MUCH ADO ABOUT NOTHING 360°

A VIEWFINDER: Facts and Perspectives on the Play, Playwright, and Production
TABLE OF CONTENTS

The Play
3  Synopsis and Characters
4  Sources
8  The Comedy and Society of Wit
14  Perspectives
16  Selected Performance History

The Playwright
19  Biography
20  Timeline of the Life of the Playwright

The Production
23  From the Director
26  Costume Design
29  Cast and Creative Team

Further Exploration
34  Glossary
37  Bibliography

About Theatre for a New Audience
39  Mission and Programs
40  Major Institutional Supporters

Theatre for a New Audience’s production of
Much Ado About Nothing is sponsored by Deloitte.

Theatre for a New Audience’s
production is part of
Shakespeare for a New Generation, a national initiative
sponsored by the National Endowment for the Arts in
cooperaion with Arts Midwest.

Notes
This Viewfinder will be periodically updated with additional information. Last updated April 2013.

Credits
Compiled and written by: Carie Donnelson, with contributions from Jonathan Kalb | Edited by: Carie Donnelson and Katie Miller | Additional research by: Jacqueline Tralies and Kathleen Hefferon | Literary Advisor: Jonathan Kalb | Designed by: Milton Glaser, Inc. | Copyright 2012 by Theatre for a New Audience. All rights reserved. With the exception of classroom use by teachers and individual personal use, no part of this study guide may be reproduced in any form or by any means, electronic or mechanical, including photocopying or recording, or by an information storage and retrieval system, without permission in writing from the publishers. Some materials published herein are written especially for our guide. Others are reprinted by permission of their publishers.

2  THEATRE FOR A NEW AUDIENCE: 360° SERIES
Fresh from a military victory, Don Pedro, Prince of Aragon, arrives with his army in the town of Messina, where his friend Leonato is governor. A “merry war” of wits has long raged there between Beatrice, Leonato’s niece and ward, and Benedick, one of Don Pedro’s officers. Claudio, another officer who is Benedick’s best friend, falls instantly in love with Leonato’s daughter Hero upon seeing her, and Don Pedro offers to help win her hand. It briefly seems to Claudio as if the Prince is wooing for himself, but that worry is soon assuaged, Leonato and Hero agree to the match with Claudio, and a wedding is scheduled for the following week. To fill the intervening time, Don Pedro proposes a plan to trick Beatrice and Benedick into marriage by gulling each into believing that the other is in love with him/her.

Don John the bastard, Don Pedro’s disgruntled brother, is determined to vex the Prince and everyone in the merrily legitimate aristocratic circle that excludes him. He sees an opportunity in Claudio’s youthful jealousy. Don John tells Don Pedro and Claudio that Hero is wanton and says he can prove it if they meet him outside her window that night. There they witness Borachio, Don John’s sycophantic follower, addressing Hero’s maidservant Margaret as Hero, and conclude that Hero has been unfaithful. Shortly thereafter, Borachio and his friend Conrade are overheard describing this plot and arrested by the oafish town watchmen, but the blundering constable Dogberry is unable to bring the crime quickly to light. At the altar the following day, Claudio cruelly denounces Hero as a whore and she falls unconscious. Her distraught father at first believes the accusation and wishes her dead, but Friar Francis has doubts. He suggests a scheme to seclude Hero while publicly announcing that she has died, in the hope that the truth will reveal itself. Beatrice and Benedick, united in believing Hero wronged, confess their love for one another, and Beatrice demands that he kill Claudio to prove his love.

Benedick, after hesitating, challenges Claudio to duel, but they are never forced to fight because the crime is revealed. News arrives that Don John has fled Messina, and Borachio confesses all. Claudio, believing Hero to be dead, is guilt-stricken and begs forgiveness from Leonato, who offers it on several conditions: Claudio must write an epitaph to Hero, hang it in her tomb, and agree to marry Leonato’s heretofore unseen niece, described as “almost the copy” of Hero. All this is done, and Hero is revealed as the mysterious “niece” at the wedding, where Beatrice and Benedick move toward marriage too. Don John is captured and brought back to Messina under guard, but Benedick calls for his punishment to be put off “till tomorrow,” after the dancing.
Under the deceptively cavalier title, *Much Ado About Nothing*, Shakespeare conceived of comedy that totters on the edge of tragedy, where brothers-at-arms seek to murder one another and an innocent bride must “die defiled” in order to live with an unsullied name. Written around 1598, Shakespeare twists two found plots involving Hero and Claudio and Beatrice and Benedick together via the machinations of Don John and Don Pedro, respectively, and resolves them through the discoveries of Dogberry and his Watch. As director Arin Arbus states, “The myriad plots and the fact that nobody is speaking directly, lead to confusion, misunderstanding and injury.” The sources of both the main plot involving Hero and Claudio and the secondary romantic plot of Beatrice and Benedick may have been drawn from the Italian literature that had made its way to England as the last waves of the Italian Renaissance entered early modern English culture. But Shakespeare not only draws the dual plots from Italian literature; he also drew the setting of Messina, a city on the northwestern coast of Sicily, and, as many scholars have noted, the philosophy on which the world of the play is based. Furthermore, it is believed that Shakespeare sketched Don Pedro and Don John from real-life historical figures and the events that connect them to the city of Messina. More than just “much ado about nothing,” the major sources of the play reveal a profound knowledge of the literature and politics of the world in which Shakespeare lived.

Although stories of a deceived lover and a slandered beloved exist in a variety of cultures, most scholars agree that Shakespeare derived the Hero/Claudio plot from several Italian sources, including Lodovico Ariosto’s *Orlando Furioso*, written in 1516, and Matteo Bandello’s *La Prima Parte de le Nouvelle*. *Orlando Furioso* was translated into English, adapted and expanded by Sir John Harington in 1591, less than a decade before *Much Ado* is believed to have been written. *Orlando Furioso* contains stories of deception, jealousy, mistaken identity and redemption. An interesting difference between Shakespeare’s *Much Ado* and Ariosto’s story is the setting in which the story takes place. While *Much Ado* is set in Messina’s warm, relaxed, but courtly, world of Messina, Ariosto’s is set in Scotland, with cold, valiant knights and imprisoned ladies. Ariosto’s is a much more medieval setting and story than is Shakespeare’s second possible source, Bandello’s *La Prima Parte de le Nouvelle*.

Bandello’s work, which may have come to Shakespeare through mid-sixteenth century English adaptation, is closer to Shakespeare’s; it supplies the setting of Messina, the character and name of Leonato, the name of Don Pedro of Aragon (King Piero of Aragon in Bandello),

---

and more material for the Hero/Claudio plot. Further, scholar Claire McEachern states,

> The social universe of Bandello’s novella is certainly more akin to Shakespeare’s Messina. Rather than court intrigue or the accidental landscapes of romance, he chooses to set his story in the gossipy confines of a leisureed household in a small town, places best suited to creating the sense of social proximity in which rumours [sic] are born and transmitted, in which the notable are much noted, mostly by each other.2

The major differences, however, are that “Bandello’s version is much racier,”3 and Sir Girondo Olerio Valenziano—the Don John character—stains his Hero’s honor in order to discourage a rival for her love. These sources provide Shakespeare with a familiar story under which he can develop what many scholars believe to be his real interest, Beatrice and Benedick.

