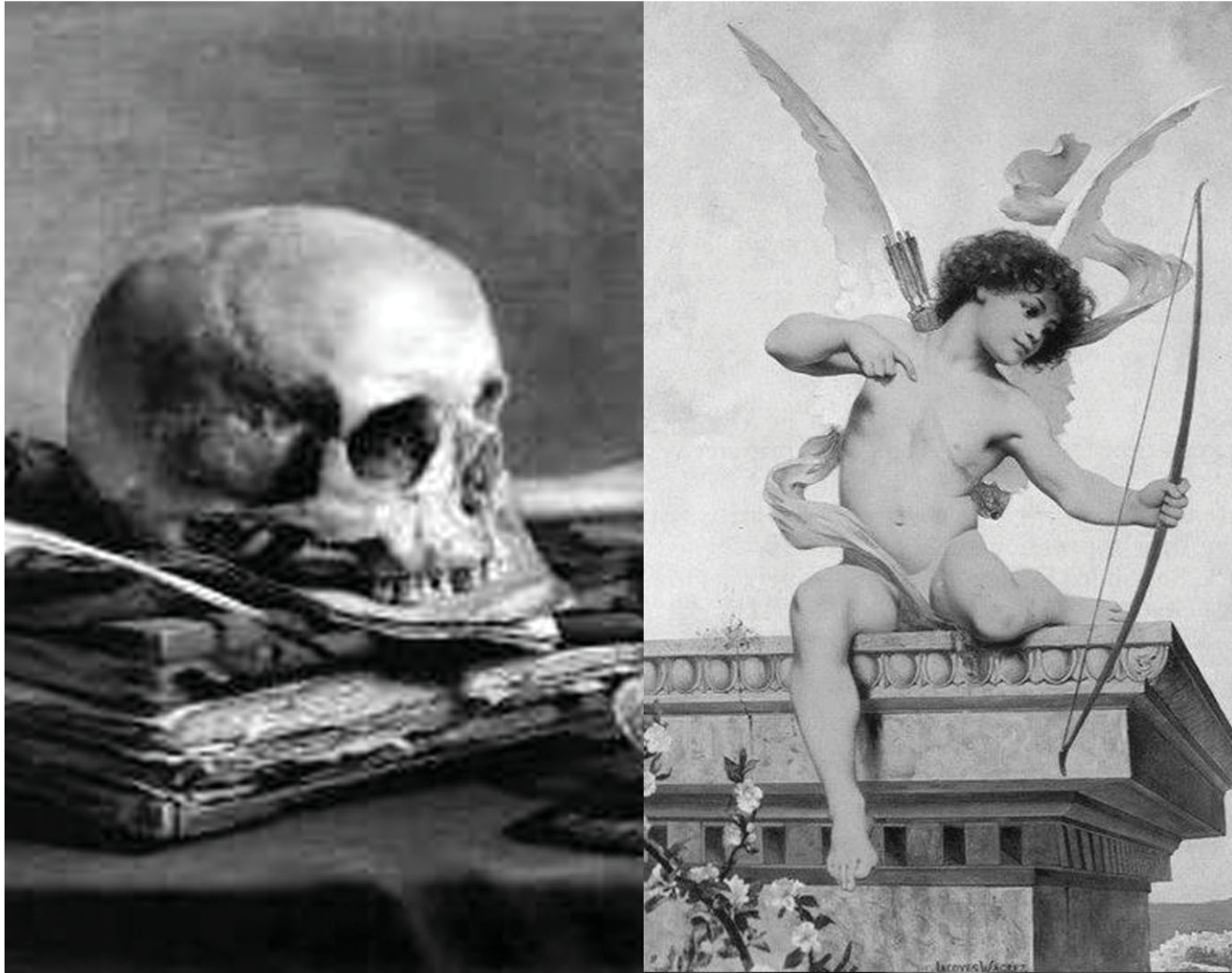


Chesapeake Shakespeare Company in the Ruins



HAMLET

directed by Ian Gallanar

MUCH ADO ABOUT NOTHING

directed by Ryan Whinnem

Patapsco Female Institute
Historic Park
June 11 - July 25, 2010

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Chesapeake Shakespeare Company

Ian Gallanar
Artistic Director

Lesley Malin
Managing Director

Much Ado About Nothing

By William Shakespeare
Directed by Ryan Whinnem

Hamlet

By William Shakespeare
Directed by Ian Gallanar*

There will be a fifteen minute intermission

Event Producer
Patrick Kilpatrick*

Technical Director/Lighting Designer
David Smith*

Scenic Design
Heidi L. Castle-Smith*

Costume Designer—Much Ado About Nothing
Marilyn Johnson*

Costume Designer—Hamlet
Kristina Lambdin*

Stage Manager
Sarah Curnoles*

Stage Manager
Mindy Braden*

| | |
|-----------------------------------|----------------------|
| Leonato, Governor of Messina | Steven J. Hoochuk |
| Hero, his daughter | Katie Molinaro |
| Beatrice, his niece | Lesley Malin* |
| Antonio, his brother | Gregory Burgess* |
| Margaret, Hero's gentlewoman | Shannon Listol |
| Ursula, Hero's gentlewoman | Maureen Shanahan |
| Don Pedro, Prince of Aragon | Theo Hadjimichael |
| Claudio, a young lord of Florence | James Jager* |
| Benedick, a lord of Padua | Michael P. Sullivan* |
| Don John, brother to Don Pedro | Brandon Mitchell* |
| Borachio, his follower | Jared Mercier |
| Balthazar, a singer | Joey Ibanez |
| Dogberry, Constable of the Watch | Dave Gamble* |
| Verges, his assistant | Katie Keddell |
| First Watchman | Jake Garcia |
| Georgie Seacoal, another watchman | Lorraine Imwold* |
| Friar Francis, a priest | Joey Ibanez |
| A Sexton | Maureen Shanahan |
| Townsppeople, Soldiers | Mindy Braden* |
| | Sophie Kurtz |
| | Jake Garcia |
| | Quilla Otto-Jacobs |
| | Heather Lemire |

| | |
|---------------------------------------|---------------------|
| Hamlet, prince of Denmark | Patrick Kilpatrick* |
| Claudius, king of Denmark | Steve Beall* |
| Gertrude, queen of Denmark | Jenny Leopold* |
| Polonius, chief councilor to Claudius | David Tabish |
| Ophelia, his daughter | Rebecca Ellis* |
| Laertes, his son | Michael Boynton |
| Horatio, Hamlet's friend | BJ Gailey* |
| The Ghost | Steve Beall* |
| Rosencrantz | James Jager* |
| Guildenstern | Michael Burgtorf |
| Marcellus, an officer | Dave Gamble* |
| Barnardo, an officer | Robby Rose |
| Francisco, an officer | Felipe Cabezas |
| Osric | Gregory Burgess* |
| Fortinbras, Prince of Norway | Felipe Cabezas |
| A Norwegian Captain | Robby Rose |
| Valtimond, a Norwegian Ambassador | Jake Garcia |
| Player King | Scott Alan Small* |
| Player Queen | Jill Giles |
| Gravedigger | Ian Gallanar* |
| Gravedigger | Lorraine Imwold* |
| Courtiers, players, messengers | Jake Garcia |
| | Brennan Johnson |
| | Heather Lemire |
| | Lizzie Parmenter |

Staff

| | |
|---------------------------------|------------------------------|
| Sound Designer & Original Music | Carlos Guillen |
| Choreographer | Lorraine Imwold* |
| Assistant Stage Manager | Sandra Welty |
| Properties Designer | George-Edward Burgtorf |
| Fight Choreographer | James Jager* |
| House Manager | BJ Gailey* |
| Text Coach | Erin Bone Steele, BJ Gailey* |
| Wardrobe Master | Mindy Braden* |
| Costume Assistant | Tiffani Jones |
| Fight Captain | James Jager* |

Staff

| | |
|---------------------------------|-----------------------|
| Directing Associate | Kevin Costa* |
| Sound Designer & Original Music | Gee Blanton |
| Assistant Stage Manager | April Walters |
| Properties Designer | Pam Weiner |
| Fight Choreographer | Christopher Niebling* |
| Wardrobe Assistant | Jess Rivera |
| House Manager | Katie Keddell |
| Text Coach | Joanne Malin |
| Fight Captain | James Jager* |

Ruins 2010 Production Staff

| | |
|------------------------------|------------------|
| Technical Assistant | Robby Rose |
| Box Office Manager | Lorraine Imwold* |
| Box Office Assistant | Anna Cooke |
| Show Before Show Coordinator | Dave Gamble* |
| Concessions Manager | Jesse Kopelke |

* denotes CSC Company Member

For background information on CSC's 2010 summer shows: The Rehearsal Room online:
<http://chesapeakeshakespeare.com/rehearsalroom.html>

SPECIAL THANKS: Michael P. Sullivan, Weber Shandwick and Chuck Fitzgibbon, Teresa Castracane, Jacquelyn Galke and the Howard County Department of Recreation and Parks, Finn Kilpatrick, Stephen Malin, Howard County Tourism, Howard County Department of Signage, David Kaplan, David Meckler and Mountain Productions

Chesapeake Shakespeare Company

Exciting . . . Energetic . . . Entertaining

Our Mission

The Chesapeake Shakespeare Company is the center for excellence in classic theatre in the Baltimore-Washington corridor, offering energetic and thought-provoking productions of plays by Shakespeare and other classic playwrights. A strong and diverse ensemble of artists with talent, humor, and insight are the heart of the company.

