

november

7 - 10, 14 - 17 @ 8pm
and 10 & 17 @ 2pm

B. IDEN PAYNE THEATRE

MUCH ADO ABOUT NOTHING

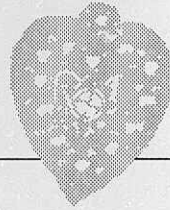
BY WILLIAM SHAKESPEARE

UT DEPT. OF
Theatre
& Dance

The University of Texas at Austin/College of Fine Arts/Fall 2002

MUCH ADO ABOUT *nothing*

BY WILLIAM SHAKESPEARE



DIRECTOR
GAVIN MUNDY

ASSISTANT DIRECTOR
LUC CALHOUN

VOICE AND TEXT COACHING BY
BARNEY HAMMOND

CHOREOGRAPHER
MELINDA PEINADO

SCENIC DESIGNERS
DAVID UTLEY

COSTUME DESIGNER
LALON ALEXANDER

LIGHTING DESIGNER
DIANA DUECKER

ORIGINAL MUSIC BY
ADAM DEVINEY
J.R. NUTT

STAGE MANAGER
WENDY MELDRUM

TECHNICAL DIRECTOR
PEGGY MARTINDALE

DRAMATURGS
ZACHARY DORSEY
AMY STEIGER

MILITARY CONSULTANT
JOHN GRIFFITH

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

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 PROTEGE, IN LOVE WITH HERO ZACH FREEMAN
CONRADE, 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 MUSICAN 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 *
ARTHUR THOMPSON *
SEXTON ARTHUR THOMPSON

* 7,8,9,10 PERFORMED BY CHASE BRINGARDNER

* 14,15,16,17 PERFORMED BY ARTHUR THOMPSON

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 Anzaldua, *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.

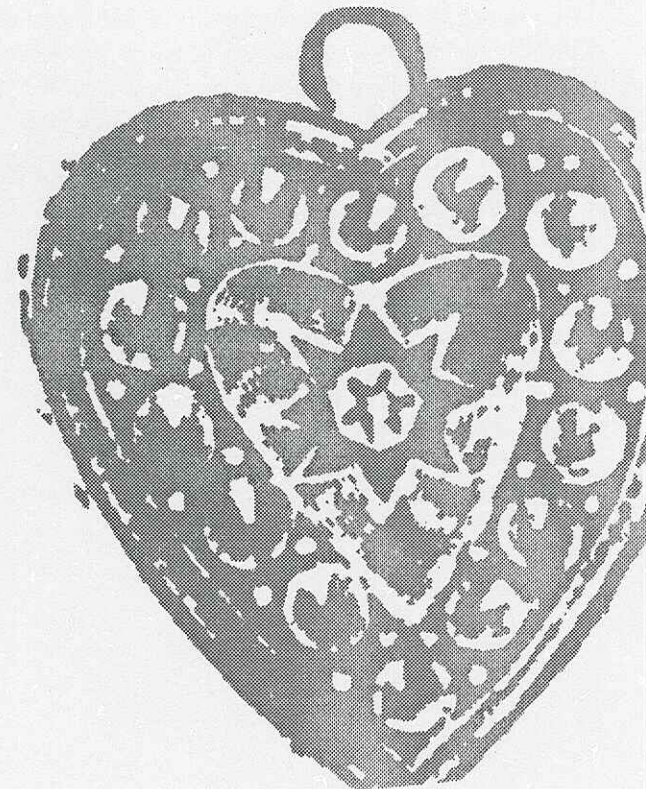
The Mexican Revolution (1910—1920) marks a period in which Mexican citizens of all classes were fighting for their own political, economic, and cultural identities. Our production suggests a period in the revolution when Woodrow Wilson sent troops from the United States to Mexico in pursuit of “bandits” (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.