The story of Beatrice and Benedick’s romance, or at least their repartee, may have their roots in what Humphreys calls “two traditions…the scorners of love…and of the witty courtiers in many Renaissance stories exchanging debate or badinage.”4 He links both traditions to Baldasar Castiglione’s pamphlet on courtesy, Il Cortegiano (The Book of the Courtier), published in 1528 and translated into English in 1561.5 Castiglione describes an urban city “the spirit of [which] is one of intelligent happiness,” where its inhabitants “dance, cultivate music, and enjoy ‘wytty sports and pastimes.’ Accomplishments are achieved ‘rather as nature and trueth leade them, then study and arte.’”6 This calls to mind Dogberry’s remark, “to be a well-favoured man is the gift of fortune, but to write and read comes by nature.”7 Scholar Stephen Greenblatt writes,

> The courtier, as [Castiglione’s characters] envision him, must be equally adept at making war and making love. He must be able to assist the Prince and to dance elegantly, to grasp the subtleties of diplomacy and to sing in a pleasant, unaffected voice, to engage in philosophical speculation and to tell amusing after-dinner stories.

In order perform all of this without seeming “stilted and artificial…he must practice what Castiglione calls sprezzatura, a cultivated nonchalance…a technique for the manipulation of appearance.”8

---

1 Humphreys 6-7  
3 Humphreys 8  
4 14  
6 Humphreys 17  
7 3.3.14-16  
8 1382
Castiglione also illustrates a woman who comes to love a man “she had not shown the slightest interest in” simply because it was said by others that they “loved together,” meaning they loved each other but did not know it.\(^1\) He also writes of a society in which “dark forces lie just outside the charmed circle of delighted lords and ladies.”\(^2\) Shakespeare’s play contains these sorts of “dark forces,” making Beatrice and Benedick into much more than the pleasant witty couple modeled in Castiglione’s work; Beatrice pushes the comedy to the edge of tragedy with her “Kill Claudio;” and Benedick, instead of choosing his male companions over a woman as good courtiers should, challenges his friend Claudio, with the full intention of killing him.

Shakespeare’s understanding of the history of Messina may have also influenced his setting and the relationship of two of its major characters, Don Pedro and Don John. Situated on the northwest coast of Sicily, Messina was a major port that lay between Italy and North Africa, and Italy and Spain. Scholars such as Richard Paul Roe and Murray J. Levith have maintained that the English would have specific associations connected to the city. Levith writes that the English would have seen Messina as “the launching point for the last galleys war in naval history,”\(^3\) known today as the Battle of Lepanto, which was fought in 1571. The battle was so famous that most of Europe commemorated the victory with a holiday. A special celebration was held in Messina to honor the Captain General of the victorious fleet, Don John of Austria—the illegitimate son of Charles V, Holy Roman Emperor and half-brother of Phillip II of Spain. The uneasy peace between Don John and Don Pedro at the beginning of the play could have been inspired by an uneasy alliance between the brothers after the Battle of Lepanto. In England, Elizabeth I was said to have shown romantic interest in John, but he had other notions. Don John of Austria was a staunch Catholic and his interest in England lay with Mary Queen of Scots, a prisoner held at the pleasure of her Imperial cousin. John schemed to rescue Mary, marry her and proclaim her England’s rightful Catholic queen with himself as England’s king. The plot was abandoned when Phillip II refused to condone his half-brother’s play. In fact, Phillip consistently thwarted his brother’s attempts to gain power. Although Shakespeare’s Don John is only named a bastard once in the play, Roe writes, “Elizabethans…attending a performance, would have sensed early on who this John the Bastard…is meant to be.”\(^4\) Whether or not the real Don John—who was handsome and quite popular in Catholic Europe—was a “flattering honest man” or a “plain-dealing villain”\(^5\) is not known.

---

\(^1\) Humphreys 15
\(^2\) Greenblatt 1382
\(^3\) “Beyond the Signor y: Much Ado About Nothing” in Shakespeare’s Italian Settings and Plays. New York, US: 1989. Pg. 80.; Galleys were types of ships used in warfare that were propelled by rowers.
\(^5\) 1.3.31-32
It is quite clear, however, that Shakespeare had no difficulty borrowing from the circumstances of his life; neither did he have qualms about capitalizing on Don John’s illustrious reputation.

It is within the context of these cultural, political and literary sources of *Much Ado About Nothing* that one can view the events of the play not as a good deal of fuss over insignificant occurrences, but as scholar A.R. Humphreys writes, “… elements loosely similar but so markedly variant in tone and incidents that only the shrewdest of judgments could co-ordinate them into a theme of such tragicomic force.” Perhaps it is this that makes *Much Ado About Nothing* as fresh and alive today as it was over four-hundred years ago. Considering that *Much Ado* is, after all, about the fragility of the human heart, and the games humans play to protect it, it is easy to understand why the play itself has become a major source for uncountable works of art.
THE PLAY: THE COMEDY AND SOCIETY OF WIT

Of all of Shakespeare’s plays and characters, few of them can be said to have spawned a genre of comedy—save Beatrice and Benedick in Much Ado About Nothing. From Restoration comedies to Hepburn and Tracy movies, these characters have inspired generations of writers to create their own witty couples who resist their own coupling and use language as an armor and a weapon in order to protect what director Arin Arbus calls their ‘fragile hearts.’ But it is more than just their fully realized personas or their fragile hearts that have sparked imaginations—it is their use of language, their wit, that has engendered such emulation. It is clear that Shakespeare understood the delights and dangers of language; one need only hear the gulled Benedick ruminate on Beatrice’s language with “Ha! ‘Against my will I am sent to bid you come in to dinner’—there’s a double meaning in that” or ponder over “Kill Claudio” to immediately see examples of both. But where did Shakespeare learn this language? And why were these characters such “meet food to feed it as Signior Benedick” and “my dear Lady Disdain”? Perhaps some basic answers lie in the early modern obsession with language and, in turn, in how Shakespeare used his predecessors’ theories on the comedy and language of wit.

Defining ‘wit’ now, just as in early modern England, is no easy task. It takes up no less than four and a half pages of the first edition of Oxford English Dictionary. At its most fundamental definition, the word wit is a noun that is “the seat of consciousness or thought, the mind.” But it is also “the faculty of thinking and reasoning,” as well as “the faculty of perceiving” as in, the use of one’s five wits or senses. Furthermore, wit also represents the quality of the mind, and the ability of the user to express himself quickly and aptly, usually “calculated in order to surprise or delight by its unexpectedness.” Wit, therefore, will be defined as the faculty and quality with which a person uses calculated language in order to surprise or delight, even deceive, the listener. It is a definition that the so-called University Wits—a group of university-educated playwrights active in the 1580’s and early 90’s that included Christopher Marlowe, Robert Greene and John Lyly—might have approved.

In Shakespeare’s England, the faculty and quality of a person’s wit depended greatly on their status within the society and the education that accompanied their status. Still, a man could rise above his station on his wits. This can be seen with Shakespeare’s steady rise from an anonymous, provincial upstart to a wealthy shareholder in James I’s patented company of players—a playwright whose name was so valued that his name was placed in a prominent position on his printed plays.