CSC's fresh and accessible performances embrace both traditional and experimental approaches and its lively outreach and educational programming serve the larger community.

Staff

| | |
|---|--------------------|
| Artistic Director | Ian Gallanar |
| Managing Director | Lesley Malin |
| Director of Programming | Patrick Kilpatrick |
| Business Manager & Director of Marketing | Rebecca Ellis |
| Education Director | Kevin Costa |
| Associate Directors | Jenny Leopold |
| | Dan O'Brien |
| Resident Costume Designer | Kristina Lambdin |
| Literary Consultant | Nathan Thomas |
| Office Assistant | Lorraine Imwold |
| Asst. to the Artistic Director | Jill Giles |
| Text Coach | Teresa Castracane |

Board of Trustees

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| President | Jane Coffey |
| Vice-President | Earle Pratt |
| Treasurer | Robin Hough |
| Secretary | Lesley Malin |
| Trustees | Steve Beall |
| | Ian Gallanar |
| | Scott Helm |
| | Jack McCann |
| | Wade Meadows |

2010 - 2011

Season Ensemble

| | |
|------------------------|-----------------------|
| Steve Beall | Valerie Fenton |
| Mindy Braden | Ashly Fishell-Shaffer |
| Rebecca Ellis | BJ Gailey |
| Ian Gallanar | Scott Graham |
| Dave Gamble | Jose Guzman |
| Lorraine Imwold | Ty Hallmark |
| James Jager | Ellen Houseknecht |
| Patrick Kilpatrick | Marilyn Johnson |
| Kristina Lambdin | Frank Mancino |
| Jenny Leopold | Michele Massa |
| Lesley Malin | Kate Michelsen-Graham |
| Brandon Mitchell | Tami Moon |
| Scott Alan Small | Frank B. Moorman |
| Company Members | Chris Niebling |
| Jeannie Anderson | Dan O'Brien |
| Greg Burgess | Mary Pohlig |
| Heidi Castle-Smith | Dave Smith |
| Jenny Crooks | Michael P. Sullivan |
| Sarah Curnoles | Anastasia Wilson |
| Karen Eske | |

Chesapeake Shakespeare Company
8510 High Ridge Road
Ellicott City, Md 21043
(410) 313-8874
www.ChesapeakeShakespeare.com



The Chesapeake Shakespeare Company is a proud member of Theatre Communications Group, the national organization for professional theatres



The Chesapeake Shakespeare Company is a proud member of The Shakespeare Theater Association of America



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ellicott city, maryland

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A Regional Shakespeare Company

I am so happy to welcome you to our eighth summer in the ruins. It's a delight to see so many of you return for another live Shakespeare experience. It's also terribly exciting to see many more of you from further and further away. I suppose the word is getting out. Our audience members traveling from Baltimore, Washington, Anne Arundel and Montgomery Counties, Northern Virginia and Southern Pennsylvania are increasing substantially. I am delighted that so many of you from across the region have chosen the Chesapeake Shakespeare Company as your home for outdoor Shakespeare performances that are exciting and entertaining.

And you know, it's not just about selling tickets. We have a distinct point of view about Shakespeare in performance and it's so exciting to share it with so many returning and new people. We believe that there are too many unnecessary barriers between Shakespeare and audiences. Shakespeare can and should be fun, exhilarating and a shared experience between artists and audience. That's the kind of experience we aim to create each and every time we perform. It's gratifying to have so many of you being part of the conversation of how to accomplish this. It's wonderful to see that the draw from the region is increasing. That says to me that this is a conversation worth having.

Did you know that in 2009 while many other arts organizations were facing enormous cuts in programming and attendance, CSC actually showed a 22% increase in participation? That means that, despite the economic hardships that our community went through, people valued our approach so much that we grew at a substantial rate. That makes me very proud of our work and, well, very grateful for your support.

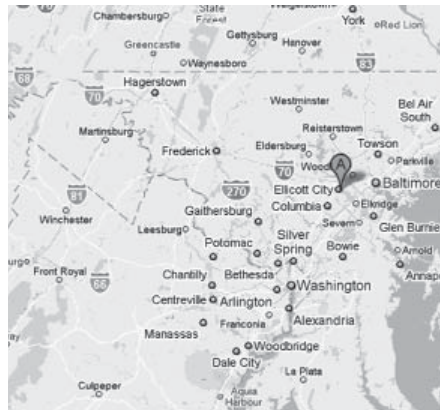
I suppose our challenge will be to find ways to expand the discussion while maintaining the intimacy that you have told us you've grown to appreciate and expect from the Chesapeake Shakespeare Company. I know we're up to it.



Artistic Director
Ian Gallanar

I hope you enjoy our productions of *Much Ado About Nothing* and *Hamlet*. These are truly two of Shakespeare's great plays. I hope you'll consider joining us for a CSC Extended Version for talks before and after the shows or a Pub Night, where we informally discuss one aspect of Shakespeare or other classic theater. We also offer a wide variety of summer camps, classes for students from 6-16 and development opportunities for professional artists. It's all part of our mission: to change the way people think about Shakespeare.

-IAN



Managing Director
Lesley Malin

Our Strategic Learning

We have spent the past seven months working on a multifaceted strategic planning process with One Bright Bird Consulting. As part of the process, we came up with a list of fifty stakeholders to interview about the company. These included staff, trustees, and artists; teachers and students; and donors and audience members. These stakeholders were asked a wide range of questions about Chesapeake Shakespeare Company.

We've been deeply inspired by the enthusiasm and support for the company that we're learning about from these interviews. Here are some thoughts we're so excited to hear from a strong consensus of the stakeholders:

Trustees and patrons alike describe us as "welcoming you in" to an experience of classic the-

ater that "is not over your head."

Stakeholders liked being challenged by our variety and inventiveness in presenting classic plays; they appreciated the willingness to take chances with classic plays.

Several patrons cited the way in which the company creates conversation and engagement around classic plays as a strength. One patron noted that he frequently saw audience members talking with each other about the play they had just seen as they walked down the hill—a mark of a good production.

Finding a permanent space or a home was an overarching concern for many stakeholders, with near-unanimous agreement that we should find an indoor venue that creates a similar experience as the shows at the Ruins.

Donors and patrons view us as an important and unique cultural resource in Howard County, providing what one stakeholder called a "higher level" of cultural experience than anyone else in the area.

We'll share more information with all of you as our strategic learning and planning continues. And if you have thoughts that you'd like to share about the company, we'd love for you to share them with us. Simply email me at Malin@chesapeake-shakespeare.com and I'll be delighted to have a conversation with you!

Lesley

Why an Education Program?

These days, it seems that every theater company has an education department or at least educational programming. So, when the Chesapeake Shakespeare Company was in its infancy, everyone asked about our education programming and, at first, we didn't have one. We waited because we had seen so many examples of theater companies with education departments that are dragged along behind the rest of the organization, or worse yet, education programs that existed solely as a way to be more attractive to funders. We wanted neither of these. We wanted to create educational programming that was vibrant, important, robust and self-sufficient. We took our time developing it.

Today, we have a dynamic educational department that delivers programming to a wide variety of communities. We supply guest artists to work with teachers in local schools- from elementary schools to colleges. We offer one-to-two week residencies at local schools, that include a performance element that puts professional actors together on stage with student performers. We offer matinee performances every fall for local school groups to come see Shakespeare live in performance in a situation that is convenient for schools.

We attract sponsors which allow us to provide FREE ADMISSION to kids 18 and under. We have an exciting community education program that includes Pub Nights, casual group discussions. We provide profes-



sional development opportunities for local artists at subsidized rates, sometimes even free. We also have a large variety of summer camps and after-school workshops. Our internship program allows theater students to get college credit while they work with a professional theater company.

Why? Because we believe that Shakespeare is for everyone and the more we can eliminate the barriers between audiences and classical theater, the better for our community. We are a resource for Shakespeare education in our region. We hope you'll use us as such!

MEET THE COMPANY

CSC's Season Ensemble



Steve Beall*
(Claudius—Hamlet) Ten plays with CSC, and recently – Synetic Theater: *Kafka's Metamorphosis*; Lean and Hungry: *The Winter's Tale*; Quotidian Theatre: *Port Authority*, *The Mollusc*;

Journeyman Theatre: *Tartuffe*; *Spinning Into Butter*; Taffety Punk Theatre: *The Faithkiller*; Constellation Theatre: *Arabian Nights*, *The Marriage of Figaro*; Folger: *School for Scandal*, *1 Henry IV*; Forum Theatre: *Marat/Sade*; Inkwell: *Underground*; The Bay Theatre: *Apocalyptic Butterflies*, *Arms and the Man*; Spooky Action: *Holy Ghosts*; Rep Stage: *Hamlet*.

