene Character Breakdown

Rehearsal Rules

Much Ado About Nothing

CAST

DON PEDRO	Patrick Payne
LEONATO	TBA
BEATRICE	Chrissy Garrett
BENEDICK	James Yeargain
HERO	Natalie Boyd
CLAUDIO	Louis Saubat, III
DON JOHN	Blake Balu BB
BORACHIO	Jessa Theriot - AT
CONRADE	Chris O'Bannon
MARGARET	Jennie Freeman
URSULA	Caroline Langlois
BALTHASAR	Ben Matheny
GEORGE SEACOAL	Steven Swanson
DOGBERRY	Georgette Verdin BB
VERGES	Chris Hornung CH
WATCH 1	Olivia Matte
WATCH 2	Rebecca Laborde P1
OATCAKE	Katie Todaro KT
FRIAR	Bradley Troll
SEXTON	Daniel Schubert-Skelly JS
MESSENGER	James Vitale
INNOGEN	Liz Gore
ANTONIA	Joyce Deal JL R
LADY	Kivana Cole
SERVANT	Jennifer Hayes
GENTLEMAN	Shane Doty

THANK YOU TO ALL WHO AUDITIONED!!! We will have our first read thru on Wednesday February 4 at 6pm in the Thrust Theatre. If you have any questions, email me at bdbratch@uno.edu.

Please initial next to your name if you accept your part. If you do not, please email me ASAP.

These were some wonderful auditions. Thank you again!



Beau Bratcher



February 2009

Rehearsal Calendar

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
			6pm First Read			
8	9	10	11	12	13	14
OFF	OFF	7:30 I.1 (3&4) 8pm I.1 (5-9) 9pm III.2	6 - II.1(12&13) 6:30 II.1 (Rest) 8:30 II. 3(23-25)	12 ^{V.2} 6 - III.1 (All) 7:30 - I. 2 8:00 - V.2 8:30 - V.1(5&9)	6 - II.3 (rest) 7 - V.1 (rest) 7 - V.3	
15	16	17	18	19	20	21
5pm III.3 6pm IV.2	6 IV. 1 8 V.4	7:30 III.5 8:30 III.4	6 I.3 & II.2 7 I.1 8 II.1 9 IV.1	OFF		
22	23	24	25	26	27	28
OFF	OFF	MARDI GRAS	OFF - KCACTF	OFF - KCACTF	OFF - KCACTF	OFF - KCACTF



March 2009

Rehearsal Calendar

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1 OFF	2 6pm Begin BLOCKING I.1 & I.2	3 7:30 BLOCK I.3 & II.2	4 6pm Run Act I 6:45 Review II.2 8:30pm Block II.3 <i>8pm Run Act 1 Blue</i>	5 6pm Run II.1 6:30 Block III.1 8:30pm Block II.3	6 6pm Run Act I 7pm Run Act I <i>6pm Run Act 2</i>	7 <i>8:12</i>
8 5 Review II.3 5:30 Review III.1 6 BLOCK III.2 7 Run II.3 - III.2	9 7 TABLE III.3 & IV.2	10 OFF	11 OFF	12 OFF	13 COMPS	14
15 OFF	16 6 Block III.3 6:45 Block IV.2	17 7:30 Block III.5 8 Run IV.2 8:30 Block V.1	18 6 Block III.4 6:30 Block IV.1 7:30 Run III.4-IV.2	19 6pm - Block V.2 6:45 Block V.3 7:15 Block V.4 8:30 Run Act V	20 <i>pay?</i> OFF <i>floor?</i>	21 1pm POLICE FOSSE
22 4:30pm FUNERAL 5:30pm Review III.3	23 6pm - Run OUR ACT I (I.1 - III.3)	24 7:30 Run OUR ACT I (I.1 - III.3)	25 <i>6-4:15 church</i> 6pm - Run OUR ACT II (III.4 - V.3)	26 6pm TBA	27	28
29 OFF	30 OFF Big Easys Go Nominees!!!	31 7:30 LINE THRU RUN ACT I	6:00pm - RUN ACT II	<i>6-8:30pm</i> <i>8:30pm Act 2</i> <i>Spindle</i> <i>Spindle</i>		



Rehearsal Calendar

Sun	Mon	Tue	Wed	Thu	Fri	Sat
30 6pm LINE THRU Run OUR ACT I	31 7:30 LINE THRU Run ACT II	1 6pm Stumble thru play	2 6 Run III.1 6:30 III.4 7:30 I.I (-DP & DJ) 8:30 I.I & II.1	3 <i>Buld finished</i>	4	
5 OFF	6 OFF	7 OFF	8 <i>No Steven</i> 1pm LINE THRU 2:30 DANCE, DANCE, DANCE FINISH by 7.	9 6pm Review -Dance Run OUR ACT I	10 6pm Review Police Run OUR ACT II <i>no Steven</i>	11 6pm Review Dance & Police 7pm RUN
12 5-Review Dance & Police 6-RUN	13 6:00 SCENES TBA 7:00 RUN	14 6:00 SCENES TBA 7:00 RUN	15 <i>(no Steven)</i> 6:00 SCENES TBA 7:00 DANCE <i>Scenes</i>	16 6pm I.I Bea, Ben, Claudio, Leo 7pm DANCE 8pm Police Posse	17 <i>Police</i> 6:00 SCENES TBA 7:00 RUN	18 9am Dry Tech 1pm Q2Q (<i>no Steven</i>) 5pm RUN - <i>Steven here</i>
19 1pm CALL 5:30 Dinner 7:30 FIRST DRESS	20 5:30 CALL 7:30 DRESS	21 5:30 CALL 7:30 DRESS	22 5:30 CALL 7:30 FINAL DRESS PREVIEW!!!!	23 5:30 PM CALL	24 7:30 AM CALL 5:30 PM CALL	25 5:30 CALL
26 <i>2nd</i>	27	28 6:30 LINE THRU	29	30 5:30 CALL		



May 2009



Rehearsal Calendar

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 7:30 AM CALL	2 5:30 CALL
3 12:30 CALL 2:30 CLOSE 5:00 STRIKE	4	5	6	7	8 5:30 PM CALL	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						



Much Ado About Nothing Act / Scene Breakdown

Scene	Act I			Act 2			Act 3					Act 4		Act 5			
	1	2	3	1	2	3	1	2	3	4	5	1	2	1	2	3	4
CHARACTER				dnc													
Don Pedro	X			X		X		X				X		X		X	X
Leonato	X	X		X		X		X			X	X		X			X
Beatrice	X			X		Xe	X			X		X			X		X
Benedick	X			X		X		X				X		X	X		X
Hero	X			X			X			X		X					X
Claudio	X			X		X		X				X		X		X	X
Innogen	B			X						Xe	Xe	X		X			B
Antonella	B	X		B								B		X			X
Margaret	B			X			X			X		B			Xb	Xs	B
Ursula	B			X			X			X		B			Xe		B
Don John	X		X	X	X			X				X					
Borachio		B	X	X	X				X				X	X		B	
Conrade	B		X	B					X				X	X		B	
Messenger	X			X								B					B
Balthazar				X		X						B				Xs	B
Dogberry									X		X		X	Xe			B
Verges									X		X		X	Xe			B
Seacole				B					X			B				B	X
Oatcake									X			B				B	B
Watch 1									X				X	Xe			B
Watch 2									X				X	Xe			B
Sexton				B									X	Xe		Xs	B
Lady				B								B				Xs	B
Gentleman/Sv 2				B		Xb						B				Xs	B
Servant				B								B				Xs	B
Friar				B								X				X	X

- B = Blocked in scene. Don't come until Blocking Rehearsal
 Xb = Beginning of Scene only
 Xe = End of Scene only
 Xs = No lines, but singing in scene

