MUCH ADO ABOUT NOTHING

The University Theatre
October 28, 29, 30,
November 3, 4, 5, 6, and 7
Kennedy Theatre
University of Hawaii
Honolulu, Hawaii
THE UNIVERSITY THEATRE
PRESENTS

MUCH ADO ABOUT NOTHING

BY
WILLIAM SHAKESPEARE

DIRECTED BY TERENCE KNAPP
ASSISTANT TO THE DIRECTOR ROBIN GOULD
PRODUCTION ASSISTANT SHERRIE GIANOTTI

SCENE DESIGN BY MARY LEWIS*
COSTUME DESIGN BY GAIL STEWART*
LIGHTING DESIGN BY LINDA BREDIN
TECHNICAL DIRECTION BY MARK BOYD

DANCES BY GYPSY POSTON
MOURNING SONG BY DAVID ADDISON AND JIM SCOFIELD
ACCORDION PLAYER BOB STEELE

CHARACTERS IN ORDER OF SPEAKING:

LEONATO, GOVERNOR OF MESSINA.................. NORRIS SHIMABUKU
MESSENGER ........................................... KEITH JENKINS
BEATRICE, NIECE OF LEONATO .................. GAIL STEGMAIER
HERO, DAUGHTER OF LEONATO .................... ROSEANN CONCANNON
DON PEDRO, PRINCE OF ARRAGON ................. JOHN McSHANE
BENEDICK, A YOUNG LORD OF PADUA ............... MEL GIONSON
DON JOHN, THE BASTARD BROTHER OF DON PEDRO..... FRANC KANE
CLAUDIO, A YOUNG NOBLEMAN OF FLORENCE........ CHUCK JONES
ANTONIA, SISTER OF LEONATO ..................... KATHY FOLEY
CONRADE, HENCHMAN OF DON JOHN ............................ LEO JONES
BORACHIO, ANOTHER HENCHMAN ............................ HAROLD BROWN
URSULA, SERVING WENCH TO HERO .......................... CAROL HONDA
A BOY ATTENDING BENEDICK ............................... DAVID ADDISON
BALTHAZARA, A SINGING GIRL ............................... MARGARET SHADE
MARGARET, ATTENDANT TO HERO ........................... GYPSY POSTON
DOGBERRY, THE CONSTABLE ................................. CHUCK KATES
VERGES, THE DEPUTY CONSTABLE ......................... NICHOLAS WYATT
FIRST WATCHMAN ........................................... ALLEN COLE
SECOND WATCHMAN ......................................... KEITH MADERA
THIRD WATCHMAN .......................................... JIM SCOFIELD
FRIAR FRANCIS ............................................. DAVID FURUMOTO
THE SEXTON ................................................... TERRY SHIRAISHI
MUSICIAN ATTENDING CLAUDIO ............................ JIM SCOFIELD

THE SCENE IS SET IN THE CITY OF MESSINA ON THE ISLAND OF SICILY AT A TIME WHEN IT WAS PART OF THE SPANISH EMPIRE AND THINGS IN EUROPE WERE GENERALLY TOPSY-TURVY

*Designs done in partial fulfillment of the requirements for the degree of Master of Fine Arts.

THERE WILL BE ONE INTERMISSION OF ABOUT TEN MINUTES
Director's notes on attempting yet another obscure Elizabethan Classic:

Unlike, for example, A MIDSUMMER NIGHT'S DREAM, MUCH ADO ABOUT NOTHING seems not to have been written for any particular reason such as a wedding. It pops up in THE STATIONER'S REGISTER of August, 1600, and is generally reckoned to have been dashed off by William Shakespeare, Esquire, sandwiched between AS YOU LIKE IT and TWELFTH NIGHT.

The tale of an innocent maiden falsely accused is old hat. You may wish to know that Ariosto gave it a workover in ORLANDO FURIOSO. The English poet, Spenser, used it in THE FAERIE QUEENE, his massive Valentine's Day card to Queen Elizabeth I, and the story was to be found in the French paperback of the day, HISTOIRES TRAGIQUES.

Now for the simple, uncomplicated plot of MUCH ADO ABOUT NOTHING. Returning from the War, handsome young Count Claudio, the apple of Don Pedro’s eye, falls fervently and immediately in love with Hero. After a certain agonizing (when he is teasingly led to believe that Don Pedro is wooing Hero for himself), Claudio and Hero are engaged and the wedding invitations sent out.

However, the dastardly Don John, jealous and beyond control of Claudio’s special place at the side of Don Pedro (and anyway out to make mischief so he won't be bored), arranges for his henchman, Borachio, to pull the wool over everyone’s eyes and to be seen, by witnesses, wooing the supposed Hero (actually Margaret, who seems to have been somewhat carried away) on the very wedding eve.

Claudio, in rather strong terms, rejects Hero at the altar and storms off. Hero faints, her father gets mad, and it takes the wily Friar Francis (who needs to earn his marriage fee) to suggest they all pretend Hero is dead from shock and grief so Claudio will realize he acted a bit hastily.

When Claudio is really, really sorry, he will be ready to make amends, and then they can offer him the hand of Antonia’s daughter (who doesn’t exist) and everything will turn out right because the new bride will actually be Hero “come back to life” and covered with a veil. Surprise, surprise!!

To further complicate the plot, it should be thoroughly understood the “Hero and Heroine” of the play are not Claudio and Hero, but another pair of lovers, brighter and breezier and not actually “lovers” either, who forever fight and who just cannot see that they adore each other... Beatrice and Benedick.

It takes the concerted efforts of Don Pedro on the one side and Leonato's household on the other to bring these two together and then, just as they are about to break into the Jeanette MacDonald/Nelson Eddy bit by acknowledging their match was made in Heaven, they are disturbed by Claudio's spoiling everything at his own wedding.

