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Mirth Matters: Creating the role of Beatrice In William Shakespeare's Much Ado About Nothing

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Mirth Matters:
Creating the role of Beatrice
In William 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 & Communication Arts
Theatre Performance: Acting

by

Christen A. Garrett

B.A. Loyola University New Orleans, 2002

May 2010

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“It takes a very great actress, however, to convey the full womanly charm of Beatrice; to read her lines with spontaneity but without pertness, to make her Beatrice the warmhearted and not Katherine the shrew.”

~Josephine Waters Bennet

(Pelican 276)

Acknowledgments

I began performing at the age of six, when I auditioned for my first play. The play was *Annie*, and I was cast as the youngest orphan “Molly”. My parents, George and Patsy Garrett, brought me to the audition and to every rehearsal and performance. They helped me practice my lines and continued to bring me to auditions for more plays. My dad is my biggest fan. My mom is my honest critic.

I am also extremely grateful to all my teachers of drama and music I’ve studied with throughout the years. I have learned from each one of you. I’ve discovered just how rewarding the profession of teaching can be, especially when you get to share your love of the arts with others. Special thanks to JoAnn Testa and my teachers at the University of New Orleans.

I would like to thank all the artists who have directed me in plays. I am a better actor with each new role and experience. Thank you to Beau Bratcher, my director in *Much Ado About Nothing* for entrusting such a lovely role to me and challenging me. I was thrilled to be a part of your production.

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Abstract

This thesis serves as documentation of my efforts to explore and define my creative process as an actor in creating the role of Beatrice in William Shakespeare's *Much Ado About Nothing*. This includes research, character analysis, rehearsal journal and an evaluation of my performance. *Much Ado About Nothing* was produced by the University of New Orleans Department of Film, Theatre and Communication Arts. The play was performed in the Robert E. Nims Thrust Theatre of the Performing Arts Center at 7:30 pm on the evenings of April 23 through 25 and April 30 through May 2. There was a student matinee the morning of Friday, May 1 at 9:30 am as well as one public matinee at 2:30 pm on Sunday, May 3, 2009.

Keywords: Christen A. Garrett, Chrissy Garrett, University of New Orleans, UNO, Beatrice, Much Ado About Nothing, William Shakespeare

Introduction

I began my graduate studies at the University of New Orleans in the fall of 2004. The Master of Fine Arts in Theatre Performance: Acting program is a three-year full-time course of study at UNO. I was accepted as a rather non-traditional graduate student, in that I pursued this degree studying part-time while holding a full-time job. This predicament doubled the length of time it would take to complete the program, but also afforded me double the amount of stage time within the realm of educational theatre.

Most MFA candidates have advance knowledge of what semester they will perform their thesis role. Some even have the luxury of knowing the show and/or role they will play. To say that my thesis role came on suddenly is an understatement. I was under the impression that I would perform my thesis role in the fall 2009 semester. During the fall 2008 semester, I was cast in a double-bill of one acts as the female lead in both shows. After such an intense semester, I did not express an interest in performing in Shakespeare for my thesis. In fact, I would say quite the opposite. I railed against it. It was only once I was cast as Beatrice in *Much Ado About Nothing* that due to the size and nature of the role, I delved into creating her knowing that I would “note” my process in what would become this document.

Much Ado About Nothing might have been a surprise to me, but not to Beau Bratcher, an MFA Theatre Performance: Directing candidate. He had been preparing to direct this as his thesis project since the fall of 2009. It was also a thesis project for our costume designer, Leah Scantlen. The scenic design was by Kevin Griffith. Lighting was designed by Shannon Miller, UNO’s current technical director. The show was stage managed by Amanda Latham.

Performing Shakespeare can be daunting. Most directors choose to extend rehearsals from a traditional 6-week schedule to at least 8 weeks. Our production began rehearsals on

February 4, 2009. The show opened on April 23, 2009. Our rehearsals spanned three months. However, we were off for almost a total of four weeks during those three months.

Research

In an attempt to thoroughly understand a Shakespearean play, research is required. The language and references escape a modern day audience. The first step in my process was to appreciate the words. Then the job is like that of a translator, defining and decoding Shakespeare's English to modern day speech. Only then could I start to truly relish the words. It was apparent to me early on that I would need to play clear, strong actions to convey the meaning of the language to the audience that does not have the luxury of spending weeks analyzing the text, since they experience the language in the span of one evening without the ability to rewind or review what was just said.

Shakespeare's Background (Abridged)

William Shakespeare was baptized on April 26, 1564 according to the Holy Trinity parish registry. No actual birth date has been recorded. Shakespeare's birth date is celebrated on April 23, which is also the day he died in 1616 at the age of 52. He was born in Stratford-upon-Avon, about eighty-five miles northwest of London, England. Shakespeare is regarded throughout the world as the most famous and influential playwright. His plays are still widely performed today. They are taught and read and examined in schools and universities.

Shakespeare's father, John Shakespeare, was from a family of farmers. He got into the business of glove making and became the master of his own shop. He also entered into local government, serving in various civic offices, and then being elected Bailiff-which was akin to mayor-the highest office that Stratford had. John Shakespeare married Mary Arden in 1557. Mary was from a successful farming family and was co-heiress of her father's estate in Stratford. William was the oldest of six with three younger brothers and two younger sisters.

William is thought to have attended the Stratford grammar school, a well-reputed town school taught by Oxford-trained instructors. The curriculum of the day was Latin.

Shakespeare was exposed to theatre in Stratford during his youth. The Earl of Warwick's men, the Earl of Worcester's men, and the Earl of Leicester's men had all performed in Stratford. Leicester's men were headed by the actor James Burbage. Burbage is credited with building the first theatre in London. Shakespeare would have been twelve at the time this theatre was built. Burbage was also the father of Richard Burbage. Shakespeare would eventually befriend and work with him.

The second documented reference after his baptism is his application for a marriage license on November 27, 1582. He was eighteen when he married Anne Hathaway, eight years his senior. Their first daughter, Susanna, was baptized on May 26, 1583. Twins followed, Hamnet and Judith, on February 2, 1585. The period after the birth of the twins to Shakespeare's arrival in London in 1592 has been called the 'dark years' for there are no surviving records (Boyce 587). By 1592, Shakespeare was an established and well-known actor and playwright. Several plays were already quite popular. His earliest works are thought to be *The Comedy of Errors*, *Titus Andronicus*, the three *Henry VI* plays, *Richard III*, and *The Taming of the Shrew*. A plague broke out in London in 1592 that closed the theatres. Therefore, Shakespeare focused on his writing. At the time, it was more lucrative to write lengthy poems or prose and dedicate to a wealthy noble or aristocrat in hopes of receiving a gift of money or extended financial support in exchange. Shakespeare dedicated *Venus and Adonis* and *The Rape of Lucrese* to the Earl of Southampton.

Shakespeare returned to the stage in 1594 and became a member of Lord Chamberlain's Men, formerly Strange's Men. He spent the remainder of his career with this troupe. It would later be called the King's Men.

Shakespeare's son Hamnet died in 1596. His plays *The Merchant of Venice*, *The Merry Wives of Windsor*, *Henry IV*, *Henry V*, *Much Ado About Nothing*, *Julius Caesar*, *As You Like It*, *Hamlet*, *Twelfth Night*, and *Troilus and Cressida* were completed somewhere between the death of his son and 1603. Throughout the 1590's, Shakespeare wrote the sonnets. These are considered to be one of the masterpieces of English poetry (Boyce 589).

Shakespeare was an investor in The Globe Theatre when it was built in 1599. Later plays accredited to him were *Cymbeline*, *The Winter's Tale*, *The Tempest*, and *Henry VIII*. In 1601, Shakespeare's father died and he inherited the birthplace. In *Shakespeare A to Z*, Charles Boyce informs the reader that "After the accession of King James in 1603, the company was part of the royal household-the number of courtly performances per year more than doubled-and in the first five years of the new regime, Shakespeare produced an astonishing sequence of major plays: *Othello*, *Measure for Measure*, *All's Well that Ends Well*, *King Lear*, *Macbeth*, *Coriolanus*, *Antony and Cleopatra*, and possibly *Pericles*, plus the unfinished *Timon of Athens*" (589). The Globe Theatre burned down in 1613, just three years before William Shakespeare's death.

Shakespeare's Much Ado About Nothing

The first performance of *Much Ado About Nothing* most likely took place in late 1598 or early 1599. It was published in 1600. Many believe it was written between *As You Like It* and *Twelfth Night* when Shakespeare is considered to have been at the height of his skill in comedy.

The play was often referred to as 'Benedick and Beatrice' as evidenced in a second folio edition at Windsor Castle where King Charles I wrote this as an additional title (Palmer 111).

Leonard Digges in 1640 compared the popularity of Shakespeare and Ben Johnson, saying “let but Beatrice and Benedick be seen, lo, in a trice the Cockpit, Galleries, Boxes, all are full” (Boyce 453).

Critics of *Much Ado About Nothing* have complained that the characters of Beatrice and Benedick run away with the show. Some see them as the only three-dimensional characters within the play.

Beau Bratcher's Production of Much Ado About Nothing

The production mounted at the University of New Orleans differed slightly from Shakespeare's original version for various reasons. Our director, Beau Bratcher, chose to set the show in 1912. The time period change also inherently changes the war that the men are returning from victorious. They were returning from the Italo-Turkish War which was a war fought from 1911-1912 against Turkey to gain control of Libya (Simon).

He cut the script and combined the five acts into two playing acts divided by one intermission. Due to casting issues, the character of Antonio, Leonato's brother, was given a change of gender and renamed “Antonella”. Beau explained that she was Antonio's widow when describing her place in the family. He also gave some of Leonato's lines to Antonella early on in the rehearsal process because of the gender switch, and also because the role of Leonato was not cast for quite some time.

An addition that Beau made to our cast was the character of Innogen. Innogen is Leonato's wife. She is referred to in the first and second act of Shakespeare's original text. Beau's justification for this was that he did not see Hero as a motherless child. I think it added to the differentiation between Hero and Beatrice's characters. Otherwise, both ladies are motherless.

The theme of deception was central to director Beau Bratcher's concept for the play. Within the play, many examples of deception take place. All that participate in deceiving are also deceived at some point themselves. It is by deception that Benedick and Beatrice are tricked into thinking the other is in love with him/her. Beatrice and Benedick also epitomize the war of the sexes. A critical essay states "these wise ones-in spite of sharp eyes and shrewd tongues, in spite of challenging Cupid and scorning matrimony- these wise ones have failed to see or understand their own inward qualities. To see everything except the force of a lover's imagination, to understand everything except the reason why women will account of themselves and men will become fools, is to be blind in the affairs of love; without this insight, a good eye, even if its owner distinguishes outward from inward beauty, can only see love as the 'silliest stuff'" (Bookrags). This explains that some of the deception is even of their own doing.

Character Research: Beatrice(s)

Upon being cast in a role, an actor can look to other actors for insight into the character. They can research previous productions and look for successes and failures. They can read published reviews of the performances. Or they can choose not to look to the past. I used examples from Ellen Terry, Judi Dench, Maggie Steed, and Emma Thompson to guide me in my formulation of Beatrice in *Much Ado About Nothing*.

In doing my character research, I came upon the actress Ellen Terry over and over again. Ellen Terry was one of Britain's most regarded actresses, particularly for her portrayal of many of Shakespeare's women. Therefore, I would be remiss if I did not mention the Beatrice of Ellen Terry.

She was a child of the theatre. Both of her parents were actors. She made her acting debut as Mamillus in *A Winter's Tale* at age 8. She was born in 1847 in Coventry, England. Ellen

Terry played the role for two hundred and twelve consecutive nights at the London Lyceum Theatre with Henry Irving as Benedick starting on October 11, 1882 (Wingate 50).

When Ellen Terry was first forming her conception of Beatrice for a production of *Much Ado About Nothing* at Leeds, she used a personal friend as inspiration. Terry said that when her friend entered a room, “it was as if the sun came out” (Craig 127). In a letter dated January 13, 1883, an audience member praised Ellen Terry’s performance as glorious saying that in every scene she appeared she reminded him of the “blessed sun that not only beautifies but creates” (Craig 175). The role of Beatrice beckons for warmth in order to be able to look past her sharp wit.

Ellen Terry reprised the role again with leading man Henry Irving. However, his rendition of Benedick was so different that her former portrayal and choices for Beatrice no longer worked in this production. Her adoration for her acting partner for so many years cannot be disputed, yet she did complain that he did not help her out in any way with his choices for his role. “Beatrice must be swift, swift, swift!” (Craig 127) Terry was critical of her own performance feeling that she never achieved the correct pace necessary for the role during that run.

In *Ellen Terry’s Memoirs*, she revealed excerpts from her diary beginning on January 5, 1891 regarding the revival of *Much Ado about Nothing* in which she again starred as Beatrice opposite Henry Irving as Benedick:

Revival of '*Much Ado about Nothing*.' Went most brilliantly. Henry has vastly improved upon his *old* rendering of Benedick. Acts larger now—not so 'finicking.' His model (of manner) is the Duke of Sutherland. VERY good. I did some parts

better, I think—made Beatrice a nobler woman. Yet I failed to please myself in the Cathedral Scene.

Two days later.—Played the Church Scene all right at last. More of a *blaze*. The little scene in the garden, too, I did better (in the last act). Beatrice has *confessed* her love, and is now *softer*. Her voice should be beautiful now, breaking out into playful defiance now and again, as of old. The last scene, too, I made much more merry, happy, *soft*.

January 8.—I must make Beatrice more *flashing* at first, and *softer* afterwards. This will be an improvement upon my old reading of the part. She must be always *merry* and by turns scornful, tormenting, vexed, self-communing, absent, melting, teasing, brilliant, indignant, *sad-merry*, thoughtful, withering, gentle, humorous, and gay, Gay, *Gay*! Protecting (to Hero), motherly, very intellectual—a gallant creature and complete in mind and feature. (Craig 175-176).

Ellen Terry was fiercely defensive about the characters she created. At the Lyceum, she was told to do some traditional ‘business’ or ‘bit’ as blocking within the wedding scene that would get a laugh. When Hero fainted in the scene, Benedick was directed to go to help her. The director told Ellen Terry to ‘shoo’ his hand away from helping Hero to demonstrate Beatrice’s possessiveness and territorial nature. Ellen Terry objected to this direction claiming that not only did she disagree with it, but that it was not in line with her character at all. She was victorious in her effort. (Terry 95-96).

After Terry’s acting career, she began a tour of lecturing on the topic of Shakespeare. In the book *Four Lectures on Shakespeare*, Ellen Terry compares a description of Margaret of France to being perfectly representative of the character of Beatrice. “Her eyes are clear, and full

of fire; her mouth is fine-intellectual with something of irony, of benevolence, and of reserve. A singular countenance where the mind and the heart both rule.’ Terry responds, “Beatrice to the life!” (83). I was encouraged at hearing this, as I feel Terry realized Beatrice’s fiery attributes that back up my super-objective- *to melt Benedick*.

Ellen Terry was beloved by audiences who were captivated by her charm. In her great-nephew’s book *Acting Shakespeare*, Sir John Gielgud writes that “she could apparently-just as Shakespeare does- suddenly drop from a very high style of speech and manner into something so simple and human that the whole audience was immediately touched by it” (coverlet). Terry was often offended by critical reviews that cited her charm as an attribute. She defended her work by saying that there was much more to it than charm.

Terry was known for her precise marginalia. Her scripts and even lectures were scored with notes on where to pause, pitch of voice, etc. When asked what she recalled most of her days performing at the Lyceum Theatre, she emphatically responded about the amount of work that was typical for her in building her roles including thorough research, approximately twenty-five books, per show (Craig 125).

What I found to be so humbling was a fact that Dame Ellen Terry revealed in her lecture of “The Triumphant Women” in *Four Lectures on Shakespeare*. Terry admitted, “I have played Beatrice hundreds of times, but not once as I know she ought to be played. I was never swift enough, not nearly swift enough at the Lyceum where I had a too deliberate, though polished and thoughtful Benedick in Henry Irving” (97).

Another highly regarded actress, Judi Dench, had a different approach to Beatrice in the 1976 production of *Much Ado About Nothing* directed by John Barton. The age of Beatrice and Benedick was played up in this production. They were very much middle-aged. She gave the

audience a shy and plain character. “Thus her conception of the character differed significantly from Terry’s: where Terry had been glowing and impishly witty, Dench appeared spinsterish, reserved, and obviously insecure” (McDonald 134-135).

The Royal Shakespeare Company has an excellent reputation for its performances. *Players of Shakespeare* is a series of volumes of essays written by actors of the Royal Shakespeare Company. In Volume 3 of the series, Maggie Steed wrote of her process of forming Beatrice for the 1988 production at the Royal Shakespeare Theatre. She was struck by the role that Beatrice seems to play within her adopted family and likened it to the clown finding that her rhythms were set up as if for a stand up comedian citing Act II Scene 1 (Jackson 45). She describes her rehearsal’s first reading between Benedick and Beatrice and noted their rather obvious obsession with the other. “They are really having fun, whether they show it or not; it is like a fast, sexy fight” (Jackson 46).

When discussing her own anxiety in preparing the wedding scene, Steed mentioned the challenges behind uttering such “short, dense sentences”. In reference to her response to Benedick’s line “And do it with all thy heart” she wrote, “It took me ages to say this line in one rehearsal and we returned to that treatment in performance because it felt so human” (Jackson 49-50).

Steed confessed her struggles playing Beatrice in *Players of Shakespeare: Volume 3* that “it was always hard to find the lightness of touch, to let her be easy and direct with her humour, and to hold to the rhythms of the text while retaining her inner stillness. I was no doubt sometimes too much of the clown, or too excited, or too tragic...” (51) She also added that she did not want to part with the role at all. She wanted to play her again and again.

Emma Thompson brought Beatrice to life in the 1993 film version of *Much Ado About*

Nothing. This performance was directed by her husband at the time, Kenneth Branagh who starred opposite her as Benedick. Incidentally, it was Judi Dench who was asked by Branagh in 1988 to direct his scenes with Emma Thompson for the Renaissance Theatre Company.

It was a conscious decision on my part *not* to view the film version of *Much Ado About Nothing* with Emma Thompson prior to the close of our production. Instead, I chose to create my Beatrice based on the given circumstances described in the text as well as the concept that my director envisioned. I sought to create rather than imitate. I am not faulting actors who watch other realizations of the part they play. I feel that can be a very useful tool. And I am not by any means skeptical of the abilities of the great Emma Thompson. I am striving to create. Within that creation, I am also learning about my process. I decided to view the film afterwards and use her characterization as a reference for my self-evaluation.

After conducting my character research, I strived to create a Beatrice as close to that of Ellen Terry's. While I think Dame Judi Dench's introverted Beatrice was a very interesting choice, I also feel it was not in line with the youthful energy of the character that was represented in our production. Perhaps if I were to play the role again in fifteen years, my Beatrice may evolve into a different characterization.

Character Analysis

As part of my character analysis, I thoroughly examined and made note of the given circumstances and heightened language that William Shakespeare used in his play *Much Ado About Nothing*. I also opened myself up to the imagery that came to mind either from his text or subconsciously that helped me form the super-objective for my character.

Given Circumstances

Constantin Stanislavski dedicated an entire chapter of his book *Creating a Role* to the subject of analysis. He states that there are “many ways of learning through the analysis and its roles” (Stanislavski 173). He suggests re-telling what occurs within the play, listing facts and events and the given circumstances that are proposed by the author. In order to shape Beatrice, I had to digest all that Shakespeare gave to me about her including references by other characters. I found this to be extremely helpful in creating a fuller character.

Beatrice is an orphan. Her mother is thought to have died in childbirth. She lives with her uncle Leonato and her cousin Hero. Her uncle is the governor of Messina and therefore a man of substantial power and wealth in Messina, Italy. The year our director chose to set the play is 1912.

In the opening scene of *Much Ado About Nothing*, Beatrice’s first line in the play is inquiring about the status of Benedick. However, she does not actually name him. Instead, she refers to him as “Signior Mountanto”, a fencing term (Script 2). Beatrice’s cousin Hero decodes whom she means. Upon finding out that he is still alive and returning from the war, she continues to go on and on about him with the messenger. While the messenger earnestly speaks highly of Benedick, Beatrice goads him and seems to relish in poking fun of Benedick. Leonato explains to the messenger “there is a kind of merry war betwixt Signior Benedick and her”

(Script 3). This opening sets the foundation and tone of the relationship between Beatrice and Benedick. While the audience hears Beatrice's pleasure in criticizing him in multiple ways, they also see her reluctance to speak of anyone or anything else. She also reveals that they had previous conflicts implying there was a former relationship.

Moments later the men enter and toast their victory. Benedick does not address Beatrice. Instead, he makes a comment to Don Pedro about Hero. Beatrice cannot wait any longer to speak to him and so she casts out a line of insult to him, "I wonder that you will still be talking, Signior Benedick: nobody marks you" (Script 5). The fish bites with "What! My dear Lady Disdain, are you yet living?" (Script 5) Benedick then abruptly ends their verbal sparring. And once again, Beatrice's reply, "You always end with a jade's trick: I know you of old" indicates that they have had altercations such as this before (Script 5).

Beatrice and the women exit the stage and the men are left. Benedick responds to Claudio's questioning of Hero by describing Hero as being "too low for a great praise, too brown for a fair praise, and too little for a high praise" (Script 6). Benedick, when asked his opinion of Hero, compares her to Beatrice with "there's her cousin and she were not possessed with a fury exceeds her as much in beauty as the first of May doth the last of December" (Script 6-7). Our director Beau Bratcher told me that I am naturally a Hero. Each critical point that Benedick refers to in Hero, Beatrice was more so due to his casting of Natalie Boyd as Hero and myself as Beatrice.

In Act II, Scene i, our director chose to make this an all-ladies scene, especially since he changed the character of Antonio to "Antonella" and added Hero's mother's character of Innogen to our production. Beatrice remarks that Count John is not a friendly gentleman. She then concocts her idea of an ideal man meshing some qualities of the Count with none other than

Benedick. The other ladies join in the fun. Antonella reminds Beatrice “God will send you no husband, if thou be so shrewd of thy tongue” (Script 14). Innogen adds, “In faith, she’s too curst” (Script 14). Beatrice spins those words around and one-ups their retorts. She parades how she will end up in heaven with other bachelors. Leonato reenters and reminds Hero to submit to his wishes of becoming engaged if the offer is presented. Leonato then adds to Beatrice, “Well, niece, I hope to see you one day fitted with a husband” (Script 15).

The ladies all enter into the masquerade. Beatrice ends up dancing with a masked Benedick. He whispers something in her ear. She repeats, “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” (Script 17). The masked Benedick inquires as to whom she is referring. Beatrice knows that Benedick is well known throughout the town. Benedick insists he does not know and prods Beatrice to describe him. She builds him up by implying that he is funny and then immediately goes further by calling him a very dull fool. Within her insults though, she flirts and confesses that she is sure he is at this dance and gives away, “I would he had asked me to dance!” (Script 18)

This scene was critical for me in building my character. I saw Beatrice as a masked woman herself. She hides behind the mask of defensiveness. She rails against marriage. Perhaps this is in some part to protect herself should she end up alone. She also has no parents and is therefore even more alone. She has been taken in by her uncle and grown up alongside her cousin Hero. On the one hand, I could argue that being an orphan and essentially on her own has made her highly independent and falsely sure that she can be determined to live on her own. On the other hand, because she is alone, she is more likely to seek a connection with someone that interests her. Everything she has said up to this point in the play reinforces the fact that she is

highly interested in Benedick. She also repeatedly stabs cracks at the idea of marrying a man who is not interesting or compelling to her. Beatrice's mirthfulness is in perfect harmony with playing along at games.