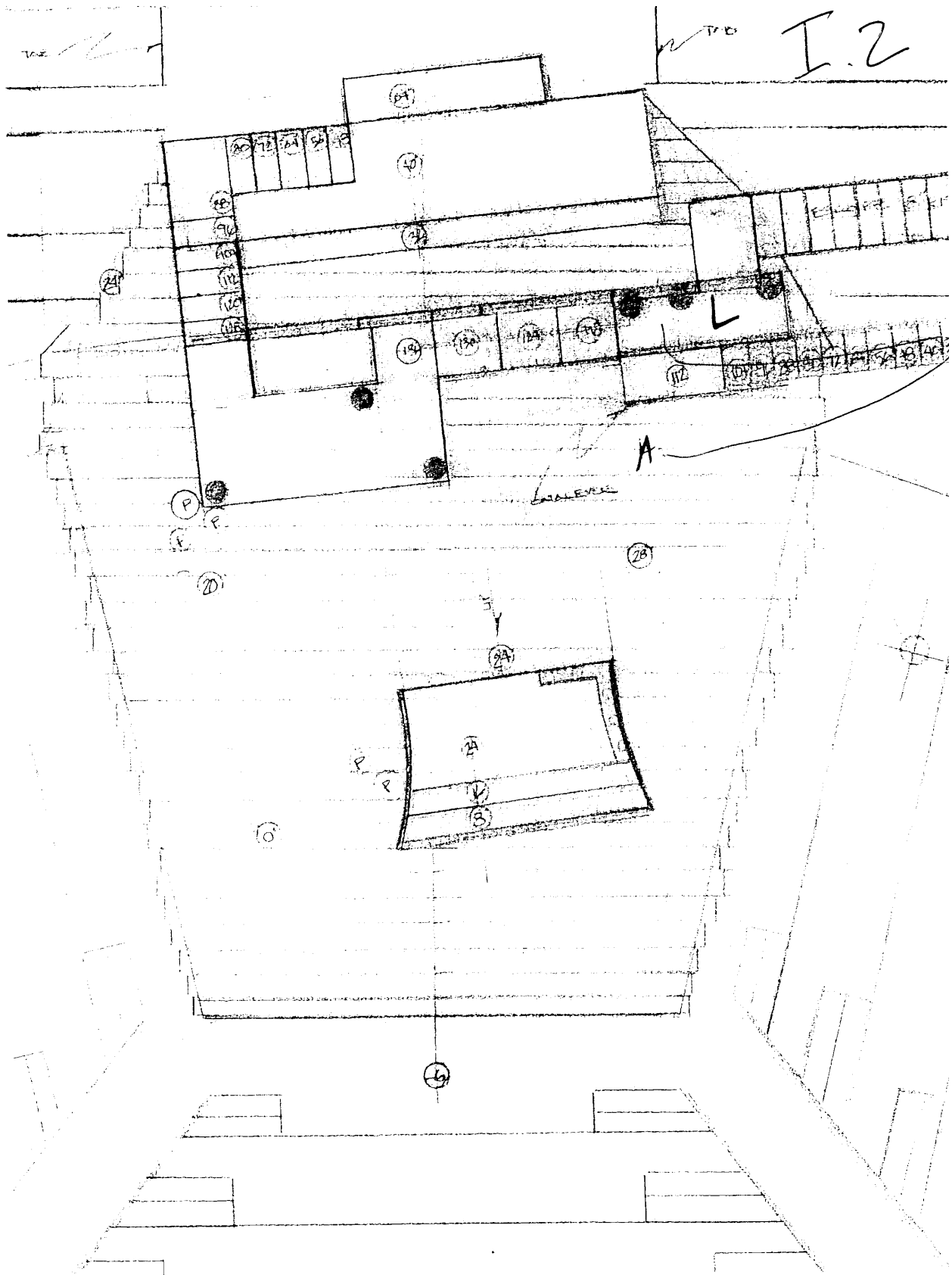


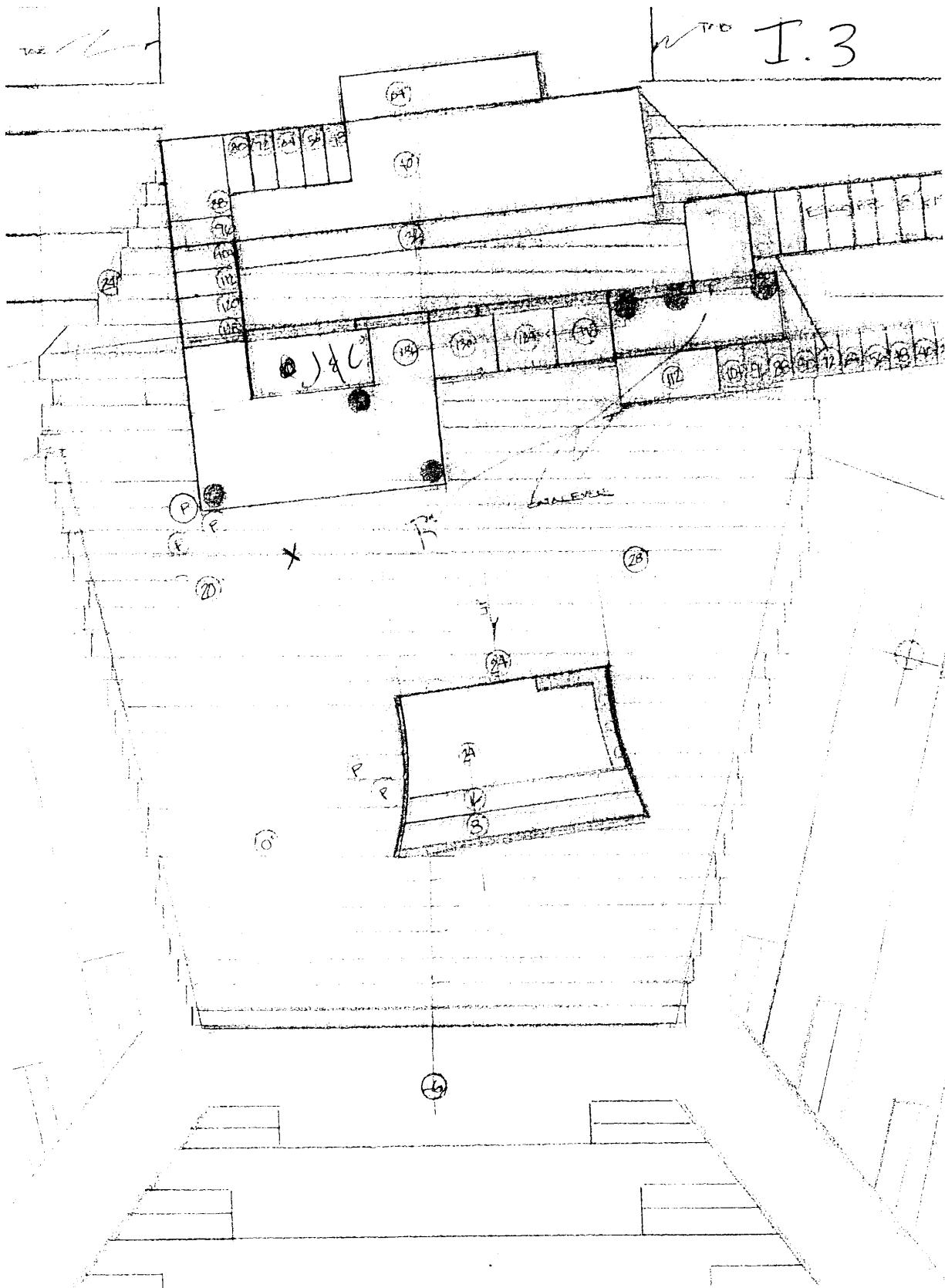
CODE OF REHEARSAL ETHICS

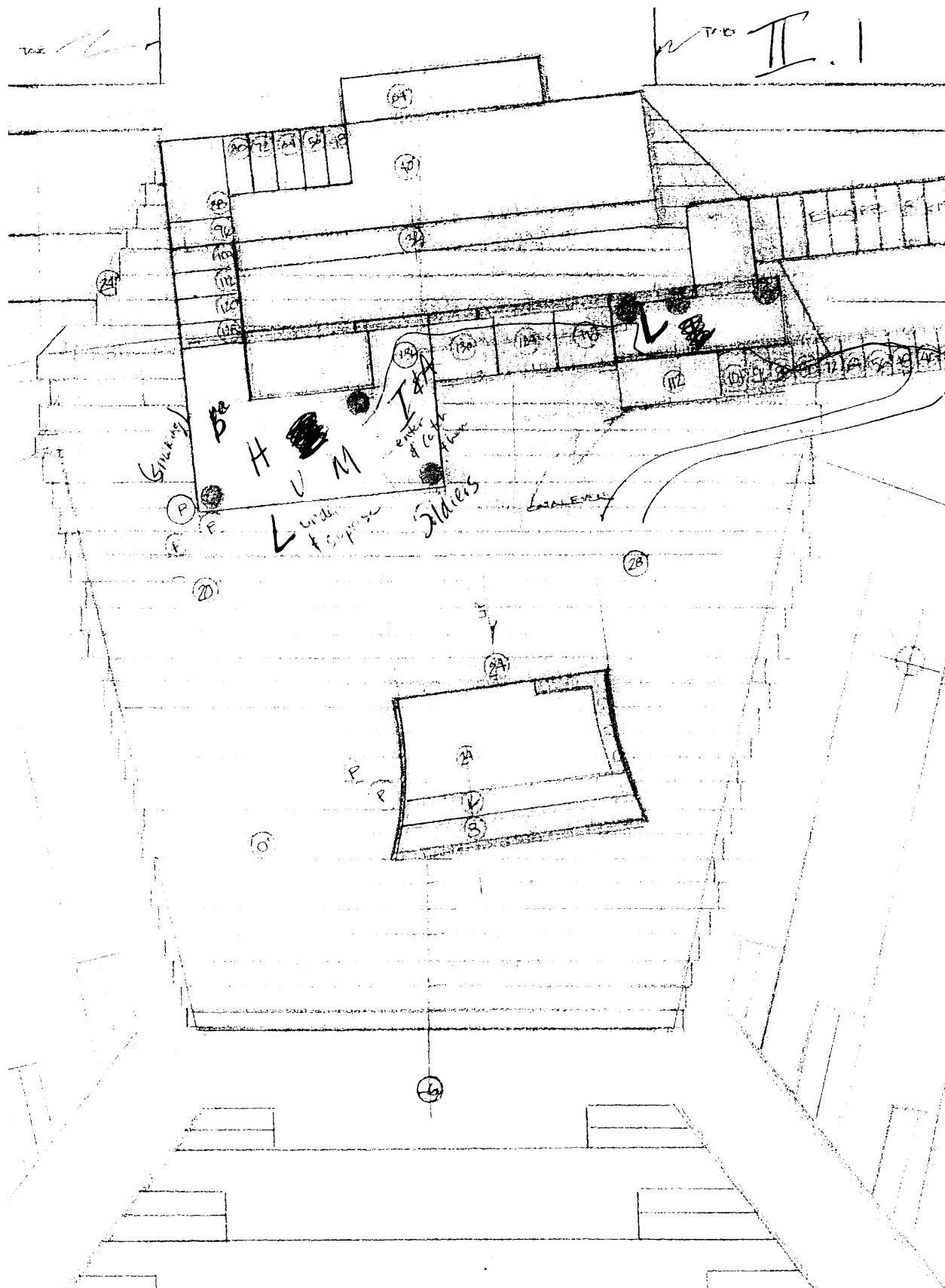
1. Early is on time – on time is late – late is inexcusable! Be early in order to warm yourself up.
2. NO food or drinks in the theatre unless it is water!
3. Don't miss rehearsals. Plan your schedules around the rehearsal calendar. Do not assume anything. If you have questions about the schedule consult the director or stage manager.
4. Do not leave the theatre building or the stage until you have completed your performance, unless you have been specifically excused by the stage manager.
5. "NEVER direct another actor. If what he/she does is incorrect in your judgment, discreetly mention it to the DIRECTOR. However do so only if what he is doing affects YOU!" – A Practical Handbook for the Actor.
6. Do not recite another actor's lines while they are reciting them, and avoid the temptation to feed another actor their line. If you forget a line, simply call for line and the stage manager will give it to you.
7. Never allow the comments of fellow cast members, friends, or family to doubt any of your choices. Always consult with your director about your work. If you have questions or concerns, then speak with your director.
8. NO gum chewing in the theatre.
9. NO cell phone on stage. You are given breaks regularly. This break time is for you to return texts or calls and smoke and go to the bathroom.
10. NO open-toed shoes in rehearsal.
11. If your stage manager tells you to do something, DO IT.
12. Respect yourself, your cast mates, your director, stage manager. You must respect the process. Disrespect of any kind results in chaos, and the theatre is a place for order.
13. If you have opinions or ideas, your director would love for you to voice them – at an appropriate time and with the director.
14. Accept your director's advice and counsel in the spirit in which it is given, for they can see the production as a whole and your work from the front.
15. Respect the play and the playwright and, remember that "a work of art is not a work of art until it is finished" so if you have any problems with the play don't condemn it while it is in rehearsal.
16. Do NOT spread rumor or gossip that is malicious and tends to reflect discredit on the show, our theatre, or anyone connected with them—either to people inside or outside the group.
17. Keep our theatre clean, orderly and attractive regardless of whether it is your responsibility to clean or not. It is everyone's responsibility.
18. Handle all stage properties and costumes with care. Do NOT touch a prop unless you are told to do so by the director or stage manager.
19. In the midst of frustrations and disappointments, never lose your enthusiasm for theatre.
20. HAVE FUN!!