2 4.1.289
3 1.1.121, 118
4 II.3a, 2a, 3a, 3b
5 II.7a, 8a

8 THEATRE FOR A NEW AUDIENCE: 360° SERIES
The name then, as now, had become a commodity, and his use of language was legendary, possibly infamous as Ben Jonson recalled in his posthumously published notebook of 1640, *Timber, or, Discoveries; Made upon Men and Matter*:

He was, indeed, honest, and of an open and free nature; had an excellent fancy, brave notions, and gentle expressions, wherein he flowed with that facility that sometime it was necessary he should be stopped...His wit was in his own power; would the rule of it had been so too.1

“His wit was in his power,” Jonson wrote, but it can also be said that his wit was his power. It is perhaps telling of the value of language and wit within a society—especially one as stratified as England—that a young man could rise in both fortune and station based primarily on his wits. Henry VIII’s dissolution of the monasteries and break with the Catholic Church may have confused the country’s spiritual life; but with Protestantism, which lacked an intermediary between the people and God and thus required an individual familiarity with religious texts, came an interest in literacy and education. As England’s prominence and wealth grew during Elizabeth’s reign, the humanist Renaissance of Europe’s great kingdoms spread to England, primarily in the form of Greek and Latin literature. A new sense of English-ness was developing, along with an interest in exploring the limits of the English language. By the time Shakespeare entered London, conditions, both among the commoners and aristocracy, were ripe for a writer who could appeal to both. If Christopher Marlowe set the stage with his “mighty line,” Shakespeare and his company were able to borrow from the newly explored literature that, by then, was known even by the groundlings, while inventing new English words and phrases that also appealed to the lords and ladies in the box seats. As Shakespeare illustrated in *Twelfth Night*’s Sir Andrew Aguecheek and his notebook of found words, Londoners—and fashionable society in particular—were preoccupied with expanding their vocabulary, and showing it off. Just because a writer or speaker could invent new words, however, did not mean they could use their wits, as evidenced by Sir Andrew. Here, they found theories of language in Greek and Latin Literature, and they illuminated and expanded upon the theories, making them distinctly English—if not in theory than in practice.

The English found many of these theories in the second book of *De Oratore*, written by Cicero, the Roman senator famous for his oratory skills, in 55 BCE. In the sixteenth-century, school children were taught from *De Oratore*, as evidenced by Roger Ascham posthumously published work *The Schoolmaster* (1570). Ascham was a prominent

---

scholar and tutor to young Princess Elizabeth Tudor.\(^1\) He writes,

There is a way, touched in the fine book of Cicero, *De Oratore*, which, wisely brought into schools, truly taught… would also, with ease and pleasure… work a true choice and placing of words, a right ordering of sentences, an easy understanding of the tongue, a readiness to speak, a faculty to write, a true judgment, both of his own and other men’s doings.\(^2\)

Composed in the form of a dialogue, Cicero describes comedy and laughter, among many other linguistic and rhetorical tropes that a good speaker should employ. Further, he describes several types of wit, namely “one employed upon facts, the other upon words.” The former, wit ‘upon facts’ is of two types: the anecdotal narrative [a true account of a tale]…and the technique of impersonation.” Of primary concern to early modern English writers and dramatists was “the latter, wit ‘upon words,’ which produces laughter through ‘something pointed in a phrase or reflection.’”\(^3\) It is thought that Shakespeare would have read Cicero’s work in Latin, absorbing its theories and making them his own.

Another influential Italian work was *The Book of the Courtier*, written by Baldasar Castiglione in 1528. Translated into English in 1561, it is believed to be the basis of Beatrice and Benedick’s wit as well as Messina’s society (see “Sources” in this guide). Describing the content of the book, scholar Russ McDonald writes, “it promotes the humanist values of learning, civility, gracefulness, wit, and the dignity of man.”\(^4\) *The Book of the Courtier* is basically an instruction manual—in the guise of a dialogue between courtiers—on the various techniques an individual could employ to gain favor within an aristocratic society. The use of one’s wit in order to incite laughter or wonder was chief among these values. Castiglione expands Cicero’s comedic definitions of wit, adding anecdotes that discourage distasteful or dangerous humor. He writes,

…avoid resembling clowns and parasites and those who make others laugh by their own foolishness, so in these terse comments the courtier should guard against appearing malicious or spiteful, or repeating witticisms and quips merely to tease and wound. Because such men often have their whole body deservedly chastised for the sins of their tongue.\(^5\)

Given this, Beatrice’s description of Benedick, to his masked face, is particularly biting:

---


\(^2\) in McDonald 65


\(^4\) 73 in McDonald 74

\(^5\) in McDonald 74
Why, he is the Prince’s jester, a very dull fool; only his gift is in devising impossible slanders. None but libertines delight in him, and the commendation is not in his wit, but in his villainy; for he both pleases men and angers them, and then they laugh at him and beat him.¹

It is no wonder that Benedick rails against her, bidding Don Pedro to order him “any service to the world’s end”² in order to get away from her. Of course, he had instigated her attack by saying that she “had [her] good wit out of the ‘Hundred Merry Tales,’”³ a crude book of comic stories. Shakespeare’s comedy here may arise from the audience’s awareness of the couple’s hatred and/or sexual attraction boiling beneath their pleasant, witty exteriors. The appearance of Beatrice and Benedick’s feelings is in direct opposition to Castiglione’s civil, learned, graceful courtier. The other characters laugh at them, instead of with them as Cicero and Castiglione would have it.

In addition to describing the language and comedic uses of wit, Castiglione articulates the kind of person that should use it. His courtier persona is based on the sixteenth-century notion of ‘cool,’ a “cultivated nonchalance…a technique for for the manipulation of appearance.”⁴ As for the purpose of these skills, scholar Stephen Greenblatt writes, “For [Castiglione], fashioning the self is a means not of withdrawing from a treacherous world, but of operating successfully in it.” Just as today, sixteenth-century society was dangerous; a person who lived by their wits could also die by their wits, especially in Shakespeare’s London, because maintaining one’s social position depended on the favor of others. This was true as much for a rising playwright, always under the watchful eye of the Queen’s Censors, as it was for nobles like the Earl of Essex, a handsome favorite of Queen Elizabeth’s who lost his head after defying and rebelling against her. Likewise, Messina provides Shakespeare with a seemingly pleasant society that wit and ceremony—the public declaration of allegiance to a religion, society or individual—holds together. Greenblatt further writes, “Honor and shame are particularly social emotions, the emotions of those who exist in a world of watching and being watched.”⁵ Scholar Alison Findlay notes that Hero’s blush at being declared “a common stale” by Claudio at their wedding is both an outward manifestation of Hero’s state of being and a “figment of Claudio’s fevered imagination” since it is he who calls attention to it.⁶ Since she does not speak, the blush is interpreted by

---

¹ 2.1.127
² line 263
³ lines 129-30
⁵ 1383
Claudio and her father as guilt. Regardless of her innocence, Hero has betrayed her outside by involuntarily revealing her emotions, the penalty for which is either death or exile. It is little wonder that Castiglione’s instructions on controlling one’s exterior provided such fertile ground for Shakespeare’s dramatic imagination. But *Much Ado* is a comedy, which allows Shakespeare to find a ‘happy ending’ to this treacherous territory. As scholar Edward Berry writes, “characters who have been mocked, derided, and abused…are invariably invited to rejoin the community at the end.”¹ Whether in plays or real life, it seems there was no better way to resist sorrow, shame, fear, resentment, the darkness that hides in the human heart, than through comedy and wit.