Mindy Braden

(Stage Manager—Hamlet; Townsperson, Wardrobe Master—MAAN) has worn many hats for various companies in the Baltimore/Annapolis area including performer, stage manager, properties design, and costume design. Favorite roles: Mrs. Meers (*Thoroughly Modern Millie*—ASGT), Gooch (*Mame*—Chesapeake Music Hall), and Mary Boleyn (*Anne of The Thousand Days*—Colonial Players). Mindy served as Wardrobe Master for CSC's *The Country Wife*, Assistant Stage Manager for CSC's productions of *Twelfth Night* and *Cyrano de Bergerac*, and most recently, Stage Manager for CSC's productions of *Julius Caesar* and *Lysistrata*.



Rebecca Ellis*
(Ophelia—Hamlet, CSC Marketing Director and Business Manager) is originally from Chicago where she received her BFA in Acting from Northern Illinois University.

Since moving to Howard County, Rebecca has appeared on area stages as Catherine Sloper (*The Heiress*), Gwendolen (*The Importance of Being Earnest*), and Lusina and Hanna (*A Shayna Maidel*), among others. Favorite roles with CSC include: Helena (*Midsummer*); Belina (*Imaginary Invalid*); Mollie Malloy (*Front Page*); Celia (*As You Like It*); Portia (*Julius Caesar*); and Margery Pinchwife (*The Country Wife*). Rebecca dedicates her performance to: Esther, Amy, Karen, Wilma and Jasmin—those who've gone before me and made me who I am today.

Ian Gallanar (Director, Grave Digger—Hamlet, CSC Founding Artistic Director) has been Artistic Director of a number of theater companies across the country including the Repertory Theater of America, Minnesota Shakespeare in the Park and The National Theatre for Children. Ian has worked as a professional actor, director and writer for more than 25 years and has directed over one hundred professional productions including CSC's productions of *Twelfth Night*, *Romeo and Juliet*, *Much Ado About Nothing* (2004), *A Midsummer Night's Dream*, *Coriolanus*, *King Lear*, *The Front Page*, *As You Like It*, *Macbeth*, *The Comedy of Errors*, *Cyrano de Bergerac* and *Lysistrata* - which he also adapted. Ian is a Helen Hayes and Telly Award Winner. In the 1980's and 90's, Ian worked as an actor for a number of companies across the country and played roles like Sir Politick Wood-be in *Volpone*, Barney Cashman in *Last of the Red Hot Lovers* and Lucentio in *Taming of the Shrew*. He lives in Howard County with his charming, brilliant, and beautiful daughter Isadora.



Dave Gamble*
(Dogberry—MAAN; Marcellus—Hamlet; Show Before Show Coordinator) For CSC: de Guiche in *Cyrano*, Malvolio in *Twelfth Night*, Sir Jasper Fidget in *The Country Wife*,

Ross in *Macbeth*, Decius Brutus in *Julius Caesar*, First Lord in *As You Like It* and Westmoreland in *Henry V*. Elsewhere, favorite roles include Bobby Gould in *Speed-The-Plow*, Angus in *Drawer Boy*, Serge in *Art*, Charles Condomine in *Blithe Spirit*, Tupolski in *The Pillowman*, Gene in *Side Man*, and Richard Fiffle in *Fuddy Meers*.

Lorraine Imwold

(Watch—MAAN; Gravedigger—Hamlet; Box Office Manager) is a happy member of the Chesapeake Shakespeare Company family, performing most recently in *Lysistrata*, *Macbeth*, *The Comedy of Errors* and *The Tempest*. She has worked backstage as well and is often found at the box office. She thanks her family and friends for their never-ending support and love and looks forward to a year filled with excitement and rediscovered joy.



James Jager* (Claudio, Fight Choreographer—MAAN; Rosencrantz, Fight Captain—Hamlet) is familiar to CSC audiences from his performances in *Julius Caesar* (Octavius/Fight Choreographer), *Twelfth Night* (Sebastian), *Cyrano* (Valvert), *Macbeth*, *Comedy of Errors* (Dromio), *The Tempest*, *Henry V*, *As You Like It*, *Coriolanus*, and *Country Wife*. Other roles include Felix in *Incorruptible* with Colonial Players and Lord Alfred Douglas in *Gross Indecency* with Dignity Players. James is Lead Teaching Artist with CSC, and an SAFD recognized actor combatant. He would like to thank his mother for all of her support.



Patrick Kilpatrick (Hamlet, CSC Director of Programming) is a founding member of the Chesapeake Shakespeare Company. He has played a number of roles for CSC including: Romeo, King Henry V, Coriolanus, Bottom, Torvald (*A Doll's House*), and Sir Andrew Aguecheek. He also directed CSC productions of *Taming of the Shrew*, *The Tempest* and *Troilus and Cressida* and took on stage fighting choreography for several others. Pat recently trained with Patsy Rodenburg, author of *Speaking Shakespeare*. Other area credits include the Repertory Theater of America, the Baltimore Shakespeare Festival and the Shakespeare Project.

Jenny Leopold* (Gertrude—Hamlet) an associate director with CSC, has performed in CSC's *Lysistrata*, *The Tempest*, *The Comedy of Errors*, *Macbeth*, *As You Like It*, *Henry V*, *King Lear*, *Taming of the Shrew*, and *Coriolanus*; she directed last summer's production of *Twelfth Night* as well as the 2006 workshop production of *Love's Labour's Lost*. She has also performed with Constellation Theatre in *The Good Woman of Szechuan*, Inkwell Theatre, in *The Kennedy Center's Page to Stage festival*, and Rep Stage in *Hamlet*.



Kristina Lambdin (Costumer Designer—Hamlet) is CSC's resident costume designer. Some of her CSC credits include *The Country Wife*, *A Doll's House*, *As You Like It* (Broadway World Best of Balti-



more Award), *Taming of the Shrew*, *A Midsummer Night's Dream* (Greater Baltimore Theater Award), *Dog in the Manger*, and *Romeo and Juliet*. Broadway World named her as a top artist of the 2007 Baltimore Theatre. Kristina is a Towson University graduate, and for eight seasons served as the Costume Supervisor for the Baltimore Opera Company.

Lesley Malin (Beatrice—MAAN, CSC Managing Director) A CSC founder, Lesley has performed roles in numerous CSC productions including Lady Macbeth, Alithea in *The Country Wife*, Titania, and Goneril as well as at other theatres in New York and Baltimore. She is former managing director and current Trustee of the Lark Play Development Center in New York, the Management Chair of the Shakespeare Theatre Association of America, and a 2009 graduate of Leadership Howard County. Training: BA, theatre, Washington University, Michael Howard Studios, NY, Actors Movement Studios, NY and has studied with Patsy Rodenburg, author of *Speaking Shakespeare*. Lesley lives in Baltimore with her understanding husband, Scott, and patient 10-year-old son, Addison.



Brandon Mitchell* (Don John—MAAN) is returning for his third summer and his seventh show with Chesapeake Shakespeare. Past CSC roles include Metellus and Mesala (*Julius Caesar*), Sir Andrew Aguecheek (*Twelfth Night*), Cuigy (*Cyrano de Bergerac*), Dorilant (*Country Wife*), and Dromio of Syracuse (*Comedy of Errors*). Other credits include Noah (*110 in the Shade*), Leslie (*Seascape*) and Rev. John Witherspoon (*1776*). Brandon is currently creating versions of the Bard's plays to bring to young audiences.



Scott Alan Small* (Player King—Hamlet) joined the CSC family in 2004, playing the Duke in *Measure for Measure*. Since then, he has appeared in *Love's Labour's Lost*, *The Front Page*, *Macbeth* (twice), *Country Wife*, *Julius Caesar*, and *Lysistrata*. Scott spends his off time drinking mass amounts of good red wine, cheering/yelling at the Steelers, and going to Costco to buy Herculean-sized grocery items. He'd like to thank his wife Sara for putting up with him, and for not drinking all his wine while he's away at the theatre.



Cast and Crew

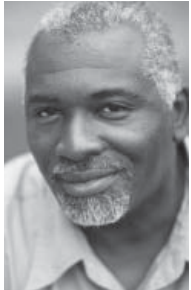


Michael Boynton (Laertes--Hamlet) Education: MFA from NYU, MFA from WSU, Moscow Art Theatre Summer Intensive Fellow, current PhD student at UMD. Select Credits: Orsino

in *Twelfth Night* with CSC; Orlando in *As You Like It* (Wilde Awards, Best Actor in a Comedy nominee) and Lt. Yolland in *Translations*, both with the Hilberry Theatre Company; Antonio in *The Tempest* at NYC Shakespeare in the Parking Lot; Romeo in *Romeo and Juliet* with the Richmond Shakespeare Company.

Gregory Burgess*

(Antonio—MAAN, Osric—Hamlet) is a CSC Company Member and has been in their productions of *Comedy of Errors*, *The Tempest*, *Twelfth Night* and, most recently *Lysistrata*. He has also been seen in *Active Cultures 365 Days*, *Susan Lori Parks*, the Old Man in *Dark Side of the Moon*, (Source Theater), the title role in *The Wiz* (Montgomery Theater), and *Harry in Company* (Georgetown Summer Theater). Training includes the Martin Blank Studio, the Shakespeare Theatre, and Howard University.



Michael R. Burgtorf (Guildenstern--Hamlet) is pleased to return to CSC after working with the company on *Twelfth Night* (Stage Manager) and as Assistant Director for

both *Julius Caesar* and *Lysistrata*. Other recent credits include *Adam Gwon's Bernice Bobs Her Hair* (Jim--American University); *Helen of Sparta* (Assistant Director--Venus Theatre); and, at Imagination Stage, *Ferdinand and the Bull* (US Ferdinand / Duque) and *Lyle the Crocodile* (US Grumps / Man 2). Mike is also in charge of Patron Services at the Olney Theatre Center.

