Much Ado About Nothing

BY WILLIAM SHAKESPEARE

UT DEPT. OF Theatre & Dance
The University of Texas at Austin/College of Fine Arts/Fall 2002

November
7 - 10, 14 - 17 @ 8pm
and 10 & 17 @ 2pm
B. Iden Payne Theatre
Much Ado About Nothing

By William Shakespeare

CAST

AMERICAN SOLDIERS
Don Pedro, the general, in pursuit of local rebels.......................... J. T. Arbogast
Don John, Don Pedro’s brother, a malcontent............................... Michael Joplin
Claudio, Don Pedro’s protégé, in love with Hero.......................... Zach Freeman
Corrade, Don John’s pernicious sidekick...................................... Luc Calhoun
Soldier .................................................................................. Tommy Schoffler
Soldier .................................................................................. Chase Bringardner
Soldier .................................................................................. Arthur Thompson

MEXICAN SOLDIERS
Benedick, Don Pedro’s guide, a philanderer................................. Enrique Bravo
Soldier .................................................................................. Tommy Schoffler
Soldier .................................................................................. Arthur Thompson

RULING HOUSE OF MESSINA
Leonato, the governor ............................................................ Mickey Killianey
Antonia, his sister .................................................................. Melinda Peinado
Hero, Leonato’s devoted daughter, in love with Claudio............. Elena Araoz
Beatrice, Leonato’s unconventional niece .................................... Alexis Chamow

CITIZENS OF MESSINA
Margaret, an attendant, in love with Borachio.......................... Karie Hunt
Ursula, an attendant ............................................................... Kate Caldwell
Borachio, a rebellious attendant, in league with Don John ........ Andrew Hutchison
Attendant ............................................................................... Kara Slack
Attendant ............................................................................... Elizabeth Wilson
Hugh Otecake, an attendant and member of the watch ............. Ernesto Manzano
Jorge Seacole, a messenger and member of the watch .............. Travis Taylor
Boy, child of a house servant .................................................. Michael Lazarus
Balthazar, a musician and member of the watch ....................... J. R. Nutt
Dogberry, a policeman who longs to be an American sheriff .... Tommy Schoffler
Verges, Dogberry’s deputy .................................................... Jonathan Kim
Friar Francis .......................................................................... Chase Bringardner *
Friar Francis .......................................................................... Arthur Thompson *

Sexton .................................................................................... Arthur Thompson *

* 7, 8, 9, 10 PERFORMED BY CHASE BRINGARDNER
* 14, 15, 16, 17 PERFORMED BY ARTHUR THOMPSON

November 7, 8, 9, 10, 14, 15, 16, 17 @ 8pm
November 10 & 17 @ 2pm

B. Iden Payne Theatre
Winship Building
College of Fine Arts
The University of Texas at Austin
SETTING: SOUTH OF THE BORDER
DURING THE MEXICAN REVOLUTION

"The new mestiza copes by developing a tolerance for contradictions, a tolerance for ambiguity. She learns to be an Indian in Mexican culture, to be Mexican from an Anglo point of view. She learns to juggle cultures. She has a plural personality . . . nothing is thrust out, the good the bad and the ugly, nothing rejected, nothing abandoned. Not only does she sustain contradictions, she turns the ambivalence into something else."

—Gloria Anzaldúa, Borderlands/La Frontera: The New Mestiza

Like the mestiza (a woman of Spanish and Indian heritage), modern Mexico juggles cultures. The Spanish leveled the Aztec capital and converted virtually everyone to Catholicism, but they were never able to create the “New Spain” they intended. Instead, today’s Mexico is a rich combination of pre-Colombian, Spanish, and post-industrial Western culture. The customs of the Mexican people draw upon all of these traditions at once, embracing the contradictions, integrating the old and the new.

The Mexican Revolution (1910—1920) marks a period in which Mexican citizens of all classes were fighting for their own political, economic, and cultural identities. Our production suggests a period in the revolution when Woodrow Wilson sent troops from the United States to Mexico in pursuit of “bandits” (rebels who had conducted a raid on New Mexico). Leonato here is a wealthy Spanish governor with a strong interest in American support against local rebels. The result is a collision of cultures that is not entirely unfamiliar to us today.