Many scholars have noted that the structure of comedy in which the language of wit functioned—in *Much Ado* as well as other drama and literature of the time—was influenced by John Lyly, a University Wit mentioned earlier. In Lyly’s comic writings, Shakespeare found “the technique of comic management.”² Lyly’s comedic plots were based primarily on what scholar Janette Dillon describes as “intellectual questions…about the relations between love and power and passion and reason.” She further states, “It is with Lyly that the exploration of love and its effects on lovers begins.”³ Absorbing both Cicero and Castiglione, Lyly elevated English comedy into a “sophisticated and intellectual” medium that was much different from the “more slapstick tradition of comic horseplay in earlier English drama.” This kind of medium offered Shakespeare a way to explore the human heart through the intellect, the wit. The repartee of Beatrice and Benedick, Shakespeare’s witty ‘minor’ characters, as well as other linguistic tools like antithesis, have also been said to be a legacy of Lyly. Humphreys notes that in Lyly as in Shakespeare, “The aim is to achieve, as Silvia remarks in *The Two Gentlemen of Verona,* ‘a fine volley of words, gentlemen, and quickly shot off,’ except that the ladies are as adept as the gentlemen and often more so, and the volleys, with Shakespeare’s development, consist not of words alone but of perceptive analyses and the sparkling rallies of active minds.”⁴ In other words, both playwrights devise characters that use wit to interact with and shape their worlds.

Finally, Shakespeare also improved on Lyly’s style of writing, which scholars call “euphuism.” Named after Euphues, a character from Lyly’s fiction and dramatic writing, the style features prose, rather than poetry, to highlight the characters’ intellectual and philosophical discussions on “the nature of friendship, love, women, and other subjects of

¹ in *The Cambridge Companion to Shakespearean Comedy* 125
⁴ 19
philosophical merit.”¹ But Shakespeare pushes and refines the prose in Much Ado, shaping it like a line of blank verse until he achieves a new rhythm altogether: the deceptively laidback rhythm of the human mind. In order to achieve this, he employs the various rhetorical devices that characterize euphuism, especially amplification “and myriad rhetorical figures identifiable only to the connoisseur.”² Much Ado About Nothing’s prose—with its rhythm of thought, wit, courtesy, and easy manner—masks the hidden or unknown feelings of the characters. In essence, it also acts as an armor that shields them from the “merry war” happening around them. As scholar Clarie McEarchern writes, “this is a prose as complicated, and figurally rich, as any verse.” The relaxed rhythm also lulls the audience into the plots of this play about “nothing,” making the events of Hero’s wedding and subsequent denunciation all the more shocking. It is during this and other moments of heightened emotion or ceremony that Shakespeare chooses to switch to verse. Again, Shakespeare uses the mechanics of language and wit that others had pioneered to virtuoso effect.

As with most critical discussions of the foundations of Shakespeare’s writing, the comedy and social nature of wit in his plays and in Much Ado could go on ad infinitum. Even Cicero warned against ruminating too much on comedy when he noted, “[he] who tried to teach anything like a theory or art of this matter proved themselves so conspicuously silly that their very silliness is the only laughable thing about them.”³ Perhaps, then, the answer to the question of why the wit of Much Ado continues to resonate in the twenty-first century is not so much that now, as in Shakespeare’s time, audiences enjoy the laughter and wonder that comes from a witty turn of phrase; rather it is that, when confronted with overwhelming circumstances or raw emotions or true pain, even those who are masters of their wit—and thus, their world—are at a loss. Language fails them, as Arin Arbus states,

…you have Beatrice and Benedick, who are able to use language in the most sophisticated ways, and yet have great difficulty expressing how they really feel. At the other end of the spectrum, there’s Dogberry, who uses language in a wonderfully crude way, and he is able to discern and express what’s true. In doing so, he ‘save[s] the foundation’ of this little society.

The genius of Shakespeare’s wit is that he uses the comedy of Cicero, the wit and wordplay of Castiglione, and the comedic construction and prose of Lyly to highlight in the most pleasing way possible what all humans realize at their core, that all language—especially wit—is limited.

² 65
³ in Galbraith 3
Much Ado About Nothing is certainly the most amiably nihilistic play ever written and is most appositely titled. Nietzscheans long before Nietzsche, Beatrice and Benedick are also Congreveans before Congreve. With every exchange between the fencing lovers, the abyss glitters, and their mutual wit does not so much defend against other selves as it defends against meaninglessness.


Nothing is...a synonym for creativity. It is that realm of pure possibility that alone makes freedom possible. It is one of the two constituents of the imagination, the other being fact...[Much Ado About Nothing] is dedicated to this idea of Nothing. It is full of lies, deceptions, (innocent and not so innocent), and imagination, and these things grade into one another as imperceptibly as darkness does into light...[The play] is saturated with this idea of the power of Nothing (of the creative ingredient of the imagination, that is) to alter the nature of things for good or ill.

—HAROLD C. GODDARD, THE MEANING OF SHAKESPEARE, 1951

The difference between men and women...so goes the regnant ideology of the play—is that women are responsible for their sins but men are not. Male deception and inconstancy are gifts that God gives, and their proper name is Manhood...It may be that men dislike the virtue they both praise and lay siege to: they seem to demand the perfections of Diana only in order to prove that Diana, like Astraeea, fled the earth long ago, in the time of good neighbors, leaving it to the corruptions of Venus. Claudio’s bitter but obvious satisfaction in being victimized owes partly to the fact that it reaffirms his moral superiority.


The movement of the play is not so much the unmasking of fraud to reveal the true, virtuous essence within as rather the refashioning, after a dangerous illusion, of the proper image and the appropriate words: ‘Sweet Hero,’ cries Claudio after his eyes have been opened to the deception, ‘now thy image doth appear / In the rare semblance that I loved it first’...love is said to be possible only because men and women are induced to put aside their reason and plunge into saving foolishness. Why should they do so? The answer is that it is better to live in illusion than in social isolation and that, as Benedick says, ‘the world must be peopled’...the triumph of illusion is life-affirming.

—STEPHEN GREENBLATT, “MUCH ADO ABOUT NOTHING,” 1997
Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth.

— OSCAR WILDE, “THE CRITIC AS ARTIST,” 1891

Critics dissatisfied with Much Ado have complained that its near tragic catastrophe violates the comic mood of the rest of the play. The naked emotions that erupt in act 4 [sic] among the hitherto highly civil characters are calculated, I think, to be startling. Yet what makes this behavior almost inevitable has been implicit from the first scene. The witty discourse that gives the play its vitality and the Messinans much of their charm consists mainly of tendentious jokes—covert expressions of aggression or sexual hostility. The polished behavior, the elegant courtesies, and the verbal sophistication of the characters have served through three acts of the play to cover or contain these energies.

— CAROL COOK, “‘THE SIGN AND SEMBLANCE OF HER HONOR’: READING GENDER DIFFERENCE IN MUCH ADO ABOUT NOTHING,” 1986

Dogberry exaggerates, by accident and in self-satisfied ignorance, the processes by which the true wits divert the meanings of words deliberately, knowingly, and with pride in their craft. But the one is the antithesis to the other; and both sides could be told, ‘Thou hast frighted the word out of his right sense, so forcible is thy wit.’ Wit and nitwit share a common obsessive delight in the wonders of words. This is largely what makes Dogberry the apposite farce-fool for a play in which all three plots turn on understandings and misunderstandings.