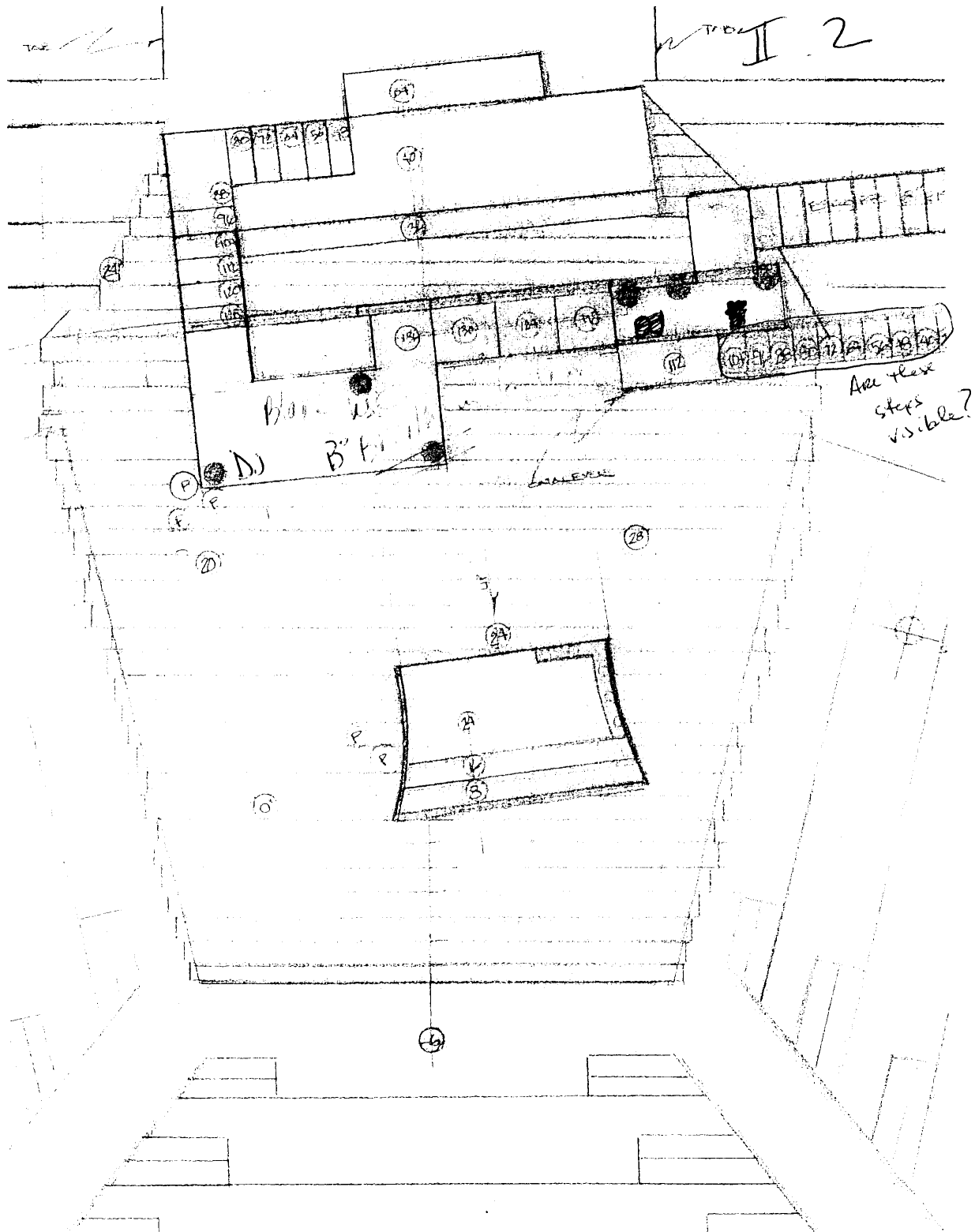
APPENDIX D

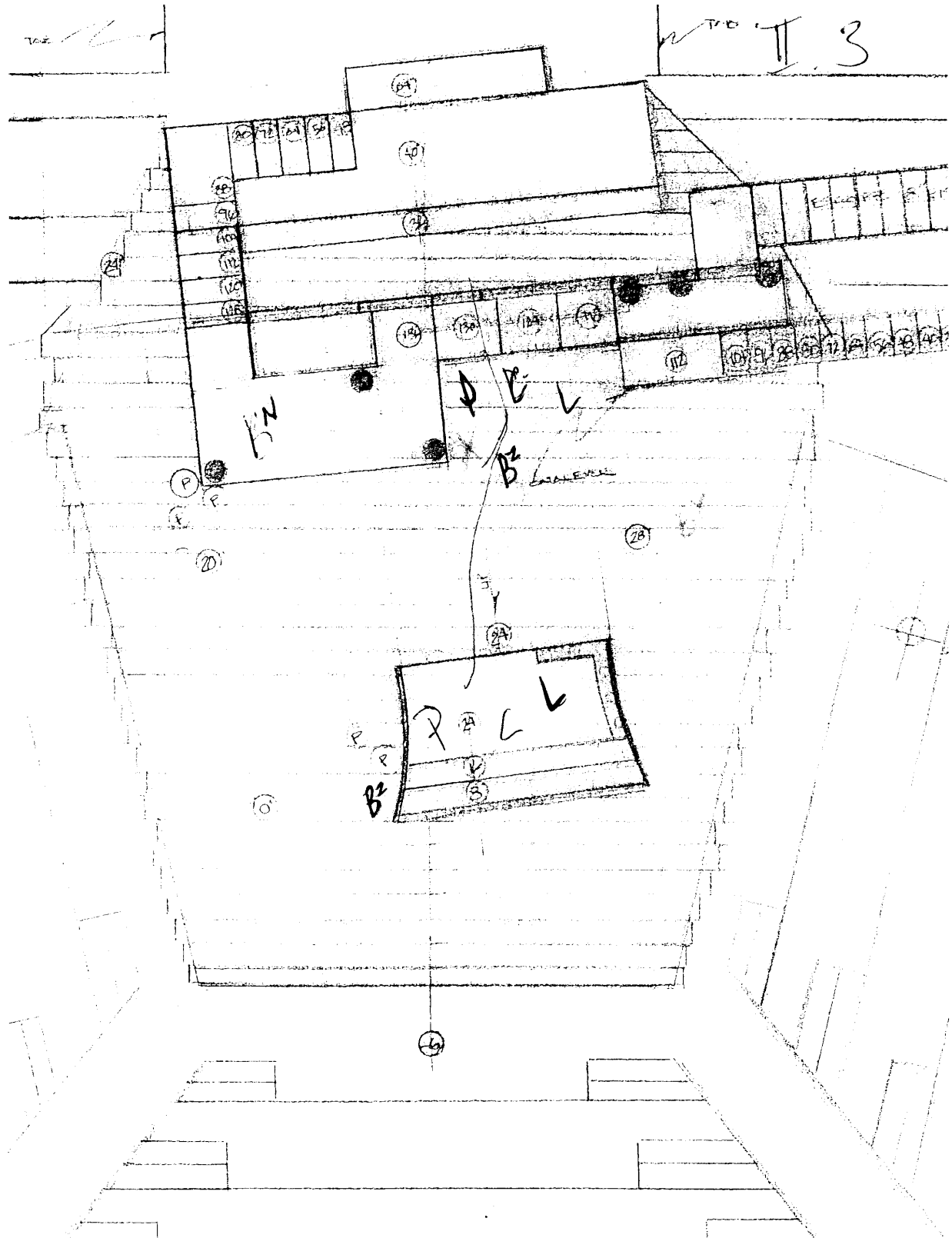
Beginning Blocking Ideas

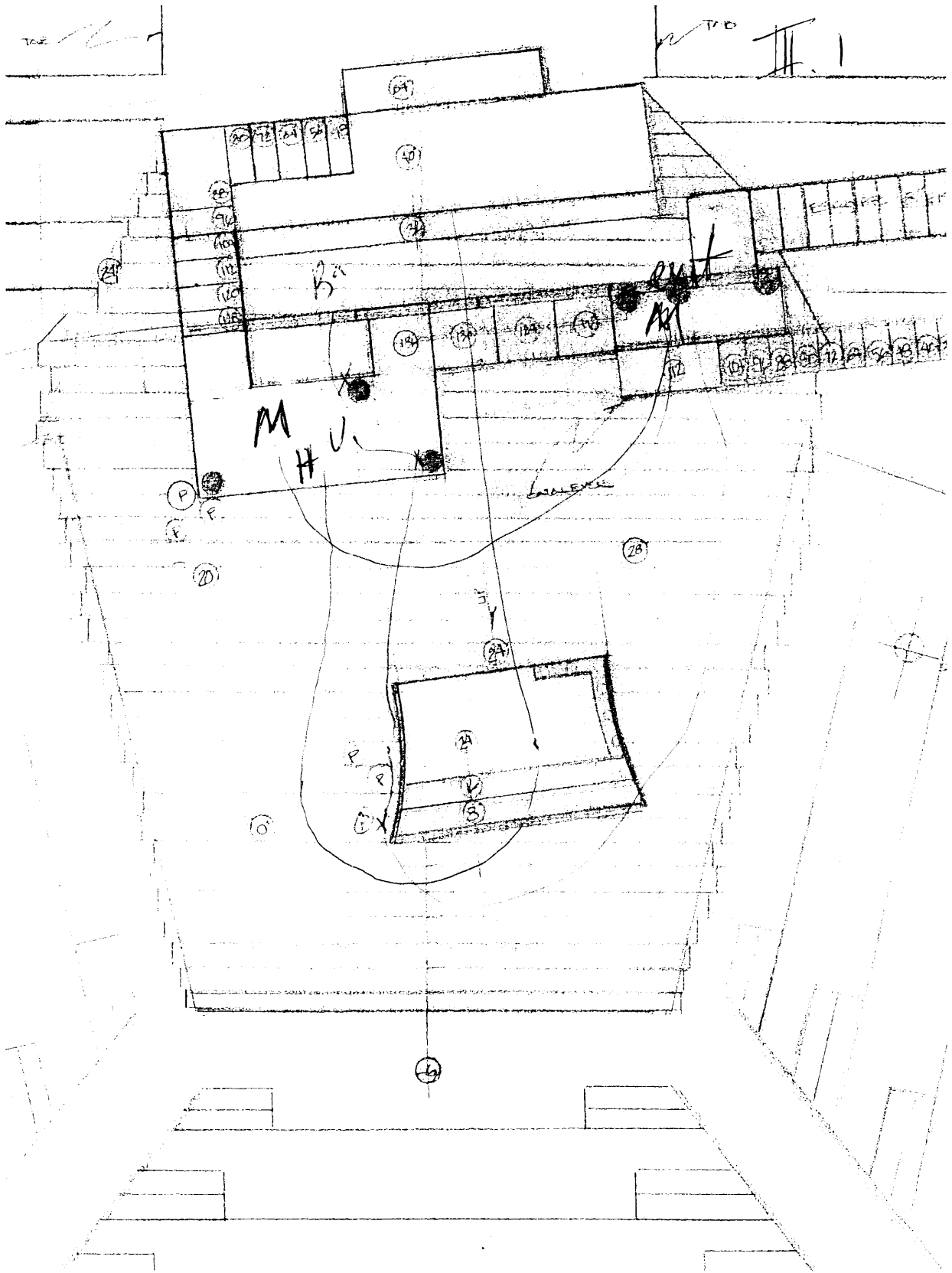




