

Colorado State University
SCHOOL OF THE ARTS

Much Ado



About Nothing

by William Shakespeare

MUCH ADO ABOUT NOTHING

BY WILLIAM SHAKESPEARE

Directed by Eric Prince

THE HOUSEHOLD

Leonato, <i>Governor of Messina</i>	Mike Largent
Hero, <i>his daughter</i>	Joanna Sintek
Beatrice, <i>his niece</i>	Phoebe Piper
Margaret, <i>companion to Hero</i>	Robyn Dulye
Ursula, <i>companion to Hero</i>	Leihoku Pedersen
Antonio, <i>Leonato's brother</i>	Sean Cummings

THE SOLDIERS

Don Pedro, <i>Prince of Aragon</i>	Brad Herman
Don John, <i>his bastard brother</i>	Andy Steinhauer
Claudio, <i>a young lord of Florence</i>	Dan Minzer
Benedick, <i>a young lord of Padua</i>	Matt Block

THE TOWN

Friar Francis	Roger Miller
Borachio, <i>follower of Don John</i>	Ben Wasser
Conrade, <i>follower of Don John</i>	Roger Miller
Dogberry, <i>Constable in charge of the Watch</i>	Joanne White
Verges, <i>Dogberry's partner</i>	Krystal Aull
Watchman	Chelsea Reeverts
Sexton	Andy Steinhauer
Messenger	Krystal Aull

PLEASE NOTE

The play runs 1 hour 50 minutes — with no intermission

Please remember to turn off all cell phones and pagers

Much Ado about Nothing is performed by theatre program students who recently completed an advanced acting topics class in Shakespeare. With appreciation to additional students from outside the class: Sean Cummings, Roger Miller, Chelsea Reeverts, and Ben Wasser.

Our production is set shortly after WWII, in the 1940's, in the grounds of Leonato's mansion, somewhere in Southern California. *Much Ado about Nothing* was however originally written between 1598 and 1600, and "Sun-drie times publicly acted, "but with only two officially recorded performances in Shakespeare's lifetime, both at Court, in 1612/13. The setting of the play is Messina, Sicily, soon after the end of a war. Don Pedro, Prince of Aragon is returning from victory, including battle with his own bastard brother, the rebellious Don John with whom he is now uneasily reconciled. One of Don Pedro's officers, Claudio, has distinguished himself and quickly falls in love with Leonato's daughter Hero. Benedick, also loyal to Don Pedro, is a self-confessed 'tyrant to women,' a vain self-proclaimed bachelor, who swears he will never settle down. Beatrice, Leonato's niece, is a 'pleasant -spirited lady' and a sparring partner to Benedick with whom she continues to conduct their own "merry war" ...

Don Pedro: Leonato:

She were an excellent wife for Benedick.

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

'NOTHING' and "NOTING" The title *Much Ado about Nothing* is a multiple pun. The meaning we understand today was enhanced in Elizabethan times by the facts that 'nothing' was pronounced 'noting' (or 'no-thing'), and 'noting' in slang had three meanings: eavesdropping (one of the main plot ingredients), striking sparks off someone with wit and repartee, and sex – as "Nothing" was also slang allusion to a sexual part of the female anatomy.

COLORADO STATE UNIVERSITY THEATRE FACULTY AND STAFF

Jennifer Clary Director of Marketing & Publicity
Wendy Ishii Adjunct and Special Professor of Acting
Price Johnston Assistant Professor of Theatre Design
Laura Jones Associate Professor of Acting, Directing, History
Walt Jones Theatre Program Director and Professor of
Acting, Directing, Playwriting
Andrea Moon Adjunct Professor, Intro to Theatre
Eric Prince Professor, Acting, Directing, History, Playwriting
Jimmie Robinson Production Manager and Technical Director
Amy Scholl Adjunct Professor of Acting
Cory Seymour Technical Director and Shop Foreman

EVERY AGE CREATES ITS OWN SHAKESPEARE.

What is often described as the timelessness of Shakespeare, the transcendent qualities for which his plays have been praised around the world and across the centuries, is perhaps better understood as an uncanny timeliness, a capacity to speak directly to circumstances the playwright could not have anticipated or foreseen. Like a portrait whose eyes seem to follow you around the room, engaging your glance from every angle, the plays and their characters seem always to be “modern,” always to be “us.”

