

William Shakespeare's Classic Comedy:

Much Ado About



Directed by Tim Dugan

Thursday, March 16, 7:30 pm
Friday, March 17, 7:30 pm
Saturday, March 18, 5 pm
Sunday, March 19, 2 pm
Monday, March 20, 7:30 pm

Schaeffer Theatre
Bates College
329 College Street
Lewiston, ME 04240

Free Admission – \$5 Suggested Donation
Ticket Info: 207-786-6161
batestheateranddance.eventbrite.com

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PRESENTS

Much Ado About Nothing

By William Shakespeare

DIRECTOR	Tim Dugan
SCENIC DESIGNER	Judy Gailen*
COSTUME DESIGNER	Carol Farrell
LIGHTING DESIGNER	Michael Reidy
SOUND DESIGNER	Charles Coes*
CHOREOGRAPHERS	Mia Bernstein '23 Peter Nguyen '24 Lauren A. Reed '23
BAND LEADER	Emma Seitz '25
STAGE MANAGER	Lucie Green '23++
VOCAL DIRECTOR	Kati Vecsey
DRAMATURG	Yuanrun "Diana" Zhou '23**
DRAMATURGY SUPERVISOR	Liz Carlson
LITERARY CONSULTANT AND TEXT COACH	Katie Adkison
ASSOCIATE STAGE MANAGERS	Mikayla Burse '26 Linh Hoang Vu '26 Jiayi Yang '25
SHAKESPEAREAN CLOWN	Wesley Broulik*

*Guest Artist

++ This project is offered in partial fulfillment of the requirements
for a Senior Thesis in Stage Management.

**This project is offered in partial fulfillment of the requirements
for a Senior Thesis in Dramaturgy.

CAST

LEONATA	Sydney Childs '24
HERO	Maia Seigerman '26
BEATRICE	Emily Maria Diaz '23
MARGARET	Maggie Nespole '23
URSULA	Ananya Rao '25
LIEUTENANT GENERAL DON PEDRO	Dhruv Chandra '25
CAPTAIN CLAUDIO	Adam Joseph Matos '26
LIEUTENANT COLONEL BENEDICK	Brady Chilson '23
BAZ	Emma Seitz '25
MAJOR GENERAL DON JOHN	Ali Sheikh '23
SERGEANT BORACHIO	Danny Liu '24
CORPORAL CONRADE	David Allen '24
DOGBERRY	David Walker '24
VERGES	Joaquin Torres '25
WATCH	Caroline Cassell '24
WATCH	John Wilkins '23
WATCH	Brendan Fitzgerald '23
WATCH	Spencer Obiero '25
SEXTON	Sophie Wheeler '25
SISTER FRANCIS	Isabel Fronzaglia '26

BAND

GUITAR	Isa Shapiro '25
BASS	Ava Clancy '25
DRUMS	Tori Kusukawa '23
TENOR SAX	Julianne Massa '25
TRUMPET	Sophia Cattalani '25

PRODUCTION STAFF

TECHNICAL DIRECTOR

Justin Moriarty

BOX OFFICE MANAGER

Estelle Feinberg '26

COSTUME SHOP MANAGER

Carol Farrell

COSTUME SHOP STAFF

Grace Acton '24

Bryn Creager '25

Bora Lugunda '25

Madeleine Lee '24

Jenna Perry '25

Sloan Phillips '25

Lauren Reed '23

Adelle Welch '25

WARDROBE SUPERVISOR

Sophie Hafter '25

CARPENTERS

Kerrigan Anuszewski '25

Gideon Berrie '26

Mason Bunker '23

Sophia Cattalani '25

Sam Child '25

Emma Davidson '26

Sophie Hafter '25

Kendall Jones '25

Natalia Jacobs '26

Poppy Marsh '26

Maria McEvoy '25

Peter Nguyen '24

Ananya Rao '25

Vyshu Viju '26

Jiayi Yang '25

WARDROBE ASSISTANTS

Sanae Hagino '26

Jenna Perry '25

HAIR

Grace Acton '24

Sophie Wheeler '25

Jenna Perry '25

POSTER DESIGNER

Maddie Kemp '25

SOCIAL MEDIA COORDINATORS

Sophie Hafter '25

Kendall Jones '25

SYNOPSIS

When American soldiers Lieutenant General Don Pedro, Lieutenant Colonel Benedick and Captain Claudio return from WWII in August of 1945, Leonata, the philanthropist, welcomes them all to stay for a month at her oceanside summer home to celebrate their victory.