Beatrice enters with Hero and Leonato to bring Claudio to see Don Pedro. Upon entering, she witnesses a tirade of Benedick's slanders all against her. She does not interrupt him though. She stays coolly back and takes it in. Then Don Pedro reveals that she is there. Benedick asks for any possible reason to exit to get away from Beatrice. After referring to Beatrice as a "harpy", he exits after saying "O God, sir, here's a dish I love not: I cannot endure my Lady Tongue" (Script 21). Upon Benedick's exit, Don Pedro proclaims that Beatrice has "lost the heart of Signior Benedick" (Script 21). Here, Beatrice reveals what seems the most honest insight into their past with "Indeed, my lord, he lent it me awhile; and I gave him use for it, a double heart for a single one: marry, once before he won it of me with false dice, therefore your Grace may well say I have lost it." (Script 21)

A few lines later, Claudio and Hero are engaged. This event may lead to the implication that Beatrice would then be the only single woman left in Leonato's household and that he may try to arrange a marriage for her soon.

Beatrice teasingly tells Hero to say something to her future husband "or, if you cannot, stop his mouth with a kiss, and let not him speak neither" (Script 22). This foreshadows the final scene when Benedick does the same to Beatrice. Don Pedro proclaims that Beatrice has a "merry heart" (Script 22). Beatrice then applauds Don Pedro for joining together Hero and Claudio and expresses the sentiment "Thus goes every one to the world but I, and I am sunburnt. I may go sit in a corner and cry heigh-ho for a husband!" (Script 23) Don Pedro announces that he will get

Beatrice a husband. He then asks if she will have him. She refuses and adds that she “was born to speak all mirth and no matter” (Script 23).

Don Pedro says that her silence offends him and that to be merry best becomes her because she was definitely born in a merry hour. Beatrice says that she is certain that her mother cried, “but then there was a star danced, and under that was I born” (Script 23).

Leonato asks Beatrice to go attend to “those things I told you of”. (Script 23) She has an excuse to exit now. Don Pedro comments that she is “a pleasant spirited lady” (Script 23). This line of dialogue shows that he is neither mad at Beatrice nor resentful that she did not take his proposal seriously.

Leonato adds, “there’s little of the melancholy element in her” (Script 23). Don Pedro shares that “she cannot endure to hear tell of a husband” (Script 23). Leonato agrees and adds that she “mocks all her wooers out of suit” (Script 23). Leonato then discovers that “she were an excellent wife for Benedick” and hatches his plan “to bring the Lady Beatrice and Signior Benedick into a mountain of affection the one with the other” (Script 24). He entails the help of Leonato, Claudio, and Hero all of who agree to assist. Hero replies, “I will do any modest office, my lord, to help my cousin to a good husband” (Script 24). Don Pedro plays Cupid and goes on to tell them that he will teach Hero how to humour Beatrice so that she will fall in love with Benedick.

In Act II Scene iii Benedick, while talking about how foolish Claudio has become, goes on to list the qualities that any woman who would possibly get his affection would have: fair, wise, virtuous, rich, wise, virtuous, fair, mild, of good discourse, an excellent musician (Script 27). While he hides, Don Pedro eggs on Leonato to “re-tell” him that his “niece Beatrice was in love with Signior Benedick”. Leonato joins in with “...most wonderful that she should so dote

on Signior Benedick, who she hath in all outward behaviors seemed ever to abhor” (Script 29). Leonato describes it best with “I cannot tell what to think of it but that she loves him with an enraged affection” (Script 30).

While I looked at the text for given circumstances, the conundrum was whether the “deception” lines of dialogue were to be included or not. I believe it was important to address some of these lines because the fact that the character overhears them then influences their behavior and actions. One example is the section where Claudio and Leonato craft that Beatrice seems to wrestle whether or not to “write[s] to Benedick that she loves him” (Script 30). As far as we know, this is false. However, upon hearing this, Benedick believes it to be true. And sure enough, in the final scene, it is the production of the two love letters, one penned by Beatrice, the other penned by Benedick that proves their love to one another without the ability to excuse it with wit as they try so hard to do. Don Pedro points out that Beatrice is “an excellent sweet lady” and most likely virtuous (Script 31). Claudio adds that she is “exceeding wise” (Script 31). Don Pedro says out loud that he wishes Benedick would discover that he does not deserve so good a lady as Beatrice. Don Pedro then says that they are going to go get Beatrice to call Benedick to join them for a meal.

After taking in all the shocking information that Beatrice is secretly in love with him, Benedick proclaims “I did never think to marry: I must not seem proud: happy are they that hear their detractions, and can put them to mending” (Script 33). This was a critical statement for me. It goes hand in hand with what Beatrice does in her soliloquy. While Benedick overhears the men speak mostly highly of his character and that of Beatrice’s qualities, Hero speaks very critically of Beatrice’s character and behavior and points out the good parts of Benedick.

Benedick then admits that he does think Beatrice is fair, virtuous, and wise. When Beatrice enters, he says to himself that she is fair. Beatrice announces to him that she has been sent against her will to invite him to their meal. Benedick addresses Beatrice as “fair” and thanks her for her pains in coming to get him. Beatrice tries to twist his thanks and her pains in a witty remark. He then poses the question to her, “You take pleasure then in the message?” (Script 33). She retorts with a sharp remark and she chooses to end the conversation and exits.

This moment in the play between Beatrice and Benedick is especially short for them based on their previous encounters thus far. They speak five lines of dialogue. Perhaps his calling her “fair” and thanking her confuses Beatrice. It appeared that when Beatrice and Benedick were alone on stage together they spoke differently to one another without the benefit of other ears around them. Now that they are alone, Benedick is addressing her as “fair” and thanking her. This is quite a difference from the bantering that was exhibited for all to see in Act I Scene i. The moments where they are alone together are where they do not have to perform. They can speak their true feelings if they desire to do so.

Act III Scene i begins with Hero instructing Margaret to call for Beatrice who is in the parlour talking with Don Pedro and Claudio. Margaret is to tell Beatrice that Hero and Ursula are talking about her in the orchard. Hero then instructs Ursula that when Beatrice comes and hides to hear them, they can only talk about Benedick and “praise him more than ever man did merit” (Script 34).

Beatrice enters “like a lapwing” and runs to hear their conference (Script 35). Ursula mirrors Claudio’s earlier fishing reference by saying that she and Hero are fishing for Beatrice to “greedily devour the treacherous bait” (Script 35). Ursula acknowledges that Beatrice is “couched in the woodbine coverture” (Script 35). Hero begins to lay the “false sweet bait” and

rails on Beatrice by calling out her disdainfulness (Script 35). Ursula then asks if Hero is sure that Benedick loves Beatrice. Hero says that Claudio told her he does and that Claudio wants Hero to tell Beatrice but she refuses. Hero says,

But nature never fram'd a woman's heart
Of prouder stuff than that of Beatrice.
Disdain and scorn ride sparkling in her eyes,
Misprizing what they look on; and her wit
Values itself so highly that to her
All matter else seems weak. She cannot love,
Nor take no shape nor project of affection,
She is so self-endear'd." (Script 35-36)

Ursula agrees and adds that if Beatrice knew this, she would poke fun at Benedick.

In *Four Lectures on Shakespeare*, Ellen Terry said in reference to this scene "Beatrice is proud, but not vain. It is because she is not vain that she recognized the element of truth in what Hero and Ursula say about her" (Terry 87).

Once again, this begs the question: Do you take information from the deception scenes as given circumstances? I realize some of the descriptions are heightened and exaggerated. But I still took some of the descriptions to glean character traits.

Following the ladies' frank discussion of Beatrice's pride and regrettable qualities, they then point out their agreement on their high regard of Benedick. Hero says that aside from Claudio, Benedick "is the only man of Italy" (Script 36). Ursula chimes in with "Signior Benedick, for shape, for bearing, argument and valour, goes foremost in report through Italy"

(Script 37). Ursula is then very proud of their deceit, concluding that Beatrice is “lim’d” and caught (Script 37).

Beatrice responds to what she has heard with a soliloquy- her only soliloquy in the play. It is also the first time she speaks in verse.

What fire is in mine ears? Can this be true?
Stand I condemned for pride and scorn so much?
Contempt, farewell! and maiden pride, adieu!
No glory lives behind the back of such.
And, Benedick, love on; I will requite thee,
Taming my wild heart to thy loving hand:
If thou dost love, my kindness shall incite thee
To bind our loves up in a hold band;
For others say thou dost deserve, and I
Believe it better than reportingly. (Script 37)

Ellen Terry also describes this soliloquy as Beatrice “unpacking her heart in words”. She prescribes that these are “very difficult words for an actress; not very effective, but charged with the passion of a strong, deep heart” (Terry 88).

In Act III Scene ii, Benedick informs Leonato, Claudio, and Don Pedro “I am not as I have been” (Script 38). They reveal that Benedick has had his beard shaved off and is wearing cologne. Benedick asks Leonato to walk with him for a private conversation. This excludes Benedick and Leonato from hearing the incrimination that Hero has not been true.

“Lord! I could not endure a husband with a beard on his face: I had rather lie in the woolen” (Script 14). I was so struck by James’s physical appearance the first night we used

makeup/facial hair, because he looked so handsome in Act IV Scene i without the beard. In Act III Scene ii Don Pedro and Claudio tease Benedick for what prompted him to visit a barber. Leonato chimes in, “Indeed he looks younger than he did, by the loss of a beard” (Script 38).

In Act III, Scene iv Hero orders Ursula to go wake Beatrice and tell her to come to see her. It is the morning of Hero’s wedding to Claudio. Beatrice comes to see Hero and addresses her as “sweet Hero” (Script 48). Hero inquires if she is feeling sick? Beatrice recognizes “I am exceeding ill. Heigh-ho!” (Script 48). Margaret antagonizes her and presses her finally with prescribing the cure to her illness as “distilled Carduus Benedictus” to lay to her heart (Script 49). Margaret goes on to mention that Benedick has changed and is now a man.

Act IV Scene i takes place in the inside of a church for Hero’s marriage to Claudio. For Beatrice, it is the first time she has seen Benedick since she heard that he is in love with her. It is also the first time she has seen him since she declared in soliloquy that she would requite him. As far as his appearance goes, he now is clean-shaven. Benedick has the line “How now! Interjections? Why then, some be of laughing, as ah! Ha! He!” (Script 52). In response to this, I chose to echo his laughter. I felt this choice went along with her declaration that “if thou dost love, my kindness shall incite thee to bind our loves up in a holy band” (Script 37). The wedding scene is the longest time that Beatrice is on stage without speaking. To watch her cousin as she is publicly humiliated and accused by the man who is supposed to love her is painful. Don Pedro supported it. There is no witty remark. Finally, Hero cannot take it anymore and faints. No men come to her aid, not her own father or Benedick. Leonato prays that Hero remain dead and wishes she had never been born to shame him like this. Eventually, Hero regains consciousness. Benedick asks Beatrice if she was Hero’s bedfellow the previous night. Beatrice admits the truth to Benedick by saying that she was not. However, she adds that she has been Hero’s bedfellow

every other night for the past year. The friar devises a plan to secretly hide Hero and conceal that she is not in fact alive. Her accusers will think that she is dead and mourn.

All exit except for Beatrice. Benedick stays after to see to her. He addresses her as “fair” again. This is the first time during the play that Benedick sees Beatrice crying. Benedick confesses his love to her “I do love nothing in the world so well as you: is not that strange?” (Script 59). She replies with a convoluted statement saying it were possible for her to say she loved nothing so well as Benedick. But she is overwhelmed with the sorrow she feels for Hero. Benedick points out to her that she loves him. She then reveals that she was about to protest that she loved him. He tells her to bid him to do anything for her. She answers, “Kill Claudio” (Script 60). Benedick replies with a “Ha! Not for the wide world” (Script 60). She exclaims that by denying this request he kills her instead and goes to leave.

When Beatrice begins to describe why Claudio is now her enemy, she finds her rapid tongue again and will barely allow Benedick to even get a word in otherwise. She repeatedly cuts him off from speaking mentioning that she “cannot be a man with wishing” and therefore will die a grieving woman. Benedick again swears on his hand that he loves her. She tells him to “use his hand instead of swearing by it”. He agrees to challenge Claudio and tells Beatrice to “go comfort her cousin”. This final moment was one that I chose to use the action “to bless” based on the meaning of the character names.

This is such a loaded scene. Beatrice begins by feeling lovesick and thinking about the possibility of a marriage to Benedick while at her cousin’s wedding. She sees him in a different light (perhaps again). She wants to be kind to him. He even appears more attractive to her. Then her cousin is publicly humiliated and slandered by someone that one-day prior was confessing love to her. How quickly things can change! After witnessing her cousin’s almost death by

shame, it becomes difficult to relish in confessions of love, especially to someone who has hurt her in the past.

This is also the first time in the play that Beatrice and Benedick embrace and touch physically in the show where they are both known to each other and vulnerable without wearing a mask. Beau directed James Yeagain and me to “feel the touch” and let that influence our performance.

When Benedick asks her to bid him her request, she does so plainly in order to test his true feelings and avenge her cousin’s death. The line “Kill Claudio” has to be delivered sincerely. However, as an actor it was distracting to hear laughter following that line. I was never quite sure that I hit it on the mark with that because of the laughter even though I am fully aware that this play is one of Shakespeare’s comedies. That was a difficult spot for me.

In Act V Scene i, Benedick runs into Claudio and Don Pedro and tells Claudio that he is a villain for killing an innocent young lady. Don Pedro tells Benedick about a conversation he had with Beatrice the other day:

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 great gross one.’

‘Nay,’ said I, ‘a good wit.’

‘Just,’ said she, ‘it hurts nobody.’

‘Certain,’ said she, ‘a wise gentleman.’

‘Nay,’ said I, he hath the tongues.’

‘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.'

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.

(Script 69-70)

In Act V Scene ii Benedick asks Margaret for assistance in writing a letter to Beatrice. She does not help him do it at that moment and he instead asks her to call for Beatrice to come to him. Beatrice enters and lets him know that she has come to see what has happened between him and Claudio. He wants to kiss her but she wittily postpones it. He explains that Claudio has undergone his challenge. Then Benedick prods at Beatrice in wondering which bad part she first fell in love with him. She answers for all of them together. And then flips the question to inquire for which of her good parts he first "suffered love" for her (Script 76). He does not answer that question directly, instead crying that he loves her against his will. Benedick observes, "thou and I are too wise to woo peaceably" (Script 77). Benedick inquires how Hero is doing and then how Beatrice is doing. She confesses that they both are very ill. He directs her to "serve God, love me, and mend" (Script 77). Ursula enters calling for Beatrice. She interrupts their private moment and exclaims that it has been proved that Hero was innocent and that Don John is the villainous man who planted the slander in Claudio and Don Pedro's ears. Beatrice invites Benedick to go hear the news from Leonato and Benedick says that "I will live in thy heart, die in thy lap, and be buried in thy eyes; and moreover I will go with thee to thy uncle's" (Script 77).

In Act V Scene iii Benedick asks the Friar to join Beatrice and him in honourable marriage that day. Benedick tells Leonato "your niece regards me with an eye of favour" (Script 81). Leonato responds with "that eye my daughter lent her: 'tis most true" (Script 81). I think it

speaks to Beatrice's strong character and Benedick's acceptance and knowledge of it (her). If she did not eye him with favour, he probably would not stand a chance and he knows this. And in this play it did take Hero opening up Beatrice's eyes to really see Benedick.

In Act V Scene iv Beatrice enters with Hero and they are masked with veils. After Claudio swears to marry the veiled cousin of Hero, she is revealed to be none other than Hero herself. Benedick asks the Friar where Beatrice is. She answers by unveiling herself and asking what is his will. Benedick asks in front of everyone there if she loves him. She answers no more than reason would allow. Benedick calls out that Leonato, Don Pedro and Claudio were deceived then because they swore Beatrice did love Benedick. Beatrice then poses the exact same question to him "Do not you love me?" (Script 83). He responds with the exact same answer she gave to which she calls out that Hero, Margaret and Ursula have been much deceived as well. They continue to quip back and forth that the other is in love with them without admitting publicly their own feelings. Innogen announces that she is sure Beatrice loves Benedick. Claudio produces a letter that Benedick wrote to Beatrice, and Hero produces a letter that Beatrice penned about Benedick. Benedick says, "Here's our own hands against our hearts" (Script 83). They quip back again saying they will take each other for pity and yield to great persuasion. Benedick stops her mouth by kissing her.

The Language of Shakespeare

William Shakespeare's plays are filled with a language from over 400 years ago. His plays have been described as having a musical quality. The combination of verse, prose, soliloquy and heightened language all can give clues to an actor about the character they are enacting. John Barton of *Playing Shakespeare* likens Shakespeare's text to "stage direction in shorthand" (27). He advises that with a language as rich and vivid as Shakespeare intended, an

actor should take it and run with it, not shy away from it (Barton 63). Barton explains that actors should look for resonance, onomatopoeia, alliteration and antithesis (62). He points out that the heightened language has a clear dramatic purpose and that Shakespeare's characters need that language. And therefore, the language tells a lot about the character (Barton 71). Beatrice's language in Act I Scene i is an example of antithesis because Shakespeare often used it to demonstrate wit by taking a particular word and then shifting its meaning. Barton describes the demands the text places on the actor with:

They [words] need a lot of verbal energy. If they were taken flatly or naturalistically they would be hard to follow and difficult to listen to. The key words have to be served up. This is especially true of prose dialogue. And it is even more true when the text contains a battle of wits. In such a dialogue each actor has to serve up the key words for the other to play off them. (89)

He uses an example from Act I Scene i in *Much Ado About Nothing* to demonstrate the concept of one character "picking up a word or idea of the other's and turning it around in some way" (Barton 90). He points out that Benedick refers to Beatrice as "my Lady *Disdain*! Are you yet living?" She then asks, "Is it possible *disdain* should die... *Courtesy* itself must convert to *disdain*". He throws it back with, "Then is *courtesy* a turncoat".

In my research, I came across a term more than once in multiple books describing Shakespeare's language and the function it serves. The structure of the words purposefully indicates a rhythm and "sweep" of the text and story. "There is in Shakespeare's work a constant forward sweep that requires an unimpeded presentation" (Harrop Epstein 48).

In *Freeing Shakespeare's Voice*, Kristin Linklater reminds actors that "the iambic pentameter is a pulse; it is the heartbeat of Shakespeare's poetry. Like your pulse it does not keep

a steady, dull pace; it races with excitement, dances with joy or terror, slows down in contemplation” (140). Linklater also talks about experiencing the word through the five senses by associating words with images and therefore plumbing the depth of the word’s meaning connecting it to the human condition (31). She asserts that images lead more directly to emotion and that “the speaker of poetry can trust that such a deep, instinctive connection is the wellspring for a true understanding of the text” (34).

Imagery

The subconscious is important to an actor in creating a role, whether they acknowledge it or not. Reading through the script, different images, feelings and thoughts struck me. I wasn’t sure what they meant at the time, but made note of them. These initial reactions would help me in forming my Beatrice.

Birds: The first image that came to mind for Beatrice was the peacock. Peacocks are often referred to as proud creatures. And ironically, it is the male peacock that has the most ornate feathers and displays them to attract his mate. I felt that Beatrice also pranced around much like the male peacock. This reversal of traditional gender roles was an interesting find to me and I thought it was in step with her character. She is not a traditional female. She speaks up, speaks often, and speaks proudly.

The costumes of the time period, 1912, that Leah Scantlen dressed me in helped to echo this non-traditional female. The first time I appeared on stage at the top of the show I was dressed in a fencing outfit. I wore pants in the very first scene that I saw Benedick. In the masquerade scene, my costume was a black and white striped dress with a black tuxedo jacket with tails. These costumes helped to reinforce the masculine attributes/inclinations that Beatrice desires.

While the peacock is not a bird that Shakespeare himself refers to Beatrice, he does compare or liken her with many other bird references. To overlook this would have been an error in my opinion. In Act I Scene i Benedick calls Beatrice a “rare parrot-teacher”, commenting on how articulate she is, to which she responds, “A bird of my tongue is better than a beast of yours”.

When Beatrice and Benedick are dancing at the masquerade, she tells him that a partridge wing will be saved when Benedick is upset that people did not laugh at his jokes.

Benedick makes an association between women and bird’s nests in Act II Scene i when confronting Don Pedro about Claudio’s jealousy in thinking that Don Pedro wooed Hero for himself.

Benedick also calls Beatrice a “harpy” which is a mythological creature with the face and breast of a woman that has the wings and talons of a bird.

In Act III Scene i, Hero makes a few references to Beatrice as a bird. First she describes her as a “lapwing” running close to the ground to overhear Hero and Ursula talking about her. Beatrice even conceals herself in the “woodbine coverture” to eavesdrop on this conversation. Hero begins to lay the “false sweet bait” with a direct hit to Beatrice. She tells Ursula that her cousin is “too disdainful” and that she knows “her spirits are as coy and wild as haggards of the rock”. A haggard is a wild female hawk that is known to be more vicious than male birds. In *Players of Shakespeare 3*, Maggie Steed wrote “we found that a haggard was an untamed adult female hawk, having passed the age when it was tameable: a frightening and lonely prospect for Beatrice perhaps” (Jackson and Smallwood 48). Beatrice in her soliloquy vows that she will requite Benedick’s love if he loves her “taming my wild heart to thy loving hand”.

At the end of the deception, Ursula happily tells Hero “she’s lim’d, I warrant you: we have caught her, madam”. Birdlime is made from the bark of the holly and was used for capturing small birds (Harting 160).

In Act III Scene iv, Margaret responds to Beatrice’s “Heigh-ho!” with, “For a hawk, a horse, or a husband?” In *Love and Society in Shakespearean Comedy*, Richard Levin points out the fact that Beatrice does not dissuade Hero from the idea of marriage (95). Beatrice is an independent woman, not afraid to say so. However, she is not oblivious to the idea of societal norms and the fact that if one did not marry, they would be somewhat ostracized from the community. Beatrice’s “heigh-ho” is an echo to her earlier proclamation of the same in Act II Scene i immediately following Hero’s engagement to Claudio. However, the first “heigh-ho” that she utters is very specific. She mirthfully explains, “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!” (21). I concluded that her echo of “Heigh-ho” was definitely of the same nature in desiring a husband. Margaret’s questioning taunt to Beatrice in asking whether she wants “a hawk, a horse, or a husband” is a way to reassure Beatrice of what she actually does in fact desire. Does she desire a bird, an animal, or a male companion and lover? She may not answer in text, but her actions answer for her.

Names: The name Beatrice is taken from the Latin name Beatrix, meaning ‘she who blesses’. Benedick is taken from the Latin Benedictus, meaning ‘blessed’ (Boyce 55). Asimov refers to Beatrice meaning “she who makes happy”. There is also an alliterative quality to their names. I felt that the significance and interdependency of the meaning of these character’s names should not be overlooked. I knew that I wanted to play the action “to bless” Benedick. I just was not sure where that would be appropriate. However I feel that I found a wonderful spot at the end

of the wedding scene-after Benedick agrees to challenge Claudio. He is about to depart. After first adamantly declining her request, he changes his mind and does prove his love to Beatrice by siding with her.

Mirth: “I was born to speak all mirth and no matter”. (21) Beatrice utters those words to Don Pedro in Act II Scene i. This self-description of speaking mirth made a huge impression on me. This idea of mirth therefore shaped my overall creation of Beatrice. Mirth is defined as joy, gaiety and merriment. Beatrice professes this herself and that led me to believe that her shrewd tongue is more to get a laugh than to hurt another. For me, this distinguishes Beatrice from Katharine in Shakespeare’s *The Taming of the Shrew*. John Palmer wrote of Beatrice, “Whatever she may say, good or bad, awakes in us the pert and nimble spirit of mirth” (116).

Fire: I picked up on Beatrice’s fiery attributes. I believe a lot of this was due to the energy and rhythm and rate of her speech and how electrically charged she seemed to be with her scenes with Benedick. I likened her to attempting to light a cigarette lighter. She is constantly trying to ignite that spark with Benedick. When Hero is describing Benedick’s love for Beatrice in the garden scene, she says “Therefore, let Benedick, like cover’d fire, consume away in sighs, waste inwardly” (34).

