



Much Ado About Nothing

Written by William Shakespeare



Dramaturgy by Pollyanna Eyler



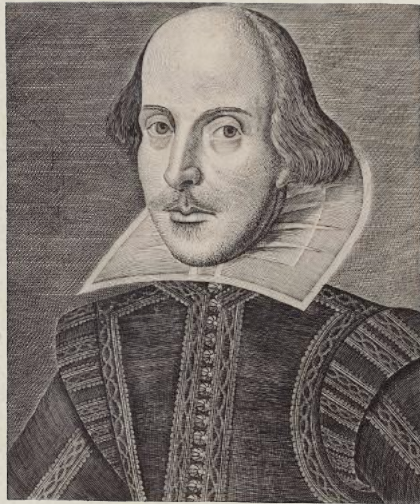
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Much Ado About ...



Shakespeare's likeness, printed in the First Folio (1623), a posthumous collection of his plays.

*His words are a very fantastical banquet,
just so many strange dishes (2.3)*



Glossary of Words & Phrases:

Shakespeare is credited with inventing over 1,700 words. Here are definitions of some of the more obscure references in tonight's production:

Antipodes - opposite end of the earth

Clerk - respondent in a liturgy

Fury - spirit of retribution tormenting the guilty

The Hundred Merry Tales - popular, yet bawdy book

Hymen - Goddess of Marriage

Jade's trick - some trick of a bad horse as slipping the head out of the collar and escaping, or stopping halfway through a run

Lady Fame - one who spreads news

Leander - Grecian who drowned trying to reach his lover

March chick - i.e., the early bird gets the worm

Phoebus - God whose chariot drives the sun; aka, Apollo

Mountanto - a fencing term meaning an upward thrust. "Signior Mountanto" can be roughly translated as "Mr. Fancy Fighter"

Troilus - jilted lover who dies young in battle

Shakespearean Language



Prose vs. Poetry

Shakespeare's characters speak in either prose, poetry, or a combination of both. Prose is written as a natural conversation. Poetry, also known as verse, might not rhyme (called blank verse) or may rhyme with nearby lines. However, even if the word at the end of a line was meant to rhyme in Shakespeare's day, it may no longer sound alike with today's pronunciation. For example, in these lines, the words, "I" and "reportingly" once rhymed.

For others say thou dost deserue, and I
Beleeue it better then reportingly.



Iambic Pentameter

Shakespeare's verse is written in iambic pentameter. Each line of dialogue is broken into five syllabic "feet." Each foot contains a two-syllable sound, called an iamb. Iamb comes from the word *iaptein*, meaning to assail. This attacking force is shown in each foot. The first of the two syllables is unstressed, followed by placing stress, or punching the sound, on the second syllable. The unstressed syllable is indicated using a breve mark \sim . The stressed syllable is indicated using an accent mark $'$. The word *penta* refers to the number five, thus in iambic pentameter, each line of dialogue typically has five iambic feet, for a total of ten syllables.

\sim / \sim / \sim / \sim / \sim /
I speake not like a dotard, nor a foole



Much Ado About ...

Theft & the First Globe Theatre

Much Ado About Nothing was written around 1598. Prior to then, Shakespeare's troupe, Lord Chamberlain's Men, (later renamed The King's Men), performed mostly at two theatres: The Theatre and The Curtain. On Christmas Day 1598, to protest their landlord, Shakespeare and his fellow performers dismantled the timbers from the theatre on their rented land and ferried them across the river to build the Globe Theatre in an entirely new building style. A traditional stage has a proscenium arch at the front to divide the audience from the action on the stage. However, the Globe Theatre was built with a *thrust* stage that thrusts into the seating, allowing more interaction with the audience.

Fire & the Second Globe Theatre

The Globe opened in 1599 with a capacity of 3,000 guests. Except for two years when it was closed due to the plague, the theatre stayed open until June 29, 1613. During a performance of *All is True* (aka *Henry VIII*), a prop cannon exploded, accidentally catching the thatched roof on fire and burning the Globe to the ground. Although the Globe Theatre was rebuilt in a year, Shakespeare had sold his shares, moved back home to Stratford-upon-Avon, stopped writing, and died three years later (1616). The second Globe Theatre only lasted until 1642 when Puritans shut down all theatres.

*What fire is in mine ears?
Can this be true? (3.1)*



"Shakespeare's Globe" rebuilt in London resembles the original Globe theatre.

The Globe Theatre



The shape of the Pardoe Theatre before the “thrust” stage was added for this show.

Shakespeare’s Globe Theatre

American actor Sam Wanamaker moved to London in 1949 and began raising interest and funding to rebuild the Globe. Although Wanamaker died in 1994, the project continued. Three years later (1997) the new theatre, dubbed “Shakespeare’s Globe,” finally opened. Now Shakespeare’s legacy theatre lives on in London, enjoyed by visitors from around the world, including students from Brigham Young University. BYU gives students an opportunity to visit London through a study abroad program. Several cast and crew members in *Much Ado About Nothing* have attended a performance at London’s rebuilt Globe theatre and are thrilled to bring this experience to Utah.

BYU’s Pardoe “Globe Theatre”

The performance you are viewing is in the Pardoe Theatre. Built in 1964, this theatre is named after T. Earl and Kathryn Pardoe, both former BYU theatre faculty members. Notice the shape of the stage (image above) is in the traditional proscenium shape with only a thin walkway in front. For this show, scenic designer Nat Reed and student designer Denali Linton designed a thrust extension to the stage to reach into the audience. The thrust shape, along with a balcony, two columns, and three entrance/exit doors resembles the Globe. Watch how the performers creatively use this transformative space during the show.