“He was not of an age, but for all time.” This was the verdict of Shakespeare’s great rival and admirer, the poet and playwright Ben Jonson, in a memorial poem affixed to the First Folio of Shakespeare’s plays. “Thou art a monument without a tomb,” wrote Jonson,

*And art alive still, while thy book doth live,
And we have wits to read, and praise to give.*

Both “of an age” and “for all time,” Shakespeare is the defining figure of the English Renaissance, and the most cited and quoted author of every era since. But if we create our own Shakespeare, it is at least as true that the Shakespeare we create is a Shakespeare that has, to a certain extent, created us. The world in which we live and think and philosophize is, to use Ralph Waldo Emerson’s word, “Shakspearized.”

This play, with its gaily self-deprecating title, seems virtually to inaugurate a genre. It is the forerunner of Restoration stage comedy, of the eighteenth- and nineteenth-century “comedy of manners,” and of what has come to be called “screwball comedy,” the bantering, witty, sophisticated romantic plots that emerged in the films of the 1930s and 1940s, which philosopher and critic Stanley Cavell has termed “comedies of remarriage”— comedies like *Bringing Up Baby* (1938), *The Philadelphia Story* (1940), and *Adam’s Rib* (1949). Its urbane pair of lovers, Beatrice and Benedick (note that her name means “one who blesses,” and his name means “one who is blessed”), anticipate the glib and genteel barbs of the disillusioned pairs who populate stage and screen, waiting, like their Shakespearean forerunners, to be offered a chance to be, for once, unashamedly romantic. But as the play begins both Beatrice and benedick hold themselves aloof, apparently, from love, keeping their distance from emotion and from each other, even as they observe , with mingled indulgence and affectionate disdain, the nascent courtship between their closest friends, Claudio, a young soldier, and Hero, Beatrice’s cousin.

- Marjorie Garber, *Shakespeare After All*

DESIGN TEAM

Costume Designer	Sandra Frye
Lighting Designer	Jesse Cogswell
Projection Designer	Bryn Nydegger
Scene Designer	Price Johnston
Property Designer	Maggie Fee
Sound Designer	Eric Prince
Choreography	Nina Grosser, Stephanie Jordan
Hair and Makeup Designer	Kimberlee Singler
Assistant to the Scene Designer	Maggie Fee
Assistant to the Lighting Designer	Alex Ostwald
Assistant to the Projection Designer	Gretchen Benson

PRODUCTION TEAM

Assistant Director/Production Stage Manager	Dustin Demonja
Production Manager	Jimmie Robinson
Technical Director	Cory Seymour
Assistant Production Stage Manager	Kelly Oury

TECHNICAL CREWS

Head of Properties	Holly Marks
Charge Artist	Maggie Fee
Assistant Technical Director	Jesse Cogswell
Light Board Operator	Nikki Robertson
Sound Board Operator	Jeff Schreiner
Sound Crew	Eric Berlinberg
Stage/Prop Crew	Jake Burleson
Wardrobe Crew	Kate Dobbins, Caitlin Melby
Carpenters	Jesse Cogswell, Sean Cummings, David Fontana, Ben Fox, Brynna Geddes, Megan Guidarelli, Dan Minzer, Alex Ostwald, Quentin Schroeder, Jacalyn Serbus, Andy Steinhauer, Lucas Sweet, Paul Vargo
Electrician	Meghan Gray
Scenic Artist	Kaily Anderson, Kristen Dean, Dustin Demonja, Dan Minzer, Christina Fontana, Brynna Geddes, Megan Gray, Meghan Guidarelli, Aubrey Miller, Chelsea Reeverts, Annaleigh Timmerman
Costume Construction	Kaily Anderson, Cally Hale, Linsey Phillips, Jillian Pratzner, Meg Schdude, Kimberlee Singler

**COLORADO STATE UNIVERSITY
MUSIC, THEATRE AND DANCE PROGRAM
DESIGN FACULTY AND TECHNICAL STAFF**

Lighting, Projection and Sound Design Price Johnston
Scene Design and Scenic Art Susan Crabtree
Production Manager Jimmie Robinson
Technical Director/Scene Shop Foreman Cory Seymour
Assistant Technical Director Jessie Cogswell
Costume Shop Supervisor Sandra Frye
Scene Design Assistant Maggie Fee

ACKNOWLEDGEMENTS

Open Stage Theatre Company
Flowerama
Walt Jones

In the Studio Theatre . . .