One of the discoveries I made came with Beau’s directorial decision to have Hero “water” Beatrice when she is eavesdropping in the plant. Hero and Ursula are figuratively planting the seed that Benedick loves Beatrice. This is one time in the play where Beatrice is silent and just listens. She normally is so defensive and peacocks around. Here she listens and like a sponge absorbs the information. She resolves in her one verse monologue to soak up the love that Benedick may offer her. In *Shakespeare’s Comedies*, Robert Ornstein comments on Beatrice’s soliloquy of “just sixteen lines of formal rhymed verse” with “They do not invent a

tale of Benedick's love-lorn suffering; they speak of defects of character in Beatrice that trouble those who love her best. Where Benedick's friends play on his generous sympathy, Hero dwells on the pride and disdain that prevent Beatrice from loving Benedick or even acknowledging his virtues." (129-130)

I used this "watering" scene as the impetus for Beatrice's transformation. It reminded me of the melting of the Wicked Witch of the West from *The Wizard of Oz*. She begins her soliloquy with "What fire is in mine ears?" (35) Beatrice's flame is not put out with the water though. However, she does melt and within this self-transformation, changes her objective with Benedick as well. This is why my super-objective *to melt Benedick* plays on two definitions of the word *melt*.

Super-Objective

In *A Shakespearean Actor Prepares* Adrian Brine and Michael York argue, "choosing a super-objective for your Shakespeare character is a certain way of barking up the wrong tree" (309). They assert that all Shakespeare's major characters exhibit opposite poles of human behavior co-existing. Exploring the extremes within the character is the challenge to the actor. "Their very inconsistency is what makes them worthy of our attention-you cannot clap a simple super-objective upon them" (Brine York 309-310).

According to Palmer, their professions of dislike are inverted declarations of love (117). The merry war they engage in is actually their way of courting (Palmer 115). He continues to refer to them as predestinate lovers and relays that even though they "bicker their way into matrimony", the social attitude they display in speech is at odds with their true feelings and ultimately, their destiny (Palmer 118).

The word *melt* is defined in *Webster's New Collegiate Dictionary* as "to become altered from a solid to a liquid state usually by heat; to dissolve, disintegrate; to become subdued or crushed; to become mild, tender, or gentle". After contemplating various options, I decided upon *to melt Benedick* as Beatrice's super objective. I liked this wording because in building this character I picked up on a lot of heat and fire references and images as stated before. Actions I played in the first scene with Benedick were to ignite, to turn on a switch (as in with electricity). There is a spark between Beatrice and Benedick from the get-go. Their exchanges are heated and charged.

I was not used to having a super-objective that specifically involved another character within a play. However, I felt that my choice was justifiable. My character's first lines in the play are of nothing other than Benedick. She mentions him by name in almost every scene she is in. I also am confident that it helped my focus as an actor due to its specificity.

More importantly, I used the meaning "to become altered from a solid to a liquid state usually by heat; to dissolve, disintegrate; to become subdued or crushed" in my scenes prior to Beatrice's watering. Then I used a different meaning of melt- to become mild, tender, or gentle in Beatrice's super-objective for the remainder of the play once she does resolve to accept and reciprocate Benedick's love.

By using the two definitions of *to melt*, I was able to explore the duality of the role and her transformation without changing my objective. I was also very proud of this achievement because it echoes how witty the character is. She is always taking a word and using double meaning and/or turning the word's meaning on its head.

Rehearsal Journal

Thursday, January 22, 2009

AUDITIONS @ 5 pm

I updated my resume to include *The Dark End of Day* and *The Chairs*. We had to prepare two monologues (one Shakespeare) and audition for both directors- Beau Bratcher and Marshall Carby. I did my Shakespeare monologue first followed by a monologue from *The King and I*. My Shakespeare monologue is from *Pericles*. The character is Marina. My second monologue is actually a song from the musical. It's the closest thing I had to a comedic monologue. When I got to UNO after going to the gym to physically warm-up, there were so many people already in line for auditions. I had at least twenty people ahead of me. Beau asked me to look specifically at the character of Hero for callbacks.

Friday, January 23, 2009

CALLBACKS: 5-8 pm

We warmed up onstage with Marshall leading. The callback seemed to only be for *Much Ado About Nothing* and not *Indifferent Blue*, which Marshall is directing. I read for the roles of Ursula, Hero, Margaret, and kept reading for Beatrice. I have to admit that reading for Beatrice was more satisfying as an actress. I find that in an audition I always try to give a different reading each time I read a side to demonstrate to a director that I can make different choices. I felt like I really thrived on reading with various partners for the role of Beatrice. Her lines bounce off of the other partner. There is more of an opportunity to play with her character and entice the partner with whom I was reading. I was able to connect with males that I read opposite. I felt a bit of chemistry with James Yeargain, probably due to a level of comfort I have

with him from previous performances. I found that the words (text) gave me so much to want to play with each time. I enjoyed reading the different roles and acting off of different partners and pairings. I wasn't ashamed or afraid to ask Beau questions about the scenes we were reading. He actually held some of us another hour (until 9 pm). Finally, he had James Yeargain stand on stage in between Natalie Boyd and me. Then he released us.

Wednesday, January 28, 2009

CAST LIST POSTED...

I got the role of Beatrice! I am thrilled! I NEVER thought I would be in the running for her. I don't think I would get cast elsewhere as her. It'll be good on my resume. It will be a challenge. She is an iconic Shakespearean character. She has a lot of lines. However, I am concerned about how others will react. I don't want people to think "Oh, that girl again... or "that's the same girl from the fall plays, they only cast her". But I do feel like in my years (many) here at UNO I have worked my way up. I did not get cast at all in my first audition at UNO for *Baal*. I played a character called Shitty Meg in *Our Country's Good* (fun character role). So in some respects I do feel like I have earned it. But I don't want people to hate me or other actors to be jealous or mad. I'm friends with them. But I realized that I do not cast myself. It is not my decision. And if I have to be at lots of rehearsals regardless of the size of my part, I might as well have a big juicy role. I'm pumped. I think it's going to be fun. P.S. James Yeargain is cast as Benedick and Natalie Boyd is cast as Hero.

Wednesday, February 4, 2009

1ST READ-THROUGH 6pm

After directing class yesterday, David Hoover said that because I was cast in this role, it could be my thesis. I was kind of taken-aback. We had decided at our fall advising meeting that

Shakespeare would not be my thesis. I was going to do my thesis role in the fall of 2009. But he said to think about it. So I did. It seems to be working out for the best. If this is my thesis, I can write it this summer when I'm off from work. So... THESIS ROLE- "BEATRICE" in William Shakespeare's *Much Ado About Nothing*.

At our first read-through, the Performing Arts Center (PAC) had lost power. We went into a room in the library for the first read. I walked there with a guy named Shane. He's a freshman from Kentwood, LA (home of Britney Spears). He's got quite an accent and I think this is his very first play. Precious.

Beau had us get in a big circle and introduce ourselves. It's a very large cast; probably the biggest show I've been in at UNO ever. Age and theatre experience varies. We said what role we are playing. Shane is playing the Gentleman. Beau then divided us in half. Then we were told to grab someone's hand and then another person's hand (preferably someone we did not know). It creates a sort of Twister-ish knot of intertwined hands. You are also up in each other's faces and in physical contact. We were supposed to try to untangle ourselves. Our group did try, but we really did not think it seemed possible without letting go. It was an interesting icebreaker.

Then - the read. I know this may sound silly, but there was something really wonderful about tonight. All these different people coming together after school or work or whatever to try and read and understand Shakespeare. I think James is going to be great. The character of Benedick is fantastic. All of his lines seemed funny and it was such fun to hear him bring this character to life that I will be playing off of for the next few months. But of course basically throughout the read I kept thinking I was miscast, and better figure this role out, I don't know what I'm doing, etc. Typical self-doubt.

Monday, February 9, 2009

COSTUME MEASUREMENT

Tuesday, February 10, 2009

Act I Scene I

For our rehearsals during the month of February we are just sitting around a table reading and making sure we understand each scene and every word that we utter. Beau is so organized and knows every detail of the play. He is thorough and immediately stopped all after just about every line to ask, “What did you just say”?

Oh, and we figured out Beatrice’s super-objective: To Melt his Big Stick ‘o’ Butter.

Wednesday, February 11, 2009

6pm Act II. 1

Rehearsals are so much fun! It’s great sitting around playing with Shakespeare. And my role is so fun. James and I are always trying to one-up the other. He keeps making notes in his script “Point: Beatrice” or “Point: Benedick”. But mostly it’s “Point: Beatrice”.

Scene 1 in Act II is a lot of fun for Beatrice. And then she is at the masquerade. It’s great to hear what the other characters say about her and to her. After the dance, Beatrice enters while Benedick is on a tirade to Don Pedro. He really goes off on her. It felt hard to hear all of that. But it was also satisfying to relish just how much Beatrice gets to Benedick. After Benedick can no longer be in her presence (ouch), Don Pedro says some kind things to her to perhaps make her feel better. He tells her “out of question, you were born in a merry hour”.

Thursday, February 12, 2009

We started with Act V Scene ii and then moved on to Act III Scene i (a slight deviation from our rehearsal schedule). We were also supposed to do I.ii and V.i but those are heavy Leonato scenes and that part has still not been cast. Beau seemed excited about the prospect of

getting out of rehearsal early, but Natalie brought a very distracting king cake. We (Natalie, James, Jared Gore-AD, Louis Sabat (Claudio), Caroline Langlois (Ursula), and Amanda Latham (Stage Manager)) kept going off on all sorts of tangents.

I told Beau that I associate Beatrice with a peacock. My rehearsal journal that I got has peacocks all on it. In our scene work tonight my character was described as a bird very often:

- Lapwing (Act III Scene i) flightless bird
- Peewit- small bird
- Haggard- wild female hawk, more vicious than male hawks
- Falconry- wild bird tamed by a falconer
- “Taming my wild heart to thy loving hand”.

Monday, February 16, 2009

6pm IV.i page 44 Wedding/ 8pm V.iv Page 69 Last scene in the play

Tonight we read though Act IV Scene i, which is the wedding scene. We got to hear all the juicy words Claudio and Don Pedro call Hero when they think that she has been unfaithful. Then we hear Leonato wish his only daughter dead. Beatrice witnesses this attack and stays quiet (odd for her) until Hero faints. Then she also hears the Friar deliver his plan to tell that Hero has in fact died. Then everyone else in the wedding scene exits the stage except for Beatrice and Benedick. This exchange between them is where he declares his love for her and she admits the same. Beau told me to think about how much of what she says is really genuine? Was she really about to declare her love for him? Or does she just use those words as a tool to hold Benedick by the balls? She tells him to kill Claudio, his closest friend. There is such a rhythm to the end of that scene. He keeps trying to make excuses and interjections, but she is on a roll and fires bullets at him.

The final scene of the play includes more witty banter between Beatrice and Benedick. My last line in the play is...

*“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”.*

Then Benedick replies, *“Peace! I will stop your mouth”*. Then he kisses her.

Yay! I get a stage kiss. This will only be my second stage kiss. The only other stage kiss I’ve had was in the only Shakespeare play I’ve ever done. It was *The Tempest* at Loyola University directed by Ricky Graham. I played the role of Miranda and was kissed by Ferdinand.

Tuesday, February 17, 2009

8:30pm III.4 Page 40

Act III Scene iv is the first scene after intermission. This, to me, is one of the most difficult scenes. It really didn’t make total sense to me, but after rehearsal and during I feel like I made some progress. This is the scene with Hero and Ursula before Hero’s wedding. Beatrice enters the scene complaining that she is sick. I read it in the audition as being very overdramatic, heightened, exaggerated, etc. I initially thought she might be trying to overshadow Hero’s wedding. But in going through the scene, I was struck by the way she repeats “Heigh ho”. This is the second time she said it in the play.

I had the revelation that she’s about to watch her cousin and closest relative get married. This is also the first time she hears via Margaret that Benedick is a changed man as well. This scene is where Beatrice has to be changed.

Wednesday, February 18, 2009

7pm I.i, 8pm II.1, 9pm IV.i

Last night was a long and draining night. I rushed to UNO after a quick workout and shower at my gym and picked up Caffè Caffè to go. I made it there for 6 pm with damp hair, only to realize that I was not called until 7 pm. I knew I wasn't in the second scene at six, but I should pay closer attention to the rehearsal schedule.

We reviewed scenes because we will not have a rehearsal again until Monday, March 2. Then blocking begins! We are off for Mardi Gras holidays and the Kennedy Center American College Theatre Festival Regionals.

We read I.i and Beau would stop us periodically to ask what has happened so far in the play. What do we know about these characters so far? He asked the Messenger (James Vitale) to sit in a chair directly across from me. He wanted us to deliver our lines looking at each other establishing eye contact. He asked me to think about "When does Beatrice cross the line in asking about Benedick"?

Beau then did the same exercise with Benedick and me. He wants us to think about "Where do the thoughts come from?" How do we get from beast to horse and scratching bird to parrot-teacher? Each time one person serves up a word, the other takes it in and then one-ups the other metamorphosing the imagery.

Then we read II.i. I enjoy this scene. It says a lot about Beatrice. I love the speech about meeting the devil and doing a devil's voice. But I was a little bummed because I felt like everything I said sounded the same tonight. And we now know what all the lines mean. Based on the meaning of the line, I have an idea about what words I would choose to inflect. I can hear in

my head how I would say other people's lines, but yet mine sound similar in tone and weight, etc. I do not want that. I need to pick my actions to play and hopefully that will help.

Then we moved on to IV.i. This is the wedding scene. It is also the longest amount of time that Beatrice and Benedick are both on stage without speaking. Beau asked me what Beatrice is doing that whole time? What do I do in this scene? Why/how do I hold my tongue? When is it that I've almost had enough?

I watch Hero get publicly humiliated. I think that it is different for me from Beatrice and Benedick's typical banter because Claudio's insults are so malicious. Claudio and Don Pedro are very important ranking men. A discovery that I made tonight was that she is different with Don Pedro. Why? I believe it has to do with his rank.

There is still that notion that women should be seen and not heard. I watch my uncle wish my cousin dead. I am appalled when she faints and no men go to her aid. No one helps her or dares touch her.

Every question raised at tonight's rehearsal prompted more and more questions:

- Where was Hero last night? (Church?)
- Where was Beatrice? She has been her bedfellow every night but last night.
- Why wouldn't Hero have told Beatrice about a ruffian?
- How manipulative is she really?
- How much is genuine in this section?
- Do I honestly want him to kill Claudio?
- If Beatrice can get Benedick to prove he loves her, how far is he willing to go for her?
- Do I trust that the Friar's plan will work? Or why don't I?

Then there is the section immediately following the non-wedding between Beatrice and Benedick - he's probably never seen her cry before. She doesn't trust marriage and love. Look what Claudio just did to Hero. ALL of these questions were exhausting and sort of left me brain-dead.

Monday, March 2, 2009

Rehearsal was cancelled tonight.

Wednesday, March 4, 2009

6pm Block Act I, 7 pm Block II.i

I came to rehearsal after an appointment. I got there around 6:45 pm. Beau was finishing blocking Act I, Scene i.

We then were blocked into Act II, Scene i. From my understanding of the set-to-be, there are two elevated platforms upstage- a SL smaller arch and a USR taller arch. The ladies enter USR on the big balcony just coming from dinner. Now it's Girl Time. Beau gave most of Leonato's lines to Antonella (Joyce Deal). We had a carpet square laid out to represent the USR big balcony. There are a lot of ladies on it! I felt sort of cramped in. I tried to do different things with levels to make it interesting. I got on my knees and also lay down on the floor (Joyce told me there were bugs in the carpet). I moved from one side of the balcony to the other. I can only imagine feeling more cramped when it is built with railings, etc. I hope it's something fun I can play with.

Then we came down for the dance. What a challenge for Beau to block so many actors. I can see the attraction to directing smaller cast sizes. He had to pair the women with men to dance with and then switch partners.

Beau stopped rehearsal around 8:10 pm because he had to watch Marshall's play. So we almost finished Act II Scene i. We didn't get to speak, but Beau kissed me on the cheek, which I took as a good sign.

Thursday, March 5, 2009

We blocked III.i, which is a fun scene for Beatrice. She comes sneaking in and hides to overhear Hero and Ursula talking about her and how Benedick is in love with her! She hides from behind the banister/columns/posts under the USR Tall balcony and then DSR between the plants. She doesn't say anything until the two women exit and then has her monologue declaring that she will allow Benedick to love her. This scene will, or should rather, be comic seeing Beatrice's reactions to hearing her cousin insult her and then especially when she overhears that Benedick loves her. At one point, Hero even "waters" the potted plants (therefore Beatrice).

As I am writing this, I am thinking of the water and baptisms and the Wicked Witch of the West a la *The Wizard of Oz*. Perhaps Beatrice *melts* with this? I'll try this in future rehearsals.

I do want to make my facial reactions sharp and clear. I do not want to do too much. I think an angle/head turn can say a lot. Also, it is a challenge right now because I am blocked on the floor so I have to hold my head up for it to be seen.

Then very quickly, Beau gave me my blocking for the end of II.iii. I enter from under the small arch USL to look for Benedick to ask him to come to dinner. Beau describes this as *Romeo and Juliet* IN REVERSE. I love that idea! I am on the ground level calling up to Benedick (Romeo) who is on the USR balcony. It will be fun!

I really wish we would/could tape out the set parameters or chalk them out. Natalie Boyd and I both requested this.

Sunday, March 8, 2009

Randy Maggiore came today for the very first time. He is our Leonato! Thank goodness! He is a very talented, experienced, and reliable actor/guy. And he's just a nice person, so I'm happy to be working with him. He's also been in Shakespeare plays at Tulane before. It was nice to have a lot of the cast together.

I was absolutely exhausted today. We lost an hour for daylight savings to spring forward. We were all yawning at rehearsal.

One plus is that I got to hear Beau explain the set and describe the model. I missed that on Wednesday, March 4, but other cast members filled me in well. Thanks!

We skipped Act I.ii between Antonella and Leonato because it hadn't been blocked yet. And I think we skipped Act I.iii too because Blake Balu (Don John) wasn't there and we no longer have a Conrade. Chris O'Bannon had to quit the show. Was Jessa Theriot (Borachio) there?

We ran II.iii-III.ii and then ran from the top of our show through III.ii (our Act I) skipping through a few scenes. Now we're off for quite some time again while Beau takes his comprehensive exam on Friday the 13th.

We also got a new/corrected/updated March rehearsal schedule.

I gave a conflict to Amanda Latham (Stage Manager) for Wednesday, March 18th last week that obviously didn't make it to Beau before the new schedule was done because I'm scheduled for Wednesday, March 18th.

But they (Sm's-Amanda and Rebecca LaBorde) did give me a blank script. Yea!

OFF MARCH 9th-18th, 2009.

Beau had comps. I had a conflict on 3-18-09.

Thursday, March 19, 2009

Tonight I was very tired and not looking forward to rehearsal. But once I got there, I had so much fun! We blocked V.ii and V.iv and then ran Act V. These two scenes are very fun to play with Benedick (James Yeargain).

In Act V Scene ii there is a lot of poking (physically) and fishing (throw the line and let him reel me in). Beau also directed me to “find him amusing” and “let his charm win you over”. We have a mini-kiss, or shall I call it an interrupted kiss, when Ursula (Caroline Langlois) comes in to tell me that Hero has been proved innocent.

Act V Scene iv is the final scene of the play. This is the false-wedding-of-Claudio-to-Beatrice-but-unmasks-Hero-who-is-alive scene. Beatrice and Benedick finally reveal their love for one another and kiss and pretty much everyone lives happily ever after.

Wednesday, March 18, 2009

FITTING

I had a fitting with Leah Scantlen (Costume Designer) today. This is also her thesis project. She had my mock-ups made that I needed to try on. I am concerned about A-line skirts restricting movement. I asked if she had any that I could borrow as a rehearsal skirt, but she said no. I asked David if I could use a plastic bat as a sword prop for now and he said yes. Beau has a key to get to them.

Monday, March 23, 2009

6 pm Run OUR Act I (I.i-III.iii)

Woo. Last night’s rehearsal was pretty long and tedious, but very necessary. We finally got through OUR Act I, which is I.i-III.iii. The first scene in Act I has everyone, the entire cast involved, so there are a lot of people on stage at one time.

We started rehearsal with announcements from Beau and then he led us in a warm-up. In his announcements, he instructed the cast to wear appropriate shoes from now on (no flip-flops). Our bios are due next Monday to the stage manager.

THE SPACE WAS FINALLY DRAWN OUT WITH CHALK!!! (which for the elevated platforms/balconies was confusing) but great for the steps DSL.

In our warm-up, we did dragon breaths, facial massage, S-Z, P-B, T-D sounds, a fun version of something I'll describe as a Hokey Pokey, lunges, building up the spine, etc.

Act I Scene i took quite a while, but we got through it. We (ladies) have to give flowers to the returned war men and it seemed a little cramped. I didn't mind this so much as others seemed confused.

But I am a little worried about how far back the platforms are from the audience. Therefore anything played way back there will need to be overly articulated and especially projected so as not to lose the audience's attention. I think it just makes it harder on both the actors and the audience. For a Shakespearean play (or any play for that matter) I am of the mindset that the closer the action is to the audience, the better. Why design an obstacle like this?

Overall, Beau seemed relieved to see Act I shaping up. He was encouraging. It was good to see the other scenes and actors. Blake Balu (Don John) went all out and did a fantastic job as his character. I was so pleased to see him do this, especially as an example to a lot of the new younger actors.

Liz Skinner Gore told me I was doing well with my lines so far which was nice of her to say and very encouraging to me.

Tuesday, March 24, 2009

Run OUR Act I

Gosh. Tuesdays go on forever for me. I have work then directing class at 4:30. Then we had rehearsal after class at 7:30.

We began with a warm up again which I desperately welcomed after a long stressful day.

We started our run of OUR Act I and pretty much went straight through except for a break to add our replacement Conrade cast member. So the whole play is cast! David Hoover mentioned in Directing class that there isn't anyone to crew the show at all.

Anyway, the run seemed to go better than yesterday. James Yeargain (Benedick) spanked me during our first encounter in Act I Scene i so that was fun to react off of because it totally took me by surprise and infused the scene with something new even though I doubt we'll keep it.

Wednesday, March 25, 2009

Run OUR Act II

Rehearsal began at 6 pm this evening with a warm up. There was a step platform on the stage that was not measured to the size of the chalked outline. Jennie Freeman thought that maybe it was a "rehearsal set". This made me laugh.

So I'm nervous because it seems like each time we gain momentum in rehearsals we're off for a while. We come back to rehearsal next Tuesday, March 31 and we need to be off-book. That's scary! Then we'll be off a few days for UNO's Spring Break. Then I am scheduled to be out of town Easter weekend, but I am seriously thinking that I may not be able to go even though I had this listed as a conflict on my audition form.

OUR Act II begins with III.iv with Hero and Margaret just before Hero's wedding. I was not there the night this scene was blocked. After rehearsal was over, Beau kept James Yeargain and me to block our part of the end of IV.i after everyone at the wedding exits the stage. I

haven't done some of these scenes in a while and still one of the most difficult in my opinion is the first scene of Act II. I do not understand Beatrice's "illness" yet...her sickness.

Monday, March 30, 2009

Tonight's rehearsal was cancelled due to the Big Easy Awards. *Metamorphosis* won for Best University Production!

Tuesday, March 31, 2009

Tonight we did a line thru of Act I off book. Let's say we could've done better. I am just really nervous about doing Act II off book Thursday night. I felt rather familiar with most of Act I, but still ended up calling "line" a lot for the exact or correct wording.

After we finished, Beau kept some of us in Act I Scene I. He wanted us to double our rate of delivery and double the intensity of our action we were playing to break up speech patterns we had developed already. He also warned us about using contemporary hand gestures. We stopped after nine o'clock to go home.

I've already done my line cards for OUR Act I and some of Act II. Right now my focus is on memorizing lines. One of the tools I use for each production I'm involved in is the practice of writing out line cards. I write the cue for my line on one side of an index card. I put my character's response/line on the opposite side of the cue. The act of physically writing the line cards helps me to memorize the lines and cues. It also helps me to make the line my own by taking a sort of ownership and writing it in my own hand. I can then flash the cue and flip the card to see if I'm getting the lines correct. I continue to go through the cards each day and before every performance.