Benedick and Beatrice exchange barbs, while Hero and Claudio are quietly love-struck. Don Pedro offers to woo Hero in Claudio's name at the masquerade. Meanwhile, Major General Don John, Don Pedro's bastard brother who hates Claudio-in order to cause trouble-tells him that Don Pedro woos Hero for himself. The misunderstanding is soon cleared up and the engagement of Hero and Claudio is greeted with joy by all.

Don Pedro, in the spirit of love, concocts a plan to make Benedick and Beatrice fall in love. The friends all agree to have one group mislead Benedick and another group mislead Beatrice. Both plots work and the wrangling pair are smitten.

Meanwhile, Don John continues to scheme against Claudio's marriage by deceiving him and Don Pedro about Hero's virtue through a trick. Later, Bar Harbor's local watch overhear Don John's sidekicks, Sergeant Borachio and Corporal Conrad, boast about the success of the deception. The watch apprehend them, but Dogberry, the hilariously incompetent local constable, fails to inform Leonata of the plot in time.

Claudio denounces Hero at the wedding to great consternation, and leaves abruptly with Don Pedro, while Leonata through the counsel of Sister Francis, announces Hero has died to diffuse the tension and buy time. Beatrice is furious at Claudio for this dishonor to Hero's reputation and exacts a promise from Benedick to challenge Claudio to a duel.

After Don John's plot is revealed, Claudio, believing he has killed Hero by his conduct, laments along the shore and agrees to marry Leonata's "niece."

The next morning, Claudio discovers that he is to marry Hero, who is, indeed, not dead; the duels forgotten, and finally, Beatrice and Benedick agree to marry as well. Don John is arrested and all dance in celebration.

Some parts of this courtesy of Pennsylvania Shakespeare Festival

DIRECTOR'S NOTE

Frank McCourt, the Irish-American memoirist once wrote, “Shakespeare is like mashed potatoes, you can never get enough of him.” Yup. And as that applies to his comic masterpiece, *Much Ado About Nothing*, and even more resounding yup.

This has been the year of *Much Ado*. Last summer Shakespeare & Company, Pennsylvania Shakespeare Festival, The Shakespeare Theatre of New Jersey, Commonwealth Shakespeare Company in Boston, and Chesapeake Shakespeare Company all offered productions of the play set in various time periods and locations from 1944 at a villa in the French countryside after World War II and the liberation of Western Europe to 1991 and the return of soldiers from the Gulf War. Yours truly was even fortunate enough to act in Saratoga Shakespeare Company's production of it last July. So why this particular play now for so many theaters returning to live performance post-COVID?

Besides it being a play that inaugurated the “comedy of manners” genre featuring the incomparably witty Beatrice and Benedick who are engaged in a “kind of merry war,” it is a romantic comedy that begins after some kind of actual war has just ended. The aftermath of that experience irrevocably impacts the cast of characters as they await to re-engage with each other. What has fascinated me as a storyteller and what we've leaned into in our approach as a creative team is asking how do we come back together again and reconnect after experiencing something traumatic? What deeper awareness and appreciation do we have for what was once seemingly fundamental as sharing a laugh, an embrace or gathering as a group to celebrate with family and friends or experiencing live art such as the production before you?

And so welcome to this “skirmish of wit” taking place in Bar Harbor, Maine in mid-August, 1945 at the end of World War II. Set in a beautiful, oceanside “cottage” named Eden, Leonata has invited the troops returning from the war to “stay here at the least a month” for some revelry complete with big band

music, dancing and the possibility of love. The ranking officer of the group, Lieutenant General Don Pedro puts every effort into helping his protege, Captain Claudio, win the heart of Hero while his jealous brother, Major General Don John, has other plans. Thankfully some of your favorite Maine locals who make up the Watch, led by Dogberry and Verges, hilariously thwart his sinister machinations.