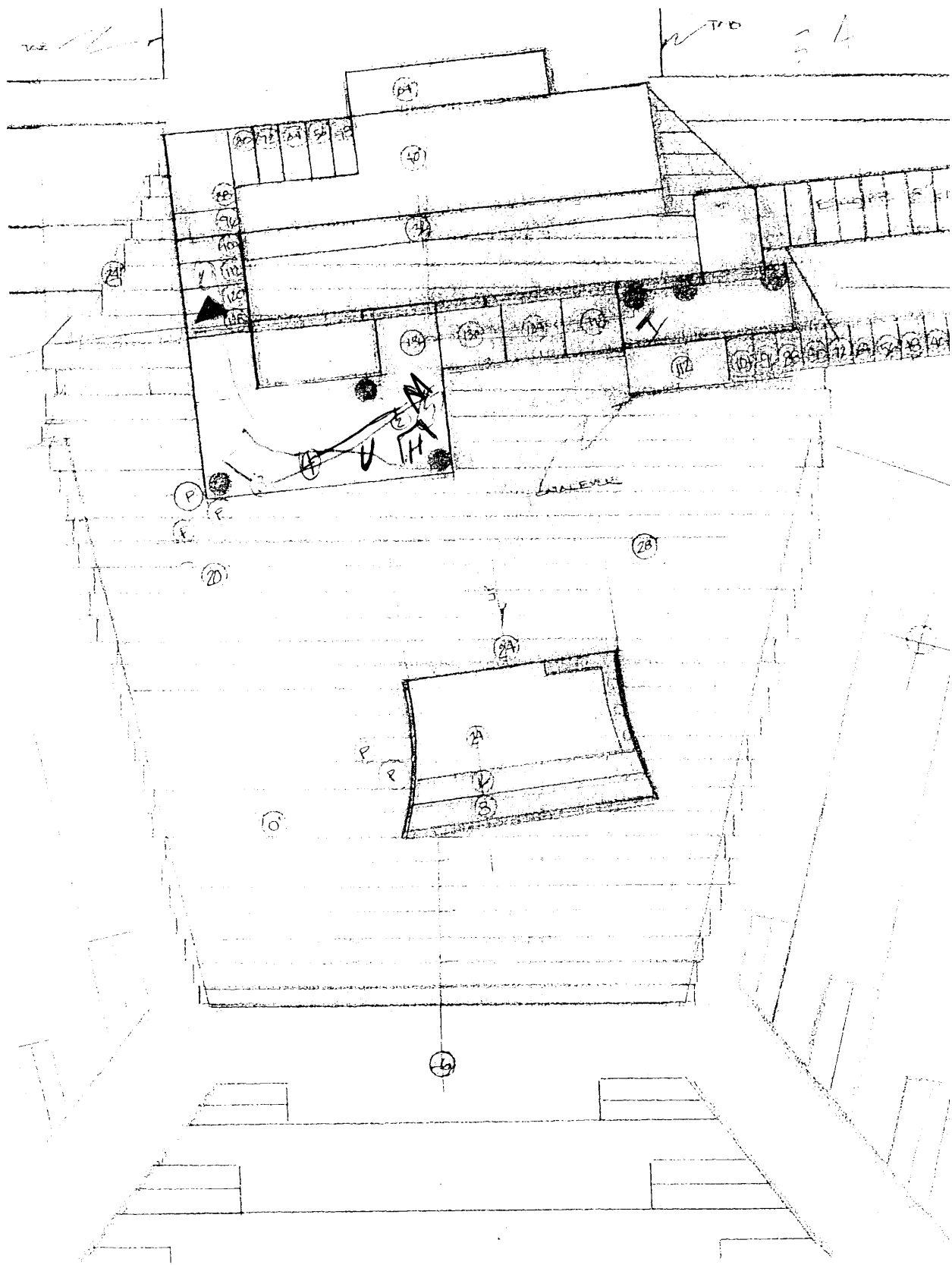


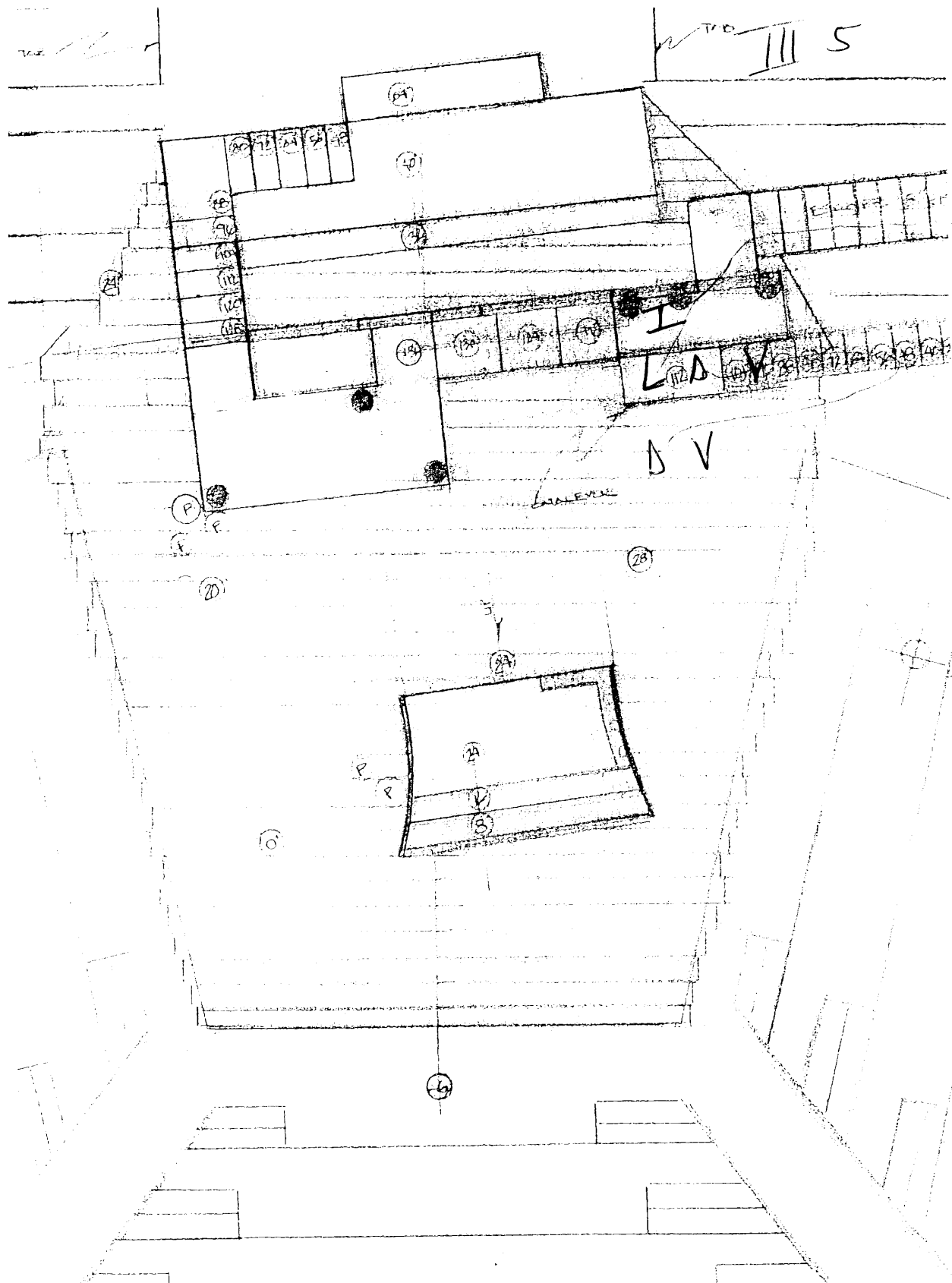


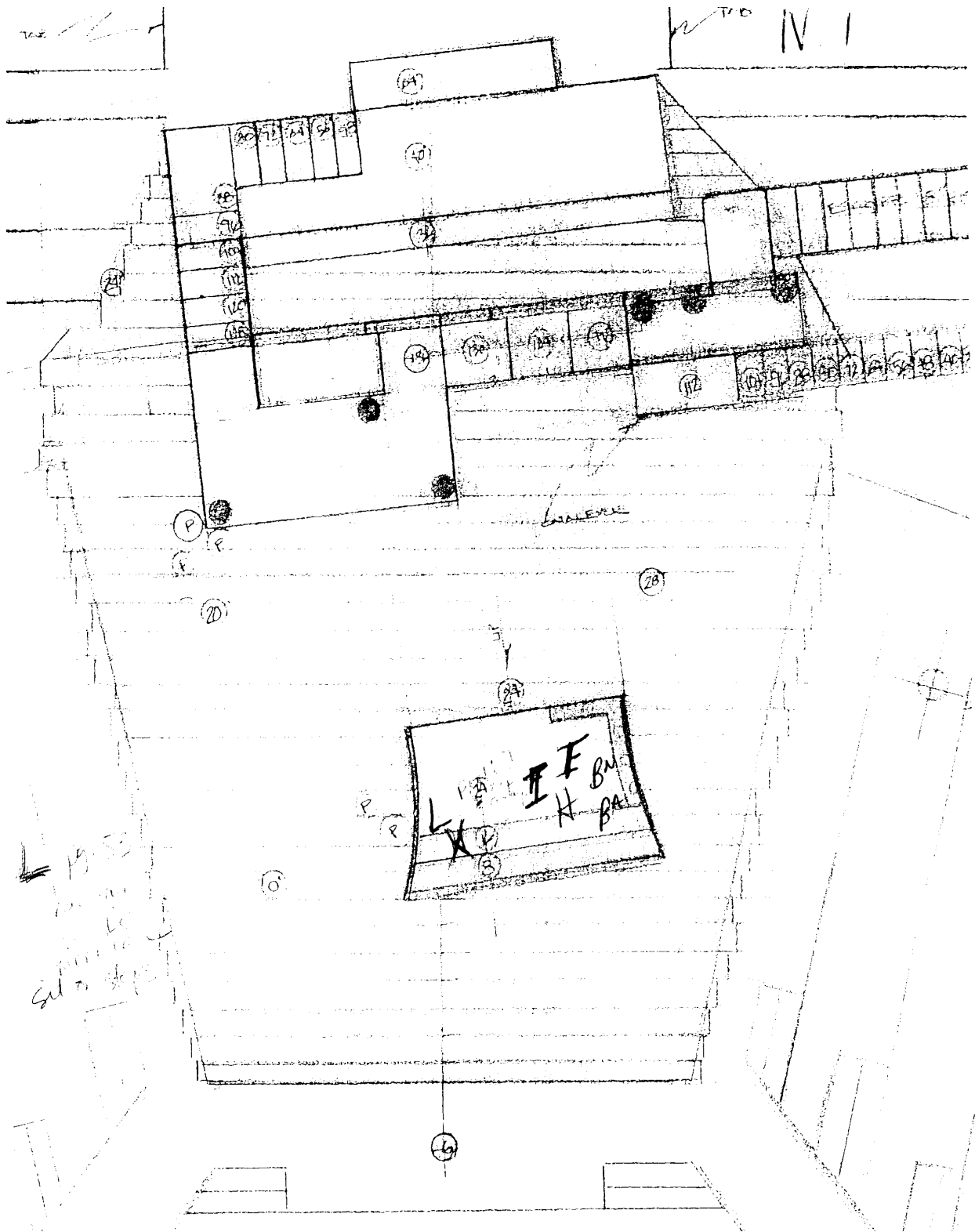


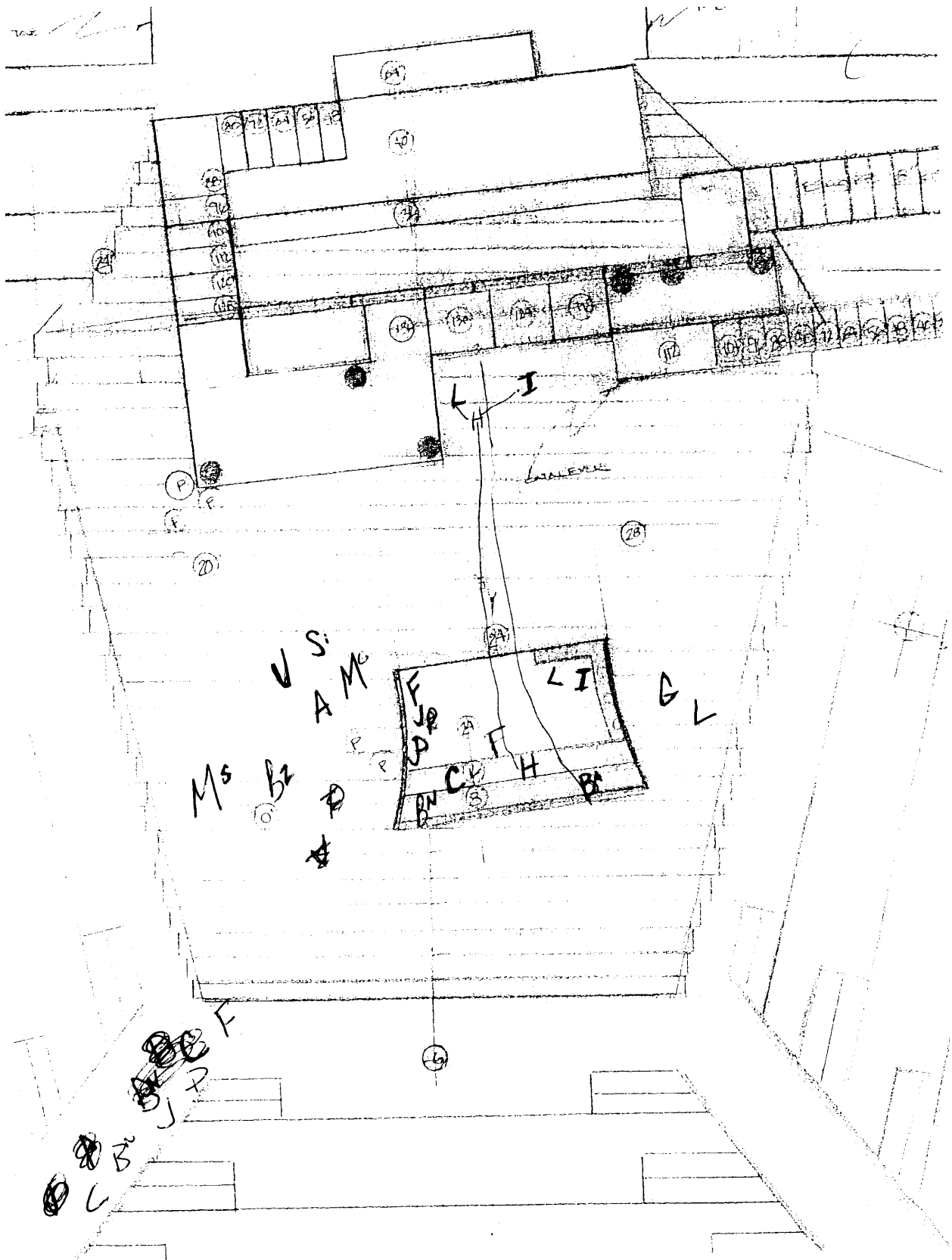