Wednesday, April 1, 2009

We began with a warm-up. Then we ran through our Act I off book. It felt better than yesterday line-wise for me and I think for everyone else as well. After the run, Beau asked those of us in II.i after the dance to stay to work. Beau directed me to make an audible reaction when Benedick calls me a “harpy”. He also directed me to tease Claudio “neither sad, nor sick...” and to embarrass Hero “Speak, cousin, or if you cannot, stop his mouth with a kiss...” I also need to get Claudio to come down on “I have brought Count Claudio, whom you sent me to seek”. Working this scene helped me. I was just trying to get lines, but investing more in the scene helped clear things up.

I want to insert a silence after Don Pedro asks me to marry him. He says, “Your silence most offends me”... I was directed to hug both Hero and Claudio at once on “Cousins, God give you joy.” Then, “Kind sir, by your graces pardon” was to be directed to Don Pedro. But then Beau said to cut “Kind, sir” (which was not in my Pelican Shakespeare version).

At 6 pm on Thursday we are doing III.i with Hero, Ursula and me in the garden. I am nervous about our line thru of Act II tomorrow.

Thursday, April 2, 2009

From 6-6:45 pm Beau worked III.i with Hero, Ursula, and me. We cleaned up my monologue at the end of III.i I say goodbye to contempt and maiden pride to the SR vom and then look to the SL vom for “Benedick, love on”, etc. “For others say” is at the top of the steps referencing where Hero and Ursula were. At 7:30 we went through I.i

Then we did a line thru of Act II at 8:30. It was long and tedious because a lot of us did not have them. I did better than I expected because I have made all of my line cards. Therefore, I recognize most of my cues and am familiar with what I am saying. But it would have been better

for me to read my cards then attempt the lines. I'm well aware of the lines that I do or do not know.

Friday, April 3, 2009

OUR 1ST STUMBLE THRU THE WHOLE PLAY!!!

We did it! It took a long time, but we made it through!

James (Benedick) and I stayed after rehearsal ended to go over our scene following the non-wedding. We were able to work out the blocking we had been given with the help of our scripts. It was funny because during the run James looked as if he had tears in his eyes. I was thinking, "He's really going for it". But afterwards, he told me it was my voice on my lines that got him there, which I took as a compliment. I do feel like I'm moving in the right direction with my character. All of the blocking, lines, actions and objectives seem to be working cohesively in molding my Beatrice. When I've tried some that stick out or don't work together, I have tossed them out. Today's rehearsal is a primary example of feeling free enough to make those choices and explore them with my partner. I have to admire and thank James Yeargain as an actor for his willingness to play along and try new things each time. The level of comfort I feel with him allows me to strive to make our scenes together as solid as possible.

Beau gave a speech, along with rehearsal etiquette sheet and a new schedule for April. We open in just over two weeks! We have so far to go. We lost a cast member yesterday (Police) I think because of scheduling and now may lose another (Ursula). I hope that is not the case. People need to honor their commitments. How can anyone expect to be able to miss rehearsals two weeks before a play opens?

Beau took notes throughout and since James and I stayed after I asked to get mine before the weekend and our mini-spring break.

Notes: Friday, 4-3-09 1st Run-through

- Less Southern-accent for devil
- “Civil”- more mocking to Claudio, change “jealous” to more sincere
- Reverse Romeo and Juliet very nice tonight
- Conversations on steps are intimate, but project voice
- 4.1 wedding march- hold until men come out and are in place

Saturday, April 4, 2009

FITTING

I had a fitting with Leah today at 1 pm. My first dress is navy blue and maybe wool. It was big. She said it looked like a sack on me. The white dress with gray vertical stripes fit much better. She said it would be very tight in the back. Then there is a fuchsia pink floral skirt on a dress with an extremely see-through top. That was too short in the length, so I suggested that Leah add a ruffle. There is also a jacket piece that was not made yet. That will be dark pink. She said she'd probably make the ruffle out of the same dark jacket material.

My concerns with my costumes are attached to my concerns with the set. The dresses are to the floor and have very narrow skirts. The set is supposed to have a lot of steps that we will be ascending and descending and that has not been built yet.

I had to come on Saturday because I forgot my appointment on Friday afternoon. I was so mad at myself because I was at UNO. I had ten-minute play rehearsal at 5 pm and *Much Ado* rehearsal at 6 pm. So I was supposed to go up to the costume shop in between. I completely forgot and just hung out downstairs talking. Ahhhh.

We have a publicity photo shoot on Wednesday after our dance rehearsal.

Wednesday, April 8, 2009

DANCE REHEARSAL & PUBLICITY SHOOT

Rehearsal was today at 2:30 pm. It's UNO's spring break, so they do not have classes. However, I still have work. It was not too much of a problem because I got there after work. Leah Scantlen told me to come to her in the costume shop first so she could make any last minute changes before the photo shoot. The blue dress that was too big at my fitting is now too tight! Like crazy-tight and our publicity photos are being taken today. This is so frustrating. And after asking, this is the only dress she has that's "ready" to wear for the shoot. So then I went downstairs to rehearsal for the dance rehearsal. Natalie Boyd (Hero) is our choreographer with some help from Caroline Langlois (Ursula).

Tuesday, April 14, 2009

WE CAN WALK ON BALCONIES!

I was called in at 6 pm to learn the opening fight sequence. David Hoover choreographed the fight between Leonato and Beatrice. I had just come from the gym and showered, but quickly I was sweaty again. I took stage combat some summers ago, but I did not remember the numbered positions, etc. And David is so good at it. I'm supposed to do the moves and also make sound effects, but they should not sound like a girl until the reveal when I take off my headgear. We went over and over it and even worked through the group warm-up (since we were more than warm). We learned it in the dance studio.

Then we started a run of the show. Tonight was the first night we could not call for "line". I was so hot and sweaty from fighting (and hungry) and didn't get time to go over my lines, which I like to do, before we started. Adding to that, the balconies were there and ready to be walked on. Yes, they are high. But I quickly walked up and down and around them to prepare myself. After doing *The Chairs* last semester, I have an attitude of 'Just go for it'.

During the run, Leonato and I attempted the stage combat we just learned. It isn't as long as it seemed when learning it. If I practice every day, I hope I can get it. Then I took Beau's note from last night and Benedick and I tried to slow down our first scenes to one another to establish our relationship, etc. James Yeargain did not have his prop of the beer mug in the scene to grab though.

For the scene with the gals on the balcony, I used Kivana Cole's character of Lady as the face of Don John like a picture image. I tried an even lower devil voice. Natalie Boyd (Hero) was scared of the balcony, so she wouldn't let me dance with her up there yet.

The dance went okay tonight I thought and I tried to make Claudio laugh by tickling him on "not sad, nor sick, nor merry, nor well". I still do not feel like it's working. Tonight I did bid Benedick to "come to OUR MEAL". I thought that went well.

Act II starts with the Margaret, Hero, and Beatrice scene atop the SR balcony. It was the first time we were up there. But Jennie Freeman (Margaret) really drives that scene, and she is out of town with Joyce Deal and Bradley Troll until Sunday in Washington, DC. I still struggle in that scene, especially with being lovesick and ready to attack Margaret. Beau wants me to be ready to kill her but when I notice she's not willing to back down, feign ill again as an excuse. That will hopefully show that Beatrice isn't as tough as she claims to be.

I've also been trying to establish that in the scene where "I am sent to bid" Benedick to come into our meal. I wanted to whistle (bird) on my way in the song from the dance but I'm not a great whistler, so I hummed. I'm trying to show that I really don't mind going to get him at all. After today's rehearsal, I am feeling like my moments, other than those mentioned today as problems, are being played very true to my character.

Wednesday, April 15, 2009

SCENEWORK: 6 pm Dance; 6:45 Don Pedro, Beatrice Benedick; 9 pm Beatrice & Benedick

At 6 pm we went over the dance. James Yeargain wasn't there at first (he had his thesis defense) so Natalie danced with me. Our stage manager informed me that I've been skipping two lines off and on. I'm trying not to rush the "Prince's jester" part. I don't want it all to sound the same. But I've been going into the singing portion of the music.

Beau then re-blocked and cleaned up when Benedick calls me a "harpy". I go right, left, right, left, and then chase him. Beau asked me what I would do if I caught him. I answered, "Pull his hair and sit on him". Because we know the costume skirt will prevent real chasing. Beau directed me to give up in frustration.

After I was done with those two scenes, I had a break until 9 pm. Natalie and I went to Wasabi for dinner.

When I came back at 9 pm, Beau was running a little late. James and I ran lines. Then Beau took us into the Lab Theatre to re-block after the wedding. He told me to be more calculating from the start. He told me to try manipulating him with the helpless female act. He also asked me why I say, "It is a man's office, but not yours". Why is it not yours? I had a hard time with this scene because so much is going on. She's just witnessed her cousin's undoing, she wants to get revenge on Claudio, and she is admitting love and hearing of his love.

Beau told me to make up my mind that I want revenge and then because Benedick is sticking around, prompt him into doing it. He also made us touch one another and said to "FEEL THE TOUCH". This is one of the first times that we touch one another affectionately after overhearing that the other loves us. James also said he would give me a "gift" by allowing me to slap him at some point.

We then went into the Thrust and ran this part of the scene. Beau changed my blocking to remain on the SL steps then XDSL to the vom on “I confess nothing...” Then X DCS for “Why then God forgive me”. Benedick comes behind me and puts his arm around me. I lean my head on his chest while we both face the audience. Then I turn into him on “Kill Claudio”.

I chose to try the slap after he says, “We’ll be friends first”. Beau wants me to soften again on “use it for my love...” then on “Yay, as sure as I have a thought or a soul”.

I wanted to kiss Benedick on the forehead as a blessing. Beau liked the idea but asked me to try his hand instead because of height issues. Or Benedick will have to be a step or two below. I’m very pleased with where I felt the slap needed to be placed. After speaking with James, he obviously was not expecting it at that moment. I stand behind my choice and was happy to surprise him with it there. I also think these moments of slapping and then blessing within the same scene are working very well for my character.

Then we moved onto the SR tall balcony for what Beau calls the “Date Scene”. I’m trying to work in a spot to laugh in both of these scenes, something Phil Karnell always taught us in acting classes.

Thursday, April 16, 2009

I had to run up to the costume shop to try on the blue striped dress. It fits better now in the hips (thank goodness). I asked Leah to put in a kick-pleat but she said to just pick up the skirt. I am apprehensive about how constrained my movement and physicality will be with these costumes. We’ll see on Saturday.

At 6 pm we rehearsed the dance. Beau asked me if I knew if the masked man I was dancing with was Benedick or not? I had not been playing that action. It was fun to change up the lines with that in mind. I am feeling better about the dance but Beau said he might end up

changing the song. NOooooooooo-! Don't do that! When Benedick walks out on me, it is just like Scene 1 where "he always ends with a jade's trick". I still am not consistent with saying, "I am sure you know him well enough" and "Did he never make you laugh"? It's hard to dance and react in the moment and say lines.

Friday, April 17, 2009

At 6 PM, Beau met with the ladies of II.i to re-block that scene. He moved it from the Stage Right balcony to underneath it. Beau said that he liked a lot of what I was doing with it but it couldn't be seen on the balcony so he restaged it. He told me to teach Hero about being "too curst". He also said to bring in the single younger gals on "there live we as merry..." He helped me so much with the dance references- the Scotch jig-Hero and I do the dance I do with Benedick, then for the wedding we do a waltz, and then for the repentance (the cinque-pace). I spin her around and around. It seems and feels much cleaner now and I am really glad I can play around now more without us all being on the balcony.

NOTES from Friday, April 17, 2009:

- Cheer at Don Pedro's return. It's a celebration.
- After Don Pedro steps back the cheers can die down.
- Benedick & Beatrice- know what Benedick says when he whispers in my ear. We look like we're in two different worlds.
- Don't rush through the words to beat the singing in the music playing. He's losing words.
- When we sit upstage we need to be quiet.
- Enter from Upstage Center with Hero and Claudio on either side of me.
- Wait for Benedick's insult that you know is building.
- After the hug with Claudio and Hero, don't go to Don Pedro. Just turn and exit.

- “OUR meal” as in my family and I, not yours.
- Act II Notes: Watch how hard we walk. Right now it’s a play about stomping.
- When Leonato crosses on “Do not live” cover Hero.
- If flowers are there, grab them while exiting.
- Too soft- “But for which of my bad parts...”
- Don’t wait for Ursula to exit before saying “Will you go?”
- Enter for final wedding under the Stage Right Arch.

Saturday, April 18, 2009

I’m having a rough day. I feel kind of out of it. We had a costume parade first and tried on all the costume pieces. But then we were supposed to do a Cue to Cue. Instead we went into a run. Not sure if it was not having warmed up or gone over my lines, but I just didn’t feel ready for the run. Today was the first time I stayed backstage for the run of the show.

According to Beau’s notes, I didn’t get any really bad notes, but I was not happy with my mental/physical state. I am nervous because we are not doing a dress rehearsal until Monday now and our first audience is Wednesday. Also, the set is yet to be finished, painted, etc. The paint is going to have to dry before we can work on it, especially in costumes. I need to see David to ask about how to make my cuts with the sword.

Sunday, April 19, 2009

O.K. So at 1 PM I was taught a NEW dance for the dance scene in addition to what I’m already doing. So from the get-go, I was more stressed in adding something (a dance nonetheless) just TWO days before our first audience. I did go up to the costume shop and put on my dress for the dance with the tuxedo jacket to get used to dancing in it. Then Beau re-blocked the wedding. We girls now enter from under the Stage Right Arch and essentially most of our

stuff is just switched to opposite sides for the finale. So I hope in the next few days I'll feel it solidify because it keeps changing.

I had a blank-up in my lines after Benedick's railing on me with Don Pedro.

“Indeed, my lord
he lent it me awhile
and I gave him use for it
a double heart for a single one
Marry, once before he won it of me with false dice
Therefore your Grace may well say I have lost it.”

“Good, lord, for alliance
Thus goes every one to the world but I
And I am sunburnt
I may go sit in a corner
And cry heigh-ho for a husband”.

“Against my will I am SENT to BID you, come into our meal”

I just finished my last scene in Act I. The hiding with the bushes is still weird because there really is not a level to the plants. I think I am supposed to have a branch or something to play with. But I thought my monologue went well. I switched on “stand I condemned for pride and scorn so much”? I use air for “and Benedick” (AIR) love on. And I usually get a laugh (so far).

I noticed that I get too soft in volume on the SR balcony when Benedick asks “which of his bad parts”, etc.

NOTES from Sunday, April 19, 2009:

- Cheering in I.i was a lot better
- Tiptoe walk after dancing especially

- Down to the first step on “hath your grace never a brother like you?” to open Don Pedro up for the proposal.
- 6 PM girls opening of Act II
- 6:30 Warm-ups and Costumes
- Mock Benedick more on “Alas, poor heart”.
- Beau told us to notice that there were a lot less notes in general.

Monday April 20, 2009

Beatrice has arrived...

I felt really good about tonight. We did a full run in dress. Despite still missing two of my props (cigar and veil) I had fun and felt confident playing within the scenes. I am Beatrice. I did skip one line within the post-wedding rant- “Talk with a man out at a window-a proper saying” So frustrating. I had gone through my cards around 2:45 pm. I was high on caffeine prior to my Directing Project rehearsal at 4:30 pm. We worked until 6 pm. So I had no time in between to eat, etc.

Beau worked the first scene in Act II with Hero, Ursula, Margaret, and I. Jennie is back from DC so we were able to review it. I have a hair pull and an attempt to strike her, which should persist until she mentions Benedick’s name and how he’s changed.

Tonight was also the first night that I got wet with Hero’s watering can. And there was a taller palm to use and play with which was fun (finally).

The boys used masks in the dance, which was hilarious, and Benedick is covered in facial hair and has a flat green mask.

In our date scene he is clean-shaven and looked so handsome I felt compelled to touch his face and be extra close and flirty. The crew seems very reliable. My costumes were already on a

rack backstage waiting. Also, David was there to watch the fight and teach/help me with the hand motions for the cuts. I know my targets. We went over it and over it. I was a sweaty mess. He added in the crowd cheering, etc.

The set is still not painted, but the walls were up. As far as costumes go, my black and white dress's hem is unfinished, there are strings hanging everywhere. The ASM told me to get the costume crew to cut them, but the costume designer backstage didn't seem to have any scissors. I was happy to feel surer of myself in the fight choreography. Even doing it like 50 times. Thankfully, Randy indulges me. I felt like I was birthing a baby and he doesn't break a sweat or huff or puff at all. David said he liked my heavy breathing.

Beau in notes said everyone seemed tired. I felt the opposite. I asked him after and he said I did not seem tired. He was referring to the general demeanor of the cast.

NOTES from April 20, 2009:

- We seemed tired tonight
- Use the glove with Benedick-nice, keep it.
- Dance-don't scotch too soon before the other ladies
- When actors are upstage, mouths should move but silent
- Take Don Pedro's mask off when he sends me to find Claudio
- Walk soft into hearing Benedick yell at me
- Claudio-jealous complexion. Still not working, keep tickle then realize I'm not cheering him up, go to Don Pedro.
- Even more emotional in "star dance" section.
- "No glory lives behind the back of such- has to be an even bigger realization
- We added 7 minutes to Act I tonight. ☹

- Act II Notes: “Oh, on my soul, my cousin is belied” Let him see the heartbreak/why I’m crying.
- More malice: “KILL CLAUDIO”
- Enjoy Benedick’s hand on my face
- More flirtatious- Then is spoken, go into him
- On exit after “you were near dead for me” try to go up the ramp/Hero and Claudio will block me.

Tuesday, April 21, 2009

NOTES: Tuesday, April 21, 2009

- “No, an he were I would burn my study”- more ridiculous (the whole idea he would be in my study).
- New positions for ladies in II.i more people to play(perform) for RESPONSES
- 4 young ladies travel down longer then advise Hero
- No whispering upstage
- Go behind upstage steps to find Claudio
- Don’t cross too far DS when reverse Romeo and Juliet/ stay parallel
- Act II Wedding- be in the window between Natalie and Joyce
- Vocal responses to Leonato swearing to kill Hero drives me to make her wake up more
- “Kill Claudio” great moment layer on top of revenge (what will you do to prove your love?)
- “Eat his heart” ran out of breath

Wednesday, April 22, 2009

PREVIEW

Leah Scantlen wanted my hair to be braided for Act I so it doesn't get so messed up after taking off the fencing cap. Oksana was kind enough to braid my hair for me. But it took sooooo long I had to miss our group warm-ups at 6 pm. Beau came in to let me know there have been two muggings on campus this week in addition to yesterday's news that a case of ringworm is going around the cast and crew.

During the run I felt kind of out of it, mostly in Act I. There was absolutely no audience response at all. That was frustrating and made me kind of want to stab myself in the eyes. There was no water in the watering can so I didn't get wet at all tonight.

NOTES from April 22, 2009 PREVIEW:

- Beau did not like my hair in braids- I looked 15.
- Celebrate more before "amen".
- Keep all emotions (more) about mother, etc. up until exit; it's the only way they buy that I need to leave
- All- Watch curtains moving on exits
- Letter that begins them all "H"- punch it. Like you dumbass, I have an ache.
- "I answer to that name" lift up veil then remove it, cross downstage center

Thursday, April 23, 2009

OPENING NIGHT and Shakespeare's Birthday

I just finished the wedding scene in Act II. So far, I think the show is going pretty good. We have a good audience. I didn't feel wonderful about my first scene though energy-wise. I warmed up at the gym and then came to UNO and did our group warm-up then did our fight call, so I was physically very warm. I thought I got better in Act II Scene i with the dance scene. The

plant scene was super fun to do. I made wind sounds and rustled the plant and tweeted like a bird. There was water in the can so they watered me and that got a big laugh.

I feel very relaxed and comfortable in my scenes with James. Joyce just walked by and caught me journaling and said “Go Thesis!”

Friday, April 24, 2009

I have to say I felt better overall about tonight for me. The audience was really good and laughed a lot. I tried to have a sharper edge in the first scene tonight and a little more throughout. I didn’t have the nerves as much as yesterday. Yesterday I felt like I was anticipating things. Someone called me “spicy” tonight after the show. I’m getting a laugh on my “tweet tweet” in my listening scene and on my echo of Benedick’s “hahahehe” so I’m proud of those.

During the proposal I tried something a little different. Don Pedro is playing the proposal so serious (as he was directed to). So I tried to lighten up on the refusal aspect. I’m not quite sure if it worked or not.

Saturday, April 25, 2009

The Show Must Go On...they don’t say that for nothin’

Today, the actor who plays Conrade apparently took too many anxiety pills and was unable to go on stage and perform. Ben Matheny who plays Balthazar went on in his place and played both roles. I do not know the specifics but it just is very irresponsible. It put many of the actors in a very rough spot. I am very glad that I don’t have any scenes with him. The thing that bothered me though was that he was too messed up to go on stage, but he hung around outside throughout the performance. I think someone should have brought him home but I guess they wanted to watch him and make sure he was ok. I wasn’t thrilled with how it was handled. It sort of just spread through the cast by word of mouth. I think an announcement should have been

made to the cast beforehand but they were dealing with teaching blocking to Ben Matheny, etc. Beau did announce after the show that the actor was in a more stable condition.

Tonight's audience was rather quiet, except for Kat Johnston. Mrs. Testa and Mrs. Paulina came and so did Mark, Jesse, and Noel. I almost slid after the swordfight when I go to the messenger in my shoes.

Tuesday, April 28, 2009

Tonight was supposed to be a line-thru but then we did a full makeup and dress photo call instead. It took a while. We started getting ready a little before 6:30 pm because Beau wanted to start at 7. But then he wanted to start earlier than that. We did not have any costume crew there so Liz had to do her hair herself. Beau got his own photographer to come and made a long shot list. We finished a few minutes after 9 pm.

Thursday, April 30, 2009

We had a huge audience last night. My teacher-gang came to see me.

I've been feeling that I anticipate that Benedick will say "By this hand"... so what is keeping me there after I say, "I will die a woman with grieving". So tonight I started to walk away to make him come after me. And he did.

Friday, May 1, 2009

Student Matinee Call 8 AM

YIKES! Very dull audience. We held for a late bus and didn't start until like 9:45. We ran with no intermission. I felt really good about the post-wedding scene between Benedick and Beatrice. The slap went well. During the dance Seacoal wasn't on stage to ask me to dance. He came in late.

Friday, May 1, 2009

PM Show

Tonight's show was so-so. Had fun in the II.i scene.

Saturday, May 2, 2009

I thought the show went really well for me!

Sunday, May 3, 2009

CLOSE

Well, today I was running late. And my whole schedule was off. I didn't get to go through my line cards or do the group warm-up. I did do a brief personal physical warm up and I vocally warmed up in the car on the way. Anyway in the first scene I had a line flub with the Messenger (James Vitale). So that threw me off. Then I didn't have my character shoes backstage, forgot to put my duck on for Scene ii. Then Seacoal did not show up AGAIN for the dance at all. The cast is in full last show mode and the show is not over yet. Also in Scene i I did something new with "beast" and Benedick's beard that I thought worked, but I did not grab his beer mug. Anyway, I have recovered. I just got through the wedding scene, so I feel more relaxed now. It's a big house today for a Sunday matinee. It's going to be hard for me to part with this role. I've invested so much along with the rest of the cast and crew. It's been such a pleasure to bring this character to life on stage.

Meeting with David Hoover

While discussing my performance in *Much Ado About Nothing*, David Hoover said he thought I did a fantastic job. He said he sensed a greater sense of ownership of myself as an actor and that I was taking charge of myself. I took the stage and I made choices. He thought I was vocally strong. He thought that James Yeargain and I had good chemistry.