Eurydice

by Sarah Ruhl

directed by Kaily Anderson

March 27, 28 at 8:00pm and Sunday, March 29 at 2:00 pm

WILLIAM SHAKESPEARE

1558 — Accession of Queen Elizabeth I.

1564 — William Shakespeare christened. He was one of five surviving children of John Shakespeare and Mary Arden of Henley Street, Stratford-upon-Avon. William probably attended the Edward VI Grammar school in Stratford.

1575/6 — John Shakespeare, who is believed to have been a glover, became an alderman of Stratford. Ten years later he lost this position probably because he was in debt and dared not go out to perform his public duties for fear of arrest.

1582 — A marriage license was issued for William Shakespeare and Anne Hathaway. Shakespeare was, at eighteen, eight years younger than Anne who was pregnant at the time of their marriage.

1585 — The christening of Susanna Shakespeare, William's daughter.

1585 — Christening of Hamnet (who lived only nine years) and his twin Judith.

1585/91 — The 'lost years' for which we have no records relating to Shakespeare. He may have worked for his father or have become a teacher at the Grammar School. It is also possible that he spent part of his time in Italy.

1592 — Shakespeare listed as an actor with the Lord Chamberlain's Men. Burbage and Kemp were also members of this company.

1592 — The production of Shakespeare's first known play, *Henry VI Part I*. It was highly successful, making record takings of 1,840 pence. *Henry VI Parts 2* and *3* followed in the same year.

1592/3 — *Richard III*

1592/4 — *The Comedy Of Errors*

1593 — Death of Christopher Marlowe

1593/6 — The Sonnets probably written over this period

1593/4 — *The Rape of Lucrece*
Titus Andronicus
The Taming of the Shrew



1594 — *Two Gentlemen of Verona*

1594/5 — *Love's Labour's Lost*

1594/6 — *King John*

1595 — *Richard II*

1595/6 — *Romeo and Juliet*
A Midsummer Night's Dream

1596 — A coat of arms was granted to John Shakespeare

1596/7 — *The Merchant of Venice*
Henry IV Part I

1597 — William Shakespeare, obviously enriched by his earnings as one of London's most successful playwrights, bought New Place, one of the finest houses in Stratford. There is no indication that he spent very much time in Stratford at this period.

1597 — *The Merry Wives of Windsor*

1598 — *Henry IV Part 2*

1598/9 — *Much Ado About Nothing*

1599 — The opening of the Globe theatre, in which Shakespeare was a 'sharer' (i.e. part owner). The Globe was built from the materials used in the Theatre which was dismantled and rebuilt on Bankside to become the home of the Lord Chamberlain's

Men

1599 — *Henry V*
As You Like It
Julius Caesar

1600/1 — *Hamlet*. Shakespeare probably sold this play outright, like the others for about £12.

The Phoenix and the Turtle

1601/2 — *Twelfth Night*
Troilus and Cressida

1602/3 — *All's Well That Ends Well*

1603 — On the accession of James I, the Lord Chamberlain's Men, with which Shakespeare was still associated, became the King's Men.

1604 — *Measure for Measure*
Othello

1605 — *King Lear*
Macbeth

1606/7 — *Antony and Cleopatra*

1607 — The marriage of Shakespeare's daughter Susanna to Dr. John Hall. Hall's Croft in Stratford became their home.

1607/8 — *Coriolanus*
Timon of Athens
Pericles

1608 — Death of Shakespeare's mother

Mary.

1609 — The Blackfriars Theatre became the winter home of the King's Men while in summer they remained at the Globe, which being open roofed, was exposed to the weather. Shakespeare paid £100 for his share in Blackfriars.

1609/10 — *Cymbeline*

1610/11 — *The Winter's Tale*

1611 — *The Tempest*

1612 — Shakespeare described as 'of Stratford-on-Avon, gentleman'. He had probably returned to live permanently in the town in 1610.

1612/13 — *Henry VIII*. The Globe theatre burned down during its first performance.

1616 — Shakespeare's daughter Judith married Thomas Quinney. Death of Shakespeare aged 52. He is buried in Stratford Parish Church. Most of his estate was left to Susanna.

1642 — The Playhouses closed by the Puritans. The theatre remained suppressed until the restoration of Charles II.