Gender is another familiar-cultural battleground, and one that is very much at stake in Much Ado About Nothing. The role of women in the Mexican Revolution has historically been overlooked and underrepresented. Many women, rich and poor, educated and uneducated, went onto the battlefields as Soldaderas, sometimes carrying their children on their backs. Comparable to these Soldaderas, Hero and Beatrice must find ways to survive in a world that is dominated by men and saturated with machismo. Sometimes, for Antonia (a woman in our production) and Beatrice, survival depends on performing roles traditionally thought of as masculine. Eventually, Benedick and Claudio learn to appreciate and love the women’s strengths through “trying on” some of their cultural practices, and there is hope that the men will learn to share power more equally as a result.

Shakespeare’s comedies end in marriages of people and worlds. Somehow discordant realms find a way to coexist. Differences aren’t necessarily resolved, but something new is created. Like the modern mestiza, Shakespeare’s characters must all find a way to tolerate seemingly irreconcilable contradictions.
2002|2003 Season

**Midsummer Night’s Dream**
By: William Shakespeare
Co-directed by: Lucien Douglas & Fran Dorn
**Oscar G. Brockett Theatre**
Oct. 17 – 27, 2002

**Much Ado About Nothing**
By: William Shakespeare
Directed by: Gavin Mundy
**B. Iden Payne Theatre**
Nov. 7 – 17, 2002

**Caucasian Chalk Circle**
By: Bertolt Brecht
Directed by: David Charles Goyette
**Oscar G. Brockett Theatre**
Nov. 14 – 24, 2002

**Heartbreak House**
By: George Bernard Shaw
Directed by: Lee Abraham
**Laboratory Theatre**
Feb. 27, 2003 – March 9, 2003

**Hush**
By: James Still
Directed by: Matt Huff
**Oscar G. Brockett Theatre**
March 6 – 23, 2003

**The Three Sisters**
By: Anton Pavlovich Chekhov
Directed by: Stephen Gerald
**B. Iden Payne Theatre**
March 21 – 30, 2003

**New Works Festival - Various Performances**
B. Iden Payne Theatre, Oscar G. Brockett Theatre, and Laboratory Theatre
April 4 – 13, 2003

As Chair of the Department of Theatre and Dance, I am often asked how the titles for our production season are selected. This query is usually followed by a list of preferred titles and genre. Everybody, it seems, has a successful recipe for selection.

The truth is that the process of selecting plays for a season is an exercise in compromise. Nowhere is this more true than in academic theatre and dance. Competing needs, often quite contradictory in nature, vie for attention. Diversity in repertoire must be balanced against a departmental commitment to new work. The artistic inclinations of our artists must be sensitive to the tastes of our audience. In short, the season serves many masters.

What we offer is a remarkably exciting laboratory where young artists of enormous talent work hand in hand with seasoned professionals. Many of you will have seen the work of our graduates in both local and national venues. Our campus productions offer you the opportunity to see tomorrow’s professionals at work today and to participate in their training.

As a member of our audience you play an important role in the laboratory experience. It is your participation that ultimately validates the educational process. Artistic performance is, after all, an event which joins the artist with the audience. Without you, our laboratory is fundamentally incomplete. In a very real sense we rely upon you for our final grade.

On behalf of the Department of Theatre and Dance, I would like to extend my personal thanks to each of you for your attendance. I hope that you will take the time to share with us your reaction to what you have seen. And, I hope you will return to our theatres again.

Welcome!

**Richard M. Isackes**
Chair, UT Department of Theatre and Dance
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<tr>
<th>PRODUCTION CREWS</th>
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<tr>
<td>Assistant Stage Manager: Severa Padilla</td>
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<td>Assistant Costume Designer: Brandon Tijerina</td>
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<td>Assistant Technical Director: Jay Kay</td>
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<td>Outreach Coordinator: Lara Greene</td>
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<td>Scene Shop Supervisor: Rick Stephens</td>
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<td>Master Carpenters: E.J. Johnson, Hank Schwenmer</td>
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<td>Scenic Charge Artist: Karen Manes</td>
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<td>Scene Shop Crew: Rafael Aguilar, Nicole Black, Rolando Cornejo, Melissa Flores, Adrienne Fontana, Kari Foster, Theresa Gibbons, Melissa Jackson, Alice Lee, Michael Madison, Laura Merkel, Ebony Riley, Austi Romack, Christina Segal, Benjamin Sterling, Stalina Villarreal, R.J. White, Sarah Whiteside, Kellen Wilson, Paint Shop Crew: Becky Parida, Nicole Smith, Les Welker, Mike White</td>
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<tr>
<td>Properties Master: James Cameron</td>
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<td>Assistant Properties Master: George Weining</td>
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<td>Properties Artisans: George Ford, Bryan Morris, David Nguyen, Inezing Park, Miszy Pelas, Ashley Powers, Westcann Polkowske</td>
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