This is a nasty turn of events. Benedick starts to challenge everyone in sight and a bloody feud, par excellence, is in the offing. Only the clever, wily Friar Francis aided and abetted, unwittingly, by a dumb bunch known as the Watch (led by Constable Dogberry... Mr. Malaprop, himself), can bring things to rights. The Watch, unbeknownst to themselves, initiated the righting of the mixups with the arrest of Borachio and Conrade for suspicious behavior on a wet, murky night. Eventually, it all gets itself sorted out. MUCH ADO ABOUT NOTHING or A LOT OF OLD RUBBISH.

We have added to the general confusion by sex-changing the characters of Leonato’s brother Antonio to old Lady Antonia and Don Pedro’s singer/diversionist to Balthazara, a would-be operatic diva. Franco Zefferelli even added live actors playing armchairs and fountains, but that’s another story. For now, lie back and enjoy. Throw money. T.K.
PRODUCTION STAFF

Stage Manager—Sarah Moon.
Light Crew—Howard Brewer.
Stage Crew—Gary Ohashi.
Set Construction—Students of Drama 260 and 299 and John Young, Theresa Wong, Gerald Kawaoka, Leo Jones and Kenneth Rohde.
Properties—Sarah Moon, Joan Gossett.
Costume Crew—Annette Hoffman, Crew head; Casey Cameron, Margaret Angell.
Make-up Design—Charles E. Martin, Joan Gossett.
Photography—Francis Haar.
Program—Gay Burk, University Public Relations; Sunny Bratt, Publicity.
Publicity—Sunny Bratt, Gail Stegmaier, Citrus Evans, Leslie Freudschuh, Pam Bell, Casey Cameron, Lynn Daic, Kay Yumoto.
House Manager—Randy Hoover assisted by Jim Farmer, Kat Yashiki, Citrus Evans, Lynne Nakamura.
Box Office—Karen Brilliande, Corinne Chun, David Furumoto, Lester Mau, Theresa Neilson, Catherine Stuart.
Ushers—Moanalua High School (NHS), Kalani High School (NHS), Iolani Drama Club, Damien High School Speech Class, Maryknoll High School (NHS), Farrington High School (NHS), McKinley High School (NHS), Waipahu High School (NHS), St. Francis High School (NHS).
Poster Design—Suzanne Bowen, Graphic Media Design.


DEPARTMENT OF DRAMA AND THEATRE

FACULTY: Edward Langhans, Chairman; Glenn Cannon, Director of the Theatre; Carl Wolz, Director of Dance; James Brandon, Mark Boyd, Dennis Carroll, Bernard Dukore (on leave), Sandra Finney, John Hu, Tamara Hunt, Terence Knapp, Roger Long, Richard G. Mason, Yasuki Sasa, Takako Asakawa Walker.

LECTURERS: John Elzey, James Hutchison, Jacqueline Kellett, David Hatch Walker.

STAFF: Art Calderia, Takeo Miji, Nancy Takei.

GRADUATE ASSISTANTS: Emily Adams, Catherine Bratt, Linda Bredin, Howard Brewer, Joseph Dodd, Patricia Harter, Kitty Heacox, Linda Jahnke, Mary Lewis, Gail Stewart.

Notice: Smoking is not allowed in the auditorium nor may photographs or recordings be made during the performance.
KENNEDY THEATRE'S NEXT PRODUCTION

DIE FLEDERMAUS will play eight performances at Kennedy Theatre on December 2, 3, 4, 8, 9, 10, 11, and 12.

We start with a witty adaptation in English by Ruth and Thomas Martin, and flavor it with marvelous music by Johann Strauss. The tunes are familiar, delightful and eminently singable. They weave in and out of a plot concerned with sex, mistaken identity and the machinations of a superb manipulator. The director has chosen to set the play in contemporary times, at a spa just outside Vienna. It moves from the splendid villa of Eisenstein and his wife, Rosalinda to a grand ball and party thrown by Count Orlofsky, that terribly bored Russian, to a seedy jail to which somehow all of the participants come. Miraculously all is resolved happily, and in a grand finale set against the bars of the jail the company sings of joy and pleasure and champagne, which somehow becomes the evil and the pleasure that started the whole thing. A hurrah to drunkenness, what better way to end this madcap of an operetta!

DIE FLEDERMAUS marks the continuation of presenting musical theatre at Kennedy, an event renewed last year with OKLAHOMA! The same forces that guided that smash success will helm DIE FLEDERMAUS. Glenn Cannon will direct the entire production; Allen Trubitt will be musical director and will conduct the orchestra; Charlene Chadwick-Cullen and John Mount will be the vocal coaches for the principals, and Robert Hines will shape the chorus. In addition, Yasuki Sasa will choreograph the ballet and the other dances that are a part of this extravaganza.

Other musicals that Glenn Cannon has staged at Kennedy include OH! WHAT A LOVELY WAR, ROAR OF THE GREASEPAINT, SMELL OF THE CROWD and THE THREE PENNY OPERA. Now, the lilting melodies of Johann Strauss join the list.

KUMU KAHUA

Kumu Kahua, the theatre group which presents only locally-devised material, will present a program of short dance pieces and playlets to usher in the New Year. The entertainment is tentatively titled WHERE WAS HEAVEN IN 'SEVENTY-SEVEN. There will be a mixture of laughs, localism, and a kind of labotomy—cutting away dead tissues from audiences' brains. The show will play in Kennedy Lab Theatre from December 30 to January 9 at 5 P.M. The incorporation of dance on the program confirms Kumu Kahua's recent commitment to present local theatre pieces as distinct from merely plays.