Don't miss our next production

Six Characters in Search of an Author

by *Luigi Pirandello*

Directed by Laura Jones



April 16, 17, 18, 23, 24, 25 at 8:00pm & April 26 at 2:00pm

CAST BIOS

Krystal Aull (Verges, Messenger) Krystal is a senior theatre major at CSU. Past performances include *The Miracle Worker* (Hellen Keller) and various roles in the world premiere of *33 Swoons!* She would like to thank her friends and family for always supporting her, she would also like to thank the cast and crew for making this one of the best shows she's ever been a part of.

Matt Block (Benedick) Matt holds his Bachelor of Arts in theatre with a concentration in performing arts and a minor in Spanish from Colorado State University. He is euphoric to play Benedick in *Much Ado About Nothing*. Past Credits include *Caucasian Chalk Circle* (Simon), *The Murderous Mansion of Mr. Uno* (Professor Beasley), *The Distance From Here* (Darrell), *Bare* (Jason), *Flotsom and Jetstream* (Ricardo) as part of the Boulder Fringe Festival, *The Night Thoreau Spent in Jail*, *Scapin*, *33 Swoons*, and *Hamlet*. He would like to thank his family and friends for their continued support and encouragement.

Sean Cummings (Antonio) Sean Cummings is a Sophomore theatre/journalism major at CSU. An avid performer, Sean has appeared in 17 shows in the last two years alone, including several original pieces and a feature film. He also performs improv comedy with Ft. Collins's *Questionable Shellfish* and writes and performs sketches for the incipient online comedy show *The Undead Army*. Past credits include *As You Like It* (Silvius), *The Compleat Wrks of Wllm Shkspr [abridged]* (Jess), *The Lion in Winter* (John), the feature film *16 Heads and Counting* (John Porter).

Robyn Duyle (Margaret) Robyn is a Junior and a Theatre Major. She earned her Associates of Arts degree from Front Range Community College . Recently she appeared in *Caucasian Chalk Circle* as the evil Natella Abashvili at CSU. She has also worked closely with local theatre companies Openstage and Bas Blue, both acting and doing technical work. Some of her credits include: *The Wizard of Oz* (Glinda), The Fairy Godmother in *Cinderella* (The Fairy Godmother), and *Lives of the Saints* (Laura). She would like to thank her Mom for her unwavering love and support.

Brad Herman (Don Pedro) Brad is a senior from Centennial, Colorado, double majoring in Political Science and Theatre. He was most recently seen performing numerous roles in Bertolt Brecht's *The Caucasian Chalk Circle*, and has performed in other CSU shows such as *The Birthday Party* and *Caffeine*.

Mike Largent (Leonato) Mike Largent grew up in Bayfield, Colorado. Past credits include roles in *33 Swoons*, *Birthday Party*, *The Marriage of Bette and Boo*, *The Seagull*, and *The Caucasian Chalk Circle*. This is his senior year and he's excited to finally be out of school with his BA.

Roger Miller (Conrad, Priest) Roger is a freshman theatre major here at CSU. This is his second show after the *Caucasian Chalk Circle*. He is excited to have been invited to work on this show with so many experienced and awesome people. He would like to thank his family and friends for always supporting him in his endeavors, and Meghan.

Daniel Minzer (Claudio) Daniel Minzer is a junior theatre major attending Colorado State University. Past performances include *Scapin* (Octave), *The Birthday Party* (Stanley), and *Caffeine* (Mark). Dan would like to thank the production staff and cast for the time and creative talent put into this re-envisionment of a Shakespearean classic.

Leihoku Pederson (Ursula) This will be Leihoku's third appearance in a CSU Theatre Production. Previous performances include *Production 2* and *The Caucasian Chalk Circle*. She worked technically on *The Night Thoreau Spent In Jail* and directed in *Production 2*. In 2005 she traveled to Edinburgh, Scotland to perform in the Fringe Festival playing the role of Aida in Elton John and Tim Rice's musical *Aida*. Leihoku wants to thank her friends and family for their unconditional support and also Dr. Eric Prince for giving her the opportunity.

Phoebe Piper (Beatrice) Phoebe is a Theatre major and this is her third year at CSU. She has been in the 2007 One Act Festival, *Caffeine: Why We Can't Stop*, and the 2008 One Act Festival, and the recent production of *Caucasian Chalk Circle*. She looks forward to doing more shows in the future. She would like to thank her family and friends for their support and hopes the audience enjoys the show as much as she has.