Felipe Cabezas

(Francisco, Fortinbras--Hamlet) is excited to make his CSC debut in *Hamlet*. Other local credits include the Shakespeare Theatre: *The Alchemist*, Studio Theatre: *Reasons To Be Pretty*, Capital Fringe Festival: *Bad Hamlet* and theHegira: *Deep Belly Beautiful*. Training: Studio Theatre Acting Conservatory.



BJ Gailey* (Horatio—Hamlet, Text Coach and House Manager—MAAN) is a founding member of CSC and is thrilled to be able to return to the Ruins for the first time since 2006. BJ has a BA and an MA in Theatre, and is working on his PhD in Theatre History at the University of Illinois. CSC roles include: Sir Toby Belch (2002's *Twelfth Night*); Friar Lawrence (*Romeo and Juliet*), and Petruchio (*Taming of the Shrew*). When not onstage or in the classroom, BJ works as a director, dramaturg, and playwright at the University of Illinois.



Jill Giles (Player Queen--Hamlet) Education: BA, Theatre, St. Edward's University, Austin, Texas; Circle Repertory and the Ensemble Studio in NYC. As

an actor, she has performed at the Shadowland Theatre, Queen City Stage, Ancram Opera House, and Actor's Theatre of Houston. Recently, Jill directed outreach programs for Theatre Under the Stars in Houston and Katy's Visual and Performing Arts Center in Texas. Now residing in Howard County, Jill teaches Neuromuscular Integrated Action and works as Director of Youth Ministries for Mt. Hebron Presbyterian Church in Ellicott City.

Steven J. Hoochuk

(Leonato) CSC debut. Founding company member of Maryland Shakespeare Festival, playing such roles as: *Macbeth*, Falstaff (*Merry Wives of Windsor*) Launce (*Two Gentlemen of Verona*), and Dogberry (*Much Ado*). Other DC area roles: Claudius (*Hamlet*, Firebelly Productions), Sir Arden Rencelaw (*The Drunkard*, Solas Nua Theatre), Lepidus (*Antony & Cleopatra* (Washington Shakespeare), and John Proctor in *The Crucible* (American Century Theatre). Training: Whole Actor Research Project in DC; Shakespeare & Co. in Lenox, MA; teacher trainee--Linklater Voice.



Joey Ibanez (Balthazar, Friar--MAAN) REGIONAL: Shakespeare Theatre Company: Alexander Court in *Henry V*, Ensemble and Henry Percy (u/s) in *Richard II*; Folger Shakespeare: Dogberry (u/s) in *Much Ado About Nothing*; Shakespeare and Company: Peaseblossom in *Midsummer Night's Dream*, (u/s)

Octavius Caesar in *Antony and Cleopatra*; The Comedy Spot: ComedySportz-DC. INTERNATIONAL: The New Players Theatre, London, UK: Romeo in *Fatal Loins: Romeo and Juliet*; The Tobacco Factory, Bristol, UK: Frank Churchill in *Emma*. TRAINING: Bristol Old Vic Theatre School.

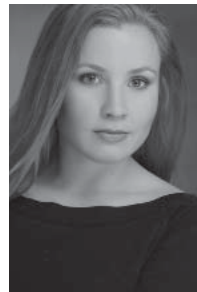


Theo Hadjimi-chael (Don Pedro--MAAN) was last seen as Christian in CSCs *Cyrano*. Previous credits include Faruk in *The Faithkiller*:Taffety Punk Theater, Asolfo in *Life's a*

Dream : Journeyman Theater, Tragedian in *Rosencrantz and Guildenstern*: Studio Theater, Camillo in Baltimore Shakespeare Festival's *The Winters Tale* , Colatinus in *The Rape of Lucrece* : WSC. He has also worked with Contellation, Forum, Scena, The Hegira and American Century theaters. He received his training at the Studio Theater Acting Conservatory in DC.

Katie Keddell

(Verges--MAAN; House Manager--Hamlet) is excited to make her CSC debut. She is also a theatre teaching artist and Reiki I practitioner. Area credits include *Mosca* (*Volpone*, Capital Fringe Festival), *Juliet* (*Romeo and Juliet*) and *Bianca* (*The Taming of the Shrew*). Favorite roles are Antigone and Christine in *Dimly Perceived Threats to the System*. B.A. in Theatre, Salisbury University. Training: The Shakespeare Theatre of New Jersey as an acting apprentice.



Shannon Listol (Margaret--MAAN) is thrilled to be returning to Chesapeake Shakespeare Company after acting, singing, dancing, and rapping in their new adaptation of *Lysistrata*. Other the-

atres: Woolly Mammoth Theatre Company, Synetic Theater, Keegan Theatre, Imagination Stage, Taffety Punk Theatre Company, Forum Theatre, Rorschach Theatre, Lean & Hungry Theater, Washington Shakespeare Company(SR) and Young Playwrights' Forum(SR). Shannon has a B.A. in theatre from James Madison University and is an Equity Membership Candidate. Many thanks to Robert.

Jared Mercier

(Borachio--MAAN) recently completed a tour of *A Midsummer Night's Dream* in Italy. He has appeared in New York in *As You Like It* (Gallery Players), *Measure For Measure* (New Lions) and *Danny and the Deep Blue Sea* (Common Language Theatre). Regionally he has been seen in *Candida* (Bay Theatre), *Take Me Away* (Solus Nua), *Macbeth* (Maryland Shakespeare Festival), *Twelfth Night* (Sir Toby, CSC), *Coriolanus* (Shakespeare Theatre of New Jersey) and has toured nationally with Chamber Theatre Company. Jared is a MFA graduate of The Shakespeare Theatre's Academy for Classical Acting.



Katie Molinaro (Hero--MAAN) is excited to be working again with Ryan. Other area credits include: The Shakespeare Theatre Company (u/s Design for Living, u/s *The Dog in the*

Manger); Imagination Stage (u/s *Peter and the Wolf, Busytown*); The Mobtown Players (*Gilgamesh*); Dog and Pony (*Bare Breasted Women Swordfighting*); Rorschach Theatre (*Myth Appropriation V*); Landless Theatre Company (*Carrie Potter, President Harding is a Rockstar*). Katie trained at The Catholic University of America in DC and with Patsy Rodenburg at Michael Howard Studios in NYC.

Robby Rose

(Barnardo—Hamlet, Technical Assistant): This is Robby's second summer with CSC after working on *Cyrano*, *Twelfth Night* and, last winter, *Lysistrata*. He has spent the past four years working on and off stage with Colonial Players and Dignity Players, which are both in his hometown of Annapolis. His previous credits on-stage have included: *Battle of Shallowford*, *A Moon for the Misbegotten*, and *Six Degrees of Separation*.



Michael P. Sullivan*

This year marks Michael's fourth consecutive summer with CSC. He portrayed Cassius in last fall's production of *Julius Caesar*, and has also been seen in *Cyrano de Bergerac* (LeBret), *The Tempest* (Prospero), *As You Like It* (Oliver), *Henry V* (Pistol) and *Coriolanus* (Titus Lartius). His portrayal



of Pistol in 2007's *Henry V* earned him a Baltimore Broadway World nomination as Outstanding Supporting Actor. He is a resident of Baltimore.



David Tabish (Polonius--Hamlet): Performances since CSC's *Cyrano* include New York's American Globe (*Much Ado*), and Dramatist Guild's new play series; and Pittsburgh New Works. Regional credits include Chautauqua Theater Company; Pennsylvania's Keystone Repertory; the Mississippi River's Circa 21; and numerous Pittsburgh theaters. Favorite performances include *Street Scene*; *Lysistrata*; *Cherry Orchard*; *Fiddler*; *Cat on a Hot Tin Roof*; *Forum*, and in film, *Silence of the Lambs*; *Prince of Pennsylvania*; and *The Johnstown Flood*.

Maureen Shanahan (Ursula, Sexton--MAAN) grew up in Rockville and has a BA in Mathematics from St. Mary's College of Maryland. Favorite productions include *The Spanish Tragedy* (Bel-Imperia), *The Tempest: A Celtic Musical* (Ariel), *Noises Off* (Belinda), and *Annie* (Miss Hannigan). She can be also seen as part of the comedy singing trio, The O'Danny Girls, as Daphne O'Danny. She would like to thank her family for their constant support and love, and Carlton Cuse and Damon Lindelof for keeping her mind occupied for the past several years.



Interns:

Jake Garcia (MAAN, Hamlet) is a 22-year-old DC native actor. Receiving his B.A. in Drama from The Catholic University of America in 2010. Jake's University credits include: Butcher in *The Resistible Rise of Arturo Ui*, James in *In Good King Charles' Golden Days* and Actor 2 in *The Dining Room*.

Brennan Johnson (Hamlet) last appeared in *The Tragedy of Hamlet* at the Spotlighters Theatre, where he previously had played Billy Ray in *On Golden Pond*. For CSC: *Cyrano de Bergerac*, *Macbeth Among the Haunted Ruins*, *A Doll's House*, and *Macbeth* in 2007. For Baltimore Shakespeare Festival's teen productions: *Measure for Measure*, *The Tempest*, and *Much Ado About Nothing*. For American Shakespeare Company: *Pericles*. Brennan is a rising sophomore at The Baltimore School for the Arts and earns money lifeguarding.