Project Evaluation

Looking back on our production of *Much Ado About Nothing* has been an extremely pleasant experience. I was very proud of my work as Beatrice as well as the entire show as a whole. I define this production as a success. I cannot even remember why I hesitated at the prospect of performing a Shakespearean role for my thesis. I feel so fortunate to have had the opportunity to create one of his best female roles. In hindsight, I feel that if I could pull off such a classic role, I can do anything.

Perhaps some of my initial hesitation was due to the disinterest I felt that an audience would have in seeing Shakespeare performed. It is very rewarding to get an audience's reactions, responses and feedback regarding their experience watching the show. Most of the feedback I received regarding my performance was positive. At first, I must confess, I almost did not believe the positive feedback to be sincere. It was coming from my family and friends and maybe they were just being nice. Everyone knew it was my thesis role and that I'd worked extremely hard on it, so how could anyone really give me harsh criticism? However, I finally became confident in the role myself and felt that I did succeed as an actress and as Beatrice. The beauty of theatre is that every production of a piece offers new possibilities for creation and interpretation. I may not be the Beatrice that was expected, but I am satisfied that I did service to the playwright and my director and cast.

As stated previously within this thesis, I strove to create a Beatrice most like that of what I read about Ellen Terry's characterization. I purposefully did not watch the 1993 film version directed by Kenneth Branagh that features Emma Thompson as Beatrice until months after our production closed. I wanted to use Emma Thompson's characterization as a tool to compare my

own creation. My first instinct was to feel very satisfied after watching the film. I like to think that I did capture much of the warmth and mirth that Emma Thompson radiated on screen.

Of course, there were differences as well. Due to the change in medium from stage to screen, vocal tactics could be employed for film that would not have played on the stage. In the first meeting between Benedick and Beatrice, Emma Thompson uttered Beatrice's last line in the scene, "I know you of old", under her breath. That was such an effective moment because it relayed so much history and possibly hurt feelings in what was filmed as a "private moment". I really liked that choice because it set up the history between the characters nicely.

I also liked how taken aback Emma Thompson's Beatrice reacted to Benedick when she calls him in to supper. I definitely think that those moments, though short, should have perplexed the character more than I played.

In watching the scene where Benedick first overhears that Beatrice is in love with him, Kenneth Branagh's Benedick made bird noises in the bushes when he made an audible reaction to hearing the shocking news. This was funny to me, as I did a similar thing with Beatrice in the bushes. He motivated his bird noises from his character's gasping inhalation of a reaction. I motivated my bird noises as an explanation of the movement in the bushes. I like the idea of it being so shocking that I wouldn't have been able to hold my breath, tongue, etc.

I also found it interesting that the film version completely eliminated the pre-wedding scene between the ladies where Beatrice declares how sick she feels. This was a difficult/problematic scene for me as an actress in rehearsals in deciding how to deal with her "sickness".

I very much enjoyed the scene between Benedick and Beatrice right after the wedding party leaves with Hero. I thought that the location of the shot in a tiny chapel with a cross on the

wall between their heads seemed to echo my intention within the same scene of using the meaning of the name Beatrice, “to bless”. Not to toot my own horn, but I think it is a testament to my acting skills I have honed while at UNO that I was able to truly create this character and bring the role to life on stage in an honest way that was true to the script and the direction of our production. Within the rehearsal and performance process, I definitely had my moments of doubt. I remember feeling completely inept at the first read-through. But I did the work on the role and I think it showed.

Reviews of My Performance

The Film, Theatre and Communication Arts Department requires students in the acting classes to write critique papers reviewing performances that the university produces. I was able to read some of the reviews and glean a consensus of my acting. One student’s review of my work said, “although she was petite, her voice carried over the audience and almost all of her lines were perfectly articulated. She definitely did a good job of creating a presence whenever she walked on stage...Her playful banter in the beginning of the play helped bring Shakespeare’s lines to life”. Another student review stated “Chrissy Garrett who portrayed Beatrice did a superb job. She had a clearly defined character that came across as a strong willed, independent, witty young woman with a mind of her own who would not suffer herself to be less than she is”.

UNO’s production of *Much Ado About Nothing* received a print review by Christina Vella of *The St. Bernard Voice* praising the show “as splendid as that play ever gets”. Of my performance, Vella wrote:

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.

I confided my doubts about not being sharp enough with a friend that saw our opening night performance. He graduated with a Master in Fine Arts in Acting degree from UNO, and I trust his opinions. He agreed that I was not as sharp as I could be from the beginning of the play. I was grateful to hear his opinions and criticism. I also knew that my Beatrice was in line with what my director had wanted.

After the show closed, I met with my major professor David Hoover to hear his assessment of my performance. These meetings occur at that end of each semester for all graduate actors. I was especially interested in hearing what he had to say because it was my thesis role. David Hoover said that he thought I “did a fantastic job”. He thought I seem to “own myself as an actor” and that I took command of the stage and made choices. He thought I was vocally strong. He also thought that James Yeargain and I had good chemistry.

Director’s Feedback

While I feel that my characterization of Beatrice was a success, I wanted to hear what the director of our production thought about my performance. I also hoped to glean insight as to why he cast me in the role and what he thought were my strengths and weaknesses as an actress. Beau Bratcher answered the questions that I sent to him via email.

Beau revealed that he called back three women, including me, for the role of Beatrice. He said that ultimately he had to decide what direction he wanted to go with his Beatrice and Benedick. He narrowed it down to two specific couplings- James Yeargain and me or another couple. Beau thought that James Yeargain and I “provided an interesting and relatively innocent

pair”. He noted that the other couple had a “sexual intensity that was very interesting”. In deciding, he had to choose between what he described as a “harder Beatrice and Benedick or a softer pair”. Ultimately, he found James Yeargain and me to have a “wonderfully playful chemistry” that he hoped would add to the romantic and sweet way that he wanted to package his production of the play. He felt that his options to fill all the other roles did not work around the other couple as Beatrice and Benedick. Therefore, he went with James Yeargain and me.

My second question to Beau was “What was your overall impression of my portrayal of the character, and did I succeed in the role in your opinion?” He responded with, “You played the role exactly as I wanted you to.” Beau sought to guide me to “endow Beatrice with sass and life”. He said that he thought that the one area that we did not fully succeed was the “Kill Claudio” moment. He said that if he could go back and do it again, that would be the area for Beatrice that he would rework. In reflecting and looking back on his/our production, Beau believes that “one of the biggest successes of the production lies in your relationship with Benedick. You and James fully realized an existing relationship that had soured, but one that neither had gotten past”.

As theatre is a collaborative process, an actor or actress cannot do it alone. I wanted to know from a director’s perspective the areas that may be strengths and weaknesses of mine. Beau pointed out my strengths as my “work ethic” and my “ability to jump in and trust”. He went on to say, “I have worked with several actors over my last decade in the theatre and I have yet to come across one who works as diligently as you do. When I discuss this, I mean your note cards [line cards], your extra questions, your character research, your desire to get every small critique that you can. You find a place for all of this, and I have never seen you slack off or complain about any aspect of a role, rehearsal, or production”. He also identified a strength of

mine as being able to trust in my fellow actors and director. “You dedicate yourself so fully to whatever your material is, and thereby you know it so well that you are able to trust and dedicate yourself to your fellow actors and director”. Ultimately, he thinks this trust is what allows me to connect so well with my fellow actors. As far as a weakness, Beau believes that I doubt myself too much. He encourages me to just go for it “full steam ahead”, hoping that it will lead to more discoveries during the process.

Self-Assessment

I am very pleased after hearing feedback from director Beau Bratcher and that of my major Professor David Hoover. It makes me very proud to hear that one of my major strengths is my work ethic. I have always valued that and stressed the importance of behaving in a professional manner. I want other actors, directors and stage managers to be able to trust me and know that I am a reliable actress. I have come across many actors with a lot of potential that they either do not realize or actors that are troubled and unreliable. I have never encountered a worse feeling than not fully trusting an actor on stage. I hope that this strength will continue to be recognized, especially as I graduate and move on to what I hope will be “professional theatre”.

I think an area that has both a strength and weakness all in one for me is my voice. I think that I have very clear diction, enunciation and articulation. I do not think that I speak with a typically ‘Nawlins Yat’ dialect. I am able to project my voice to fill most spaces. The weak area of my voice is my naturally high pitch. I have been consciously trying over the past few years to “think lower” and use my breath to place my voice in a lower register. I became interested in the Suzuki methods after taking a Voice class at UNO. Practicing Suzuki helps me to remember to speak from a lower place.

I would definitely agree with Beau Bratcher that a weakness of mine is self-doubt. At least I recognize it. And to be honest, I think that the process of exploring the creation of this role and roles since has allowed me to try to ease up on the doubt. There are definitely moments where I feel inept and that everyone surrounding me is better. However, I have started to trust that if directors cast me, there is a reason. If they think I can do it, then I will be able to do it. I am starting to let that fact ease my self-doubt. For instance, if after a run in rehearsal I do not get a lot of notes, I used to think that was bad. Clearly the director had left to go the restroom or something. But now I am beginning to trust that if I'm not told to do otherwise, obviously what I am doing onstage is satisfactory to the director.

A weakness of mine that I have absolutely no control over is my height or lack thereof. Directors make pictures on the stage, and casting sometimes can call for specific physical types. I was pleased to find in conducting my research that another very well-respected Beatrice was also rather small. Russ McDonald reveals in *Look to the Lady* that "Judi Dench is uncommonly short for one who has played as many formidable, even heroic women as she. She is short, no more than five feet two, and her stature has sometimes made her the object of derision" (110).

In looking back on our production, I feel that I played off what the other characters gave me. I was glad to work with James Yeargain as Benedick. I enjoyed our banter and had fun rehearsing and performing. It was also a very refreshing reminder of how enjoyable it can be to perform in a comedy. I traditionally seem to be cast in dramas with very heavy content. While I thoroughly delve into those roles, they can sometimes be of a depressive or dark nature. Performing this Shakespearean comedy was like a breath of fresh air for me. The content is heavy- Beatrice's cousin Hero is slandered and left for dead at what was supposed to be her

wedding. But the lightness and mirthfulness that I felt in playing Beatrice in our production shone through my character.

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William Shakespeare

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-in-law	MARGARET - attendant of Hero
SERVANTS 1 & 2 - attendants of Leonato	URSULA - attendant of Hero

The Military

DON PEDRO Prince of Arragon	DON JOHN his bastard brother
COUNT CLAUDIO of Florence	BORACHIO - follower of Don John
SIGNOR BENEDICK of Padua	CONRADE - follower of Don John
MESSENGER	BALTHASAR a singer

The Town

DOGBERRY Constable of Messina	SEXTON
VERGES Deputy Constable	FRIAR FRANCIS
GEORGE SEACOAL Senior Watchman	Masks
HUGH OATCAKE	Wedding Guests - Lady & Gentleman
WATCH 1 & 2	Mourning Choir

Superobjective:
To Melt Benedick

Much Ado About Nothing

ACT I

ACT I

Scene I. Before LEONATO'S House.

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

MESSENGER. [offstage] Signior Leonato.... Signior.
[Entering] 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 three leagues off when I left him.

LEONATO. Have you lost many gentlemen in this action?

MESSENGER. But few of any sort, and none of name.

Beat 1
Objective:
To find out the
status of Benedick
Actions:

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 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.

1. To grab attention BEATRICE. I pray you, is Signior Mountanto returned from the wars or no?

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

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

HERO. My cousin means Signior Benedick.

Beat 1
Actions (cont.):

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

2. To make fun of
3. To prod
4. To boast

BEATRICE. I pray you, how many hath he killed and eaten in these wars?² How many hath he killed?³ For, indeed, I promised to eat all of his killing.⁴

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

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

5. To snicker
6. To feign ignorance

BEATRICE. And a good soldier to a lady;⁵ but what is he to a lord?⁶

MESSENGER. A lord to a lord, a man to a man; stuffed with all honourable virtues.

7. To nod
in agreement
8. To stick out
my tongue

BEATRICE. It is so indeed;⁷ he is no less than a stuffed man.⁸ (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.

9. To excuse
10. To storm
11. To stomp
12. To relish
13. To insult
14. To dig deeper
15. To chip away

BEATRICE. Alas! he gets nothing by that.⁹ In our last conflict four of his five wits went halting off;¹⁰ and now is the whole man governed with one!¹¹ so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse;¹² for it is all the wealth that he hath left to be known a reasonable creature.¹³ Who is his companion now?¹⁴ He hath every month a new sworn brother.¹⁵

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

16. To refute
17. To defend
18. To expose

BEATRICE. No;¹⁶ an he were, I would burn my study.¹⁷ But, I pray you, who is his companion? Is there no young squarer now that will make a voyage with him to the devil?¹⁸

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

Beat 1
Actions (cont.):

19. To shake

20. To admonish

21. To broadcast

BEATRICE. O Lord, he will hang upon him like a disease: he¹⁹
is sooner caught than the pestilence, and the taker runs
presently mad.²⁰ God help the noble Claudio! If he have
caught the Benedick, it will cost him a thousand pound ere
he be cured.²¹

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

22. To thank

BEATRICE. Do, good friend.²²

LEONATO. You will never catch the Benedick, niece.

23. To laugh off

BEATRICE. No, not till a hot January.²³ [Messenger
returns.]

MESSENGER. Don Pedro is approached.

[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.

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 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.

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.

Beat 2
Objective: To ignite
the spark between
Benedick
Actions:

1. To turn on
a switch
2. To throw out bait

3. To reacquaint

4. To smirk
5. To point out
how much we
have in common

6. To caress

7. To race

8. To spit

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.

BEATRICE. I wonder that you will still be talking, Signior Benedick: ¹nobody marks you.²

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

BEATRICE. Is it possible Disdain should die while she hath such meet food to feed it as Signior Benedick?³

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

BEATRICE. A dear happiness to women: they would else have been troubled with a pernicious suitor.⁴ 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.⁵

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

BEATRICE. Scratching could not make it worse, an 'twere such a face as yours were.⁶

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

BEATRICE. A bird of my tongue is better than a beast of yours.⁷

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

BEATRICE. You always end with a jade's trick: I know you of old.⁸

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 note the daughter of Signior Leonato?

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

CLAUDIO. Is she not a modest young lady?

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

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

BENEDICK. Why, i' faith, methinks she's too low for a 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 in sport: I pray thee tell me truly how thou likest her.

BENEDICK. Would you buy her, that you enquire after her?

CLAUDIO. Can the world buy such a jewel?

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

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 and she were not possessed

with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

CLAUDIO. I would scarce trust myself, though I had sworn 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.

[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.

DON PEDRO. I charge thee on thy allegiance.

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.

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.'

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.

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

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 despite of beauty.

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

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

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

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 the bull's horns and set them in my forehead; and let me be vilely painted, and in such great letters as they write, 'Here is good horse to hire,' let them signify under my sign 'Here you may see Benedick the married man.'

DON PEDRO. Well, you will 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.
[Exit. Re-enter SERVANT.]

CLAUDIO. My liege, your highness now may do me good.

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

CLAUDIO. Hath Leonato any son, my lord?

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

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

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

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

DON PEDRO. What need the bridge much broader than the
flood?
The fairest grant is the necessity.
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,
And tell fair Hero I am Claudio;
And in her bosom I'll unclasp my heart,
And take her hearing prisoner with the force
And strong encounter of my amorous tale:
Then, after to her father will I speak;
And the conclusion is, she shall be thine.
In practice let us put it presently.

[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 stamps them. The prince and Count Claudio, walking in a thick-pleached alley in your orchard, were thus much overheard by a servant of our house: Don Pedro 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.

LEONATO. Hath this servant any wit that told you this?

ANTONELLA. A good sharp one - tis the mother of Ursula: I will send for her; and question her 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 peradventure this be true. Go you, and tell her of it.

[Several persons cross the stage.]

Sister, have a care this busy time.

[Exeunt.]

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

[Enter DON JOHN and CONRADE.]

CONRADE. What the good-year, my lord! why are you thus out of measure sad?

DON JOHN. There is no measure in the occasion that breeds; therefore the sadness is without limit.

CONRADE. You should hear reason.

DON JOHN. And when I have heard it, what 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 stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour.

CONRADE. Yea; but you must not make the full show of this till you may do it without controlment. You have of late stood out against your brother, and he hath theen you newly into his grace; where it is impossible you should take true root but by the fair weather that you make yourself: it is needful that you frame the season for your own harvest.

DON JOHN. I had rather be a 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 a plain-dealing villain. I am trusted with a muzzle and enfranchised with a clog; therefore I have decreed not to sing in my cage. If I had my mouth, I would bite; if I had my liberty, I would do my liking: in the meantime, let me be that I am, and seek not to alter me.

CONRADE. Can you make no use of your discontent?

DON JOHN. I make all use of it, for I use it only. Who comes here?

[Enter Borachio.]

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.

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

BORACHIO. Marry, it is your brother's right hand.

DON JOHN. The most exquisite Claudio?

BORACHIO. Even he.

DON JOHN. He is a proper squire! And who, and who? which way looks he?

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

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

BORACHIO. Being entertained for a perfumer, as I was smoking a musty room, comes me the prince and Claudio, hand in hand, in sad conference: I 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.

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

CONRADE. To the death, my lord.

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

BORACHIO. We'll wait upon your lordship.

[Exeunt.]

ACT II.

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

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

[Enter LEONATO and GUARD.]

LEONATO. Was not Count John here at supper?

INNOGEN. I saw him not.

Beat 3
Objective:
To cut-up with
the girls

- Beat 3
Actions
1. To shake off
[Exit LEONATO.]
BEATRICE. How tartly that gentleman looks! I never can see him but I am heart-burned an hour after.¹
HERO. He is of a very melancholy disposition.
 2. To entice
3. To scheme.
BEATRICE. He were an excellent man that were made just in the mid-way between him and Benedick: the one is too like an image, and says nothing; and the other too like my lady's eldest son, evermore tattling.³
ANTONELLA. Then half Signior Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signior Benedick's face,—
 4. To stack the deck
5. To laugh
BEATRICE. With a good leg and a good foot, uncle, and money enough in his purse,⁴ such a man would win any woman in the world if he could get her good will.⁵
ANTONELLA. By my troth, niece, God will send you no husband, if thou be so shrewd of thy tongue.
INNOGEN. In faith, she's too curst.
 6. To feign disappointment
7. To trump
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.'⁷
INNOGEN. So, by being too curst, God will send you no horns?
 8. To perform
BEATRICE. 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.⁸
INNOGEN. You may light on a husband that hath no beard.
 9. To play along
10. To see-saw
BEATRICE. What should I do with him? dress him in my apparel and make him my waiting-gentlewoman?⁹ He that hath a beard is more than a youth, and he that hath no beard is less than a man; and he that is more than a youth is not for me; and he that is less than a man, I am not for him: therefore I will even take sixpence in earnest of the bear-ward, and lead his apes into hell.¹⁰

Beat 3
Actions (cont.): ANTONELLA. Well then, go you into hell?

11. To surprise
12. To make them drop their jaws
13. To smirk
BEATRICE. No; but to the gate; and there will the devil meet me,¹¹ 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;¹² he shows me where the bachelors sit, and there live we as merry as the day is long.¹³

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

[ReEnter LEONATO, the ladies are unaware.]

14. To cow-tow
15. To mock
16. To sincerely hint
BEATRICE. Yes, faith; it is my cousin's duty to make curtsy,¹⁴ and say, 'Father, as it please you:¹⁵ but yet for all that, cousin, let him be a handsome fellow, or else make another curtsy, and say, 'Father, as it please me.¹⁶

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

Beat 4
Objective: To change the subject
Actions: 1. To poke fun
2. To satirize
BEATRICE. Not till God make men of some other metal than earth.¹ 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 kinred.²

LEONATO. Daughter, remember what I told you: if Don Pedro do solicit you in that kind, you know your answer.

3. To play make-believe
4. To dream
5. To advise
6. To paint a portrait
BEATRICE. The fault will be in the music, cousin, if you be not wooed in good time.³ if the prince be too important, tell him there is measure in everything, and so dance out the answer.⁴ For, hear me, Hero: wooing, wedding, and repenting is as a Scotch jig, a measure, and a cinque-pace:⁵ 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 ancience; and then comes Repentance, and with his bad legs, falls into the cinque-pace faster and faster, till he sink into his grave.⁶

LEONATO. You apprehend passing shrewdly, niece.

Beat 4 Actions (cont.):

7. To wink

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

LEONATO. The revellers are entering, brother: make haste, make haste!

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

DANCE BEGINS

[CLAUDIO and HERO begin dancing. After a dance, DON PEDRO and HERO partner up.]

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

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

DON PEDRO. With me in your company?

HERO. I may say so, when I please.

DON PEDRO. And when please you to say so?

HERO. When I like your favour; for God defend the lute should be like the case!

DON PEDRO. Speak low, 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.

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

MESSENGER. At a word, I am not.

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

MESSENGER. To tell you true, I counterfeit him.

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

MESSENGER. At a word, I am not.

Beat 5
Objective: To unmask

Actions:

1. To gasp

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

BEATRICE. Will you not tell me who told you so?¹

BENEDICK. No, you shall pardon me.

2. To play along

BEATRICE. Nor will you not tell me who you are?²

BENEDICK. Not now.

3. To echo

BEATRICE. That I was disdainful, and that I had my good wit out of the 'Hundred Merry Tales.'³ Well, this was Signior Benedick that said so.⁴

4. To accuse

BENEDICK. What's he?

5. To elbow

BEATRICE. I am sure you know him well enough.⁵

BENEDICK. Not I, believe me.

6. To give credit

BEATRICE. Did he never make you laugh?⁶

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17

Beat 5
Actions (cont.):

7. To discredit

8. To play hide-and-go-seek

9. To flirt

BENEDICK. I pray you, what is he?

BEATRICE. Why, he is the prince's jester: a very dull fool; ⁷
only his gift is in devising impossible slanders: none but
libertines delight in him; and the commendation is not in
his wit, but in his villany; for he both pleases men and
angers them, and then they laugh at him and beat him. ⁸
I am sure he is at this dance: I would he had asked me to
dance! ⁹

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

10. To crack

BEATRICE. Do, do: he'll but break a comparison or two on
me; which, peradventure not marked or not laughed at,
strikes him into melancholy; and then there's a partridge
wing saved, for the fool will eat no supper that night.
[Music within.] We must follow the leaders. ¹⁰

BENEDICK. In every good thing.

11. To stand
my ground

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

[Dance continues. Then exeunt all but DON JOHN,
BORACHIO, and CLAUDIO.]

DON JOHN. 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.

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.

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. [Exeunt DON JOHN and BORACHIO.]

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:
herefore all hearts in love use their own tongues;
Let every eye negotiate for itself
And trust no agent; for beauty is a witch
Against whose charms faith melteth into blood.
This is an accident of hourly proof,
Which I mistrusted not. Farewell, therefore, Hero!

[Re-enter Benedick.]

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.

CLAUDIO. I wish him joy of her.

BENEDICK. Why, that's spoken like an honest gentleman.
But did you think the prince would have served you thus?

CLAUDIO. I pray you, leave me.

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

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

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

[Re-enter Don Pedro.]

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.

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.

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

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 past the endurance of a block: an oak but with one green leaf on it, would have answered her: my very visor began to assume life and scold with her. She told me, not thinking I had been myself, that I was your jester, that I was duller than a great thaw; huddling jest upon jest with such impossible conveyance upon me, that I stood like a man at a mark, with a whole

Beat 6
Objective:
To Keep composure

army shooting at me. She speaks poniards, and every word stabs: if her breath were as terrible as her terminations, there were no living near her; she would infect to the north star. I would not marry her, though she were endowed with all that Adam had left him before he transgressed: 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 thither; so indeed, all disquiet, horror and perturbation follow her.

[Re-enter CLAUDIO, BEATRICE, HERO, and LEONATO.]

DON PEDRO. Look! here she comes.

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

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.]