Chelsea Reeverts (Watchman) Chelsea is a senior, double major in theatre and sports medicine. Past credits include: *33 Swoons*, and KCACTF nominated *The Distance From Here*. She would like to thank her friends and family for their continued support.

Joanna Sinek (Hero) Joanna is a junior Wildlife Biology major and this is her 4th production at CSU. She has been seen in *Hamlet* and *The Caucasian Chalk Circle*, and *The Birthday Party* (Lulu).

Andy Steinhauer (Don Jon) Andy Steinhauer is a Senior theatre major who's favorite credits at CSU are *You're a Good Man Charlie Brown* (Snoopy), *Picasso at the Lapin Agile* (Schmendamen) and *The Second Death of Priscilla* (Jacqline). He now spends most of his time writing and directing but is having a great time acting again, especially as a villain. He sincerely wishes to thank everyone for supporting local theatre.

Ben Wasser (Boracchio) Ben Wasser is now a sophomore Theatre major at CSU. Previous shows that he has been in include *Distance from Here*, *The Beckett Project*, One Act Festival, and also have done numerous Zing! Theatres. Ben Grew up in Colorado Springs doing theatre all throughout high school as well as competitive interp events. Ben would like to say thank you to Kaeli for all of her support.

Joanne White (Dogberry) Joanne is a senior psychology major with a theatre minor. She has previously been seen in *Caucasian Chalk Circle*. She would like to thank her friends and family for their continual love on stage and off, and the cast for making this a wonderful show.

PRODUCTION TEAM BIOS

Gretchen Benson (Asst. Projection Design) Gretchen Benson is a Senior English Literature major, with a Minor in Technical Theatre. This is only her second production at CSU due to the countless books, manuscripts and plays her major requires her to read. Her first show was during the fall production of *Caucasian Chalk Circle* as the Stage Manager for costumes, but she hopes to participate in more productions as she learns how to read while backstage.

Dustin Demonja (Asst. Director/Stage Manager) Dustin is a senior double major in Theatre and Photography. He completed his theatre degree last year when he directed *Bent*. Recently he directed *Duet For One* at Bas Bleu. Other credits include: *As You Like It* (Assistant Director), *Wings* (Stage Manager), *Low Level Panic* (Stage Manager) *The Miracle Worker* (Stage Manager) *Caucasian Chalk Circle* (Prince Kazbeki), *Greetins!* (Mikey), and *33 Swoons*. He will be doing the scenic design for the next production, *Six Characters in Search of an Author*. <http://web.mac.com/demonja>

Bryan Nydegger (Projection Design) Bryan Nydegger is in his senior year as a Theater Major. He enjoys all aspects of theater, whether it is on stage or off stage. Along with lighting and projections Bryan is working on the aspects of stage management and set design but has not lost touch with his acting.

Kelly Oury (Asst. Stage Manger) Kelly is a Sophomore transfer and is enjoying her first year at CSU! This is her third show that she has been a part of this year, and her first time being assistant stage manager. Past credits at CSU include: *Caucasian Chalk Circle*.

Alex Ostwald (Asst. Light Design) Alex is a Freshman Theatre Major who is also participating in CSU's pre-medicine program with aspirations to be a doctor. He is also an active member in YPO and is the group's Zing! General Manager. Thank you to all who have pushed him in the past to get him where he is today.

Kimberlee Singler (Hair and Makeup) Kimberlee is in her third year at CSU. She is majoring in Theatre and minoring in Business Administration. Recent credits at CSU include: Wardrobe Crew for *Hamlet*, *33 Swoons*, *The Marriage of Bette and Boo*, Wardrobe Mistress for *Seagull*, and Costume Designer for last fall's production, *Distance From Here*.

Nina Grosser (Choreographer) Nina Grosser, a senior Fine Arts Major, has been swing dancing since 2002. Last summer Nina choreographed a number of complicated pieces, including a tango and a fox trot for the Museum of Outdoor Art's Design&Build Program, as a performance intern in Denver. She is thrilled to have been invited to teach jitterbug for this production and is excited about the enthusiasm the cast expressed in learning to swing!



The Kennedy Center American College Theater Festival™

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2009.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.