Sophie Kurtze (MAAN) is a rising sophomore at Sarah Lawrence College, focusing on theatre and anthropology. In the past year she stage-managed a production of Jason Robert Brown's *The Last*

The Story of *Much Ado About Nothing*

Don Pedro and his regiment are returning to Messina from the wars and are welcomed by Leonato, the governor of the city. Among Don Pedro's men are his malcontent brother Don John, young Count Claudio, and Benedick, a gentleman of Padua.

Benedick is a confirmed bachelor. Beatrice, Leonato's lively niece, declares herself equally determined to remain unmarried. With a troubled past relationship between them, these two are a match for each other's wit and when they meet again, they immediately resume their sparring.

Young Claudio, on the other hand, has fallen in love with Leonato's daughter Hero. When Don Pedro offers to court her on his behalf at a party that night, Claudio gladly agrees. Their marriage is soon being arranged.

The resentful Don John, however, is looking for an opportunity to get back at Claudio and his brother. Meanwhile, the friends of Beatrice and Benedick conspire to trick them both into believing that each loves the other. Their behavior undergoes a remarkable change.

Borachio is arrested by the local watch, who overhears him discussing the plot to deceive Claudio, but this doesn't come to light in time to prevent Claudio being taken in by it. On his wedding day he denounces Hero as a whore. She faints and is believed dead.

The friar who was to have married them proposes that it be given out that Hero is indeed dead, and she should be kept hidden until the truth be known.

Brought before Don Pedro by Constable Dogberry, Borachio confesses his part in the plot. Leonato proposes that the now penitent Claudio should marry his niece, said to be the image of the dead Hero, and Claudio readily agrees. A new marriage is hastily arranged and . . .

--from the Royal Shakespeare Company

The Story of *Hamlet*

The King of Denmark is dead and has been succeeded by his brother Claudius. Claudius has also married Gertrude, the widowed Queen. Hamlet, Gertrude's son, is already distressed by his father's death and the hasty remarriage and when his father's ghost appears to tell him that he had been murdered by Claudius, Hamlet vows revenge. To cover his intentions, he feigns madness.

Polonius, the Lord Chamberlain, whose daughter Ophelia is all but betrothed to Hamlet, believes that his madness is caused by repressed love and sets a trap for them. Spied on by Polonius and Claudius, Hamlet encounters Ophelia and violently rejects her.

A Company of Players arrives and Hamlet asks them to perform a play, *The Murder of Gonzago*, hoping that its similarity to the murder of his own father will force Claudius to betray his guilt. Hamlet's suspicions are confirmed. He visits his mother, reviling her for her hasty marriage, and accidentally kills Polonius, hiding in the chamber. Claudius sends Hamlet to England, planning to have him murdered.

Laertes, Polonius' son returns demanding revenge for his father's death. His sister, Ophelia, maddened by grief, has drowned herself. Hamlet returns and confronts Laertes and Claudius at her funeral.

Claudius plots with Laertes to kill Hamlet in a fencing match in which Laertes will have a poisoned sword. The plot miscarries and Laertes dies. Gertrude drinks from a poisoned cup intended for Hamlet and also dies. Hamlet, wounded by the poisoned sword, kills Claudius before he, too, dies.

Fortinbras of Norway lays claim to the throne of Denmark.

--from the Royal Shakespeare Company




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Five Years with The Melancholy Players and played an unnamed ward in *Pirates of Penzance*. She is very excited to be working with Chesapeake Shakespeare Company, having been a part of their Macbeth residency at McDonogh School and having been an enthusiastic audience member for years.

Quilla Otto-Jacobs (MAAN): is a rising sophomore at Ithaca College working toward a BFA in Acting. She is a graduate of Sandy Spring Friends School where she was in *Damn Yankees* and the *Good Woman of Setzuan*. Quilla has appeared with many local theater groups such as Goddard's Music and Drama Club, Imagination Stage, Greenbelt Arts Center, and Round House Theater.

Heather Lemire (MAAN, Hamlet, Pre-Show Fighter) is a rising junior at Case Western Reserve University, studying chemical engineering and theater. She last appeared at her school in a production of *The Laramie Project* and last fall as Rosencrantz in *Rosencrantz and Guildenstern are Dead*. Last summer she performed in the pre-show fight demonstration and as an acting intern in *Cyrano de Bergerac*. She is joyfully returning to intern for both summer productions and to continue beating up James Jager.

Lizzie Parmenter is a rising sophomore at Oberlin College. She has studied previously at Interlochen Arts Camp and The Shakespeare Theater in Washington DC, and in 2008 won the Maryland Distinguished Scholar Talent-in-the-Arts award for theater. She placed as a semi-finalist in Arena Stage's Student Ten Minute Play Competition. Previous roles include Logainne Schwartzandgrubenerre in the 25th Annual Putnum County Spelling Bee, Jaquenetta in *Love's Labours Lost*, and Lady Macbeth in *Macbeth*.

Staff

Ryan Whinnem (Director, *Much Ado About Nothing*): In his twenty years of theater, Ryan Scott Whinnem has directed twelve of Shakespeare's plays and *The Duchess of Malfi* by John Webster; his favorites include *Comedy of Errors*, *Macbeth*, *Measure for Measure*, *Midsummer Night's Dream* and *Richard III*. He was previously the Artistic Director of The Mobtown Players in Baltimore. Other favorite productions include *At the Hawk's Well* by WB Yeats, *The Return* by Kimberley Lynne, and *The Doctor In Spite of Himself* by Moliere. He also directed *Gilgamesh*, *Who Saw the Deep* and *Born Normal* (which won Best of DC) for the Capital Fringe. Ryan has an MFA in from the Catholic University of America.

George Edward Burgtorf (Props Designer—MAAN) is happy to be able to work once more with CSC after working as props master for *Lysistrata*, *Cyrano de Bergerac* and *Twelfth Night*. Previous productions: *Cinderella* and *Her Sisters*

(Olney Theater, Costume Designer); *The Inspector General* (Journeymen Theater Group, Props Designer/Master); and *The Blue Door* (African Continuum Theater, Prop Designer/Master). Graduate of the University of Maryland, College Park (student prop artisan) and Costumes and Props Intern at Olney Theater Center.

Heidi Castle-Smith (Set Designer) created sets for last summer's *Cyrano de Bergerac* and *Twelfth Night* and for the winter 2009 production of *The Country Wife*. She has designed sets for Victorian Light Opera Co., The Studio Theatre Second Stage, Metro Stage, Holmdel Summer Theatre and Off Center at the University of Maryland. Last summer she designed The Sitar Arts Center's Production of *Willy Wonka Jr.*

Sarah Curnoles* (Stage Manger--MAAN) is excited to be returning this summer to stage manage *Much Ado About Nothing*. Sarah has stage managed CSC's productions of *The Tempest*, *A Doll's House* and *Henry V*. Other stage managing credits include *Gypsy*, *Ragtime*, *The Princess and the Pea*, *Our Town*, *The Real Inspector Hound*, *Under Milk Wood*, *Dinner with Friends*, *Wolf Lullaby*, and *Beyond Therapy*.

Carlos Guillen (Sound Designer/Composer--MAAN) is happy to be working with CSC for the first time, and with Ryan Whinnem for the 342nd time! After many years of working on productions with Ryan as part of the Mobtown Players, Carlos has recently branched out into non-profit venue management with The Hexagon Space, and he also plays live in various musical projects in the Baltimore area: The Expanding Man and The Badalamenti Project. Carlos has served for ten years as lead audio technician for the internationally lauded High Zero Festival at the Theater Project.

Marilyn Johnson* (Costume Designer—MAAN) has costumed actors for stage, movies and re-enacting in the DC region for the past eighteen years. Through her Costume Rental Closet she has provided costumes for many local schools and community theaters. CSC costuming credits include *The Comedy of Errors*, *The Restoration Salon*, and *Cyrano de Bergerac*. Her work has appeared in *Heart and Soul - The Frank Loesser Story*, The Baltimore Raven Mascots, Marriotts Ridge HS Madrigals, and in programs for the White House Historical Association. She also creates custom clothing for private clients and teaches sewing.

Joanne Malin (Text Coach--Hamlet) spent most of her life in Memphis, TN, where she acted, directed, taught speech and acting, created two theatrical programs for young people, was Executive Producer for a community theatre, and learned how to say (and spell) "y'all." Since moving to Maryland in 2008, she has been text coach for CSC on *Cyrano de Bergerac* and *Julius Caesar*.