— A.P. ROSSITER, ANGEL WITH HORNS, 1961

I have yet to see [Much Ado] done with sufficient seriousness.

— TREVOR NUNN, 1973
1598 Probable year of the first performance of *Much Ado About Nothing*. Most scholars agree that it is first performed at the Curtain theatre, located just north of the City of London in Shoreditch.

1599–1642 In repertoire at the Globe and Blackfriars (after 1608) until the start of the English Civil War in 1642 when Parliament closed all theatres. The play is apparently quite popular throughout the first half of the seventeenth century.

1612–13 Performed twice during the festivities at Whitehall in honor of the marriage of Princess Elizabeth Stuart to Frederick V, Elector Palatine of Germany. The play is listed in the records first under Shakespeare’s title and then as “Benedicte and Betteris,” perhaps already indicating the popularity of Beatrice and Benedick over other of the play’s characters. Other plays performed include *The Tempest*, *The Winter’s Tale*, *Henry IV, part 1*, and *Julius Caesar*. Plays by other playwrights such as Ben Jonson, Francis Beaumont, and John Fletcher were also performed.

1660 Following the restoration of the monarchy, William Davenant, a prominent poet and playwright, acquires *Much Ado About Nothing* and other plays for his Duke’s Company, who take up residence at Lincoln’s Inn Fields.

1662 Davenant adds Beatrice and Benedick to the story and characters of *Measure for Measure* to form a new play entitled *The Law Against Lovers*.

1721 First known revival, by actor-manager John Rich, of *Much Ado* since the restoration; performed at Lincoln’s Inn Fields.

1737 Playwright James Miller combines the plot of *Much Ado* with Molière’s *La Princesse d’Elide* to form a new play entitled *The Universal Passion*; performed at the Drury Lane.

1747–76 David Garrick’s *Much Ado* enjoys wild success and is among the most frequently performed plays at the Drury Lane. Garrick’s Benedick and three successive Beatrices (Hannah Pritchard, Jane Pope, and Frances Abington) dominate the play, placing the focus of the production on their “merry war” rather than on the play’s main Hero-Claudio plot.

1787 First known major performance of *Much Ado* in New York, featuring Lewis Hallam and Elizabeth Morris.

---

1803–36  Charles Kemble’s *Much Ado* features lush scenery and costumes, and there is “a much more inward psychological interest in character and motivation than the Garrick tradition... There [is] a strong tendency to idealise Benedick and Beatrice in the direction of early nineteenth-century stereotypes of gentility and womanhood.”¹ Several actresses play opposite Kemble’s Benedick, including Eliza Chester and Kemble’s daughter, Fanny. With each successive actress, Beatrice becomes softer and more refined. The productions also emphasize the Hero-Claudio plot much more than earlier productions. As with Garrick, Kemble’s Benedick is one of his most popular roles.

1845–65  Charles and Ellen Keen perform *Much Ado* in England and America to much fanfare. Ellen’s Beatrice surpasses her husband’s Benedick in critical acclaim, especially in America.

1879  *Much Ado* is chosen as the opening production at the Shakespeare Memorial Theatre in Stratford-upon-Avon. Helena Faucit gives her final performance as Beatrice, with the Irish-American actor Barry Sullivan as her Benedick.

1882–95  With a production team of over six hundred people, an orchestra, chorus, military band and pipe organ, Henry Irving’s *Much Ado* at the Lyceum Theatre in London surpasses previous productions in splendor and scale. Ellen Terry plays Beatrice to Irving’s Benedick. The role becomes one of her most popular.

1903-4  Edward Gordon Craig and William Poel revolutionize the staging of Shakespeare’s plays with their productions of *Much Ado*. Craig’s design emphasizes simplicity, using hangings or artistic backdrops to give the impression of setting. In the church scene, for example, he hangs “grey curtains...folded and skillfully lit to suggest the columns of a lofty nave.”² Poel erects a platform stage and uses flats painted to represent “the galleries of an Elizabethan theatre”³ in order to stage the play in an Elizabethan style. There are no scenery changes. Their impressionistic and elemental designs marks a change in the way Shakespearean theatre is produced.

1949-59  John Gielgud’s extremely successful production at Stratford-upon-Avon marks the culmination of the early twentieth-century’s preoccupation with style and elegant simplicity. Anthony Quayle and Diana Wynyard star as Benedick and Beatrice during the 1949 run. Gielgud took over Benedick in 1950, with Peggy Ashcroft as his Beatrice. In 1952, the production was moved to London, with Wynyard replacing

---

¹ Cox 18-19
² Cox 48-49
³ Cox 47
Ashcroft. Ashcroft rejoined Gielgud in 1955, touring through Britain and Europe. The production moved to New York in 1959, with Margaret Leighton joining Gielgud.

1957-8  
Several productions begin to set the play in time periods other than the Italian Renaissance. In Stratford, Connecticut, John Houseman and Jack Landau take a radical departure from previous productions—especially from Gielgud's gracious, stylized, high-Renaissance production—by setting the play in "mid-nineteenth-century Texas during the Spanish occupation."

1976-7  
John Barton sets his critically acclaimed Royal Shakespeare Company production in 19th century Imperialist India. The choice focuses the audiences' attention on gender politics, shedding a great deal of light on the gender roles and the inherent patriarchy of the society. Barton casts Judi Dench as Beatrice.

1982  
Terry Hands directs a peculiar production of Much Ado in Stratford, which moves to the Barbican in London the following year. The production features a set by Ralph Koltai filled with mirrors and garden images, "suggest[ing] that the evidence of the senses was not to be trusted." Because the production focused bringing this theme to the forefront, critics and audiences felt the play lost some of its joy and emotional depth, but the production signaled a new post-modernist interpretation of Shakespeare. Sinead Cusack stars as Beatrice, with Derek Jacobi as Benedick.

1993  
Kenneth Branagh directs a major film adaptation of Much Ado. The film stars Emma Thompson as Beatrice, Kenneth Branagh as Benedick, Imelda Staunton as Margaret, Keanu Reeves as Don John, Denzel Washington as Don Pedro, Kate Beckinsale as Hero, Robert Sean Leonard as Claudio, and Michael Keaton as Dogberry.

2012  
Joss Whedon directs a film adaptation of Much Ado. The film was shot in one weekend at Whedon's house in California, which serves as the only set. Whedon creates a modern film adaptation of the story, dressing all his characters in contemporary clothing, but still retains the original text. The cast includes veterans of Whedon's previous work, including Amy Acker as Beatrice, Alexis Denisof as Benedick and Nathan Fillion as Dogberry.

---


The most celebrated and widely produced of the world’s great playwrights, Shakespeare was born and raised in the small country town of Stratford-upon-Avon, where his parents were prominent citizens, though his father, a tanner and glove-maker, seems to have suffered financial reverses around the time young William’s formal education apparently ceased in 1577. He married a local girl, Anne Hathaway, in 1582, and over the next decade the marriage produced three children. Shakespeare’s only son, Hamnet, died at age 11, in 1596; his daughters Judith and Susanna survived him.