Beat 7
Objective: To justify
my actions
Actions:

- 1 To confess
- 2 To revisit
- 3 To admit

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

BEATRICE. Indeed, my lord, he lent it me awhile; ¹ and I gave him use for it, a double heart for a single one: marry, once before he won it of me with false dice; ² therefore your Grace may well say I have lost it. ³

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

Beat 7 Actions (cont.):

4. To bail over

5. To change focus

BEATRICE. So I would not he should do me, my lord, lest I should prove the mother of fools.⁴ I have brought Count Claudio, whom you sent me to seek. ⁵

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

CLAUDIO. Not sad, my lord.

DON PEDRO. How then? Sick?

CLAUDIO. Neither, my lord.

6. To lighten the mood
7. To tickle

BEATRICE. He is neither sad, nor sick, nor merry, nor well;⁶ but civil Claudio, civil as an new orange, and something of that jealous complexion.⁷

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!

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!

8. To nudge

BEATRICE. Speak, Count, 'tis your cue.⁸

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

9. To hit her on the back of her head

10. To tease

11. To wink

12. To make light of

13. To covet

BEATRICE. Speak, cousin;⁹ or, if you cannot, stop his mouth with a kiss,¹⁰ and let not him speak neither.¹¹

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.¹² My cousin tells him in his ear that he is in her heart. ¹³

CLAUDIO. And so she doth, cousin.

Beat 7 Actions (cont.):

14. To applaud

15. To pat on
the back

16. To joke

BEATRICE. Good Lord,¹⁴ for alliance!¹⁵ 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!¹⁶

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

17. To change subject

18. To let him
down gently

BEATRICE. I would rather have one of your father's getting.¹⁷
Hath your Grace ne'er a brother like you? Your father got
excellent husbands, if a maid could come by them.¹⁸

DON PEDRO. Will you have me, lady?

19. To deny

20. To make light of

21. To excuse

22. To reveal

BEATRICE. No, my lord,¹⁹ unless I might have another for
working days:²⁰ Your Grace is too costly to wear every day.
But, I beseech your Grace, pardon me,²¹ I was born to speak
all mirth and no matter.²²

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.

23. To reminisce

24. To choke up

25. To hug

26. To congratulate

BEATRICE. No, sure, my lord, my mother cried; but then
there was a star danced,²³ and under that was I born.²⁴
Cousins,²⁵ God give you joy!²⁶

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

27. To thank

28. To draw a
sigh of relief

29. To apologize

BEATRICE. I cry you mercy,²⁷ uncle. [to Don Pedro] Kind, sir.²⁸
By your Grace's pardon.²⁹

[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 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.

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 goes on crutches till love have all his rites.

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

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

LEONATO. 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.]

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 cross it.

DON JOHN. Any bar, any cross, any impediment will be medicinable to me: I am sick in displeasure to him, and whatsoever comes athwart his affection ranges 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 since, how much I am in the favour of Margaret, the waiting-gentlewoman to Hero.

DON JOHN. I remember.

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

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

BORACHIO. The poison of that lies in you to temper. Go you to the prince your brother; 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 stale, such a one as Hero.

DON JOHN. What proof shall I make of that?

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

DON JOHN. Only to despite them, I will endeavour anything.

BORACHIO. Go then; find me a meet hour to draw Don 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 like to be 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, hear me call Margaret Hero, hear Margaret term me Claudio; and bring them to see this the very night before the intended wedding: for in the meantime I will so fashion the matter that Hero shall be absent; and there shall appear such seeming truth of Hero's disloyalty, that jealousy shall be called assurance, and all the preparation overthrown.

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.

BORACHIO. Be you constant in the accusation, and my cunning shall not shame me.

DON JOHN. I will 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.

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 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 morning is, As hush'd on purpose to grace harmony!

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.

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

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

DON PEDRO. It is the witness still of excellency, To put a strange face on his own perfection. I pray thee, sing, and let me woo no more.

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 woos; Yet will he swear he loves.

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

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

DON PEDRO. Why these are very 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 guts should hale 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.

BENEDICK. [Aside.] 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.

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? Sits the wind in that corner?

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.

DON PEDRO. May be she doth but counterfeit.

CLAUDIO. Faith, like enough.

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

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.

CLAUDIO. She did, indeed.

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 gull, but that the white-bearded fellow speaks it: knavery cannot, sure, hide itself in such reverence.

CLAUDIO. [Aside.] He hath then the infection: hold it up.

DON PEDRO. Hath she made her affection known to Benedick?

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

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

LEONATO. This says 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 jest your daughter told us of.

LEONATO. O! when she had writ it, and was reading it over, she found Benedick and Beatrice between the sheet?

CLAUDIO. That.

LEONATO. O! she tore the letter into a thousand halfpence; railed at herself, that she should be so immodest to write to one that she knew would flout her: 'I measure him,' says she, 'by my own spirit; for I should 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 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 were good that Benedick knew of it by some other, if she will not discover it.

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

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

CLAUDIO. And she is exceeding wise.

DON PEDRO. In everything except in loving Benedick.

LEONATO. O! my lord, wisdom and 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.

DON PEDRO. I would she had bestowed this dotage on me; I would have daffed all other respects and made her half myself. I pray you, tell Benedick of it, and hear what he will say.

LEONATO. Were it good, think you?

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

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

CLAUDIO. He is a very proper man.

DON PEDRO. He hath indeed a good outward happiness.

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

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

CLAUDIO. And I take him to be valiant.

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

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? dinner is ready.

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

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

Beat 8
Objective: To play
a new game (REMATCH)

Actions:

1. To hum
2. To mask
3. To tease

[Enter BEATRICE.]¹

BEATRICE. Against my will I am sent to bid you come in to dinner.²³

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

4. To entice
5. To bat my eyes

BEATRICE. I took no more pains for those thanks than you take pains to thank me.⁴ If it had been painful, I would not have come.⁵

BENEDICK. You take pleasure then in the message?

Beat 8 Actions (cont.):

6. To digest
7. To regurgitate
8. To decide for him
9. To end the conversation

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

[Enter HERO, MARGARET, and URSULA.]

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

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

[Exit.]

HERO. Now, Ursula, when Beatrice doth come,
As we do trace this alley up and down,
Our talk must only be of Benedick:
When I do name him, let it be thy part
To praise him more than ever man did merit.
My talk to thee must be how Benedick

Beat 9
Objective:
To burrow
for information
Actions:

Is sick in love with Beatrice: of this matter
Is little Cupid's crafty arrow made,
That only wounds by hearsay.

[Enter BEATRICE, behind.]

Now begin; For look where Beatrice, like a lapwing, runs
Close by the ground, to hear our conference.

URSULA. The pleasant'st angling is to see the fish
Cut with her golden oars the silver stream,
And greedily devour the treacherous bait:
So angle we for Beatrice; who even now
Is couched in the woodbine coverture.
Fear you not my part of the dialogue.

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.]

1. To hide

No, No, No, truly, Ursula, she is too disdainful;¹
I know her spirits are as coy and wild
As haggards of the rock.

2. To gasp

URSULA. But are you sure
That Benedick loves Beatrice so entirely?²

HERO. So says the prince, and my new-trothed lord.

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

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

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

HERO. O god of love! I know he doth deserve
As much as may be yielded to a man;
But nature never fram'd a woman's heart
Of prouder stuff than that of Beatrice;
Disdain and scorn ride sparkling in her eyes,

Beat 9

Actions (cont.):

3. To conceal
my presence
by making
bird noises

Misprising what they look on, and her wit
Values itself so highly, that to her
All matter else seems weak. She cannot love,
Nor take no shape nor project of affection,
She is so self-ender'd. ³

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

HERO. Why, you speak truth. I never yet saw man,
How wise, how noble, young, how rarely featur'd,
But she would spell him backward.
So turns she every man the wrong side out,
And never gives to truth and virtue that
Which simpleness and merit purchaseth.

URSULA. Sure, sure, such carping is not commendable.

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

URSULA. Yet tell her of it: hear what she will say.

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

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

4. To take
off a
blindfold

HERO. He is the only man of Italy,
Always excepted my dear Claudio. ⁴

Much Ado About Nothing

36

Beat 9

Actions (cont.):

URSULA. I pray you, be not angry with me, madam,
Speaking my fancy: Signior Benedick,
For shape, for bearing, argument and valour,
Goes foremost in report through Italy.

HERO. Indeed, he hath an excellent good name.

URSULA. His excellence did earn it, ere he had it.
When are you married, madam?

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

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

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

[Exeunt HERO and URSULA.]

- 5. To reel
- 6. To decipher
- 7. To pierce
- 8. To wash off
- 9. To decide to
end the game
- 10. To one-up
- 11. To look forward
to marriage
- 12. To absorb

BEATRICE. [Advancing.] What fire is in mine ears? Can this⁵
be true?
Stand I condemn'd for pride and scorn so much?⁶
Contempt, farewell,⁷ and maiden pride, adieu!
No glory lives behind the back of such.⁸
And, Benedick, love on; I will requite thee,
Taming my wild heart to thy loving hand:
If thou dost love,⁹ my kindness shall incite thee¹⁰
To bind our loves up in a holy band; ¹¹
For others say thou dost deserve, and I
Believe it better than reportingly. ¹²

[Exit.]

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

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

DON PEDRO. I do but stay till your marriage be
consummate, and then go I toward Arragon.

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

DON PEDRO. Nay, that would be as great a soil 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.

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

LEONATO. So say I: methinks you are sadder.

CLAUDIO. I hope he be in love.

DON PEDRO. Hang him, truant! there's no true drop of blood in him, to be truly touched with love. If he be sad, he lacks money.

CLAUDIO. Yet say I, he is in love.

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 slops, 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.

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

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

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.

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

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

DON PEDRO. The greatest note of it is his melancholy.

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

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

CLAUDIO. Nay, but his jesting spirit; which is now crept into a lute-string, and new-governed by stops.

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.

CLAUDIO. Yes, and his ill conditions; and in despite of all, dies for him.

DON PEDRO. She shall be buried with her face upwards.

BENEDICK. Yet is this no charm for 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 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 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 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 matter?

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 hereafter, and aim better at me by that I now will manifest.

DON PEDRO. Why, what's the matter?

DON JOHN. I came hither to tell you; and circumstances shortened,—for she has been too long a talking of,—the lady is disloyal.

CLAUDIO. Who, Hero?

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

CLAUDIO. Disloyal?

DON JOHN. The word's too good to paint out her wickedness; I could say, she were worse: think you of a worse title, and I will fit her to it. Wonder not till further warrant: go but with me 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.

CLAUDIO. May this be so?

DON PEDRO. I will not think it.

DON JOHN. If you dare not trust that you see, confess not that you know. If you will follow me, I will show you enough; and when you have seen more and heard more, proceed accordingly.

CLAUDIO. If I see anything to-night why I should not marry her to-morrow, in the congregation, where I should wed, there will I shame her.

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: bear it coldly but till midnight, and let the issue show itself.

DON PEDRO. O day untowardly turned!

CLAUDIO. O 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 it were pity but they should suffer salvation, 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 most desartless man to be constable?

FIRST WATCH. Hugh Oatcake, sir, 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.

SECOND WATCH. Both which, Master Constable,—

DOGBERRY. You have: I knew it would be your answer. Well, for your 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.

OATCAKE. How, if he will not stand?

DOGBERRY. Why, then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave.

VERGES. If he will not stand when he is bidden, he is none of the 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.

SEACOAL. We will rather sleep than talk: we know what belongs to a watch.

DOGBERRY. Why, you speak like an ancient and most quiet watchman, for I cannot see how sleeping should offend; only have a care that your bills be not stolen. Well, you are to call at all the 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 them, why, the more is for your honesty.

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

DOGBERRY. Truly, by your office, you may; but I think they that touch pitch will be defiled. The most peaceable way for you, if you do take a thief, is to let him show himself what he is and steal out of your company.

VERGES. You have been always called a merciful man, partner.

DOGBERRY. Truly, I would not hang a dog by my will, 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 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 the prince's own person: if you meet the prince in the night, you may stay him.

VERGES. Nay, by'r lady, that I think, he 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.

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.

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.

[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.

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

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

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.

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.

BORACHIO. Didst thou not hear somebody?

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

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.

CONRADE. And thought they Margaret was Hero?

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.

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 WATCH. I know him, he wears a lock.

FIRST WATCH. You'll be made to bring the Deformed forth, I warrant you.

CONRADE. Masters,—

SECOND WATCH. Never speak: we charge you let us obey you to go with us.

BORACHIO. We are like to prove a goodly commodity, being taken up of these men's bills.

CONRADE. A commodity in question, I warrant you. Come, we'll obey you.

[Exeunt.]

Intermission

Much Ado About Nothing

ACT II

Act III. Scene 4. A Room in LEONATO'S House.

[Enter HERO, MARGARET, and URSULA.]

HERO. Good Ursula, wake my cousin Beatrice, and desire her to rise.

URSULA. I will, lady.

HERO. And bid her come hither.

URSULA. Well.

[Exit.]

MARGARET. Troth, I think your other rabato were better.

HERO. No, pray thee, good Mag, I'll wear this.

MARGARET. By my troth's not so good; and I warrant your cousin will say so.

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

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

HERO. O! that exceeds, they say.

MARGARET. By my troth 's but a night-gown in respect of yours: cloth o' gold, and cuts, and laced with silver, set with pearls, down sleeves, side sleeves, and skirts round, underborne with a blush tinsel; but for a fine, quaint, graceful, and excellent fashion, yours is worth ten on't.

HERO. God give me joy to wear it! for my heart is exceeding heavy.

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

HERO. Fie upon thee! art not ashamed?

MARGARET. Of what, lady? of speaking honourably? is not marriage honourable in a beggar? Is not your lord honourable without marriage? I think you would have me say, 'saving your reverence, a husband:' 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.

[Enter BEATRICE and URSULA.]

HERO. Good morrow, coz.

Beat 10
Objective: To try
out my new
resolutions

Much Ado About Nothing

47

Beat 10 Actions:

1. To praise genuinely
BEATRICE. Good morrow, sweet Hero.¹
HERO. Why, how now? do you speak in the sick tune?
2. To exhaust
BEATRICE. I am out of all other tune, methinks.²
MARGARET. Clap's into 'Light o' love'; that goes without a burden: do you sing it, and I'll dance it.
3. To push off
BEATRICE. Ye, light o' love with your heels! then, if your husband have stables enough, you'll see he shall lack no barnes.³
MARGARET. O illegitimate construction! I scorn that with my heels.
4. To ignore (margaret)
5. To clap
6. To sigh
BEATRICE. 'Tis almost five o'clock, cousin; 'tis time you were ready.⁴
By my troth, I am exceeding ill. Heigh-ho!⁶
7. To shut her up (margaret)
MARGARET. For a hawk, a horse, or a husband?
BEATRICE. For the letter that begins them all, H.⁷
MARGARET. Well, an you be not turned Turk, there's no more sailing by the star.
8. To pass on to Hero
BEATRICE. What means the fool, trow?⁸
MARGARET. Nothing I; but God send every one their heart's desire!
HERO. These gloves the Count sent me; they are an excellent perfume.
9. To shove
BEATRICE. I am stuffed, cousin, I cannot smell.⁹
MARGARET. A maid, and stuffed! there's goodly catching of cold.
10. To explode
BEATRICE. O, God help me! God help me! how long have you professed apprehension?¹⁰
MARGARET. Ever since you left it. Doth not my wit become me rarely!

Beat 10 Actions (cont.)

11. To retreat
when confronted

BEATRICE. It is not seen enough, you should wear it in your cap. By my troth, I am sick. ¹¹

MARGARET. Get you some of this distilled Carduus Benedictus, and lay it to your heart: it is the only thing for a qualm.

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

12. To scream
13. To attack

¹²
BEATRICE. Benedictus! why benedictus? you have some moral in this Benedictus. ¹³

MARGARET. Moral! no, by my troth, I have no moral meaning; I meant, plain holy-thistle. You may think, perchance, that I think you are in love: nay, by'r lady, I am not such a fool to think what I list; nor I list not to think what I can; nor, indeed, I cannot think, if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love. Yet Benedick was such another, and now is he become a man: he swore he would never marry; and yet now, in despite of his heart, he eats his meat without grudging: and how you may be converted, I know not; but methinks you look with your eyes as other women do.

14. To perk up
my ears

BEATRICE. What pace is this that thy tongue keeps? ¹⁴

MARGARET. Not a false gallop.

[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.

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?

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.

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.

LEONATO. Neighbours, you are tedious.

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.

LEONATO. All thy tediousness on me! ha?

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.

VERGES. And so am I.

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

VERGES. Marry, sir, our watch to-night, excepting your worship's presence, hhe then a couple of as arrant knaves as any in Messina.

DOGBERRY. A good man, sir; he will be talking; as they say, 'when the age 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 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 comes too short of you.

DOGBERRY. Gifts that God gives.

LEONATO. I must leave you.

DOGBERRY. One word, sir: our watch, sir, hath indeed comprehended two aspicuous 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.

DOGBERRY. It shall be suffigance.

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

[Enter a INNOGEN.]

INNOGEN. My lord, they stay for you to give our daughter to her husband.

LEONATO. I'll wait upon them: I am ready.

[Exeunt LEONATO and INNOGEN.]

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

VERGES. And we must do it wisely.

DOGBERRY. We will spare for no wit, I warrant you; here's that shall drive some of them to a non-come: only get the learned writer to set down our excommunication, and meet me at the jail.

[Exeunt.]

ACT IV

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

Beat 11
Objective:
To melt Benedick
Actions:

[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 inward impediment, why you should not be conjoined, I charge you, on your souls, to utter it.

CLAUDIO. Know you any, Hero?

HERO. None, my lord.

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!

1. To laugh at
his joke

BENEDICK. How now! Interjections? Why then, some be of laughing, as ah! ha! he!

Beat 12.
Objective:
To console
my cousin
Actions:

1. To stand
behind her

CLAUDIO. Stand thee by, friar. Father, by your leave: Will you with free and unconstrained soul Give me this maid, your daughter?

LEONATO. As freely, son, as God did give her me.

CLAUDIO. And what have I to give you back whose worth May counterpoise this rich and precious gift?

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.

LEONATO. What do you mean, my lord?

CLAUDIO. I mean NOT to be married, Not to knit my soul to an approved wanton.

LEONATO. Wanton?

CLAUDIO. Behold! how like a maid she blushes here. O! what authority and show of truth Can cunning sin cover itself withal. Comes not that blood as modest evidence 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; Her blush is guiltiness, not modesty.¹

LEONATO. Dear my lord, if you, in your own proof, 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; But, as a brother to his sister, show'd Bashful sincerity and comely love.

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

Beat 12
 Actions (cont.):
 2. To hold Hero's hand

CLAUDIO. Out on thee! Seeming! I will write against it:
 You seem to me as Dian in her orb,
 As chaste as is the bud ere it be blown;
 But you are more intemperate in your blood
 Than Venus, or those pamper'd animals
 That rage in savage sensuality.²

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

LEONATO. Don Pedro, why speak not you?

3. To protect Hero

DON PEDRO. What should I speak?
 I stand dishonour'd, that have gone about
 To link my dear friend to a common stale.³

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?

CLAUDIO. To make you answer truly to your name.

HERO. Is it not Hero? Who can blot that name
 With any just reproach?

CLAUDIO. Marry, that can Hero:
 Hero itself can blot out Hero's virtue.
 What man was he talk'd with you yesternight

Beat 12
Actions (cont.):

Out at your window, betwixt twelve and one?
Now, if you are a maid, answer to this.

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

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.

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.

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!

4. To cry out
5. To attend

BEATRICE. Why, how now, cousin! ⁴wherefore sink you
down? ⁵

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

[Exeunt DON PEDRO, DON JOHN and CLAUDIO.]

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

Beat 12
 Actions (cont.):

6. To implore BEATRICE. Dead, I think! help, uncle! Uncle! Signior⁶
 7. To call for Benedick! Friar!⁷
 help
 8. To beg
 9. To revive BEATRICE. How now, cousin Hero?⁹

BENEDICK. How doth the lady?

FRIAR. Have comfort, lady.

LEONATO. Dost thou look up?

FRIAR. Yea; wherefore should she not?

LEONATO. Wherefore! Why, doth not every earthly thing
 Cry shame upon her? Could she here deny
 The story that is printed in her blood?
 Do not live, Hero; do not open thine eyes;
 For, did I think thou wouldst not quickly die,
 Thought I thy spirits were stronger than thy shames,
 Myself would, on the rearward of reproaches,
 Strike at thy life. Griev'd I, I had but one?
 Chid I for that at frugal nature's frame?
 O! one too much by thee. Why had I one?
 Why ever wast thou lovely in mine eyes?
 Why had I not with charitable hand
 Took up a beggar's issue at my gates,
 Who smirched thus, and mir'd with infamy,
 I might have said, 'No part of it is mine;
 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 on, mine so much
 That I myself was to myself not mine,
 Valuing of her; why, she—O! she is fallen
 Into a pit of ink, that the wide sea
 Hath drops too few to wash her clean again,
 And salt too little which may season give
 To her foul-tainted flesh.

BENEDICK. Sir, sir, be patient.
 For my part, I am so attir'd in wonder,
 I know not what to say.

Beat 12 Actions (cont.)

10. To bleed

BEATRICE. O! on my soul, my cousin is belied! ¹⁰

Beat 13
Objective: To salvage
Hero's reputation
Action: 1. To admit
the truth
(to Benedick)

BENEDICK. Lady, were you her bedfellow last night?

BEATRICE. No, truly, not; although, until last night I have
this twelvemonth been her bedfellow. ¹

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,
By noting of the lady: I have mark'd
A thousand blushing apparitions
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
Against her maiden truth. Call me a fool;
Trust not my reading nor my observations,
My reverence, nor divinity,
If this sweet lady lie not guiltless here
Under some biting error.

LEONATO. Friar, it cannot be.
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 of any man alive
Than that which maiden modesty doth warrant,
Let all my sins lack mercy! O, my father!
Prove you that any man with me convers'd
At hours unmeet, or that I yesternight
Maintain'd the change of words with any creature,
Refuse me, hate me, torture me to death.

FRIAR. There is some strange misprision in these brothers.

BENEDICK. Two of them have the very bent of honour;
And if their wisdoms be misled in this,
The practice of it lives in John the bastard,
Whose spirits toil in frame of villainies.

LEONATO. I know not. If they speak but 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,
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,
To quit me of them thoroughly.

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,
And publish it that she is dead indeed:
Maintain a mourning ostentation;
And on your family's old monument
Hang mournful epitaphs and do all rites
That appertain unto a burial.

LEONATO. What shall become of this? What will this do?

FRIAR. Marry, this well carried shall on her behalf
Change slander to remorse.
She dying, as it must be so maintain'd,
Upon the instant that she was accus'd,
Shall be lamented, pitied and excus'd
Of every hearer; and so will it fare with Claudio:
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
Shall come apparell'd in more precious habit,
More moving-delicate, and full of life
Into the eye and prospect of his soul,
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
Will fashion the event in better shape
Than I can lay it down in likelihood.
But if all aim but this be levell'd false,

The supposition of the lady's death
Will quench the wonder of her infamy.

BENEDICK. Signior Leonato, let the friar advise you:
And though you know my inwardness and love
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. Being that I flow in grief, The smallest twine
shall lead me.

FRIAR. 'Tis well consented: presently away;
For to strange sores strangely they strain the cure.
Come, lady, die to live: this wedding day
Perhaps is but prolong'd: have patience and endure.

Beat 14.
Objective: To seek [Exeunt FRIAR, HERO, and LEONATO.]
comfort from Benedick

Actions:

1. To wring

BENEDICK. Fair Beatrice, have you wept all this while?

BEATRICE. Yea, and I will weep a while longer. ¹

BENEDICK. I will not desire that.

2. To excuse him

BEATRICE. You have no reason; I do it freely. ²

BENEDICK. Surely I do believe your fair cousin is wronged.

3. To sigh

BEATRICE. Ah! ³how much might the man deserve of me that
would right her. ⁴

4. To project

BENEDICK. Is there any way to show such friendship?

5. To tell it
like it is

BEATRICE. A very even way, but no such friend. ⁵

BENEDICK. May a man do it?

6. To limit
7. To relegate

BEATRICE. It is a man's office, ⁶but not yours. ⁷

BENEDICK. I do love nothing in the world so well as you: is
not that strange?