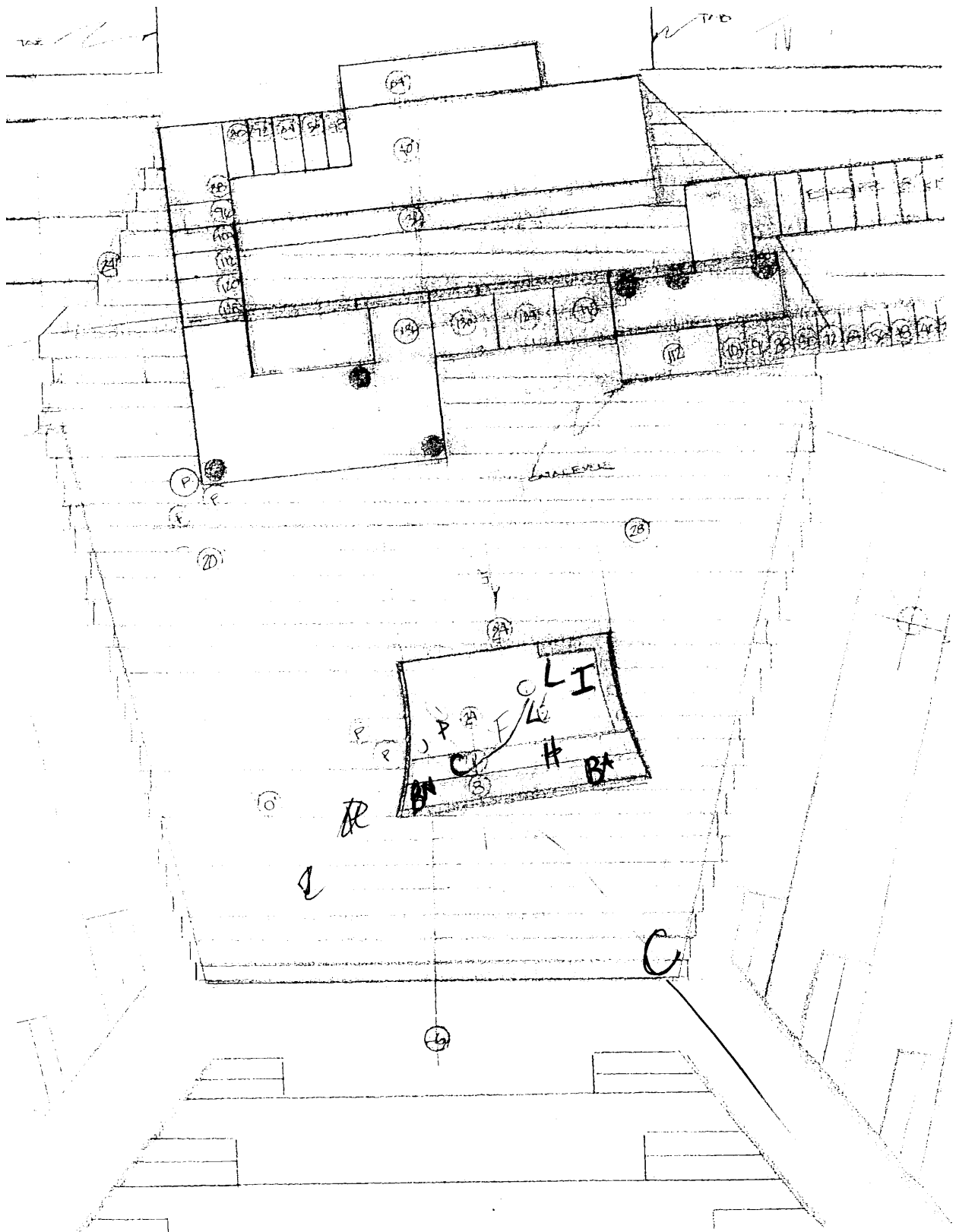
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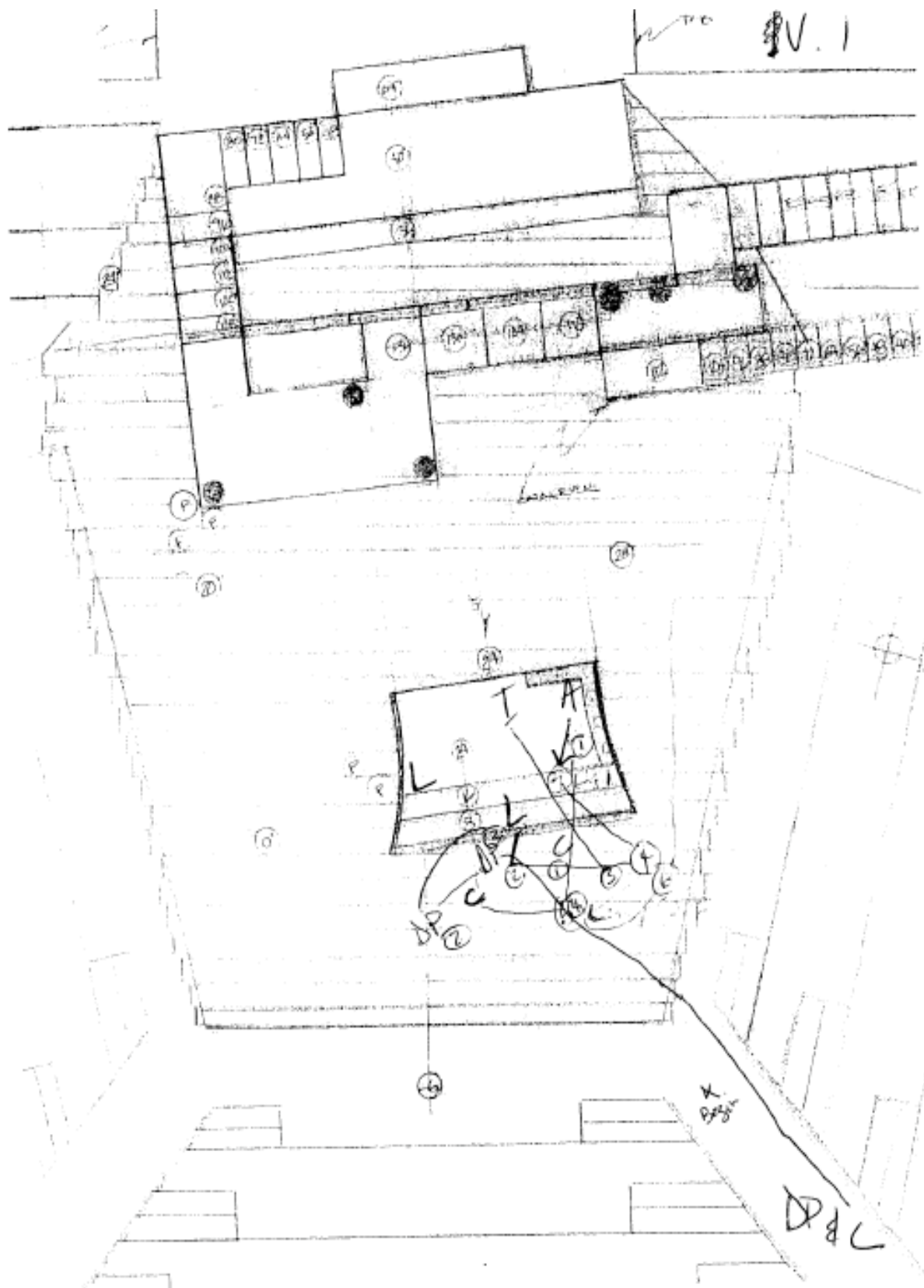