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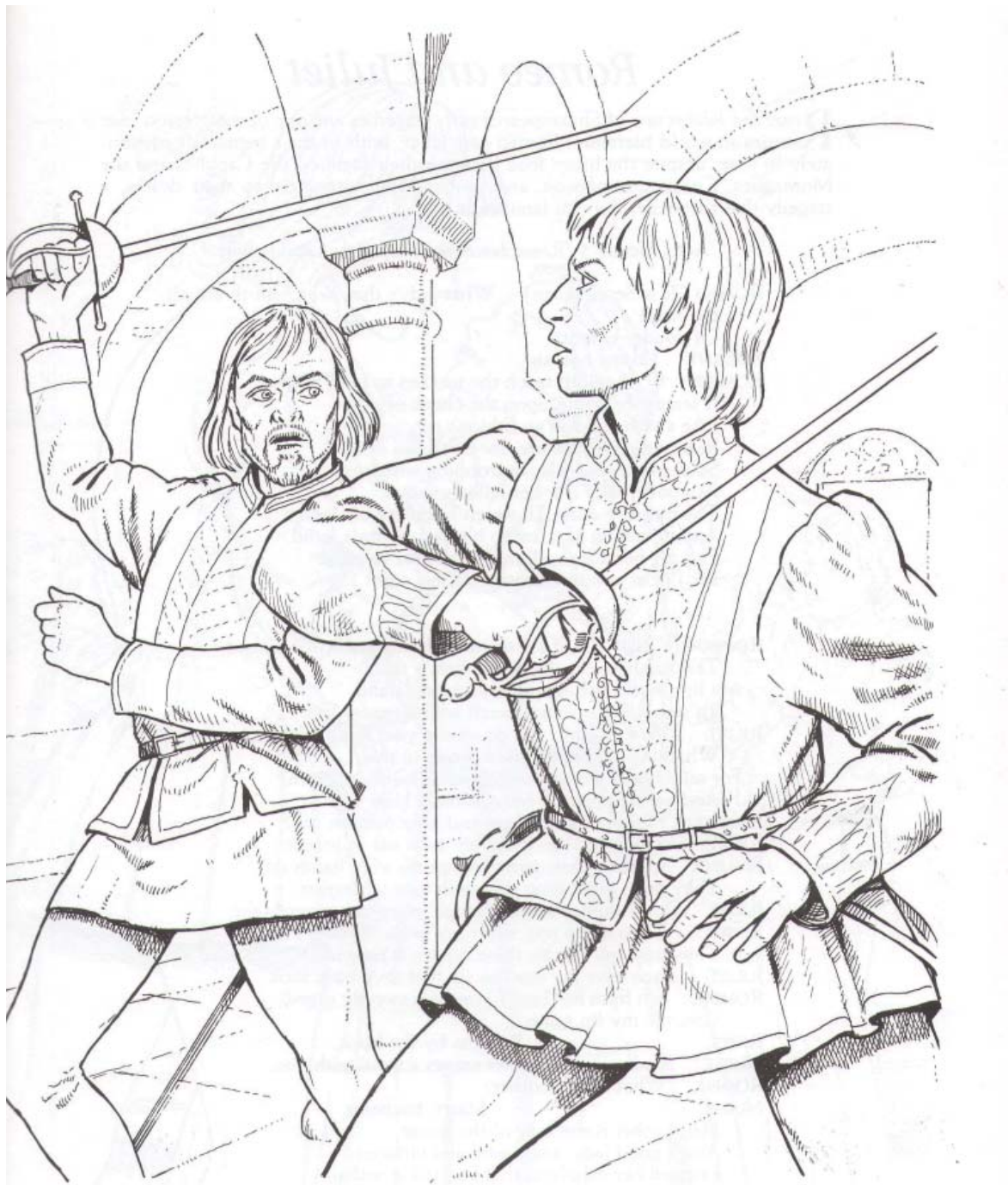
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Kids Activities

We hope you will enjoy our productions of either *Much Ado About Nothing* or *Hamlet*. We have included some activities for you to do before or after the show. We hope this adds to the fun at Chesapeake Shakespeare Company-in-the-Ruins.



Hamlet duels with Laertes, whose father Hamlet had accidentally killed. Seeking revenge, in conspiracy with the King, Laertes uses an unprotected sword with a poisoned tip. In the contest, both Hamlet and Laertes are mortally wounded by the weapon.

Hamlet word search

1. ETALHM _____
2. RAIHOOT _____
3. DRGETURE _____
4. NDREMKA _____
5. SERNTRNZAQ _____
6. NESGEDINLUTR _____
7. FORINTBASR _____
8. ONINREGWA _____
9. DEVIEARGRGG _____
10. RRDEUM _____
11. SNOIPO _____
12. OOOBERETBTOTN _____
13. GKNI _____
14. NEQUE _____
15. AOILHPE _____

If you lived when Shakespeare was around, here's how you'd eat:



Schoolboys, working people, and housewives get up around 5 or 6 am, or even earlier. These people do not wait till 11:00 to eat.

Breakfast is simply a matter of breaking one's fast on arising, and is not considered a formal meal. It is also not considered to be "the most important meal of the day."

At Court, depending on the day's activities, or last night's, you probably arise somewhat later, and have a little bread and ale while being fussed over by your servants as they get you dressed and barbered, made-up and perfumed, and so on. Of course, if (like a personal servant or a lady of the bedchamber) you are in charge of getting someone else dressed, you get up before they do. And *your* servants get up even earlier.

In town, many houses have no proper kitchen. You may cook over the hearth, or prepare food and take it to a cook shop, and pick it up later, ready to eat. Few homes have their own oven, so you may make up your own bread but take it to a baker who, for a fee, will bake it for you.

Some medical texts advise against eating raw vegetables as engendering *wind* (gas) or evil humors. The *potato* is still a novelty. It is not yet a crop in Ireland, nor is it found in our stews. The turnip, which has that honor, is followed closely by the parsnip. *Tomatoes* are considered doubtful, if not actually poisonous, although they have already begun to appear in some southern European cooking.

Chocolate has not yet come in, except for medicinal purposes. The Swiss have not yet added milk and sugar to it. If you have ever tasted chocolate (which is *very* doubtful) it was a thin and bitter drink, probably flavored with chiles. Any brown cake on your table must surely be gingerbread.

The law says we may not eat meat on Fridays *and* Saturdays. This is not a religious fast but a way of supporting the fishing industry. Exceptions are made by special license for the old, the very young, and the infirm, and anyone else who applies for the license.



Leonato presents a masked lady to Claudio who has promised to marry whoever Leonato wishes him to. Unmasking herself, the lady is revealed to be Hero, alive and well after all, and Claudio rejoices and swears his love for her.

17

Much Ado About Nothing Coloring Sheet

Shakespeare Insults

From Hamlet

*You are a fishmonger.
He is open to incontinency.
A foul and pestilent congregation of vapours.
What such fellows as I do, crawling between earth and heaven? We are arrant knaves all, believe none of us.
It offends me to the soul to hear a robustious periwig pated fellow tear a passion to tatters, to very rags.
A dull and muddy-mettled rascal.
Bloody, bawdy villain, Remorseless, treacherous, lecherous, kindless villain.
You are naught, you are naught.
My two schoolfellows. Whom I shall trust as I will adders fangs*

From Much Ado About Nothing

*I wonder that you will still be talking, Signior Benedick, nobody marks you.
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 the North Star.
My cousin's a fool, and thou art another.
I do not like your look, I promise thee.
Boys, apes, braggarts, jacks, milksops!
Art thou the slave that with thy breath hast killed.
You have such a February face, so full of frost, of storm and cloudiness*

Much Ado About Nothing word search

N S A A S B O R A C H I O C G X O D N Y D H Z E R
L E S Y G H W K Z Y S L K O N K O A R H E Q E F X
K T W D T C A F H V H M E N I M R N E R O K T D M
B P K K D C M K S D U L T S H Q E C O W A J I W S
E F N F K E N R E W Q C X T T A O I G L P M N U G
Z B C C S G E E B S M P Y A O B Q N O I Z G Z O L
U P V S K V P C C F P L E B N O F G E H I Q Q Q D
S N I H O C J L B M K E G L F U O N C V V W S I L
B N E L E I B J B N H N A E K T M Z I E O T Y D I
A B Q N E O C I J J R W Z R F Q V A R P Z G I B X
D D M A V J E D C T Q I G N E X Y K T H C E I Y F
T C F Z Y K B H O X P S Q X O C C M A U R S U L A
B C K U M W M S M P E B F J L R A Y E W K T M L U
L B M V Q R J E U S W B E W Y R D O B C Z Q D P E
Q E T I R G O A H P L B L O G S E E I O N F D Y J
N X O P U G Z A T O I D U A L C X D P S D A K I Q
V O I N N X M K T W V C R X W R E G O N A A G Q H
F K Y F A E S W I O O E M L M N S R U K O D W Z C
W V B G K T M Q G K T J I A E G M K U H B D T W E
T B T Z X A O Z L H U B C B S C J Q W I H C Y E P
V X X D O X R T D I C I B T N K K E T W S L K Q I
E X F P K G J X M K Z C A Q C R S Z B D T D M N U
Q M J B X S L Q Y O O T K U Z D O X H Q Z E I J S
L K T T U A C Q U J D H R P H C U M F F Y X E W H
Y R R E B G O D B F I O J E E E K T O Q L S S J Y

ABOUT
ADO
BEATRICE
BENEDICK
BORACHIO
CLAUDIO
CONSTABLE

DANCING
DOGBERRY
DONJOHN
DONPEDRO
HERO
LEONATO
LOVERS

MARGARET
MASKS
MESSINA
MUCH
NOTHING
SHAKESPEARE
URSULA

Christopher Niebling* (Fight Choreographer--Hamlet) is an Artistic Associate for Chesapeake Shakespeare Company (CSC) and The Inkwell, a graduate of Oberlin College, and a recognized Advanced Actor/Combatant and member of The Society for American Fight Directors. He has staged violence for numerous productions at CSC, Rorschach Theatre, Solas Nua, Washington Shakespeare Company, The Hatchery Festival, Catalyst Theatre Company, Rep Stage, Carroll Community College, and Alvernia College. He also teaches stage combat workshops around the Baltimore/Washington area and elsewhere.