To build the world of 1945, Bar Harbor with this many performers and musicians was an enormous lift, and there are so many people to thank for their efforts in creating this experience. I'm extremely grateful to our guest artists Wesley Broulik (Shakespearean Clown), Judy Gailen (set design) and Charles Coes (sound design) for all that they brought to the collaboration. Also, much gratitude to the members of the Department for elevating what we were collectively able to accomplish: Carol Farrell's costume design of over 75 costumes, Justin Moriarty's creativity in making it all appear, Michael Reidy capturing Maine's magical light, Kati Vecsey's stellar voice direction, Katie Adkison's expertise in all things Shakespeare, and Liz Carlson's dramaturgy mentorship. A special note of thanks to students Lucie Green (stage manager extraordinaire!), Diana Zhou (dramaturgy!), Emma Seitz (band leader!) and Mia Bernstein, Peter Nguyen and Lauren Reed (who worked tirelessly to choreograph East Coast Swing!). And much, much thanks to all of the other students who contributed their energy and spirit on this raucous celebration of a theater-making journey. This ensemble was truly a gift to be a part of for the last two months. "Strike up, pipers!"

Enjoy!

SPECIAL THANKS

Anne Dugan

John Farrell, for military uniform research

Chris McDowell

FROM THE DRAMATURG

Here we are in Bar Harbor, Maine during the summer of 1945 — a place famous for its picturesque summer scenery in a time of celebration, reconnection, and fun. This is a play of understanding and connecting with one another as we come together after a traumatic collective experience. Our characters gain the strength to love, embrace, and change.

Through clown work, live music, and dance, we hope to lift the spirits of the production and create a big celebration on stage. In particular, East Coast swing is a major artistic element of our time and period. Appropriated in mainstream white American culture, from tap and jazz and Charleston to Lindy Hop, Black American dances are the origin of swing dance. We pay homage to the original creators of the form and reintroduced black jazz aesthetics to the triple-step swing. We also keep the footwork of the East Coast Swing but utilize the posture and freedom of expression of Lindy Hop.*

The Elizabethan world in which Shakespeare situates *Much Ado About Nothing* illustrates deep-rooted sexism: women were silenced and expected to be chaste while misogyny lead to serious sexual slanders. Yet Shakespeare expresses feminism ahead of his time. For example, Beatrice refuses to be silenced and uses her language to claim agency. Now, how does our setting of Bar Harbor, Maine in 1945 illuminate the problem of gender and agency? Historically during WW2, many women devoted themselves to supporting the war efforts and took up jobs that were previously considered masculine. Yet as men came back from war, women had to give up their jobs to returning veterans and go back to their domestic positions. Consequently, in 1945 we see a clash of feminist progression with traditional gender norms. Similarly, characters such as Beatrice struggle between progressive ideals and the confinements of their reality. While this production of *Much Ado About Nothing* is a celebration of human connection, the play's elements of gender and agency remain relevant and relatable to us in 2023. Rather than shunning away from the uncomfortable misogyny, we hope that our production demonstrates multi-faceted characters with richness and development as we present a story of understanding, connection, and celebration.

*Credits to Mia Bernstein '23 for providing information on the choreographic approach.

GUEST BIOS

WESLEY BROULIK (Guest Artist-Shakespearean Clown) is a performer, director, writer, and theatre maker. His work has been seen on national network TV (L&O, Person of Interest, Six Degrees), Daytime TV (As the World Turns, Guiding Light), in films (including the Sundance award winning *3 Backyards*), national network commercials, voice-overs, and in theatre spanning off-Broadway, major regional theatres (including Shakespeare Theatre DC), national tours, and internationally. He now serves as an Assistant Professor of Acting & Directing at Central Connecticut State University and serves as Producing Artistic Director of [Time's Fool Company](#). He has studied Moment Work with Moisés Kaufman and Barbara Pitts-McAdams of Tectonic Theatre Project, is a Certified Teacher with The National Michael Chekhov Association, holds a certificate in and was part of the first teacher training cohort by Aretha Sills in the work and techniques of Viola Spolin. Wesley holds an MFA from Rutgers University and trained as a director with Shakespeare's Globe. Proud member AEA, SAG-AFTRA, Dramatists' Guild Inc., and SDC Associate Member. <https://wesleybroulik.net/>