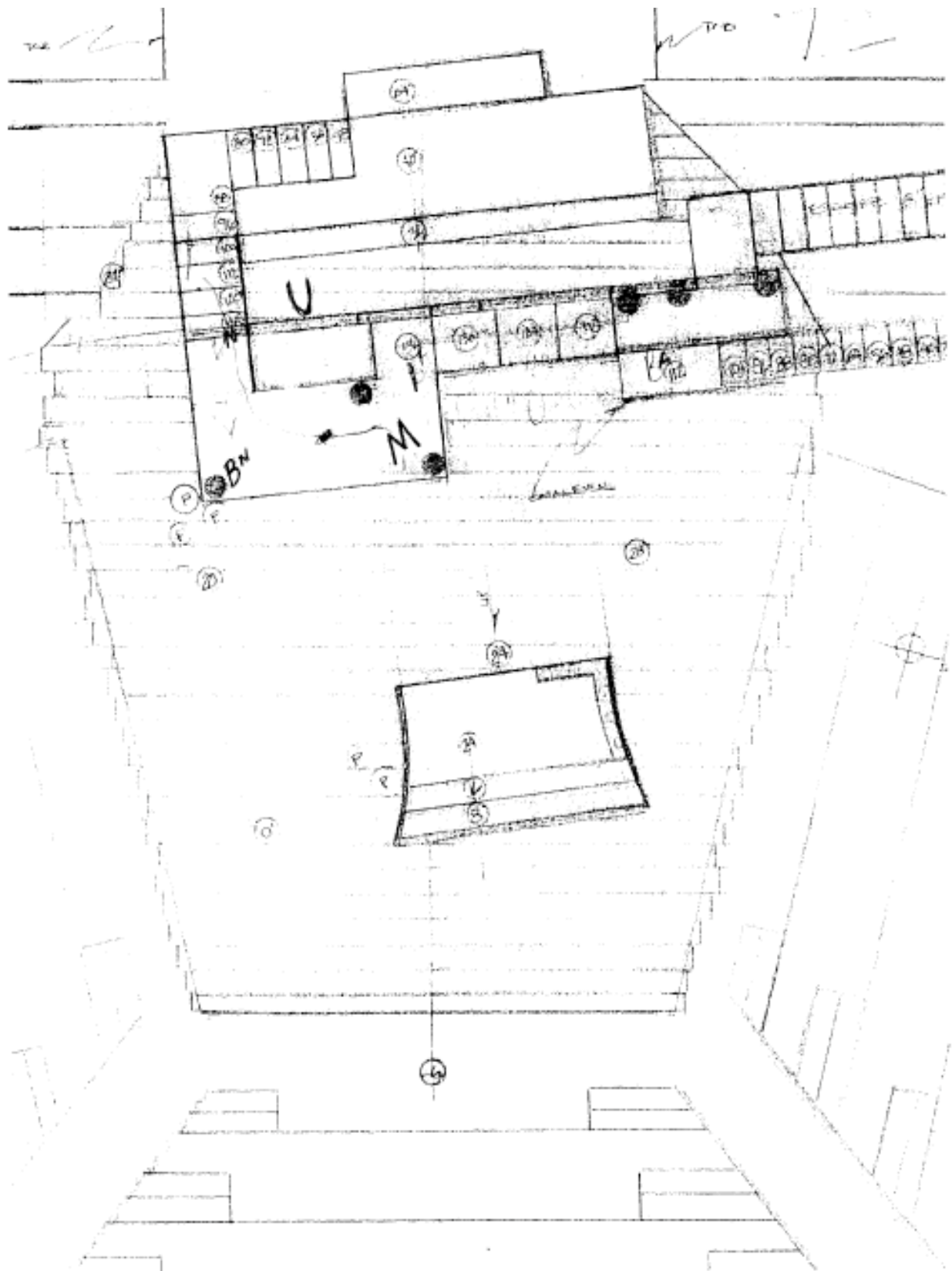


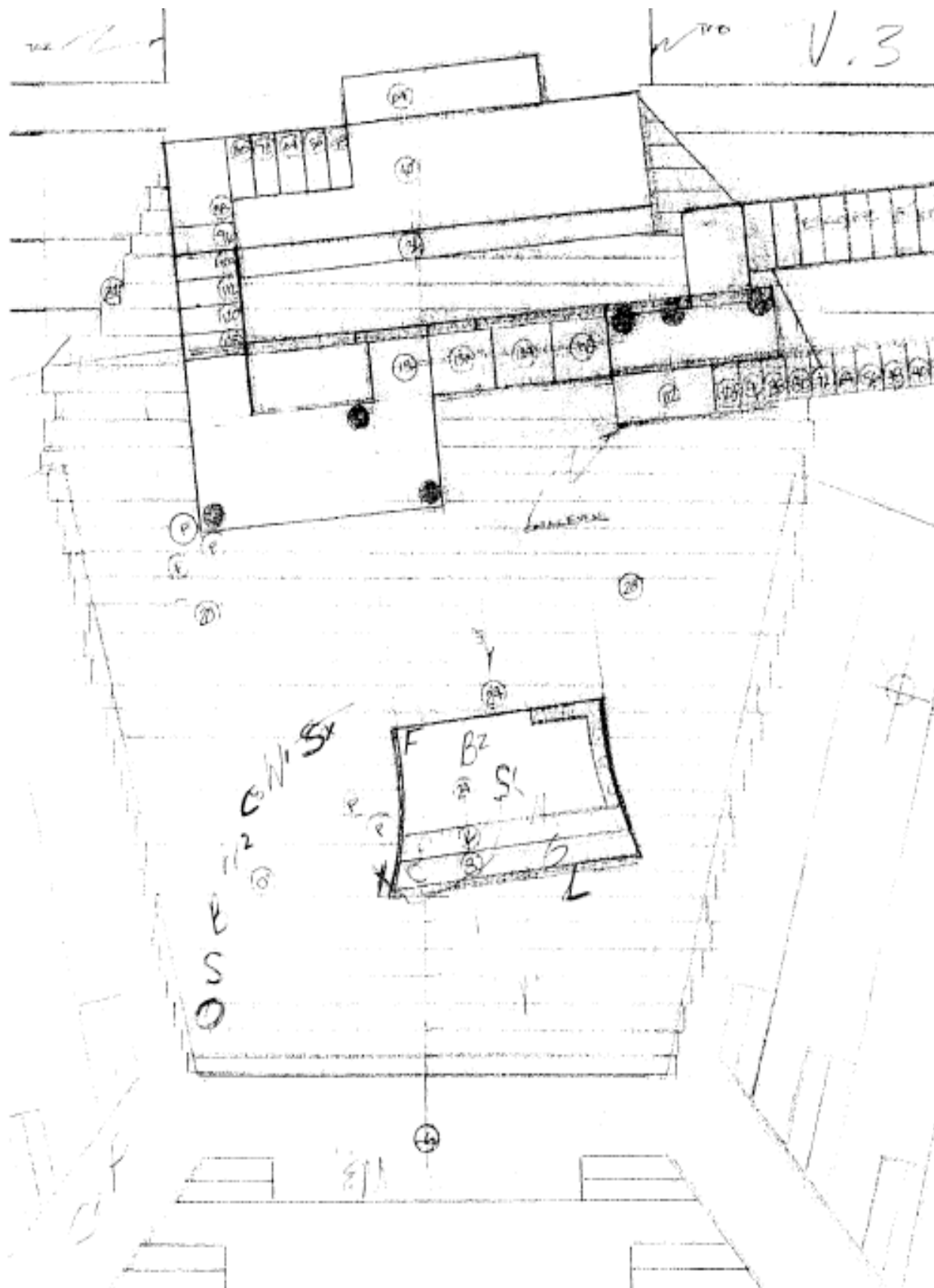












APPENDIX E

Production Poster



Much Ado About Nothing

by William Shakespeare

Robert E. Nims Theatre

APRIL 23RD-25TH

APRIL 30TH - MAY 2ND

7:30PM

MAY 3RD - 2:30PM

*Directed by
Beau Bratcher*

General Admission: \$12

Seniors, Faculty/Staff

Students with ID: \$8



Call 280-SHOW for tickets or information



APPENDIX F

Production Program

The University of New Orleans
Department of Film, Theatre,
& Communication Arts
proudly presents

*Much Ado
About Nothing*

by
William Shakespeare

Directed by
Beau Bratcher

Scenic Design
Kevin Griffith

Lighting Design
Shannon R. Miller

Costume Design
Leah R. Scantlen

Technical Direction
Shannon R. Miller

Stage Management
Amanda Latham

April 23 - May 3, 2009

Robert E. Nims Theatre
UNO Performing Arts Center

Much Ado About Nothing

Time
Fall, 1912

Place
The home of Leonato,
Governor of Messina, Italy

About the Show
The first performance of *Much Ado About Nothing* most likely took place in late 1598 or early 1599, so we are pleased to celebrate it's 410th anniversary.

There Will Be One Ten Minute Intermission

Thank you for coming and enjoy the show!

As a courtesy to the actors and the audience, please silence all cell phones, pagers, watches, and other devices during the performance. The use of audio, video, or photographic recording devices is strictly prohibited during the performance.

Much Ado About Nothing

CAST

Leonato	Randy Maggiore**
Beatrice	Chrissy Garrett*
Benedick	James Yeargain
Don Pedro	Patrick Payne
Hero	Natalie Boyd
Claudio	Louis Saubat, III
Innogen	Liz Gore
Antonella	Joyce Deal
Messenger	James Vitale
Ursula	Caroline Langlois
Balthasar	Ben Matheny
Margaret	Jennie Freeman
Don John	Blake Balu
Conrade	Matthew Martinez
Borachio	Jessa Theriot
Dogberry	Georgette Verdin
Verges	Christopher Hornung
Watch 1	Renee Rodriguez
Watch 2	Rebecca Laborde
George Seacoal	Steven Swanson
Hugh Oatcake	Katie Peters
Friar	Bradley Troll
Sexton Francis	Daniel Shubert-Skelly
Lady Carlotta	Kivana Cole
Angelo	Shane Doty
Francesca	Jennifer Hayes

** Member of Actors' Equity Association,
the Union of Professional Actors and
Stage Managers in the United States.

* This production serves as partial fulfillment of a
Master of Fine Arts Degree.

Much Ado About Nothing

PRODUCTION TEAM

Director	Beau Bratcher*
Technical Director	Shannon R. Miller
Stage Manager	Amanda Latham
Assistant Stage Manager	Rebecca Laborde
Assistant Stage Manager	Kayla Bossi
Scenic Design	Kevin Griffith
Lighting Design	Shannon R. Miller
Costume Design	Leah R. Scantlen*
Sound Design	Natalie Boyd & Beau Bratcher
Acting Coach	Jared Gore
Acting Coach	Marshall Carby
Fight Choreography	David W. Hoover
Dance Choreography	Natalie Boyd
.....	Caroline Langlois
Music Director	Jennie Freeman
Lightboard Operator	Noelle Lawson
Set Crew	FTCA Theatre Practicum
.....	Technical Production Students
Costume Crew	Mary Gomez
.....	Oksana Kovhanych, Jennifer Hayes
.....	Jessa Theriot, Angie Crook, Brooke Wright
Properties Crew	Kayla Bossi & Jennifer Hayes
Publicity Director	Debra Daniel
Box Office Manager.....	Beau Bratcher
Box Office Staff.....	Bradley Troll
Box Office Staff.....	Ella Scott
House Manager.....	Jonathan Mares
Front of House.....	FTCA 1300 Students
.....	FTCA 1000 Students, Lakefront Players
Poster Design	Kevin Hughes

* This production serves as partial fulfillment of a
Master of Fine Arts Degree.

Much Ado About Nothing

CAST BIOS

Blake Balu (Don John) is an MFA in Performance candidate in his last semester at UNO. His most recent credits are *Lil' Abner* (Tulane Summer Lyric), *Metamorphoses* (UNO), *Katrina's Path* (UNO), and *The Pillowman* (Le Petit) for which he received both a Big Easy nomination, and a Storer Boone Award. He has been seen on other stages across New Orleans including: Le Chat Noir, Rivertown Repertory Theatre, Zeitgeist and the Contemporary Arts Center. Look out soon for the release of his feature length film with Reyo-San Pictures, *My Friend, Oscar*.

Natalie Boyd (Hero) is delighted to return to the UNO stage, having appeared in last season's productions of *Metamorphoses* and *Weird*. Most recently, Natalie has been seen in *The Uprising* at Le Chat Noir, *As You Like It* for the Tulane Shakespeare Festival, and the Trina Beck beating, 2009 Big Easy Award for Best Actress in a Comedy winning role, in Southern Rep's *Speech & Debate*. Thanks to family, friends, Beau for being so "bold", and my Claudio for being so "bangarang".

Kivana Cole (Lady Carlotta) is a graduating senior at UNO. After receiving praise for a classroom performance, she decided to take an acting class, which led her to auditioning for this play. She would like to thank her family and friends for their support. She hopes to perform in many more productions.

Joyce Deal (Antonella) will graduate this May with her MFA in Performance from UNO. She has a BA in Speech & Theater from Dillard University. One of her most memorable roles was Henrietta King in *Do Lord Remember Me*, in which David Cuthbert, formerly of the Times Picayune, called her performance "mesmerizing." She also starred in productions such as *Spunk*, *Soweto*, and *A Raisin in the Sun* at Dillard University. She was in *The Story* at Anthony Bean community center. Joyce is a 2008 Region VI KCACTF Irene Ryan Acting competition finalist, and a 2009 KCACTF Region VI KCACTF Irene Ryan winner, and just recently returned from the national competition at The Kennedy Center in Washington D.C. Her most recent performances include: *Origins of Life*, *The Essence Festival*, and *13 Lessons* at Ashe Cultural Arts center. At UNO, Joyce was seen in UNO productions such as *The Comedy of Errors*, *Three Sisters*, *Katrina's Path*, *Futter*, *Metamorphoses*, and *Miss Margarida's Way*. Joyce also landed a day player role on HBO's series pilot *Treme*. Joyce would like to thank her parents, sister, and brothers for their unwavering love and support.

Much Ado About Nothing

CAST BIOS

Shane Doty (Angelo) is a freshman FTCA major from Kentwood. This is his first time acting, and he found the experience to be fun and uplifting. Shane recently finished filming *Insiders*, a UNO Filmmakers' Production, for which he was Assistant Director. Shane would like to thank his parents, who give him the strength to make art and live life.

Jennie Freeman (Margaret) is a first year MFA in Performance student at UNO. Jennie's last stage appearance was in the fall production of *The Chairs* at UNO. She received her BA in Theatre from Texas A&M University Corpus Christi. Some of her favorite roles include: Mae in *Cat on a Hot Tin Roof*, Stella in *A Streetcar Named Desire*, and Helena in *A Midsummer Night's Dream*. Thanks to the cast and crew!

Chrissy Garrett (Beatrice) was last seen as Luca in *The Dark End of Day* and Old Woman in *The Chairs*. She was also a cast member of the Big Easy 2009 winner for Best University Production of *Metamorphoses*. Chrissy has been acting on local stages since the age of six, when she made her debut as Molly in *Annie*. She has a BA in Drama and Communications from Loyola University, and is an MFA in Performance candidate at UNO. Chrissy is grateful to all her drama teachers, past and present, especially her first drama teacher JoAnn Testa, and David Hoover for being wonderful instructors, role models and friends. She would like to thank her parents, George and Patsy Garrett, for their never-ending love, guidance, and support. Thank you to my friends for understanding my schedule and always being in the audience. Her next anticipated role will be "Godmother" to Amelia Kate when she arrives.

I would like to thank all the actors whom I have had the pleasure of sharing the stage with, especially: Lisa, Kat, Mike, G, Joyce, James, Nat, Blake, and Patrick. I am better because of ya'll. To Beau, thank you for your trust and confidence and seeing things in me that I don't always see. I've enjoyed being directed by you. Benedick ~ it's been a treat sparring with you in rehearsals. Break a leg to our entire cast and crew! And to you, the reader, and audience member ~ Thank you for supporting educational theatre. I hope you enjoy the show!

Elizabeth Gore (Innogen) graduated from UNO in December 2007 with a BA in Theatre. While at UNO she originated the role of Sara in *My Name is Chainsaw*, for which she was nominated for an Irene Ryan Acting Award. Recently, Elizabeth has been seen in *The Shape of Things*, and received an Ambie nomination for her portrayal of Woman in *Laughing Wild*. She would like to thank Beau Bratcher and her ice cream thieving husband Jared.