8. To admit

BEATRICE. As strange as the thing I know not. It were as
possible for me to say ⁸

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Beat 14 Actions (cont.):

9. To envelop I loved nothing so well as you: but believe me not,⁹ and yet I
 10. To rebut lie not;¹⁰
 11. To confuse I confess nothing, nor I deny nothing.¹¹ I am sorry for my
 12. To prioritize cousin.¹²

BENEDICK. By my sword, Beatrice, thou lovest me.

13. To condemn BEATRICE. Do not swear by it, and eat it.¹³

BENEDICK. I will swear by it that thou lovest me: and I will make him eat it that says I love not you.

14. To reprimand BEATRICE. Will you not eat your word?¹⁴

BENEDICK. With no sauce that can be devised to it. I protest I love thee.

15. To plead BEATRICE. Why then, God forgive me!¹⁵
 16. To exhale

BENEDICK. What offence, sweet Beatrice?

- 17 To confess BEATRICE. You have stayed me in a happy hour: I was about to protest I loved you.¹⁷

BENEDICK. And do it with all thy heart.

- 18 To ingest BEATRICE. I love you with so much of my heart that none is
 truth serum left to protest.¹⁸

- Beat 15
 Objective: To test
 his love
 Actions:

1. To proclaim BENEDICK. Come, bid me do anything for thee.
BEATRICE. Kill Claudio.¹

2. To drop BEATRICE. You kill me to deny it. Farewell.²

BENEDICK. Tarry, sweet Beatrice.

3. To resist BEATRICE. I am gone, though I am here:³ there is no love in
 4. To spew you.⁴ nay, I pray you, let me go.⁵
 5. To free myself

BENEDICK. Beatrice, —

6. To storm off BEATRICE. In faith, I will go.⁶

Beat 15
Actions (cont.):

BENEDICK. We'll be friends first.

7. To slap him
in the face

BEATRICE. You dare easier be friends with me than fight
with mine enemy. ⁷

BENEDICK. Is Claudio thine enemy?

8. To go off
9. To build
my case
10. To transform

BEATRICE. Is he not approved in the height a villain, that
hath slandered, scorned, dishonoured my kinswoman? O!
that I were a man. What! ⁸ bear her in hand until they come
to take hands, and then, with public accusation, uncovered
slander, unmitigated rancour, ⁹ O God, that I were a man! I
would eat his heart in the market-place. ¹⁰

BENEDICK. Hear me, Beatrice, —

11. To cut him
off

BEATRICE. Talk with a man out at a window! a proper
saying! ¹¹

BENEDICK. Nay, but Beatrice, —

12. To mourn

BEATRICE. Sweet Hero! she is wronged, she is slandered,
she is undone. ¹²

BENEDICK. Beat—

13. To accuse
14. To tower
over
15. To accept
16. To crush

BEATRICE. O! that I were a man for his sake, or that I had
any friend would be a man for my sake! But manhood is
melted into cursies, ¹³ valour into compliment, and men are
only turned into tongue, and trim ones too: he is now as
valiant as Hercules, that only tells a lie and swears it! ¹⁴ I
cannot be a man with wishing; ¹⁵ therefore I will die a woman
with grieving. ¹⁶

BENEDICK. By this hand, I love thee.

17. To touch
18. To plead

BEATRICE. Use it for my love ¹⁷ some other way than swearing
by it. ¹⁸

BENEDICK. Think you in your soul that Claudio hath
wronged Hero?

19. To swear
or a little

BEATRICE. Yea, as sure is I have a thought or a soul. ¹⁹

BENEDICK. Enough! I am engaged, I will challenge him. I
will kiss thy hand, and so I leave thee. By this hand,

Beat 15
Actions (cont.): Claudio shall render me a dear account. As you hear of me,
20. To bless so think of me.²⁰ Go, comfort your cousin: I must say she is
Benedick dead; and so, farewell.
[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 dissembly appeared?

VERGES. O! a stool and a cushion for the sexton.

SEXTON. Which be the 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?

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.

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.

DOGBERRY. A marvellous witty fellow, I assure you; but I will go about with him. Come you hither, sirrah; a word in your ear: sir, I say to you, it is thought you are false knaves.

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 come forth. Masters, I charge you, in the prince's name, accuse these men.

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.

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 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.

DOGBERRY. O villain! thou wilt be condemned into everlasting redemption for this.

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.

VERGES. Let them be in the hands—

CONRADE. Off, coxcomb!

DOGBERRY. God's my life! where's the sexton? let him write
down the prince's officer coxcomb. Come, bind them. Thou
naughty varlet!

CONRADE. Away! you are an ass; you are an ass.

DOGBERRY. Dost thou not suspect my place? Dost thou not
suspect my years? O that 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!

[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.
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.]

DON PEDRO. Good day, good day.

CLAUDIO. Good day to 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.

DON PEDRO. Nay, do not quarrel with us, good old man.

ANTONELLA. If he could right himself with quarrelling,
Some of us would lie low.

CLAUDIO. Who wrongs him?

LEONATO. Marry, thou dost wrong me; thou dissembler,
thou.
Nay, never 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.

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.

DON PEDRO. You say not right, old man,

LEONATO. I'll prove it on his body, if he dare,

CLAUDIO. I will not have to do with you.

LEONATO. Canst thou so daff me? Thou hast kill'd my child;
If thou kill'st me, boy, thou shalt kill a man.

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.

LEONATO. Innogen, wife, speak no more —

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!

LEONATO. Sister, dear, -
Do not you meddle, let me deal in this.

[Exeunt ANTONELLA]

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
wake your patience.
My heart is sorry for your daughter's death;
But, on my honour, she was charg'd with nothing
But what was true and very full of proof.

LEONATO. My lord, my lord—

DON PEDRO. I will not hear you.

LEONATO. No? Come, wife, away. I will be heard.—

INNOGEN. And shall, or some of us will smart for it.

[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.

DON PEDRO. Welcome, Signior: you are almost come to
part almost a fray.

CLAUDIO. We had like to have had our two noses snapped
off.

DON PEDRO. Leonato and his brother. What think'st thou?
Had we fought, I doubt we should have been too young for
them.

BENEDICK. In a 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 melancholy, and would fain have it beaten
away. Wilt thou use thy wit?

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 beside their wit. I will bid thee draw, as we do the minstrels; draw, to pleasure us.

DON PEDRO. As I am an honest man, he looks pale. Art thou sick, or angry?

CLAUDIO. What, courage, man! What though care killed a cat, thou hast mettle enough in thee to kill care.

BENEDICK. Sir, I shall meet your wit in the career, an you charge it against me. I pray you choose another subject.

CLAUDIO. Nay then, give him another staff: this last was broke cross.

DON PEDRO. By this light, he changes more and more: I think he be angry indeed.

CLAUDIO. If he be, he knows how to turn his girdle.

BENEDICK. Shall I speak a word in your ear?

CLAUDIO. God bless me from a challenge!

BENEDICK. [Aside to CLAUDIO.] You are a villain, I jest not: I will make it good how you dare, with what you dare, and when you dare. Do me right, or I will protest your cowardice. You have killed an innocent young lady, and her death shall fall heavy on you. Let me hear from you.

CLAUDIO. Well I will meet you, so I may have good cheer.

BENEDICK. Sir, your wit ambles well; it goes easily.

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 great gross one.'

'Nay,' said I, 'a good wit.'

'Just,' said she, 'it hurts nobody.'

'Nay,' said I, 'the gentleman is wise.'
'Certain,' said she, 'a wise gentleman.'
'Nay,' said I, 'he hath the tongues.'
'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.'
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.

CLAUDIO. For the which she wept heartily and said she
cared not.

DON PEDRO. Yea, that she did; but yet, for all that, 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.

DON PEDRO. But when shall we set the savage bull's horns
on the sensible Benedick's head?

CLAUDIO. Yea, and text underneath, 'Here dwells Benedick
the married man!'

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
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.

[Exit.]

DON PEDRO. He is in earnest.

CLAUDIO. 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, soft you; let me be: pluck up, my heart, and be sad! Did he not say my brother was fled?

[Enter DOGBERRY, VERGES, and the Watch, with CONRADE and BORACHIO.]

DOGBERRY. Come you, sir: if justice cannot tame you, she shall ne'er weigh more reasons in her balance. Nay, an you be a cursing hypocrite once, you must be looked to.

DON PEDRO. How now! two of my brother's men bound! Borachio, one!

CLAUDIO. Hearken after their offence, my lord.

DON PEDRO. Officers, what offence have these men done?

DOGBERRY. Marry, sir, they have committed false report; moreover, they have spoken untruths; secondarily, they are slanders; sixth and lastly, they have belied a lady; thirdly, they have verified unjust things; and to conclude, they are lying knaves.

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?

CLAUDIO. Rightly reasoned, and in his own division; and, by my troth, there's one meaning well suited.

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?

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.

DON PEDRO. Runs not this speech like iron through your blood?

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.

DON PEDRO. He is compos'd and fram'd of treachery: And fled he is upon this villany.

CLAUDIO. Sweet Hero! now thy image doth appear In the rare semblance that I lov'd it first.

DOGBERRY. Come, bring away the plaintiffs: by this time our 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.

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 slave that with thy breath hast kill'd
Mine innocent child?

BORACHIO. Yea, even I alone.

LEONATO. No, not so, villain; thou beliest thyself:
Here stand a pair of honourable men;
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.
'Twas nobly done, if you bethink you of it.

CLAUDIO. I know not how to pray your patience;
Yet I must speak. Choose your revenge yourself;
Impose me to what penance your invention
Can lay upon my sin: yet sinn'd I not
But in mistaking.

DON PEDRO. By my soul, nor I:
And yet, to satisfy this good old friend,
I would bend under any heavy weight
That he'll enjoin me to.

LEONATO. I cannot bid you bid my daughter live;
That were impossible; but, I pray you both,
Possess the people in Messina here
How innocent she died; and if your love
Can labour aught in sad invention,
Hang her an epitaph,
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.

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.

DOGBERRY. Moreover, sir, this plaintiff here, the offender, did call me ass: I beseech you, let it be remembered in his punishment.

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.

DOGBERRY. I leave an arrant knave with your worship; which I beseech your worship to correct yourself, for the example of others. God keep your worship! I wish your worship well; God restore you to health! I humbly give you leave to depart, and if a merry meeting may be wished, God prohibit it! Come, neighbour.

[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.

[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.

MARGARET. Will you then write me a sonnet in praise of my beauty?

BENEDICK. In so high a style, Margaret, that no man living shall come over it; for, in most comely truth, thou deservest it.

MARGARET. To have no man come over me! why, shall I always keep below stairs?

BENEDICK. Thy wit is as quick as the greyhound's mouth; it catches.

MARGARET. And yours as blunt as the fencer's foils, which hit, but hurt not.

BENEDICK. A most manly wit, Margaret; it will not hurt a woman: and so, I pray thee, call Beatrice. I give thee the bucklers.

MARGARET. Give us the swords, we have bucklers of our own.

BENEDICK. If you use them, Margaret, you must put in the pikes with a vice; and they are dangerous weapons for maids.

MARGARET. Well, I will call Beatrice to you, who I think hath legs.

BENEDICK. And therefore will come.

[Exit MARGARET.]

The god of love,
That sits above,
And knows me, and knows me,
How pitiful I deserve,—

I mean in singing. But in loving? Romeo, himself was never so truly turned over 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 innocent rhyme; for 'scorn,' 'horn', a 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.

[Enter BEATRICE.]

Beat 16
Objective: To hold Benedick to his word
Actions:

1. To agree
2. To one-up him
3. To flirt
4. To slam
5. To seduce
6. To prod

7. To advance
8. To tease
9. To insinuate
10. To scold

Sweet Beatrice, wouldst thou come when I called thee?

BEATRICE. Yea, signior; and depart when you bid me.²

BENEDICK. O, stay but till then!

BEATRICE. Then' is spoken;³ fare you well now:⁴ and yet, ere I go, let me go with that I came for; which is, with knowing what⁵ hath passed between you and Claudio.⁶

BENEDICK. Only foul words; and thereupon I will kiss thee.

BEATRICE. Foul words is but foul wind,⁷ and foul wind is but foul breath,⁸ and foul breath is noisome;⁹ therefore I will depart unknissed.¹⁰

BENEDICK. Thou hast frightened the word out of his right sense, so forcible is thy wit. But I must tell thee plainly, Claudio undergoes my challenge, and either I must shortly hear from him, or I will subscribe him a coward. And, I pray thee now, tell me, for which of my bad parts didst thou first fall in love with me?

BEATRICE. For them all together;¹ which maintained so politic a state of evil that they will not admit any good part to intermingle with them.² But for which of my good parts did you first suffer love for me?³

BENEDICK. 'Suffer love,' a good epithet! I do suffer love indeed, for I love thee against my will.

BEATRICE. In spite of your heart, I think.⁴ Alas, poor heart! If you spite it for my sake, I will spite it for yours;⁵ for I will never love that which my friend hates.⁶

BENEDICK. Thou and I are too wise to woo peaceably.

Beat 17
Objective: To go on a date with Benedick
Actions:

1. To contemplate
2. To build him up
3. To seek reciprocation
4. To apologize
5. To mock
6. To pinch

Beat 17
Actions (cont.):

7. To laugh
at him

BEATRICE. It appears not in this confession: there's not one wise man among twenty that will praise himself. ⁷

BENEDICK. An old, an old instance, Beatrice, that lived in the time of good neighbours. If a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument than the bell rings and the widow weeps.

8. To egg
him on

BEATRICE. And how long is that think you? ⁸

BENEDICK. Question: why, an hour and a quarter: therefore is it 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?

9. To report

BEATRICE. Very ill. ⁹

BENEDICK. And how do you?

10. To reveal

BEATRICE. Very ill too. ¹⁰

BENEDICK. Serve God, love me, and mend. [they kiss.]

URSULA. [offstage] Beatrice! Lady Beatrice!

11. To attempt
to hide him

[Enter URSULA.] ¹¹

URSULA. Madam, you must come to your uncle. 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, who is fled and gone. Will you come presently?

12. To include
Benedick

BEATRICE. Will you go hear this news, signior? ¹²

BENEDICK. I will live in thy heart, die in thy lap, and be buried in thy eyes; and moreover I will go with thee to thy uncle's.

13. To rush off

[Exeunt.] ¹³

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:

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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,
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.

Now, unto thy bones good night!
Yearly will I do this rite.
Again, shall we sing her solemn hymn.

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:
Graves, yawn and yield your dead,
Till death be uttered,
Heavily, heavily. Heavily, heavily.

DON PEDRO. Good morrow, masters: put your candles out.
The wolves have prey'd; and look, the gentle day,
Before the wheels of Phoebus, round about
Dapples the drowsy east with spots of grey.
Thanks to you all, and leave us: fare you well.

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.

[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?

LEONATO. So are the prince and Claudio, who accus'd her
Upon the error that you heard debated:
But Margaret was in some fault for this,
Although against her will, as it appears
In the true course of all the question.

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.

LEONATO. Well, daughter, and you gentlewomen all,
Withdraw into a chamber by yourselves,
And when I send for you, come hither mask'd:
The prince and Claudio promis'd by this hour
To visit me.

[Exeunt Ladies.]

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.

BENEDICK. Friar, I must entreat your pains, I think.

FRIAR. To do what, signior?

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?

BENEDICK. Your answer, sir, is 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.

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: here's the friar ready.

[Exit ANTONELLA.]

DON PEDRO. Good morrow, Benedick. Why, what's the
matter,
That you have such a February face,
So full of frost, of storm and cloudiness?

CLAUDIO. I think he thinks upon the savage bull.
Tush! fear not, man, we'll tip thy horns with gold,

Beat 18
Objective: To
achieve sweet
revenge on Claudio

And all Europa shall rejoice at thee,
As once Europa did at lusty Jove,
When he would play the noble beast in love.

BENEDICK. Bull Jove, sir, had an amiable low:
And some such strange bull leap'd your father's cow,
And got a calf in that same noble feat,
Much like to you, for you have just his bleat.

CLAUDIO. For this I owe you: here comes other reckonings.

[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.

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.

CLAUDIO. Give me your hand: before this holy friar,
I am your husband, if you like of me.

HERO. And when I liv'd, I was your other wife: [Unmasking.]
And when you lov'd, you were my other husband.

CLAUDIO. Another Hero!

HERO. Nothing certainer:
One Hero died defil'd, but I do live,
And surely as I live, I am a maid.

DON PEDRO. The former Hero! Hero that is dead!

LEONATO. She died, my lord, but whiles her slander liv'd.

FRIAR. All this amazement can I qualify:
When after that the holy rites are ended,
I'll tell you largely of fair Hero's death:
Meantime, let wonder seem familiar,
And to the chapel let us presently.

Beat 12.
Actions:

1. To unveil
myself

BENEDICK. Soft and fair, friar. Which is Beatrice?

BEATRICE. [Unmasking.] I answer to that name. What is your will? ¹

BENEDICK. Do not you love me?

2. To blush

BEATRICE. Why, no; no more than reason. ²

BENEDICK. Why, then, your uncle and the prince and Claudio
Have been deceived; for they swore you did.

3. To spin

BEATRICE. Do not you love me? ³

BENEDICK. Why, no; no more than reason.

4. To shield

BEATRICE. Why, then my cousin, Margaret, and Ursula,
Are much deceiv'd; for they did swear you did. ⁴

BENEDICK. They swore that you were almost sick for me.

5. To quip

BEATRICE. They swore that you were near dead for me. ⁵

BENEDICK. Tis no such matter. Then you do not love me?

6. To stutter

BEATRICE. No, truly, but in friendly recompense. ⁶

INNOGEN. 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,
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 hands against our
hearts. Come, I will have thee; but, by this light, I take
thee for pity.

7. To gush
8. To explain
9. To tease

BEATRICE. I would not deny you; ⁷but, by this good day, I
yield upon great persuasion, ⁸and partly to save your life,
for I was told that you have consumption. ⁹

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; a college of witcrackers cannot flout me out of my humour. Dost thou think I care for a satire or an epigram? No; if man will be beaten with brains, he shall wear nothing handsome about him. In brief, since I do purpose to marry, I will think nothing to any purpose that the world can say against it; and therefore never flout at me for what I have said against it, for man is a giddy thing, and this is my conclusion. For thy part, Claudio, I did think to have beaten thee; but, in that thou art like to be my kinsman, live unbruised, and love my cousin.

CLAUDIO. For thy part, I had well hoped thou wouldst have denied Beatrice, that I might have clubbed thee out of thy single life, to make thee a double-dealer; which, out of question, thou wilt be, if my cousin do not 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 tipped with horn.

[Enter DOGBERRY and the police posse.]

DOGBERRY. My lord, your brother John is thence 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!

[Dance. Exeunt.]



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





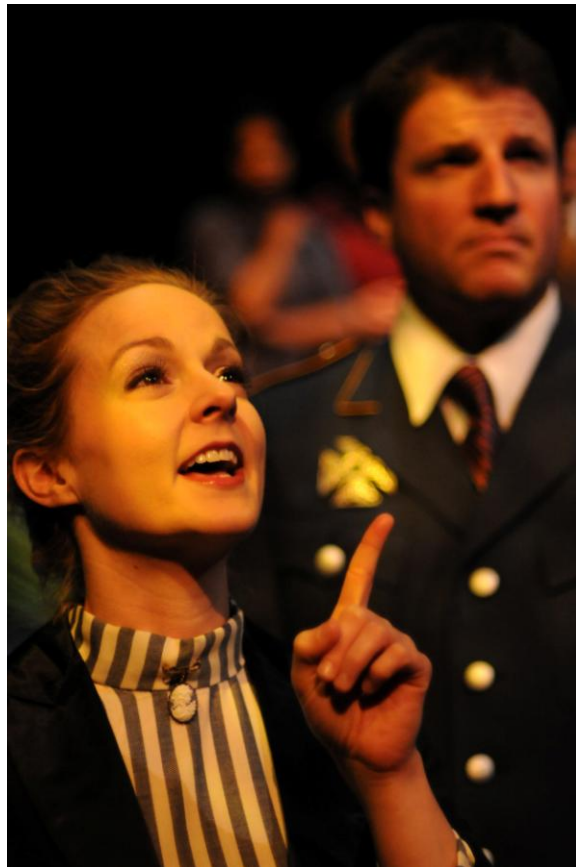
Act I Scene i



Act II Scene i



Act II Scene i



Act II Scene i



Act III Scene i



Act III Scene i



Act III Scene iv



Act III Scene iv



Act IV Scene i



Act IV Scene i



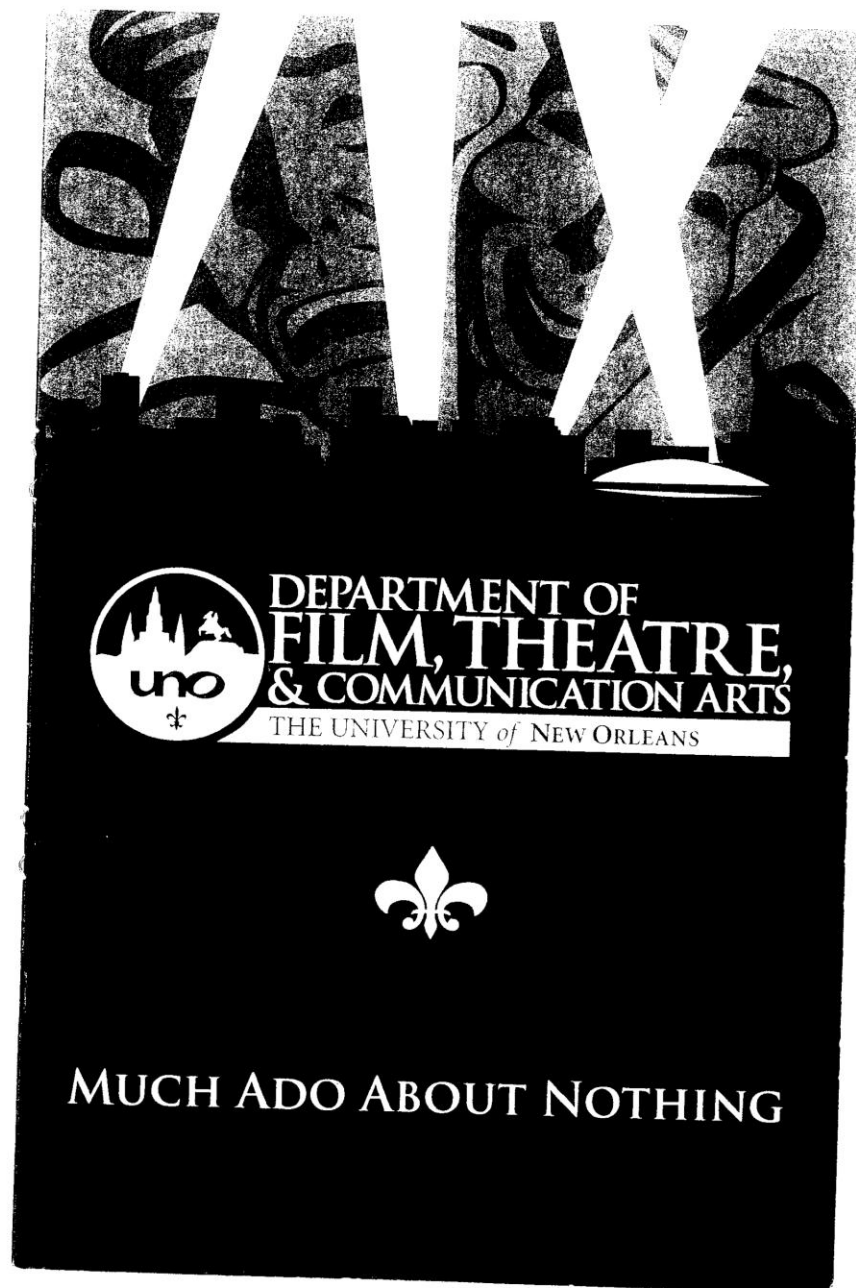
Act IV Scene i



Act V Scene iv



Act V Scene iv



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
Lighboard 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

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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*, *Putter*, *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 production 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 Maggione

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.