How and why Shakespeare entered the theatrical profession is unclear. He seems to have come to London in the late 1580s, and quickly made himself indispensable as a reviser of old plays and a supplier of new ones. By 1594, he had become a shareholder, along with the prominent actor Richard Burbage and the latter’s business-manager brother, Cuthbert, in the Lord Chamberlain’s Men, one of the dominant theatre companies of its day, popular with the public and frequently in demand for performances at Queen Elizabeth’s court. In the reign of her successor, King James I, the troupe was officially taken under royal protection and became the King’s Men.

While he appeared regularly in works by others, Shakespeare’s principal function seems to have been turning out new plays for his companies. Working in all the standard genres of the time—tragedy, comedy, romance, and episodes from British history—he rapidly developed both remarkable expertise and a startlingly individual, innovative style. His comedy Much Ado About Nothing was first printed in 1600 and probably written in 1598. A highly popular work that has inspired numerous spinoffs and an opera by Berlioz, it dates from an extraordinarily fertile period in the author’s career when he also wrote Henry V, Julius Caesar, As You Like It, and Hamlet in quick succession.

Shakespeare retired from the King’s Men around 1612, spending the last years of his life with his family in Stratford, where he died in 1616. His plays have never been off the stage. Theatres return to them time and again for their brilliant storytelling, theatrical excitement, incisive character expression and memorably intense poetry. To this day, Shakespeare is still the most performed, translated, adapted, quoted, analyzed and discussed author in the entire history of dramatic literature. Figures from his plays like Hamlet, Falstaff, Lear, Rosalind, Viola, Shylock, Prospero, Beatrice and Benedick have virtually taken on an independent existence in the world.

In presenting this biography, Theatre for a New Audience acknowledges that there are and have been prominent individuals who continue to question whether the man from Stratford known as William Shakespeare wrote the plays attributed to him.
1558  At the age of 25, Elizabeth Tudor is proclaimed Elizabeth I Queen of England, succeeding Mary I.

1564  William is born to John Shakespeare and Mary Arden of Stratford-upon-Avon.

1565  John Shakespeare is made an alderman of Stratford.

1566  James Stuart is born to Mary Queen of Scots and Henry Stuart. Elizabeth is made his Godmother.

1567  The Red Lion playhouse opens in Whitechapel, east of the city walls.

1568  John Shakespeare is elected Bailiff of Stratford.

1569  Richard Burbage is born. Richard, the son of James Burbage, will eventually play most of Shakespeare’s leading parts like Hamlet, Richard III, Othello, and Lear.

1572  The “Act for the Punishment of Vagabonds” is enacted, requiring all companies of players to be authorized or licensed by individuals of the nobility. With licensure comes the financial backing and stature that solidifies and legitimizes repertory companies in London, effectively laying the foundation for the explosion of dramatic literature, players, and purpose-built theatres of the following decades.

1576  James Burbage opens the Theatre, London’s first purpose-built playhouse, in Shoreditch, north of the city walls.

1578  Mary Arden Shakespeare pawns her estate at Wilmcote and her lands at Snitterfield to help pay off family debts.

1580  John Shakespeare is sued for his inability to redeem Mary’s pawned properties.

1582  18-year old William Shakespeare marries Anne Hathaway.

1583  Susanna is born to William and Anne Shakespeare.

1584  John Lyly writes Campaspe and Sappho and Phao; much of Lyly’s language influences Shakespeare’s comedies, including Much Ado About Nothing.

1585  Twins, Hamnet and Judith, are born to William and Anne Shakespeare.

1587  The Rose playhouse opens on Bankside in Surrey.

1590  Henry VI, part 1

1591  Henry VI, parts 2 and 3

* Throughout this timeline, plays listed alone under a specific year denote the probable year in which the play was written.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1592</td>
<td><em>Richard III</em></td>
</tr>
<tr>
<td>1593</td>
<td>In London, deaths from the plague are listed at over 10,000. Comedy of Errors; Titus Andronicus; The Taming of the Shrew</td>
</tr>
<tr>
<td>1594</td>
<td>London’s theaters officially reopen. William Shakespeare becomes a shareholder in the Lord Chamberlain’s Men, helmed by James Burbage and his sons, Richard and Cuthbert. The Two Gentlemen of Verona; Love’s Labour’s Lost; King John “Venus and Adonis” and “The Rape of Lucrece,” Shakespeare’s epic poems, published.</td>
</tr>
<tr>
<td>1595</td>
<td><em>Richard II; Romeo and Juliet; A Midsummer Night’s Dream</em></td>
</tr>
<tr>
<td>1596</td>
<td>John Shakespeare is granted a coat of arms. Shakespeare’s son, Hamnet, dies at the age of eleven. <em>The Merchant of Venice; Henry IV, Part 1</em></td>
</tr>
<tr>
<td>1597</td>
<td>James Burbage refurbishes the Blackfriars Theatre, located within the walls of the City of London. The company is unable to occupy it due to complaints from its neighbors. Various companies of boy players are allowed to occupy the Blackfriars after 1600. <em>The Merry Wives of Windsor</em></td>
</tr>
<tr>
<td>1598</td>
<td>James Burbage’s the Theatre is closed. Building materials from the Theatre are used in building the Globe. <em>Henry IV, Part 2; Much Ado About Nothing</em></td>
</tr>
<tr>
<td>1599</td>
<td>The Globe opens. The principle clown of the Lord Chamberlain’s Men, Will Kempe, leaves the company. Robert Armin takes over Kempe’s parts, including Dogberry. <em>Henry V; Julius Caesar; As You Like It</em></td>
</tr>
<tr>
<td>1600</td>
<td>Entry for <em>Much Ado About Nothing</em> appears in the Stationer’s Register; first quarto is published. <em>Hamlet</em></td>
</tr>
<tr>
<td>1602</td>
<td><em>All’s Well That Ends Well</em></td>
</tr>
<tr>
<td>1603</td>
<td>Queen Elizabeth dies, and James VI of Scotland is declared James I King of England.</td>
</tr>
</tbody>
</table>
THE PLAYWRIGHT: TIMELINE

1603  The Lord Chamberlain’s Men, Shakespeare’s Company, are licensed by King James and renamed the King’s Men.
1604  Measure for Measure; Othello
1605  King Lear
        Macbeth; Antony and Cleopatra
1607  Coriolanus; Timon of Athens; Pericles
1608  The King’s Men are permitted to occupy the Blackfriars Theatre.
        Mary Arden Shakespeare dies.
1609  Sonnets published.
        Cymbeline
1610  The Winter’s Tale
1611  The authorized King James Bible published.
        The Tempest
1612  Shakespeare retires to Stratford.
        Henry VIII co-written by John Fletcher and Shakespeare; Cardenio, a play that is not extant
1613  The Globe catches fire during a performance of Henry VIII and burns down.
        Two Noble Kinsmen co-written by John Fletcher and Shakespeare.
1614  The Globe is rebuilt and opens.
1616  Shakespeare dies on April 23 and is buried in Stratford’s holy Trinity Church.
1619  Richard Burbage dies.
1623  The First Folio of Shakespeare’s complete works is published.
        Anne Hathaway dies.
1625  King James dies and is succeeded by Charles I.
Beatrice asks: “Will you not tell me who you are?” This question preoccupies many of the characters in *Much Ado* and reveals tremendous existential anxiety underneath the wit, sophistication and humor of Shakespeare’s comedy.

One might expect to find such a question in a spy novel or in film noir. And in fact, there is a great deal of espionage in *Much Ado*—spying, surveillance, reconnaissance, sabotage, secret missions, conspiracies, plots of manipulation and destruction abound.