Much Ado About Nothing

CAST BIOS

Jennifer Hayes (Francesca) is a junior FTCA major at UNO. She made her UNO stage debut as a Cherub in this spring's sold-out run of *Indifferent Blue*, and worked on the stage crew of last semester's production of *Dark End of Day* and *The Chairs*. After graduation she hopes to immerse herself into the New Orleans theater community, or be accepted as a graduate student at UNO.

Christopher Hornung (Verges) received his Bachelor of Arts at Texas A&M Corpus Christi in theatre design. His latest projects include UNO's productions of *The Chairs*, *Indifferent Blue*, and *Dark End of Day*. He is really excited to work with the theatre program here, and hopes to join them in the fall as a graduate student studying lighting design.

Rebecca Laborde (Second Watch / ASM) is a Junior FTCA major and Psychology minor. Last fall, she was the Stage Manager for *The Dark End of Day* and *The Chairs*. Rebecca can be seen in various UNO films, most recently Lorne Boni's *Running From Cougars*. Rebecca is pleased to be making her UNO stage debut, and she would like to thank her family and everyone involved in this production!

Caroline Alyssa Langlois (Ursula) is thrilled to be making her UNO stage debut. She is currently a sophomore FTCA major at the University of New Orleans. Caroline was most recently seen in JPAS's productions of *Disney's Beauty and the Beast* and *All Shook Up*. At UNO, Caroline has served as stage manager for UNO's productions of *Miss Margarida's Way* and *Weird*. Caroline is so grateful to be working with such a brilliant cast and director!!

****Randy Maggiore (Leonato)** is a graduate of the University of New Orleans. He last appeared on stage as the husband/waiter in *Seat Yourself* at the New Orleans Fringe Festival. Other stage credits include: Baptista in *Taming of the Shrew* with The Shakespeare Festival at Tulane, and Simon in *I Have Before Me a Remarkable Document Given to Me by a Young Lady from Rwanda* at Theatre in the Square in Marietta, GA. Randy also teaches with the Talented Theatre Program at Grace King High School, and is featured in the film, *The Middle of Nowhere*. *Much Ado* marks Randy's first role with UNO since 1990, when he appeared as Sosia in the musical comedy *Olympus on My Mind*, directed by George Wood.

**** Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.**

Much Ado About Nothing

CAST BIOS

Matthew Paul Martinez (Conrade) is a sophomore at UNO, and is having a flipping blast. He was just recently Stanley in *Indifferent Blue*, and is now lucky enough to be a part of the *Much Ado* cast. Matthew would like to dedicate his performance tonight, along with the many more to come, to his Papa. "I can do all things through Christ who strengthens me" ~ Philippians 4:13

Ben Matheny (Balthasar) is in his sophomore year at UNO where he is studying film and acting. *Much Ado* marks his fifth show at UNO. "You too shall pass away. Knowing this, how can you quarrel?" ~The Buddha

Patrick Payne (Don Pedro) is a first year MFA acting student. He was last seen as Old Man in UNO's fall 2008 production of *The Chairs*. He will graduate from UNO in December 2010.

Katie Marie Peters (Hugh Oatcake) is an alumna of Destrehan High, and the New Orleans Center for the Creative Arts, where she studied dance under Miguel Lopez. She is a sophomore Theatre and Business major planning to work in Arts Administration. Katie is also the Arts Adventure Series intern with the Jefferson Performing Arts Society. Katie would like to thank Beau and Marshall for giving her the opportunity to make her UNO theatre debut.

Reneé Rodriguez (Watch 1) is a junior FTCA major at UNO. She is ecstatic to be making her stage debut. She wants to thank her family for their love and support, and is indebted to her parents for their strength and humor. Renee would like to extend a special thanks to her sweetheart, whose patience and encouragement is much appreciated.

Louis Saubat, III (Claudio) is ecstatic to have his first leading role in this production of *Much Ado About Nothing*. Louis made his stage debut in UNO's production of *The Chairs* earlier this year. Another stage credit includes *Miss Margarida's Way*, also at the UNO. He is a senior Business Administration major, with a double minor in Theatre and Management at the UNO. Louis is excited to be graduating this May. Louis would like to thank his family, friends, and especially Beau for all the love, support, and inspiration!

Much Ado About Nothing

CAST BIOS

Daniel Schubert-Skelly (Sexton) is pleased to be making his debut on the UNO stage. Previously, he has appeared in the Westfield Player's production of *The Scarlet Pimpernel* as Elton, and as Michael Angelo in a traveling production of *Murder in the Gallery*. Daniel is a third year FTCA major at UNO. He is married, and lives with his wonderful wife, Julia, with whom he has three cats and a turtle.

Steven Swanson (George Seacole) is a junior in his first semester as an FTCA major. This is his first show. While new to the department, he loves the art of acting, and the friends he has made since his transition. Special thanks to his Acting I teachers for their invaluable guidance, and to Adeana Gamble for the inspiration to follow my dream.

Jessa Theriot (Borachio) is double majoring in FTCA and Women's Studies focusing on Feminist Theatre. As a former student of McNeese, she performed in shows such as *Angels in America*, *Conference of the Birds* and directed *The Vagina Monologues*. This is her first semester and performance at UNO after taking a 6 year break to raise her daughter Ella, who is her daily inspiration.

Bradley Troll (Friar) is a third-year MFA in Creative Writing candidate, with an emphasis in Playwriting. He has had four 10-minute plays and a one-act chosen on the regional level by the Kennedy Center American College Theatre Festival, a full-length play chosen as Respondent's Choice at the Louisiana Festival, two plays staged as part of Le Chat Noir's New Plays Festival in New Orleans, and a play chosen as an official selection at the 2008 Southwest Theatre and Film Association Conference. Bradley was chosen regional winner of the 2009 Critic's Institute competition at Region VI KCACTF. He just returned from Washington, D.C. for the national competition, which he won. As a result, Bradley will travel to the Eugene O'Neill Center to study this summer. He was last seen on stage as Ferapont in UNO Theatre's production of Chekov's *Three Sisters*. Bradley wishes to thank Beau for the opportunity to be on stage again, his parents for their support, and Seth for his continued support and love.

James Vitale (Messenger) is a junior FTCA major, with a focus on acting. James was last seen in the production of *By Jeeves*, and after almost a year away, he could not be any more pumped than to make his debut at UNO. And to all those in attendance, James would just like to say "dream big."

Much Ado About Nothing

CAST BIOS

Georgette Verdin (Dogberry) was last seen earlier this season as Molina in *The Dark End of Day* by Whitney Buss. Though, she has tremendously enjoyed her time as an MFA in Performance student at UNO, she is leaving NOLA to further hone her craft in the “windy city.” Georgette feels so fortunate to have been able to work alongside such an incredibly talented group of theatre artists, and would like to wish them all much success in their artistic endeavors. She would also like to extend a special thanks to her Mother, and the faculty and staff at Lusher, for their unwavering support. To her students, for lessons they have bestowed on her. And to Zoë, for making her see the world through high-definition eyes—I love.

James Yeargain (Benedick) will graduate this semester with an MFA in Performance. He received his BFA from NYU, but has chosen to only adorn his car with UNO merchandise. This is one of the largest casts he has worked with, and is very proud to be on the boards with everyone. He would like to thank Beau Bratcher for allowing him into the party. He, as always, prays to the goddess Zouwera: “I am yours to cast as you like.”

“So much for praising myself, who, I myself will bear witness, is praiseworthy.” ~ Benedick

JOIN US FOR OUR 2009-2010 SEASON

We are pleased to announce that for the first production of our 2009-2010 season we will join with the 2009 Big Easy Award sweeping InSideOut Productions. They will join with the UNO FTCA department to present Stephen Adly Gurguis’ *The Last Days of Judas Iscariot*.

The production will run September 11-13 and September 17-20 in the Robert E. Nims Theatre.

Keep informed about UNO Theatre, as well as the rest of next year’s season, by visiting ftca.uno.edu

Much Ado About Nothing PRODUCTION BIOS

Beau Bratcher (Director) is a second year MFA in Directing candidate at UNO. Last season, he directed *Weird* and Jared Gore's *My Name is Chainsaw*. Prior to UNO, some of Beau's directing credits include *This is Our Youth* at the University of Texas at El Paso, where he earned his MA in Theatre; *The Insanity of Mary Girard* at Southwestern Oklahoma State University, where he earned a BA in Communication; and *The Midnight Caller* at Texas Woman's University, where he earned a BA in Drama. Beau would like to thank the cast and crew for making this production come to life. This has been a thrilling experience. Beau would also like to thank his friends; his mentors: David, Steve, Robin, Tenna, Rodney, Chuck, and Darryl; and last to his parents Larry and Kathy Bratcher.

Kayla Bossi (ASM / Properties) is an FTCA major at UNO. She previously worked on the running crew and served as Dramaturg for last season's award winning production of *Metamorphoses*. She would like to thank her best friend Hali for all of her help on this production.

Marshall Carby (Acting Coach) is a first year MFA in Directing student at UNO. He received his BA in Theatre from Texas A&M University Corpus Christi in May 2008. Some of Marshall's favorite shows to be a part of include *Moliere in Love*, *Bloody Poetry* and *Shakespeare's R&J*. Marshall is very happy and excited to be at UNO. He just recently completed UNO's and Tennessee Williams Festival's production of the 2008 Tennessee Williams One-Act winner, *Indifferent Blue*.

Kevin Griffith (Scenic Designer) is the most recently tenured professor in the FTCA department. Kevin has a BFA in Theatre with emphasis in Design from Arkansas State University and an MFA in Design and Theatre Technology from the University of Southern Mississippi. He also designed professionally for regional theatre, dance, and opera. Recent work includes scenery for UNO's 2007-2008 KCACTF entry *Katrina's Path*; the 2007 Tennessee Williams One-Act Winner, *Weird*; and last spring's *Metamorphoses*.

Jared Gore (Acting Coach) is a graduating senior FTCA major at UNO. He has appeared in several UNO productions including *Our Country's Good*, *Baal*, *Get Flanagan*, *Shakespeare's R&J* and *The Comedy of Errors*. In addition to his talents on the stage, Jared also writes for the stage. Last season his KCACTF winning *My Name is Chainsaw* was produced on for the UNO stage and also travelled to perform at the Region VI Kennedy Center American College Theatre Festival. Jared has also written for *The Uprising* at Le Chat Noir and will have a short play performed during UNO's Ten Minute Play Festival during Finals Week.

Much Ado About Nothing PRODUCTION BIOS

Amanda Latham (Stage Manager) is an FTCA major at UNO. She previously stage managed at UNO for last season's productions of *Putter* and *Metamorphoses*, the 2009 Big Easy Award winner for Best University Production.

Shannon R. Miller (Technical Director & Lighting Designer) is in his first year with the FTCA department. Shannon received his BFA in Theatre and Design Technology from Marshall University. He completed his MFA at the University of Southern Mississippi. As a designer and technologist his work has been featured throughout the nation including Mill Mountain Theatre, Kentucky Repertory Theatre, Southern Arena Theatre, Theatre West Virginia, Utah Shakespeare Festival, Huntington Outdoor Theatre, Public Theatre of Kentucky, Alabama Shakespeare Festival, Jefferson Performing Arts Society, and Southern Rep.

Leah Scantlen (Costume Designer) is a third year MFA in Costume Design candidate. Previous designs include *The Dark End of Day* and *The Chairs* and the 2006 and 2007 Tennessee Williams Festival One-Act Play winners *Small Things* and *Weird*. This production serves as partial completion of her thesis for her MFA. She would like to thank all the people that worked and helped her with these costumes.