CHARLES COES is a sound designer and composer whose work has been seen across the country from New York - *Golden Shield* (MTC), *Sing St* (NYTW), *Letters of Suresh* (Second Stage) *Small World Stories* (Phantom Limb), to LA - *Jitney*, (Mark Taper Forum), *Into the Woods* (Ahmanson), *Little Black Shadows*, *The Tempest*, *All the Way* (South Coast Rep) as well as many other places - *Miss You Like Hell*, *Fun Home*, *The Christians*, *Soul*, *Animal Farm*, (Baltimore Center Stage), *Christmas Carol*, *Pride and Prejudice*, *Murder on the Orient Express* (Repertory theater of St Louis), *Sense and Sensibility*, *The Way the Mountain Moved* (OSF), *Bad Dates*, *Sabina* (Portland Stage), He has worked Internationally with Homer's Coat's production of *An Iliad on 6 continents*, and on the high seas designing aerial and aquatic spectacles for *Royal Caribbean*. He also works frequently as an Associate Designer on Broadway including *Almost Famous*, *Girl from the North Country*, *To Kill a Mockingbird*, *Junk*, and *Peter and the Starcatcher*.

JUDY GAILEN has designed sets (and sometimes costumes) for theater and opera throughout the US for more than 30 years . She also designed and directed *The Stooge: A Troubled Clown for Troubled Times* and other works written and performed by her husband, Michael Trautman. A graduate of The Yale Drama School, she has taught as an Adjunct Lecturer in the Bowdoin College Theater & Dance Dept. since 2001. www.judygailendesigns.com



The Kennedy Center

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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

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 1,500 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.

Department of Theater and Dance Mission Statement

The Department of Theater and Dance engages students in critical thought and creative practice. Our curriculum gives equal emphasis to artistic training, technical skills, and the study of the literature and history of theater, dance, and film. Our courses provide a wide-ranging introduction to these fields, and our curriculum emphasizes the integration of academic work with the experience of production and performance.

For more information on the departments, please go to:

www.bates.edu/theater-dance

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Charles A. Dana
Professor Emeritus

Liz Carlson

Visiting Instructor of Theater

Liz Petley Coyer

Academic Administrative Assistant
& Special Events Manager

Carol Dilley

Director and Professor of Dance
On Sabbatical 2022-23

Tim Dugan

Assistant Professor of Theater

Brian J. Evans

Assistant Professor of Dance

Carol Farrell

Costume Shop Supervisor

Alexandra James

Director of Applied Dance &
Director of Training Programs,
Bates Dance Festival

Callie Kimball

Lecturer in Theater

Tristan Koepke

Visiting Assistant Professor of Dance

Paul T. Kuritz

Professor Emeritus

B. Christine McDowell

Associate Professor of Theater
On Sabbatical Winter and Short Term

Justin Moriarty

Technical Director

Michael Reidy

Senior Lecturer in Theater,
Managing Director

Katalin Vecsey

Chair, Theater + Dance
Senior Lecturer in Theater,
Vocal Director

Sally Wood

Lecturer in Theater

UPCOMING PERFORMANCES AT BATES

Spring Dance Concert

April 8 - 11, 2023
Schaeffer Theatre

Acting Showcase

April 10 at 4:30pm
Gannett Theater

Directing Showcase

April 11 at 4:30pm
Gannett Theater

Advanced Directing Showcase

April 12 at 4:30pm
The Martin Andrucki Black Box Theater

Advanced Playwriting Showcase

April 12 at 7:30pm
Gannett Theater

Voice and Speech Showcase

April 13 at 7:30pm
Gannett Theater

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