David Smith* (Technical Director and Lighting Designer): This is David's second summer as Technical Director of CSC-in-the-Ruins, after *Cyrano/Twelfth Night*. David has worked in New York, Baltimore and DC in many theatrical capacities over the years and looks forward to a terrific summer and many more great productions with CSC.

Erin Bone Steele (Text Coach--MAAN) is delighted that the folks at Chesapeake Shakespeare Co. have invited her back for a third show. Previously, she served as dramaturg for *The Country Wife* and *Cyrano de Bergerac*. Later this summer, she is directing *A Midsummer Night's Dream* at Concord University in Athens, WV. She has worked in theatres throughout the south-east, often as a youth theatre director, and is currently pursuing a PhD in Theatre History at the University of Maryland.

April Walters (Assistant Stage Manager--Hamlet) is pleased to be assisting CSC for the second time, having been an enthusiastic fan for several years and Assistant Stage Manager in the spooky *Julius Caesar*, 2009. In the past, she has written and performed in several small one-acts, but now is most often found "performing" first year composition and

technical writing at UMBC and an online college. She would like to say something interesting and deep about her love for her husband here, but would have to write herself up for plagiarizing.

Pam Weiner (Props Designer--Hamlet) is a freelance props designer and technician in the DC area. She has previously designed props for Carroll Community College and the Madeira School. She has also worked as a props artisan at theatres across the country. This is Pam's first time working with CSC.

Sandra Welty (Assistant Stage Manager--MAAN) is joining CSC for her third show this summer and is looking forward to working at PFI again. She was the Production Assistant for *Julius Caesar* last fall and the Assistant Stage Manager (and giant puppet master!) for *Lysistrata* over the winter. Sandra would like to thank Michael, Nate and Olesya for their love and support.



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Saturday, June 4, 2011 • 7:30 P.M.
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—Falstaff, *Henry IV*, Part One

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Much Ado About Nothing

Director's Notes

by Ryan Whinnem

"Love and war are the same thing, and stratagems and policy are allowable in the one as in the other."

~ Miguel de Cervantes Saavedra

Civil Wars, once the war is over, once the dust has settled and the wounds have stopped bleeding, is about reconciliation, two entrenched sides finally untrenching and trying to find common ground. Not unlike marriage. Well, certain marriages.

Those of you who are either Spanish historians or who were hoping for a grand meditation on the Spanish Civil War, I apologize. Much as Shakespeare used the wars of the 15th Century as a backdrop to his play, we used the Spanish Civil War as a backdrop to ours. Think of it as a template that colors the play, but doesn't inform it. As we worked on this production, we realized that the politics of 1930's Spain fit in certain ways but didn't in others. Don Pedro and Claudio are not fascists. The



soldiers in this play are not survivors of a war that wracked up some of the worst tragedies of any previous war (that would be a bit too gruesome in this lighthearted play). And, in fact, our play still does take place in Italy.

What we have is an early 20th century civil war in Spanish-ruled Italy. It is a war of idealism (right and left) that draws in brother against brother. It is a war in which an emerging culture is trying to take hold - one in which the common man is trying to make his presence in the grander aristocratic structure. There is no one war that fits this paradigm, so we created one.

I write this to say that this play is as much about the Spanish Civil War as *Much Ado* in 1600 was about the 15th century wars in Italy.

The war in this play serves a two-fold purpose. One, it shows the environment these soldiers were coming from - a world without the complication of women, a world in which they would forge a stronger bond with their brothers than at any other point in their lives. The other purpose is to show an analogy to (what Shakespeare thought was) the turmoils of the institution of marriage.

If any relationship more fully exemplifies this turmoil, it is Benedick and Beatrice's. If any relationship is so clearly opposite, it is Claudio and Hero's. It's funny then, to watch how differently things turn out in *Much Ado About Nothing*.

MORE MUCH ADO

by BJ Gailey, Text Coach

Written and performed most probably in 1598, *Much Ado About Nothing* comes from what most consider the peak of Shakespeare's career, a three-year period that saw him produce *Hamlet* and *Romeo and*

Juliet, among others.

Though it sounds like plagiarism to us, it was commonplace for Elizabethan playwrights to borrow the plot line for their work from other plays and poems--indeed, they could not have met their contractual deadlines if they had to build their plots from scratch.

Much Ado is based on what would seem to be multiple sources, such as Spenser's *Faerie Queene* (published just eight years before *Much Ado* and based, in turn, on the Italian piece *Orlando Furioso*). Interestingly enough, the majority of sources that the play is possibly cribbed from are tragedies, focusing on characters that inspired the lovers Hero and Claudio and the warring brothers Dons Pedro and John. Dogberry, Beatrice and Benedick seem to be Shakespeare's own additions.

Continued on Page 14

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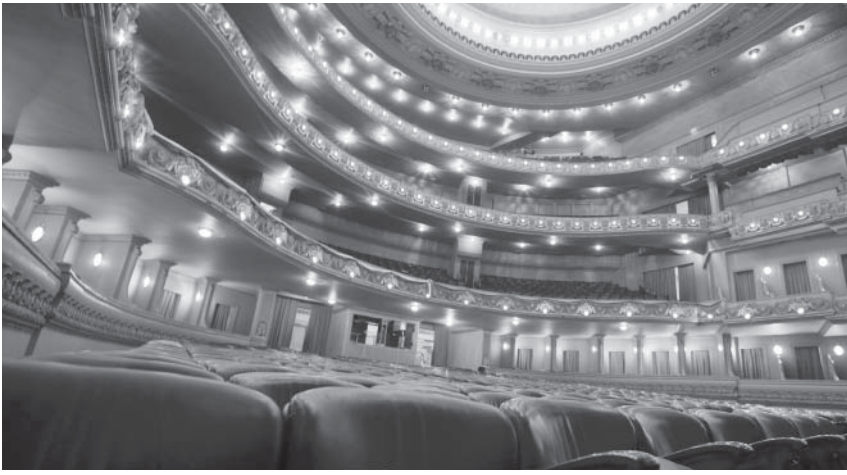
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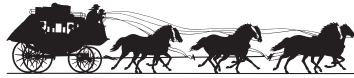
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“...THIS WARLIKE STATE...”

By Joanne Malin,
Text Coach

Today when we think of Denmark we tend to picture a society of peace-loving, progressive citizens. A recent ABC News report named it the “happiest country” in the world, as designated by its citizens, despite high taxes and a cold climate. A constitutional monarchy, Denmark’s government supports social programs such as universal pensions and medical care. The country was one of the founders of the United Nations and later of the European Union. During World War II, under German occupation, Danes were notably uncooperative with the invaders, consistently refusing to accede to German demands regarding the Jewish minority, and protecting them until they were able to escape to neutral Sweden. Denmark’s participation in other humanitarian causes is renowned. Our current view of Denmark tends toward green parks, friendly people on bicycles, and the statue of Hans Christian Andersen’s *Little Mermaid* in Copenhagen’s harbor.

But if the Little Mermaid is symbolic

of modern Denmark, a potentially opposite image was inescapable during the Middle Ages. From the eighth to the eleventh centuries the ferocity of the Dane was terrifying, widespread and virtually unstoppable. Vikings reckoned battle-odds at a ratio of one of their men to three of any other, their conquests seeming to bear out the estimate. Abetting their warlike nature, probably the thing that most facilitated the Viking rise to power was the longboat. Sleek, beautiful and famously seaworthy, because of its shallow draft it could also invade harbors large and small, coastal and river towns, even sites far upstream long assumed impervious to such a threat.

All this added up to a force that became and has remained legendary. The Christian prayer, “Deliver us, O Lord, from the wrath of the Northmen,” followed, then soon came to precede Viking raids. Among other things these raids plundered the monasteries where the most valued earthly possessions of the church were housed, and the entire monastic system in England was completely destroyed.

During months when passage by longboat across the North Seas was possible, nearly one-third of England was subjected to regular barbarous



raids. Entire villages were pillaged and burned to the ground; rape and slaughter and the taking of slaves were commonplace. So successful were the conquerors that they ultimately colonized the north of England, ruling it under several generations of Danish kings whose domination is unmistakably suggested in a term that came into English during their rule: “Danelaw.” The ferocity of these people is evident from a toast still heard today, *skoal*, a word that means “skull.” The Vikings crafted drinking vessels from triumphantly beheaded enemies, holes plugged with plundered gold. A long way from the Little Mermaid.

What has this to do with Hamlet? By the time the story of Hamlet first appeared in the 12th Century (the *Historia Danica* by Saxo Grammaticus), Denmark’s sway over England had declined. Officially no longer pagan, Denmark had ceased its raids, yet its reputation for brutality survived. Indeed, the French story from which Shakespeare likely took his plot (*Histoires Tragiques*, written by Francois Belleforest in 1576) contains a litany of bloody acts far exceeding those we see in Hamlet.

