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*If we have inadvertently left you or your business out, please call the Arts Council office and let us know so we can include you in upcoming programs. We appreciate all our supporters and want to acknowledge you all. 486-5291. Thank you!*



The Kodiak Arts Council  
presents

# Much Ado About Nothing



by  
**William Shakespeare**

Directed by  
**Gerald C. Wilson**  
January 26, 27, 28, 1996  
Kodiak Auditorium  
Kodiak, Alaska

## Director's Notes

What great fun it has been for me to be working on Shakespeare again! It is really incredible that a play written in the late 1500's could be brought to such vibrant life in 1996! Yet, I think we have done that.

MUCH ADO is a joyful comedy, with just enough trial and tribulation for us to fully appreciate the happy resolution. The play has always been popular with audiences, particularly recently with the Kenneth Branagh/Emma Thompson movie and productions all over the world. The only notable person I know who disliked it was George Bernard Shaw who called it "Much Adoodle-do...a shockingly bad play." Well, Shaw always insisted on the serious side of comedy. I doubt he could stomach such unmitigated charm and wit.

Two sets of lovers share the focus. Most of the plot action is devoted to Claudio and Hero—a theme which Shakespeare was to explore later, with much more tragic consequences, in such plays as TROILUS AND CRESSIDA, OTHELLO, and KING LEAR. Iago, in OTHELLO, is only a meaner, more cunning and more successful Don John who maligns the innocent Desdemona so convincingly that Othello takes her life. Like Leonato and Hero, Lear is so disillusioned with his daughter Cordelia, that she is disinherited, banished, and finally hanged. Not so, however, in MUCH ADO. Here, as Antonio says, we are "glad that all things sort so well." TRUTH and LOVE win the day in wonderful, warm Italy, and all (except that horrid Don John) live happily ever after—a midwinter interlude of wit, charm and giddy laughter.

The core of the piece, though, resides in the relationship between the pair of witty lovers, Beatrice and Benedick. They so enjoy bickering with one another and denouncing love and marriage that we are delighted when we see them duped into love's fools. They are one of the world's most famous couples and many critics see them as prototypes for many that follow such as Jane Austin's Elizabeth and Darcy in PRIDE AND PREJUDICE (recently seen on TV) and even Scarlett and Rhett. At any rate, they are delightful and great fun, and it is the conjunction of the Beatrice and Benedick story with the story of Hero and Claudio that makes MUCH ADO such a rich and rewarding play.

There is a note of caution in the play. There are always so many layers of meaning in Shakespeare. The intrigue is full of masks, impersonations, lies, deceit, trickery, mistaking and distortion. Thus we are warned to be careful what we think we see, or hear, or what we think we know. The appearance of reality can be deceiving. The truth may be something else entirely. You can be absolutely sure you are right—and be dead wrong.

It seems to me that Shakespeare gives us some pretty good advice in this current election year.

*Gerry Wilson*

*"Good Luck to 'Much ADO'"*

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- The Swan** from *Carnival of the Animals* by *Saint-Saens*
- Finale** from *Carnival of the Animals* by *Saint-Saens*
- Funeral March** from *Twilight of the Gods* by *Wagner*
- Lickety-Split** by *E. Adcock & J. McReynolds*
- Sunrise** from *Grand Canyon Suite* by *Grofe*
- MacAllstrum's March** by *The Chieftans*
- March of the Watch** from *Much Ado About Nothing Suite*  
 by *Korngold*
- Wedding March** from *A Midsummer Night's Dream*  
 by *Mendelssohn*
- Un bel di vedremo** from *Madame Butterfly* by *Puccini*
- The Sorcerer's Apprentice** by *Dukas*
- Danse Profane** by *Debussy*
- Arabesque No. 1** by *Debussy*
- Introduction and Allegro** by *Ravel*

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The Kodiak Arts Council  
 presents

# Much Ado About Nothing

- Director ..... **Gerald C. Wilson**
- Assistant Director ..... **Leslie Sougbers**
- Stage Manager ..... **Candie Perham**
- Scenic Design & Artist ..... **Nancy Kemp**
- Lighting Design ..... **Pam Foreman**
- Music ..... **Jenny Stevens**



### Production Staff

- Sound Crew ..... **Craig Fanning, Christine Marasigan**
- Lighting Crew ..... **Karl Childs, Marian Royall**
- Set Crew ..... **Margaret Hall, Larry Ossowski,**  
**Nancy Bors, Delores Ossowski, Thelma Johnson, George**  
**Cusick, Dorothy VanRossen, Marolyn Pedersen, Jeannine**  
**Keplinger, Anne Cusick, Barbara Majdic**
- Running Crew ..... **Scott Rice, Louie DesRosters**
- Costumes ..... **Jennifer Blomfield, Candie Perham, Sue Ryan,**  
**Mary Abalos, Elaine Siemans, Marsha Fields, Regina Abiles**
- Props Mistress ..... **Wendy Johnston**
- Props ..... **Benji Doral, Jr., Herman Olaes**
- Choreography ..... **Tina Genoff, Sandy Peotter**
- Masks ..... **Kathy Roberts & High School Art Students**
- Music "Hey Nonny, Nonny" ..... **D.Todd Littlefield**
- Publicity ..... **Stefani Dochtermann**
- Auditorium Technician ..... **Tom Kjera**
- Volunteer Coordinator ..... **Evelyn Mortimer**

### David Lee Wagner PHOTOGRAPHY

P.O. Box 759, Kodiak, Alaska 99615

907-487-4669

## *Cast of Characters*

**Beatrice** .....Jennifer Blomfield  
**Benedick** .....Mike Wall  
**Hero** .....Angela Smolden  
**Claudio** .....Mat Freeman  
**Don Pedro** .....Marc Boisvert  
**Don John** .....D. Todd Littlefield  
**Leonato** .....Bill Barker  
**Antonio** .....Bob Johnson  
**Balthazar** .....Alex Rice  
**Borachio** .....Alan Marasigan  
**Conrade** .....Kevin McGill  
**Margaret** .....Donna Milan  
**Ursula** .....Judy Olsen  
**Dogberry** .....Tim Moffet  
**Verges** .....Tom Watson  
**Sexton** .....Paul Smith  
**Friar Francis** .....Greg Razo  
**George Seacoal** .....David Weinand  
**Messenger, Watchman** .....Ben Grimm  
**Boy** .....Brian Bublitz



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## *Time and Place*

By the time Shakespeare wrote MUCH ADO he had already established himself as an important dramatist with history plays, the early ROMEO AND JULIET, and several of the comedies such as A MIDSUMMER NIGHT'S DREAM. Yet to come were the great tragedies. Thus, the year was probably late 1598 and England was firmly into the Renaissance. MUCH ADO lends itself to many different time periods and successful productions have set it in Renaissance England, the American heartland before World War I, the Teddy Roosevelt era, late 19th century British India, and the Roaring Twenties.

We have decided not to be "time specific." Just as Shakespeare's universality lends him to any and all ages, we have not tied our production to a specific time. Rather, we have drawn from many different eras to express what we think is Shakespeare's intended sense and feel.

The action is at Leonato's estate in Messina, a port city in Sicily. References to Messina, Venice and Padua, to "thick-pleached alleys" and "orchards," set the scene of a wealthy estate in Italy. Our unit set, we hope, evokes that feeling without being too specific. We have simply tried to represent the style and wit of the play.

*There will be a 10 minute intermission*



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