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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:

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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

NAST

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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.

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Tennessee Williams One-Act Winner
by George Pate
directed by Marshall Carby
Lab Theatre
March 11 - 14

Much Ado About Nothing
by William Shakespeare
directed by Beau Bratcher
Robert E. Nims Theatre
April 23 - May 3

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Much Ado About Nothing

Opening Fight

<u>Beatrice</u>		<u>Leonato</u>
	tete a tete	
/1	-----à	P1
	Pause	
/3	-----à	P3 grab blade lft
ride	β-----	hand ps back pull threw
	pause	
/5a	-----à	P5a
/2	-----à	P2 ps back
Cupee (tap blade)	-----à	ride
Lunge	-----à	beat P in prime ps fwd
Ride	β-----	In circle hand on mask
		Turn 180 – switch sides
Ride	β-----	shove off
	Pause	
P5 ret	β-----	/5 adv
P5a ret	β-----	/5a adv
P2 ps back	β-----	/2 adv
Envelope ps in	-----à	ride ps in
Over top		
Disarm	-----à	ride
Blade to throat	-----à	lose

University of New Orleans Film, Theatre and Communication Arts

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Indifferent Blue | March 11-14. Stanley wants to know if he is in hell, heaven or some other nether region. A 2008 Tennessee Williams One-Act Winner by George Pate, directed by Marshall Carby Lab Theatre.

Much Ado About Nothing | April 23-25, 30, May 1-3. Directed by Beau Bratcher. Robert E. Nims Theatre.

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SPRING 2009 ONSTAGE 77



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 Yeargain 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, Yeargain 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.

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Amy ARSENEAU 4/29/09

Amy Arseneaux

FTCA 1300

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Much Ado About Nothing Critique

I think the production of Much Ado About Nothing at UNO was very well performed. I was surprised at how well the acting was in almost every character, considering Shakespeare is usually difficult to perform. It was obvious that all the actors put in a lot of work during rehearsal and outside rehearsal as well. Shakespeare is difficult because it is mostly wordy dialogue, and finding the true meaning and irony in all the lines is especially important. I found that the actors did just that. Seeing Much Ado About Nothing performed helped me to appreciate the play and get more out of it than I got by simply reading it.

My favorite actor in the production was Leonato, played by Randy Maggiore. After reading in the program that he was a member of the Actor's Equity Association and the Union of Professional Actors and Stage Managers in the United States, I set my expectations high and was excited to see his performance. However, after seeing the show and evaluating Randy, I realize that he exceeded my expectations and I truly loved his performance as Leonato. All of his lines were delivered loud enough for the audience to hear and he articulated all of his words. When hearing him speak, I truly felt like I was watching a father from 1912. He showed love and compassion in all of his speech, no matter who he was talking to, and that fit his character well. I loved the emotion he showed when his daughter was wronged at the wedding, and also when he was drunk afterwards. I truly felt empathy for him. I felt that such a good father that did everything right should not have to go through the humiliation that he went through at the wedding. I also liked his anger at Claudio at the wedding, when he lunges at him to try to choke him. That seemed like a natural reaction that any father would have. Almost all of the lines came natural to him and did not seem rehearsed at all. Another thing I appreciated about Randy is that I never

saw him break character. On one of the nights that I saw the show, it was obvious that an audience member or someone on the stage was trying to make the actors break character and laugh. Most of the actors did break character, except for Randy. I appreciated that and it showed his experience in being on stage and his ability to stay in character no matter what happens.

The actor that I liked the second best was Chrissy Garrett, who played Beatrice. I read in the program that she was a graduate student, so I had high expectations for her as well. After seeing the play, I realize that she was given the role not only because she was a graduate student, but there is no one that could have played the part like she did. Although she was petite, her voice carried over the audience and almost all of her lines were perfectly articulated. She definitely did a good job of creating a presence whenever she walked on stage. She also was good at painting a picture with her descriptive pieces of dialogue. Her playful banter in the beginning of the play helped bring Shakespeare's lines to life. She did a great job of flirting with Benedick, which was an undertone that I didn't even catch by reading the play. It wasn't until I saw Much Ado About Nothing performed that I realized the relationship between Benedick and Beatrice starts at the very first scene. I liked that in the beginning of the play, Chrissy plays Beatrice's character a little smug, cocky, and very sure of herself. This is a very bold character choice, since women during this time were not usually so outspoken and witty like she was. I liked the part where she goes to chase after Benedick after the dance, but then stops herself because she realizes that's not her nature. I appreciated the character progression throughout the production, when Beatrice starts to become more humble and eventually falls in love with Benedick, something she swore she could never do at the beginning of the play. I liked how she still tried to keep the same smugness from the beginning of the play, all the way until the end when being confronted about her love for Benedick in front of everyone. One of my favorite scenes that she did was when she was hiding behind the plant eavesdropping on Hero talking about her.

My next favorite character was Don John, played by Blake Balu. Although this character was not on stage as much as the rest of the cast, I enjoyed it whenever he did come on stage. Blake did an excellent job of playing the villain. I loved the evil laugh that he did a couple of times. However, I did feel like some of his lines were lost on both times that I saw the production. I still am not sure why Don John plans this evil plot, or if it is because he is just innately evil. Whatever the reason for attempting to ruin these people's lives, he definitely succeeded in carrying out an evil plot. Although he was the villain of the play, his evilness honestly just added to the humor of the play and made it more enjoyable.

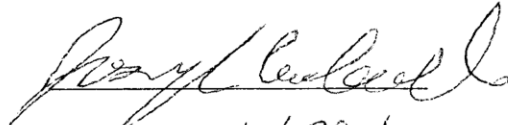
Another well played character was Claudio, played by Louis Saubat. The only thing I think he could have worked on his being a little louder; some of the ends of his lines were lost. I did like some of the emotions that Claudio displayed throughout the play. In the beginning, when he is talking about Hero being "the sweetest lady I looked on," you can tell on his face that he loves her. However, the expression he used was a little bit more agony than love. Maybe the agony he felt was because he was hurting that he loved her so much and couldn't be with her. However, I think his expression could have showed more love and less agony in that particular moment. I definitely appreciated one particular moment in the play where Claudio is about to cry, and when looking in his eyes I felt like he was truly about to cry and was fighting back tears. I also liked Claudio's nervousness at the wedding, knowing that he is about to sabotage it. I think of all the characters, Claudio was the one that displayed the most range of emotions.

Although there were some aspects of the play that I liked, there were also some that I didn't like. I didn't like when Don Pedro, played by Patrick Payne, broke character multiple times during one particular scene. This caused Claudio and a couple others on stage to break character, too. I also would have liked it better if Borachio had been played by a man. Jessa did not so a good job of sounding like a man, and her mustache wore off after the first scene. Another thing that bothered me was Benedick's

monologues. Instead of thinking to himself, it seemed like all of his spoken lines were spoken to the audience, when they should have been said as if he was merely thinking out loud. I also thought that the charades of the watch were a little big extensive. It was obvious that they were merely there for humor purposes and to make the audience laugh. I thought their antics were a little too rehearsed and over the top. Something else that I didn't like was the pantomimed conversation among the actors that were on stage but weren't delivering lines. Usually this doesn't bother me, but they would say things to each other that were supposed to be inaudible, but I heard them from my seat. The things they would say would not be spoken like it came out of Shakespeare. For example, one of the maids said "Is he talking about you or what?" to Beatrice. That broke the allusion of the play.

All in all, I thought *Much Ado About Nothing* was an enjoyable production. I have never enjoyed watching Shakespeare as much as I did during this performance.

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4/29/09

Joseph Cadwell
FTCA 1300
Much Ado About Nothing

The last play I saw by William Shakespeare, before *Much Ado About Nothing*, was during middle school. I remember watching it and, of course, I had no idea what it was about. Since then, I have been very open minded toward performing arts and waited eagerly to see this play. When I walked into the auditorium I was very surprised to see the set. It was much more elaborate than what I would expect to see for a school produced play. More than that, I was very thrilled to see UNO students performing and understanding the lines.

I decided to watch the play for the performance rather than the show. After having some acting experience now, I find it incredibly more interesting. It's so amazing how an actor can pull actions out of a script of mainly only dialogue (I realize this is an actor's job, but I didn't know that before this class). As I watched *Much Ado* I paid attention to not only the dialogue, but what the actor's action or reaction as it was spoken. I found that nearly every line produces an action or a reaction from a character. First, I noticed facial expressions; they were the easiest to pick out. Next, I noticed changing in breathing. Like Beau said, "The audience can tell a lot about an actor, just from his rate of breathing." I found this to be very true. For instance, I noticed that the chests of characters that were angry would move with more of an up/down motion (shoulders would rise and fall slightly), and chests of characters that were calm would move outward and inward.

Another great thing I paid attention to was how the actor interpreted the script using his or her actions. I noticed the silent wars of actors as they tried to steal the show even while they were not speaking. There is a great example of this in the scene when Beatrice, played by

Chrissy Garrett, eased drops on the conversation between Margaret, played by Jennie Freeman,
and Ursula, played by Caroline Langlois. Although the focus of this scene was on the two girls'
conversation, Garrett made slight gestures as she fiddled with the bush in her face. One in
particular, to explain what I am talking about, was her smelling the bush; from her reaction the
bush obviously didn't smell very nice. I bring this up, because I noticed this "silent war" go on
between all of the actors and actresses as the play progressed. All them wanted to be seen with
equal, if not, more stage time. I think it is great of an actor to "read between the lines" and find
small actions to bring the spotlight back to them, even when it should not be on them.

I really enjoyed this play. Majority of the actors were fantastic. In my opinion, Randy
Maggiore, who played Leonato, and Chrissy Garrett were the two best actors. According to their
bios they have a lot of stage experience, and it shows. Moreover the set was great! I think the
best thing about the set was part of it was included in the audience. I can imagine the
choreography it took to make the chase scene work.

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Adrian Hooper 4/23/99

Adam Hogan
Intro to Acting
Critique

Much Ado About Nothing

For the most part, Much Ado was a very well cast, well directed, and well acted play. There isn't much that I can point out in the negative about a play like this. The play was set in a post World War Two Italy.

The first time I saw Act I, I sat in the far right of the theater. This posed many problems for me to see the play. I could hardly see the exchange between Benedick and Beatrice. The second time I saw the play, I moved to more of center stage seating, and was able to see more. I think that it's really difficult to make it possible for everyone to see what is going on in the Nims Theater. But I also think that if the director had taken a little bit of time looking at the show from other seats, he may have been able to alleviate some of these problems.

Another general problem I saw with the show, was the accents. I can see it can take back from the acting of non-Shakespearian actors to do accents. But I had some trouble connecting to Claudio because of his thick New Orleans accent. Don John even had a pretty decent accent compared to the other cast members, this also caused me to remember I was watching a show. I feel that all the characters should have a similar accent style as the other to create consistency, and help develop a world in which the play is set.

The extras and other cast members need to always be in character during the show. There were times in which I could see them walking back stage, out of character. This should never happen. As soon as an actor can be seen, he or she needs to be in character. This doesn't just apply back stage. There were times during the show, when I could see the maids or just extra soldiers, zoning off, or not even paying attention.

Beau Bratcher was faced with a very interesting curveball halfway through the first weekend of performances, when Matthew Martinez was unable to attend the show last-minute. It was a very clever and tough decision for Beau to choose Ben Matheny, who is already playing Belthasar, to play Matthew's role as Conrad. This dual role was actually very well carried out. Though it was a bit hard to distinguish the two characters, Ben did a great job with this problem. I think it was a very well thought out decision and it carried well on stage.

These are my main issues and comments on the play. After this the only things I would like to point out are simple notes that I have taken during the show.

Here are my notes for Act I.

James Vitale, who was he messenger, His lines seemed forced. His acting style in general was very rehearsed. It didn't feel natural.

In the first scene, I could see some writing on the back of Beatrice's costume. This should have been removed.

How did Claudio and Don Pedro not see the maid when they exited the first scene? She was right there! Anyone would have seen her. I can understand that she was there to grab the chair, but why was the chair there in the first place? Hero did not need to be sitting during the first scene. I think this should have been blocked differently.

I was not a fan of the smoking on stage. I sat stage right, and the smoke actually drifted into my face, causing me to cough so much that I was unable to pay attention to the play.

Don John's acting was really good and funny, but the way he talked almost made it hard to understand him at times.

Belthasar's song was very funny and good, but it was hard to understand what he was saying. This was due to the way he was singing the song. Maybe if he brought it back a bit, it might get a bit better.

The water being poured on Beatrice was very clever.

ACT II

The characters on the balcony during scene one should stand more, it was hard to see them at times. This is in fact a general note for the entire play. The rails on the balcony made it harder to see the characters.

When Claudio was leaving Hero at the altar, he was smiling. This wasn't good acting in my opinion.

The Jury scene was funny.

Overall, I feel that the best actors were Benedick and Beatrice. I think they were right on with their accents, and acting styles. They were the best cast couple of anyone in the play.

I really did enjoy the play. I think it was executed very nicely and had a great artistic touch to it.

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Rachel Jacob
4.29.09

Rachel Jacob

"Much Ado About Nothing" Review

Overall the acting in UNO's production of "Much Ado About Nothing" was fantastic. I only detected a few flaws which annoyed me a bit but other than that I thoroughly enjoyed the play.

First issue, at the very beginning of the play there is a messenger who comes to deliver news to Leonato. He was not convincing at all and sounded like he was just saying lines. Instead of capturing my attention right away, the first few minutes were kind of a letdown because it made you wonder if the rest of the play was going to be like that instead of getting into the story.

Second issue, there were a few times when I could not understand the words that some of the actors were saying because they were slurring them together a bit. I know Shakespeare can be difficult to hear but the misunderstanding largely came from the fact that the actors slurred a bit while delivering the lines. Only in the characters of Benedick, Don Pedro, Claudio, and a few of the Police did I note this occasional problem.

Chrissy Garrett who portrayed Beatrice did a superb job. She had a clearly defined character that came across as a strong willed, independent, witty

young women with a mind of her own who would not suffer herself to be less
then she is.

The actor who played Benedick, James Yeargain, also gave a fantastic performance despite the occasional slurring of words. He gave the character great depth, he had his own ideas about love and women and marriage. The transition he made from loathing Beatrice to loving her was believable because before the turn he showed an undertone of attraction to her, it was there all along even if the character didn't know it, so when it came out we believed it.

Claudio who was played Louis Saubat III, has a charming innocence to his character and it was shown very well. We could see everything he was thinking and feeling in his face. The only thing that I was not so sure about was when he laughed, I was not sure if he was messing up or not. It was not the most theatrical laughter ever and did not fit with his character. Otherwise his performance was very good.

All in all the play was wonderful. I was especially impressed with dance numbers and actually the entire blocking of the show. All the actors were right on their cues and everything flowed easily. Two thumbs up to the cast and crew of "Much Ado About Nothing".

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Olivia Matte

B. Bratcher

Acting 1

6 May 2009

Review for *Much Ado About Nothing* put on by UNO Department of Theatre Directed by, Beau

Bratcher

I absolutely loved the set of Much Ado, maybe it was because I helped build it, or maybe it was just awesome. The balcony and stairway to the balcony were particularly well done, and it was a great place for the actors to be throughout the play. However that is one of my criticisms during the scene where all of the ladies were getting Hero (Natalie Boyd) ready for her wedding. It was very difficult for audience members who were seated at and below the middle of the seating to see more than two faces at once. It was placed a little too high for proper viewing privileges for mostly said scene, but was a little distressing in other scenes as well. I think it was the extra things in the set that were un-necessary to the actual stage directions that were the nicest things to see. For example, at the top of the set there was a large

rectangular “ceiling” to the courtyard that was covered in vines and fitted perfectly with the rest of the set, and it made the set more real when the audience looked at it.

The lighting for this play was well done, with extra effort into how the set would appear. I thought that the floor of the courtyard was fitting to where they were and wondered how they accomplished that “leafy” look. Looking above my head I noticed that they had arranged vines on and around the light fixtures so as to make that effect. Very cool indeed. Most of the play was in yellows and blues, except of course when Don John (Blake Balu) and his lackies were on stage alone plotting, and the decision for this was very fitting—reds and such. Spotlights only appeared with either Beatrice (Chrissy Garrett) or Benedict (James Yeargain) had their famous monologues to themselves, or to the audience. That was perfect because it really related the two star-crossed lovers. Oh, and the spotlight occurred with the Watch were chasing the two lackies—Borachio (Jessa Theriot) and Conrade (Matthew Martinez)—of course, that was the only way it would have been done with the Watch, they were constantly in the audience. I thought that decision was a great one because it was entertaining for the audience to move around to see where the comical characters were up to next.

There was a great cast for this play, so I will touch on the main ones only. Benedict (Yeargain), I thought was a perfect choice for the role. He was that perfect amount of boyish

and (later) romantic man that the role requires. He also made the audience laugh when I have seen other Benedicts play too seriously when he learns of Beatrice's supposed love Beatrice (Garrett) herself was an excellent cast, comical to both sexes and playful like only Beatrice can be. I thought both Hero (Boyd) and Claudio (Louis Saubat, III) were a little off for their roles. Hero did not seem to be sweet enough as Hero is portrayed in the script; especially when she snapped at her lady Margaret (Jennie Freeman) when concerning her hair for her wedding. She is suppose to be loving to everyone she encounters, and more so I am sure to the ladies who take such good care of her. Claudio changed emotions like whiplash, from happy to mad in no time at all and I think the sympathy from the crowd was less prominent because of this. There was no absorption period, where Claudio just took in the information presented to him he was just decidedly happy or sad or mad. One character that I thought stood out was Don John (Balu). I loved the fresh character choices he provided; he wasn't just evil he was funny, and a little crazy, and even a little flamboyant at times, which was an excellent combination. He was one of the best antagonists I have seen in a while, very creative.

The costumes for the show were spectacular for everyone. I especially loved Ursula (Caroline Langlois) and Margaret's dresses, they were beautiful, yet uniform, as they were ladies to Beatrice and Hero. I thought all the men's' attire was well put together as well; they

were expensive looking for their time and appropriate in when they wore them. For example, Claudio and Don Pedro wore suits to the "funeral" and their army jackets for Claudio's wedding. The Watch also looked perfect and the hats constantly falling off was a, unintentional I'm sure, nice touch to their demeanor.

Overall, *Much Ado About Nothing* was a very good play, with a beautiful set, era-fitting costumes, and a well-rounded cast.

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Clyde W. Raymond

Clyde W. Raymond
May 4, 2009

Much Ado About Nothing
William Shakespeare

I thought all the performers were very well rehearsed and were thoroughly proficient with their lines. Even with my bad hearing, I was able to hear and understand just about all of the spoken lines. The main exception was when some of the actors were on the balcony,

My thoughts on the individual performers:

Leonato---Randy Maggiore

I was impressed with his performance. He delivered his line very well and seemed very comfortable and natural. He had very good stage presence and expressive facial and physical movements. He delivered a very professional performance.

Beatrice---Chrissy Garrett

I had somewhat mixed feeling about Chrissy. I thought she delivered a very good performance. She delivered her lines well, had good stage presence and effective movements and timing. I believe she lived the roll. She just did not seem to be as comfortable or natural in the roll as Randy. At times it almost seemed that some emotions, expressions and movements were a little overdone and stiff--slightly over acted.

Benedick---James Yeargain

James was very effective and equal to Randy. He had very good stage presence and delivery of his lines. His expressions and movements were very natural. He appeared to be very comfortable and natural in his role. I thought he presented a very professional performance.

Don Pedro---Patrick Payne

Patrick delivered his lines well and had good stage presence and timing. Although he performed well, he did not seem to be as much at ease as Randy, James and Chrissy. Not being a student of Shakespeare, I'm not sure if the roll called for him to be somewhat stiff because of his noble position. If so, he did it well.

Hero---Natalie Boyd

Natalie delivered fairly well and had good stage presence. I felt she was a little weaker than the above performers. She appeared comfortable in the roll.

Claudio---Louis Saubat111

I thought Louis did very well in his role. He delivered his lines very well and had good stage presence and timing. He was very expressive without being excessive and made good use of his eyes. He appeared to be very natural and comfortable as if he was living the role. I was impressed with his overall performance.

Don John---Blake Balu

Again, I think Blake did well. He delivered his lines well and had good stage presence and timing. His expressions and actions seemed to be a little exaggerated and overdone leaving me feeling that they were a little over acted. This might have been intentional to emphasize the "villain" effect of the role. He did seem to be comfortable and natural in his roll.

Conrade---Matthew Matinez

Matthew also delivered his lines well and had good stage presence. As in "Blue", I felt his expressions, gestures and movements were a little over done. His performance did not seem to be natural, but better than in "Blue".

Borachio---Jessa Theriot

I thought Jessa delivered and acted fairly well. Not quite up to par with most of the above performers. But still adequate.

Watch I and II

I'm not sure how the "keystone cops" worked into a Shakespeare production unless it was directors license to introduce some comic relief into the production.

The head of the watch was very good. She delivered well, had good stage presence and comic timing. She filled the roll very well.

All of the other members of the watch were well rehearsed and carried out their roll and theme very well.

If their purpose was comic relief, it work very well.

I was not able to associate the other actor's name with their characters. Either I did not hear them mentioned or missed the association.

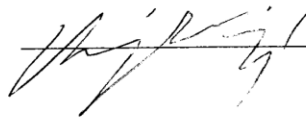
Priest---

Although he had a small roll, he preformed it well. He was very believable and comfortable in his roll. He delivered his lines well and came across very "priestly".

Overall, I thought the production was well done . The setting was attractive and appropriate to the story.

It appeared that the clothing was designed to bring the story into more currant times a nd was attractive.

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 4/29/09

Renee Rodriguez

ID# 2350697

Much Ado About Nothing

Let me start off by saying this production was my acting debut and that I had no idea what I was getting myself into. I also have to admit that I enjoyed every second of it. It was great to watch Beau direct this play; he immersed himself in it and just really put himself out there. As a member of the cast of "Much Ado" I was able to witness him take the vision of what each scene should be and then adapt it to highlight the actor's strengths, which in my eyes makes him a wonderful director to work with. Beau never made me feel like I was asking a stupid question; he was always a very supporting director and took the time to assist everyone. After working with Beau I began to really understand the saying "no part is a small part", as he focused on making every role special.

I also had the great privilege of experiencing first hand how much of a team effort the play was. We went through the play and experimented with different feelings and actions for our characters. Then after every rehearsal, the cast would sit with open ears, and note-taking hands, listening to the direction that was given and putting those suggestions into action the next time around. Before this experience, I never fully comprehended the amount of time and

energy that is required for the production of a play. Even though I came onboard a little late, I witnessed the hard work and passion that everyone put forth and was able to learn from the talented cast simply observing them onstage. Needless to say, working along side them has opened my eyes to the many different ways one can approach a character and make it their own. Learning the techniques I have in acting class and then being able to see them used in an actual production has been invaluable.

I have seen many of the cast in other UNO productions throughout the years, including James Yeargain, Georgette Verdin, Jennie Freeman, and Chrissy Garrett. I remember watching Chrissy and James in *Metamorphoses*, and from the audience, was just in absolute awe of their talent. In working with them in *Much Ado* I realized that their stage performances were just the tip of the iceberg. They made it all look so easy, but being able to see how much passion and commitment they dedicated to each of their characters gave me a whole new respect for them. The same was true for the entire cast, who through their encouragement and camaraderie, allowed me to instantly feel welcomed into the group. The people in this production have been incredible—anytime I had a question or needed advice they were right there without a second thought, and for that, I am indebted to each of them.

Vita

Christen A. Garrett (Chrissy) was born and raised in the New Orleans area. She began performing on local stages at age six and has continued to study drama since. She was the first student in the Talent Education Program for theatre and music in the Jefferson Parish Public School System. She attended Loyola University New Orleans where she received her B.A. in Drama and Communications in 2002. She currently teaches drama in the Jefferson Parish Public School System.