Shakespeare’s play itself is sufficiently violent, including its backstory. Hamlet’s father (also called Hamlet) has defeated the King of Norway, Fortinbras, in a battle which resulted in Fortinbras’ death and the acquisition of Norwegian land as spoils of war. As the play begins, Hamlet’s father returns as a ghost, demanding that his own murder at the hands of his brother be avenged. By the time we reach the denouement, all of the main characters are dead, most through violent means, leaving only Horatio to tell the story, and Fortinbras’ son (also called Fortinbras) to restore order.

The long and hostile relationship between Denmark and England is taken for granted by Claudius in Act IV, when he exiles Hamlet to England, ostensibly for his safety, but

actually to procure his death.

Alone on stage, Claudius echoes a letter he intends for the English King:

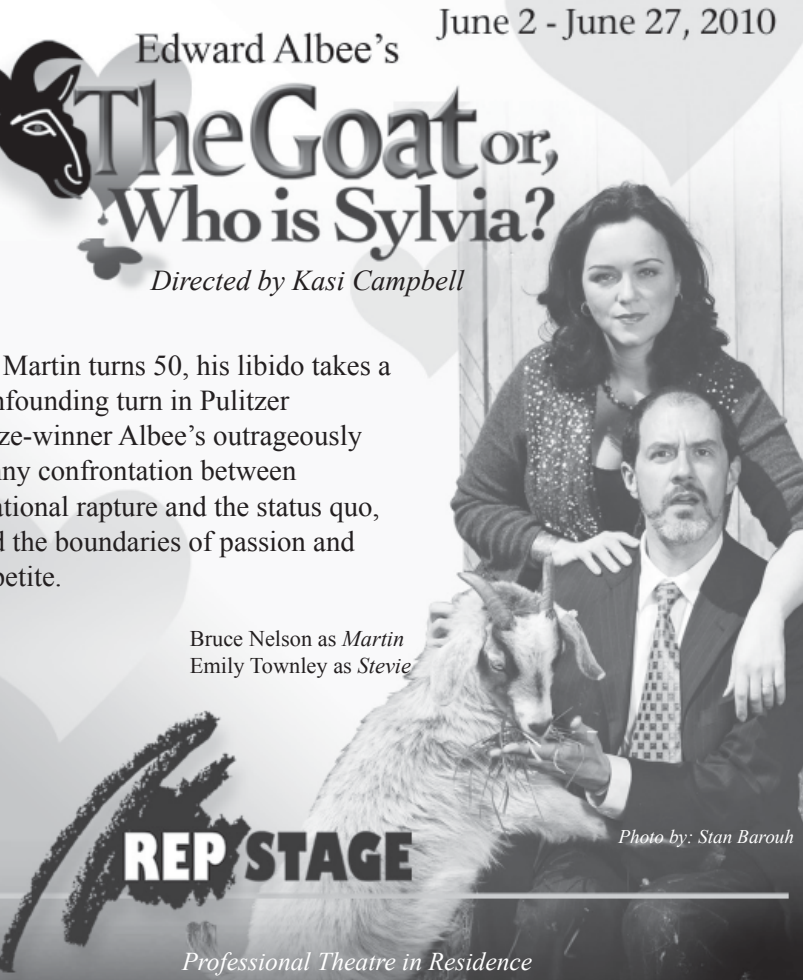
*And, England, if my love thou hold'st at aught—
As my great power thereof may give thee sense,
Since yet thy cicatrice* looks raw and red
After the Danish sword, and thy free awe
Pays homage to us—thou mayst not coldly set
Our sovereign process; which imports at full,
By letters congruing to that effect,
The present death of Hamlet. Do it, England;*

(*A cicatrice is a wound-site whose scar is beginning to form.)

Plainly, in Claudius’ mind the Danish domination over England, bought by warfare, entitles him to demand that the English king commit murder on his behalf.

Shakespeare’s audience would have shared a cultural memory of Denmark’s aggressive past. To modern playgoers, it is a vividly reinforcing backdrop for the violence in one of Shakespeare’s most philosophical dramas, one that never ceases to engage us.

Edward Albee's June 2 - June 27, 2010



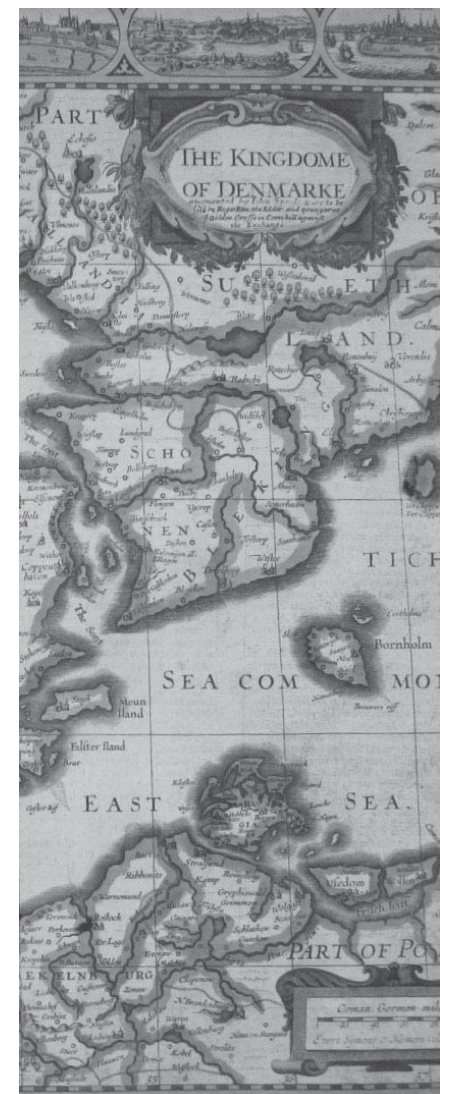
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MORE MUCH ADO (cont'd from Page 10)

Beatrice and Benedick seem to be Shakespeare's own additions.

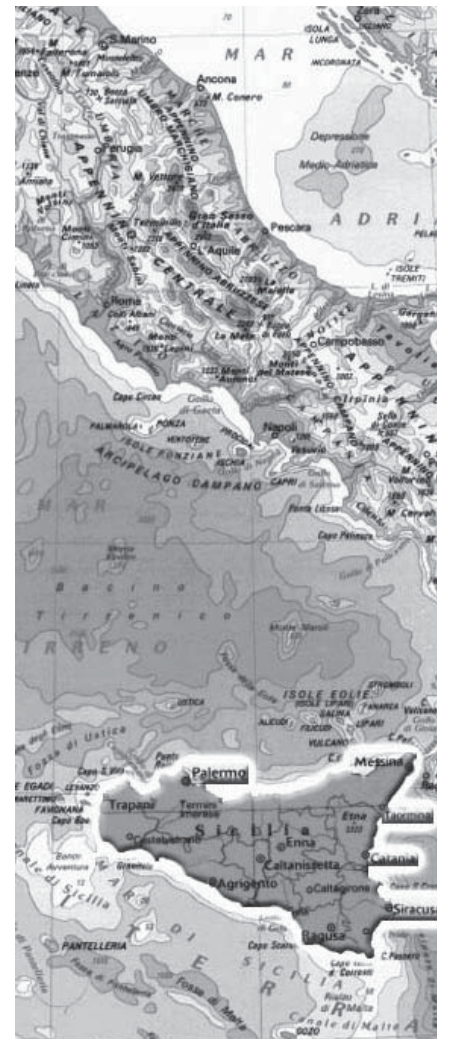
It was also commonplace at the time to set plays that were not histories in other countries and *Much ADO* is no different; Shakespeare places the action in Sicily for little discernible reason, except perhaps to draw attention to the origins of the story. So the next time someone complains about Shakespearean productions being set in odd time periods or places, you can tell them that Will did it all the time.

While Shakespeare enjoyed success as a playwright during his lifetime, he was not generally considered to be the preeminent playwright that he is thought to be today. *Much ADO*, however, was instantly acclaimed as a masterpiece of comedy; a collection of Shakespeare's sonnets, published in 1640, includes a dedicatory poem with the line "Let but Beatrice and Benedick be seen, lo, in a trice, the Cockpit, Galleries, Boxes all are full," referring to the seating areas of the Globe. King Charles I loved the play, though he renamed it (it's nice to be king) *Beatrice and Benedick*, a title which stuck with the play for the next hundred years and which Berlioz used for his operatic treatment of the story. Indeed, the "merry war" of those two characters has been a draw for some of the greatest actors in theatre history.

To simplify *Much ADO* to its comedic main plot would be to do the play a disservice. The true genius of Shakespeare lies in the way that he combines multiple story lines, comedy and tragedy into a rich observation

of human nature. One could not have the witty banter of Beatrice and Benedick without the earnest young love of Claudio and Hero, nor could the perfect villainy of Don John the Bastard exist without the perfect idiocy of Dogberry.

Shakespeare, more than any other playwright before or since, seems to realize that people are made interesting not because they embody one trait completely, but because they are made of contradictions and dualities, and that the world is made interesting because of the funny, frustrating and tragic ways these contradictions come into conflict. This is the endless--and, in my opinion, much deserved--appeal of *Much ADO About Nothing*.



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