MUSIC CREDITS

“Muchachos Alegres” performed by Narcisso Martinez courtesy of Arhoolie Records.
From CD-361 “Narcisso Martinez - Father of Texas-Mexican Conjunto”
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THE UNIVERSITY OF TEXAS AT AUSTIN
DEPARTMENT OF THEATRE & DANCE



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

FRESH TERRAIN:
A Performance Theatre
Festival and Symposium

IN CONJUNCTION WITH
PERFORMANCE SPACE 122
B. IDEN PAYNE THEATRE,
OSCAR G. BROCKETT THEATRE,
AND LABORATORY THEATRE
JAN. 23 – 26, 2003
& FEB. 14 – 16, 2003

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

P R O D U C T I O N C R E W S

Assistant Stage Manager Severa Padilla	Properties Master James Cameron	Jessica Robertson Jennifer Smith	Diana Duecker Daniel Perez Jessica LaBaugh Kate Wightman Brian Davis Fallon Lindsey
Assistant Costume Designer Brandon Tijerina	Assistant Properties Master George Wenning	Costume Crafts Dina Chavez Temsy Chen Jennifer Donaldson Sarah Rucker	Electricians Adam Deviney Audrey Sansom Hillary Weaver Jon Wright Summer West
Assistant Technical Director Jay Kay	Properties Artisans George Hoyt Brynn Morris David Nguyen	Costume Crafts Advisor James Glavan	Light Board Operator Kacey Samiez
Outreach Coordinator Lara Greene	Inseung Park Misty Pelas Ashley Powers Wesleann Polkowske	Hair/Makeup Assistants Mathew Hemesath Maggie Dick	Sound Board Operator Genevieve Wiley
Scene Shop Supervisor Rick Stephens	Properties Construction Jay Asterman Sarah Carey Elizabeth Knieg Nick Reed	Wardrobe Crew Advisor M. Catherine McMillen	Costume Design Advisor Susan Tsu
Master Carpenters JE Johnson Hank Schwemmer	Stage Carpenter Kate Wightman	Hair/Makeup Run Crew Travis Newman Lindsey Taylor Tracy Watler	Directing Advisor Lee Abraham
Scenic Charge Artist Karen Maness	Stage/Properties Running Crew Lauren Hedgpeth Dwayne Johnson Elizabeth Norris Cuauhtemoc Sanchez Jonathan Stokes	Wardrobe Supervisor Kelly Cates	Dramaturg Advisor Stacy Wolf
Scenic Technicians Paul Alix Mike Becker Rusty Cloyes Christopher Cox Celina Ferencz Peggy Martindale Sarah Moses Sarah Smiley Freddie Torre Keely Williams	Costumer B.J. Fisher	Wardrobe Crew Sarah Atchley Devon Garcia Gwenith Kikkiawa Jen Rostami Erin Delperdang Kristen Glennon Amanda Lee Garfield Marissa Stein	Lighting Design Advisor Amarante Lucero
Scene Shop Crew Rafael Aguilar Nicole Black Rolando Cortez 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 RJ White Sarah Whiteside Kellen Wilson	Drapers Joe Adams Jessica Leeson B.J. Fisher Patricia M. Risser	Costume Shop Manager Patricia M. Risser	Scenic Design Advisor Michael Raiford
	Tailor Jan K. Horn	Costume Shop Office Assistants Ashley Smith Beth Baker	Stage Management Advisor Tina Shackelford
	1st Hand Brittany Johnson	Costume Stock Supervisor Elspeth Mason	Technical Direction Advisor Fritz Schwentker
	Stitchers Valerie Fritts Lisa Jordan Kate Steffens Michelle Drake	Costume Stock Assistants Connie Zuluaga Christina Kinney	Special Thanks to Michael Bloom Matt Huff David Charles Goyette Amy Burtaine Keri Safran Rude Mechanicals Fran Dorn Lucien Douglas Regina Del Pico
	Costume Crew Chiefs Brittany Johnson Emily McElroy	Master Electrician Emilio Aguilar	Additional production support provided by the students enrolled in 314P.
Paint Shop Crew Becky Partida Nicole Smith Les Weiler Mike White	Costume Crew Michelle Clark Kandis Longan Whitney Pozgay	Supervising Electrician Larry Lehew	
		Senior Electricians Nate Parde	