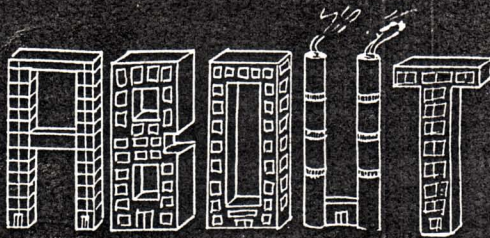


Parting Company  
presents  
Shakespeare's



Little Theatre Adelaide Uni  
May 13 - 16, 20 - 23 7:30 pm

Bookings: 43 5659  
or the S.A.U.A. Office

Tickets \$8 / \$6 s.p.u.



## THE CAST & CREW

Leonato	Scott Whitters
Balthasar	Anthony Hawkins
Beatrice	Caroline Mealor
Hero	Juliet Nicolle
Don Pedro	James Mullighan
Benedick	Matthew Hawkins
Don John	Tim Heffernan
Claudio	Jon Gill
Antonio	Hugh Boyd
Conrade	Martin Welsh
Borachio	Juan Crosby-Sluiters
Margaret	Nina Paleologos
Ursula	Rebecca Robins
Dogberry	Roman Turkiewicz
Verges	Rebecca Robins
1st Watch	Anthony Hawkins
2nd Watch	Ben Woodroffe
Friar	Ben Woodroffe
Sexton	Nina Paleologos

Directed by	Cate Rogers & Gina Tsikouras
Stage Manager	Lia Weston
Set	Leisel Underwood Martin Welsh Jennifer Mealor Liz Rogers
Lighting Design	Martin Welsh Suzanne Hall
Lighting Operator	Suzanne Hall
Sound	Cate Rogers Gina Tsikouras
Publicity	James Roberts
Front of House	Suzanne Hall James Roberts

## THE PLOT

The noble Don Pedro arrives at the estate of his friend Leonato.

With him are his villainous brother Don John, his young associates Bendick and Claudio and the Attendants Borachio, Conrade and Balthasar. Leonato's household contains his brother Antonio, his daughter Hero and niece Beatrice, servants Ursula and Margaret and retainers Dogberry and Verges. The

budding relationship between Claudio and Hero progresses to the verge of marriage, and the friends then plot to reunite Benedick and Beatrice, whose former brief relationship has ended in tears.

Meanwhile Don John and Borachio plot to make it appear that Hero has been unfaithful to Claudio. Dogberry, Verges and the Watch discover the plot but can't convey their findings to Leonato in time to prevent Claudio leaving Hero at the altar. The Friar at the wedding convinces Leonato to put it about that Hero has died of grief in order to make Claudio and Don Pedro ashamed of their accusations.

Beatrice and Benedick admit their love for each other and Benedick agrees to support Beatrice's defence of Hero's fidelity by challenging Claudio.

## DIRECTORS' NOTES

Shakespeare is dear to us both as a conveyer of passion, pain, life and wit. In communicating to actors and audience the great and moving Shakespearian vitality we work in a contemporary context, broadening possibilities for identification, relevance and humour whilst maintaining the timelessness of characters' emotions. We feel the aristocratic class of the Renaissance translates into the modern day monied business stratum. Thus we depict corporate wheelers and dealers of both sexes rather than women at home and warriors at large. Given this, some of the social conventions of Shakespeare's time, such as the focus on masculine honour and feminine pre-nuptial chastity, have been given less weight in favour of the personal anguish of the characters consequent on hasty judgement. Liberties with the text have been taken either with consideration for the above or for sheer humour's sake. We contend that the exuberance of the play is ill served by rigidity and seek rather to connect past and present with freshness and freedom.

*Cate Rogers & Gina Tsikouras*

Dogberry and Verges are eventually able to prove Hero's innocence. In grief and guilt at being apparently responsible for Hero's death, Claudio agrees to make amends by marrying Antonio's daughter instead. When **this** second bride unveils at their wedding she is revealed to be Hero. The mistakes and hasty judgements that have been made are forgiven, Beatrice and Benedick agree to marry and, with Don John fled, all ends well.

#### THE TITLE

'Much Ado About Nothing' is in keeping with the flippancy of other Shakespearian comedic titles such as 'As You Like It' and 'Twelfth Night' / 'What You Will'. It is important in terms of plot given the similarity in the Elizabethan pronunciation of 'nothing' and 'noting', meaning to watch or observe. Observations in terms of overhearings and eavesdroppings happen throughout the play with conclusions often mistaken, though nevertheless acted upon. 'Much ado' is made of Hero's supposed infidelity which emerges to be 'nothing', whilst much ado is made of Beatrice and Benedick's supposed antipathy where there is nothing such.

Thanks to

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### Parting Company

1988 Not Twelfth Night  
I Was A Teenage Crouton  
1989 Was Ya Ever Bit By a Dead Bee  
Waiting For Godot  
Be Afraid. Be Very Afraid  
1991 Twelfth Night  
Secret Schnapper  
1992 Much Ado About Nothing