Who can you trust? Who is telling the truth? What is real? Can one believe his eyes and ears? Can one ever really know another person? How well does anyone know himself? If you can’t answer these questions, how is it possible to join in a union with another person for the rest of one’s life? Shakespeare depicts the danger and the courage required to face such an endeavor.

Shakespeare’s Messina is a deeply patriarchal, traditional, Sicilian town under Spanish control. Honor and reputation are of great importance. Public shame is lethal. Women are passed from father to husband. A single woman has nothing but her chastity, her dowry and her words. It’s a world where surfaces, courtesy, fashion and social rituals have tremendous value. And yet, unlike some of Shakespeare’s plays, in *Much Ado* he depicts a society almost entirely composed of decent people—Don John being the only exception.

The language in *Much Ado* functions differently than many of Shakespeare’s plays. Often Shakespeare’s characters are continually attempting to articulate what they’re experiencing. But in *Much Ado*, the characters generally use the language to conceal what they are experiencing. Words and wit serve as both weapons and as armor. In describing the values of Shakespeare’s Messina, Stephen Greenblatt, citing Castiglione, writes about “sprezzatura” which he defines as “a cultivated nonchalance, a technique for the manipulation of appearance” which conceals the effort and emotions that exist within. At times we see this in the formality and the rhetoric of the language. Other times this idea of sprezzatura is expressed through playfulness, wit and humor.

The play is 70% prose. To generalize, if poetry is language that is connected to the heart, prose is language that is connected to the head. Of course, the language is largely prose. These characters have tender, fragile hearts and they live in a world in which it is the fashion to present an invulnerable psychological façade. But despite the nonchalant surface there is tremendous longing and anguish bubbling within many of the characters. It calls to mind, Peter Brook’s statement about language: “The
word is a small visible portion of a gigantic unseen formation.”

The play opens at the end of a war. When the victorious soldiers return home, there’s an underlying frenzy, an exuberance for peace-time life—hunger for love, sex, fun. As a result, nearly everyone is excitedly scheming. Characters hide behind masks—literally and figuratively. They fashion illusions. Some collude on seemingly benign illusions. Others invent malignant illusions. The target of these conspiracies is the fragile heart.

It’s a society almost unaware of the dangers that lurk within. Unaware of the stakes of the games at which they play.

The myriad plots and the fact that nobody is speaking directly, lead to confusion, misunderstanding and injury. By the Act Four, as Dogberry observes, men have grown hard-hearted. When Claudio denounces Hero something in this traditional world breaks. We watch the society grapple with a kind of chaos that was hitherto unimaginable. The romantic ideal is shattered. Male authority is no longer incontrovertible. An awareness of the fragility of human relationships is unavoidable. Everyone is altered.

These polite, well-meaning people are suddenly ready to kill each other. Leonato wishes for his daughter’s death. Leonato and Antonio violently provoke their guests. Benedick, our protagonist, urged on by Beatrice, is ready to kill his best friend. The self-proclaimed bachelor breaks his fraternal bond for the sake of a woman.

Just when we, the audience, get comfy in what feels like a jaunty, romantic, high comedy, suddenly and shockingly the play seems to transform into a revenge tragedy.

In the end, we find that Much Ado is not a revenge tragedy. It is, of course, a comedy that concludes with two marriages. Don John’s malignant illusion is overcome with the friar’s restorative illusion. As a kind of sacrificial offering, Hero must die in order for the society to recover.

Greenblatt contends:

The movement of the play is not so much the unmasking of fraud to reveal the true virtuous essence within as rather the refashioning, after a dangerous illusion of the proper image and the appropriate words ‘Sweet Hero,’ cries Claudio after his eyes have been opened to the deception, ‘now thy image doth appear / In the rare semblance that I loved it
first’...the triumph of illusion is life-affirming...Love is said to be possibly only because men and women are induced to put aside their reason and plunge into saving foolishness. Why should they do so? The answer is that it is better to live in illusion than in social isolation and that, as Benedick says, ‘the world must be peopled.’

We’re setting the production in pre-World War I Sicily—a patriarchal, Catholic society in which tradition and social ritual were central components of daily life. A maid’s chastity and a man’s honor were of the utmost importance. A girl’s marriage was generally arranged by her father. By setting the play just before WWI I think we tap into a kind of innocence that seems so appropriate for this play. There was little cynicism about war; it was still almost exclusively associated with heroism. It was a moment in history when the entire world was on the brink of a new era. The world’s understanding of the devastation of war and the roles of women were about to change.

That said, we need not be literal about the period. Shakespeare certainly wasn’t.

The play is in part about how language ignites the listener’s imagination. Of course this is true for both the characters and the audience. Because of this and the existential territory which the play explores, I’m working with the designers to create a physical production that provokes the audience’s imagination.
THE PRODUCTION: COSTUMES

Constance Hoffman’s costume sketches for Much Ado About Nothing, directed by Arin Arbus.
THE PRODUCTION: COSTUMES

Don John
Don Pedro
Friar
Hero
Hero Wedding
Hugh Oatcake
Leonato
Margaret
Seacoal
THE PRODUCTION: COSTUMES

Sexton

Ursula

Verges

Watch 1

Watch 2
THE PRODUCTION: CAST AND CREATIVE TEAM

Matthew Amendt (Claudio)
Off-Broadway as Henry V with the Acting Company at the New Victory; the Pearl in The Subject Was Roses and The Misanthrope. Regional: Numerous theaters, including 13 productions at the Guthrie, notably The Great Gatsby and as Henry V. A Presidential Scholar in the Arts with a BFA in Acting from the Guthrie/ U of M, also an Ivey Award winner and Joe Dowling Fellow for writing/performing.

Michelle Beck (Hero)

Denis Butkus (Conrade)
has had the pleasure of playing Roderigo in Othello, Froth in Measure for Measure, Lennox in Macbeth, Lucentio in Taming of the Shrew, and now Conrade in Much Ado About Nothing for Theatre for a New Audience, all directed by Arin Arbus. He’s an Artistic Associate at Rising Phoenix Repertory, a Literary Manager at Rattlestick Playwrights Theater, and an Adjunct Artist with Theater Milu. He trained at Juilliard and is currently a MA candidate at New York University’s Gallatin School of Individualized Study.

Jonathan Cake (Benedick)

Liam Forde (Balthazar/The Watch)
is honored to be making his Off-Broadway debut with this inspiring company. Regional/Tours: Amazing Grace [Goodspeed], Seussical [Tour], How to Succeed, Gypsy, Rocky Horror [Seacoast Rep]. BFA in Musical Theatre from The Boston Conservatory. Many thanks to Arin Arbus, Gary Krasny, and his wildly supportive family and friends.

John Christopher Jones (Dogberry)
has had the pleasure of playing Roderigo in Othello, Froth in Measure for Measure, Lennox in Macbeth, Lucentio in Taming of the Shrew, and now Conrade in Much Ado About Nothing for Theatre for a New Audience, all directed by Arin Arbus. He’s an Artistic Associate at Rising Phoenix Repertory, a Literary Manager at Rattlestick Playwrights Theater, and an Adjunct Artist with Theater Milu. He trained at Juilliard and is currently a MA candidate at New York University’s Gallatin School of Individualized Study.