Will it serve for any model to build mischief on? (1.3)



Much Ado About ...

Renaissance Music Research

Consulting on the renaissance music for this production is BYU alumni and faculty member Sharon J. Harris, a music researcher specializing in early modern English literature. She received a bachelor of music from BYU and has a doctorate in English literature. Dr. Harris's doctoral dissertation, "Moving Music: Theory and Practice in Early Modern English Drama and Poetry," directly impacts our production, with an entire chapter dedicated to the authentic time-period music from *Much Ado About Nothing*. Since Shakespeare's scripts did not preserve musical scores, Dr. Harris's research and advice contributed greatly to the music selected. She also pointed out that while some lyrics are part of the dialogue, other popular songs of the era are mentioned only by their title or a lyrical phrase: "God of Love," "Hey! Ho! for a Husband," and "Light O' Love." Lastly, there are musical puns in the dialogue that cyclically poke fun of the "noting" or music in the production, such as:

There's not a note of mine that's worth the noting. (2.3)



† Hey ho, for a Husband.

Or, the willing Maids wants made known.

Tune of, He warrants thee boy she's right, Or, a little o' th' tone with 'tother.

With Allowance, Ro. L'Estrange.



"Hey! Ho! for a Husband" is in the dialogue and was a popular ballad in the 1500s.

Renaissance Music



Renaissance Music Composing

Music for our production was selected and arranged by BYU School of Music student, Tiffany Parker. She is studying voice and recently joined BYU's all-female a capella group, Noteworthy. She said, "My hope is that the audience will be transported back to the time period . . . where the audience will have to resist the urge to dance and sing with the actors." She has also enjoyed this opportunity to explore her minor in sound design and technology.

Renaissance Instruments

Historically, Shakespeare's productions were known to have musical accompaniment before, during, and after their shows. For BYU's production, several cast members are literally instrumental in bringing together the music in this performance, doubling as roving musicians that play cello, oboe, recorder, violin, guitar, and percussion. These instruments highlight the show's renaissance feel.

*I have known when there was
no music with him but the
drum and the fife;
and now had he rather hear
the tabour and the pipe (2.3)*



Renaissance Choreography

Kristian Huff plays Balthasar and is also the show's choreographer. He currently teaches music and dance at Merit Academy. His strong suit is his passion for researching accurate, time-period portrayals and merging these techniques with storytelling. He hopes "the audience will enjoy watching the period come to life on stage and being whisked away to the Elizabethan era of performance!"



Much Ado About ... Love & Hate, Shakespeare Style



We are the only love Gods (2.1)



Shakespearean Dramaturgy

Shakespeare divides us: either you love his work or you hate his work. The most frequent complaint is the language. A Shakespearean dramaturg aims to make Shakespeare approachable to the cast, crew, and audience through production meetings, actor workshops, lobby displays, and this study guide. For more information on this or other topics with the cupid icon, please use this QR code to direct you to 4thWallDramaturgy.byu.edu.



*If it proves so, then loving goes by haps:
Some Cupid kills with arrows, some with traps (3.1).*



Shakespearean Insults

Benedick and Beatrice are known for their “merry war of words” (1.1). Yet others also speak “poniards, and every word stabs” (2.1). Nicknames add to this type of bantering. Match these nicknames to their intended target:

- | | |
|----------------------------------|-------------|
| * Count Comfit | * Beatrice |
| * Lady Disdain & Lady Tongue | * Benedick |
| * Meg | * Claudio |
| * Monsieur Love & Lord Lackbeard | * Margaret |
| * Signor Mountanto | * Ursulo |
| * Ursley | * Don Pedro |

(Answers can be found at 4thWallDramaturgy.byu.edu)

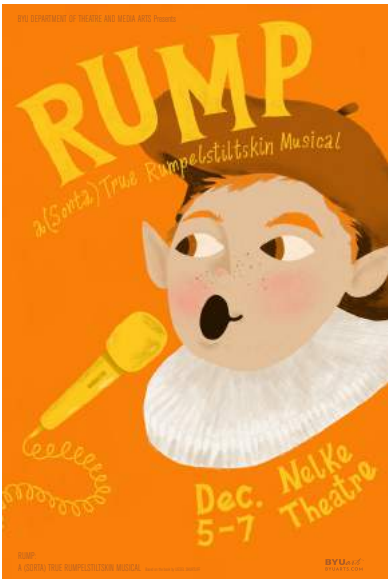
*I had rather hear my dog bark at a crow
than a man swear he loves me (1.1).*

COMING SOON

RUMP

December 5–7
Nelke Theatre

Based on *The New York Times*’s bestselling novel by BYU alum Liesl Shurtliff, this fractured fairy tale follows the adventures of Rump, a young man who discovers that sometimes the greatest gifts come with the most terrible curses. Told inventively through an a capella musical score, this workshop performance is an exciting world premiere. Adapted and directed by Tim Threlfall.



CONTEMPORARY VOICES

January 9–18
Nelke Theatre

Join us for an evening of script-in-hand readings of the best of contemporary American theatre. Engage with the work of master playwrights whose important voices might otherwise not be heard in our university community. Students bring life to these scripts through carefully rehearsed readings, and the audience is invited to a post-show conversation about the themes, complications, and joys of these plays. **Suffrage**, by Jenifer Nii; **The Humans**, by Stephen Karam; **Vanya and Sonia and Masha and Spike**, by Christopher Durang.



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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants, and awards for actors, directors, dramaturgs, playwrights, designers, stage managers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction, and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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