SPECIAL THANKS

Actor's Equity Association

Randy Maggiore

Rodney Hudson

Angie Crook, Mary Gomez, Hali Ungar, Shelby Butera,
Brook Lynn Wright, Le Garage

Cast, Crew, & Designers

Our Audiences

UPCOMING EVENTS

Louisiana College Theatre Festival

The University of New Orleans, Department of Film, Theatre and Communication Arts is pleased to announce that we will be hosting the Fall 2009 Louisiana State Festival for the Kennedy Center American College Theatre Festival. Colleges and Universities from across our great state will join us in presenting shows and working with professionals from around the country to further enrich the students who participate.

If you would like to donate to assist us in this endeavor, please feel free to do so.

The festival begins November 18 and runs through November 21.

We invite you to any or all of shows presented throughout the festival!

Lakefront Youth Theatre Experiment

The University of New Orleans, Department of Film, Theatre and Communication Arts will hold youth theater camps this summer in the UNO Performing Arts Center Robert E. Nims Theatre.

Lakefront Youth Theatre Experiment is designed by UNO faculty to offer quality creative educational experiences for young people and an opportunity for area theater professionals to share their expertise culminating in live public performances.

Three Sessions: Max of 25 students per session

- ⇒ Session 1, June 1-21
- ⇒ Session 2, June 22-July 12
- ⇒ Session 3, July 13-August 2

Camp Hours: Monday - Friday 9 am - 3 pm

End of Camp Performance: Three Performances beginning the last Friday. Runs Friday & Saturday at 7:30 pm and Sunday at 2:30 followed by a cast party.

Tuition: \$300 per session.

For More Information: Visit www.unolyte.org

To Enroll: Email callboard@unolyte.org to enroll or call Shannon R. Miller at (504) 280-6030 Monday - Wednesday from 9 am to 11 am.

Much Ado About Nothing
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Join Us for our Directing Showcase!! May 7 & 8

Original Ten Minute Plays written by:
Whitney Buss, Rob Florence, Jared Gore & Bradley Troll

Directed by:
Blake Balu, Beau Bratcher, Marshall Carby,
Chrissy Garrett, Patrick Payne, & Carmen Torres

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	James Yeargain	

GRADUATE FELLOW

Jon Gunnar Gylfason

Be a 50 for 50 Contributor

As UNO celebrates its 50th Anniversary, the Department of Film, Theatre, and Communication Arts invites you to be one of our “50 for 50” contributors in this special year! We’re asking you to make a \$50 contribution to the department representing \$1 for each year that performing arts have been presented on the UNO campus. That’s right, live theatre has been a part of our university since day one of its inception and we are proud of that legacy.

Your contribution to the UNO Foundation, will go to support the myriad of experiences that go into producing nationally recognized theatrical and film work. Thank you for 50 great years of support! Help us realize all that is in store for the next 50 years.

Please make checks payable to the UNO Foundation and please mark FTCA in the memo line.

You may submit your checks to our Concessions window or you may mail your contributions to:

UNO Foundation
2000 Lakeshore Dr.
New Orleans, LA 70148



50 Years of Theatre

From the “Workshop Theatre’s” first audition in 1959 in the old cafeteria of the Naval Air Station to our recently recognized production of *Katrina’s Path* in the newly renovated Robert E. Nims Theatre, theatre has been a vital part of the UNO (LSUNO) landscape. The first theatre on campus was the converted cafeteria of building 21 with no air conditioning, stage, seating, or other amenities. These early theatre pioneers were driven to bring the theatrical arts to the campus. Along the way they brought social change as well. UNO cast, and was prepared to present, the first integrated production in New Orleans when the protests broke out. Though LSUNO, as it was originally called, was founded on a concept of integration, extracurricular clubs and activities had not realized this integration. The theatre production became the catalyst for changing the governing rules regarding clubs and organizations. Though the original production was cancelled, UNO still presented the first integrated play in New Orleans in 1964 with little fanfare having laid the groundwork for integration in the arts.

Theatre at UNO and the arts were always on the priority list for administrators as evidenced in the “new facilities” requests from the state. A theatre building and auditorium were on the “list of needs” contained in the *Report for the Biennium*. Drama became a major in 1964 and the Performing Arts Center as we know it was opened in 1972. We have grown from 14 original Drama majors to over 700 Film, Theatre, Communication Arts Undergraduate and Graduate students!

Whether recognized nationally on stage at the Kennedy Center in Washington D.C., the many Big Easy awards and nominations, or past students currently on Broadway, the theatrical legacy is long and proud at UNO and owing much to those original pioneers of the Workshop Theatre.

Our latest highlight is the new renovation generously provided by Mrs. Jeri Nims. Our new lobby and seating will be complemented by a new exterior façade in the spring of 2009 (When we remove one of the last reminders of Katrina, the temporary electrical pole).

Thank you to the thousands of audience members and here’s to another 50 years of theatrical excellence!

Information provided by The LSUNO Workshop Theatre:
The Little Theatre That Could, A Thesis by Pamela Graham Tanner



The University of New Orleans Department of Film, Theatre, & Communication Arts is proud to announce our re-accreditation from the National Association of Schools of Theatre (NAST).

NAST, founded in 1965, is an organization of schools, colleges, universities and conservatories. There are approximately 150 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials.

UNO was first accredited by NAST in 2000. We continue to be the only NAST accredited program in the New Orleans metropolitan area.



CONGRATULATIONS

to our

**2009 Kennedy Center American College Theatre Festival
Irene Ryan Acting Competition Winner JOYCE DEAL and
her partner JENNIE FREEMAN!!!**

and to our

**2009 Kennedy Center American College Theatre Festival
National Critic's Institute Winner BRADLEY TROLL!!!
They recently returned from the 2009 National Kennedy
Center American College Theatre Festival.**

**After winning at the national festival, Bradley will travel
to the Eugene O'Neill Theatre Center this summer.**

APPENDIX G

Production Reviews



Review: Uno's *Much Ado About Nothing*

There must be a reason that universities produce so many more Shakespearean comedies than histories or tragedies. Probably they have found that student mouths can work around the witticisms and phrase turnings, but that it takes real actors with many seasons of life behind them to portray Shakespeare's profound heroes and villains. Nevertheless, it is a little frustrating to see wonderful staging and good acting lavished on inconsequential comedies that no expenditure of imagination can render truly wise or funny.

The presentation of *Much Ado About Nothing* by the University of New Orleans Theatre was as splendid as that play ever gets; but one can't help wishing that next year the department will choose any one of the neglected Shakespeare histories.

Much Ado projects three plots, running in parallel. The main story—at least from the audience's point of view—tells how Beatrice and Benedick, who habitually exchange bitter witticisms and sarcasm, are tricked into recognizing their attraction to each other. Each one is informed that the other is a secret admirer, and so responds with a complete change of behavior. The secondary plot has Claudio and Hero in love and planning their wedding. But Don John, an illegitimate brother of Claudio's protector, wants to foil any projects of his brother or his brother's protégé, Claudio; he spreads false information about Hero's supposed unfaithfulness. This evil plot is foiled by a third set of characters, Dogberry, Verges and the Watch, who, with delightful low comedy and a drunken scene, manage eventually to clear Hero's reputation and bring about the reconciliation of the lovers.

Though Shakespeare adapted the play from a 13th century story and completed it about 1598, Director Beau Bratcher has updated it to 1912, a most felicitous intervention. The play unfolds with a background of terrific ragtime music, a serviceable and clever scenic design by Kevin Griffith, and enchanting turn-of-the-century costumes by Leah R. Scantlen.

The acting overall is excellent, especially considering that women are very ably portraying men in some of the main comedic roles—Georgette Verdin, Jessa Theriot, Renee Rodriguez, and Rebecca Laborde, together with Christopher Hornung, give a rip-roaring denouement to the play. Natalie Boyd (who is also choreographer for the play, along with Caroline Langlois) is a demure, lovely Hero. Louis Saubat, III is outstanding as her swain Claudio.

As for the gentlemen, Randy Maggiore is convincing as Hero's father and Beatrice's uncle. The play is lucky indeed to have Patrick Payne as Don Pedro. The scene in which he suddenly changes mood and offers himself to Beatrice is a marvel of subtlety against his generally stout-hearted, light-hearted style of humor. The character who determines the success of the entire first act is Don John, the bad half-brother, in a droll portrayal by the consistently notable Blake Balu. Don John has few lines, but he is always brooding in the background. Balu maintains a fine balance between malevolence and slapstick. Like all the actors, he is (for at least another month) a student, but already a true professional.

James Yeagain is an amusing, interesting Benedick. He has a hard part, having to be slightly ridiculous, always getting the worst of his encounters with Beatrice, but then having to be plausible as a lover. Like Benedick, Yeagain is "praiseworthy."

Chrissy Garrett deserves special attention as Beatrice. Like all of the UNO students, her diction is very fine, her singing voice is enchanting, and her whole characterization of the peppery Beatrice is saucy without being abrasive, sensitive without being transparent. She charms the audience from her first moments on stage, and makes it abundantly clear why Benedick at the drop of a hat switches his attitude from defensiveness to protectiveness.

The highest honors for the production's success belong to Beau Bratcher, another graduate student who directs as if he had spent a long lifetime in the theater. Bratcher gives the show contrasts, moments of wild running around to break up the tedious talk, movement that works on the three-sided proscenium, and most important, a buoyant spirit that pervades the play. The several different acting styles blend well; the stage business is always appropriate but never distracting; the directing is just plain delightful. In a large cast, there was not a single fledgling actor who appeared weak or under-rehearsed, thanks probably to Bratcher and his coaches, Marshall Carby and Jared Gore.

UNO has done admirable work in turning out all these artists. The university deserves more publicity for its great shows.

The university's next production will be Stephen Adly Gurguis' *The Last Days of Judas Iscariot*, Sept. 11-13 and 17-20. For information call 280-SHOW.

APPENDIX H

Production Photos



Pre-Show



Beatrice and Leonato duel before the Soldiers enter





Hero welcomes back Claudio



Don Pedro accepts Leonato's invitation to stay



Claudio confesses his feelings for Hero to Benedick



Don Pedro promises to help Claudio win Hero



Benedick gives Claudio a hard time for his feelings of love



Don John, Borachio and Conrade hatch a plan



Leonato and Antonella discuss Hero's marriage prospects



Beatrice mocks marriage



The dance



Beatrice and Benedick dance as Beatrice mocks Benedick



Benedick desires to be anywhere but where Beatrice is



Beatrice discusses her birth



An agreement to marry



A new plan



The men trick Benedick



The ladies trick Beatrice





The men tease the newly shaved Benedick



Don John explains Hero's lack of virtue



Dogberry gives instructions



Borachio and Conrade discuss dastardly deeds



Watch 1 & Watch 2 listen to Borachio and Conrade



The chase





The chase continues



The watch capture the villains



The ladies prepare Hero for her wedding



Ursula and Hero prevent a fight



The father of the bride and the bride come down the aisle



Hero has been accused



Hero defends herself



Hero has “died”



Leonato wishes his child were dead



Hero promises she is virtuous



Beatrice and Benedick confess their love for one another



Beatrice makes a request of Benedick: Kill Claudio



The villains come clean



Leonato drowns his sorrows



Hero is proven virtuous



Hero's funeral



The lovers reunite



Benedick and Beatrice's love is exposed



Shakespeare's two happy couples



Curtain Call

VITA

Beau Bratcher was born to Larry and Kathy Bratcher in Sherman, Texas on June 19, 1981. He received his primary and secondary educations from Whitesboro ISD in Whitesboro, TX. He graduated with honors from Whitesboro High School in May of 1999. He next attended Grayson College where his education in theatre began. He received his Associate of Science degree in December of 2001 from Grayson College. Next he graduated Summa Cum Laude from Texas Woman's University in May of 2004. Following receipt of his BA in Drama from Texas Woman's University, Beau spent a year at Southwestern Oklahoma State University where he graduated Magna Cum Laude with an additional BA in Communication Arts in May of 2005. Beau entered graduate school at the University of Texas at El Paso in August of 2005 and received his MA in Theatre with a focus in Directing in May of 2007. Upon completion of his MA, Beau began working toward his MFA in Theatre Performance and Directing at the University of New Orleans. Beau will graduate from the University of New Orleans in May 2010.