John Keating (Verges/Father Francis)
Robert Langdon Lloyd (Leonato)
For Theatre for a New Audience he appeared in Othello, Measure For Measure, Macbeth, The Broken Heart, and The Taming of the Shrew. He was a founding member of Peter Brook’s Paris Company and a member of the Royal Shakespeare Company. American credits include Marat/Sade (Broadway), Lear (San Francisco Opera), Conference Of The Birds (La Mama), The Mahabharata (BAM), VOICE theatre’s Hay Fever (dir. Shana Kanter; Woodstock, NY). Television includes “Gefahrliche Traume” (Germany), “Mr Ma And Son” (China), “Fragile Heart” (UK). Film includes Paul Scofield’s King Lear and the music video for “Wrong Number” by The Cure.

Kate MacCluggage (Margaret)
Theatre for a New Audience: Portia in Merchant of Venice opposite F. Murray Abraham (Elliot Norton award). Selected NYC: The 39 Steps (New World Stages); The Farnsworth Invention (Broadway); Three Sisters (The Assembly). Selected regional: Bell, Book and Candle (Hartford Stage/Long Wharf); It’s a Wonderful Life (Long Wharf), Noises Off (Denver Center). Film: Butterflies of Bill Baker, Natural Causes. MFA: NYU Grad Acting. Next: Twelfth Night at Hartford Stage, directed by Darko Tresnjak.

Peter Maloney (Antonio/Sexton/The Watch)

Paul Niebanck (Borachio)
New York: All’s Well That Ends Well, Coriolanus (TFANA); Pericles (TFANA at BAM); RX (Primary Stages); Blood and Gifts, In the Next Room... (LCT); Shockheaded Peter; The American Clock, The Pussycat... (Signature); Great Expectations; The Revenger’s Tragedy (Red Bull); Bill W. and Dr. Bob; Richard III, The Seagull (Pearl). Regional: Berkeley Rep; Goodman; Chicago Shakespeare; Humana Festival; Shakespeare Theatre of NJ; Syracuse Stage; Huntington Theatre Company; Arena Stage. MFA: Yale.

Saxon Palmer (Don John)
Theatre for a New Audience: The Taming of the Shrew, The Broken Heart, Macbeth, The Merchant of Venice (NYC & RSC), The Jew of Malta. Broadway: Three Sisters, Design for Living. Other New York: Measure for Pleasure (The Public Theater), You Never Can Tell (Roundabout Theatre), A Flea in Her Ear (Bill Irwin, dir.), Twelfth Night (LaMaMa), Belle’s Stratagem (Davis McCallum, dir.). Regional: Tonight at 8:30 (Williamstown), King (NY Stage & Film), David Copperfield (Joanne Woodward, dir.), The Pillowman (Wilma), title roles in Hamlet and Coriolanus (John Dillon, dir.). Film/TV: Limitless, “Law & Order,” “Ed,” “All My Children,” “As the World Turns.” Training: Florida State University and Florida School of the Arts.

Elizabeth Meadows Rouse (Ursula)

Maggie Siff (Beatrice)
THE PRODUCTION: CAST AND CREATIVE TEAM

Spiff Wiegand (Musician/The Watch)
plays over 20 instruments, and up to 7 simultaneously. He spends most of his time traveling the US performing his original songs. Spiff’s upcoming album, The Onliest, is a collection of live “one-man-band” performances that capture his unique playing style on video. Fame the Musical (Off-Broadway, National Tour), Godspell (Walnut Street), The Buddy Holly Story (LOTOS, Foothills, DCT), Seven Brides for Seven Brothers (Goodspeed), Pump Boys & Dinettes (Carousel). Spiff was born in Kentucky with two thumbs on his right hand. www.SpiffWiegand.com

Graham Winton (Don Pedro)

Arin Arbus (Director)
is the Associate Artistic Director at Theatre for a New Audience for which she directed Taming of the Shrew, Macbeth, Measure for Measure and Othello (Lortel nomination). She was a Playwrights Horizons Directing Resident, a Williamstown Workshop Directing Corps Member, a member of Soho Rep.’s Writer/Director Lab, a Drama League Directing Fellow, and a Princess Grace Award Recipient. She has directed at Houston Grand Opera, Woodbourne Correctional Facility, The New School for Drama, The Intiman Theatre, The Hangar Theater, Theatre Outlet, FringeNYC, Storm Theatre, HERE Arts Center, Juilliard and Williamstown Workshop.

Riccardo Hernandez (Scenic Designer)
Broadway: The Gershwins’ Porgy and Bess (Tony 2012 Best Musical Revival), The People in the Picture (Studio 54), Caroline, or Change, Topdog/Underdog, Elaine Stritch at Liberty, Noise/Funk (also National Tour and Japan), Parade (Tony/Drama Desk Noms), Hal Prince director, The Tempest, Bells are Ringing. Recent: La Mouette, Jan Karski, Mon Nom Est Une Fiction (both for Avignon Festival: Cour d’Honneur, Opera Theatre, France), The Dead (Abbey Theater, Dublin), Il Postino (L.A. Opera, PBS Great Performances), Philip Glass’ Appomattox (SFO), Lost Highway (London’s ENO/Young Vic) Over 200 Productions US/Internationally: NYSF/Public, BAM, LCT, ART, Guthrie, Lyric Opera Chicago, NYCO, HGO, OTSL, Theatre du Chatelet, Festival Automne, Paris; Vienna’s Theater an der Wien, Opera de Nice, Oslo National Theater, MXAT Moscow, Teatr Polski, Warsaw; London’s National, Old Vic, Royal Court. Princeton Lecturer.

Constance Hoffman (Costume Designer)
has designed costumes for opera, dance and theatre regionally, internationally, and in New York City. Her credits include collaborations with theatre artists such as Mark Lamos, Julie Taymor, Eliot Feld, and Mikhail Baryshnikov, opera directors Robert Carsen, David Alden, Christopher Alden, Keith Warner, and entertainer Bette Midler. Her work has been seen on many stages in New York City, including Theatre for a New Audience, the Public Theatre, The New Victory Theatre, The Second Stage, Madison Square Garden, Radio City Music Hall, The Joyce, and The New York City Opera. On her Broadway debut, she earned a Tony nomination and an Outer Critics Circle Award for her designs for The Green Bird, directed by Julie Taymor.
Don Holder (Lighting Designer)

Michael Friedman (Original Music)
Theatre for a New Audience: The Taming of the Shrew, All’s Well That Ends Well. Friedman wrote the music and lyrics to Bloody Bloody Andrew Jackson, which recently played at The Public Theater and on Broadway. As an Associate Artist with The Civilians, he has written music and lyrics for Canard Canard Goose, Gone Missing, Nobody’s Lunch, This Beautiful City, In The Footprint, and The Great Immensity, and co-created the group’s 2012 TED Talk. With Steve Cosson, he is the co-author of Paris Commune (BAM Next Wave Festival 2012). He has been a MacDowell Fellow, a Princeton Hodder Fellow, a Meet The Composer Fellow, a Visiting Professor at the Princeton Environmental Institute, and an artist-in-residence at Spring Workshop Hong Kong. His recent Ted talk, “The Song Makes a Space,” is available on YouTube. An evening of his songs was featured in Lincoln Center’s American Songbook series, and he received an OBIE Award for sustained achievement.

Jeffrey Horowitz (Producer)
Began his career in theatre as an actor and appeared on Broadway, Off-Broadway and in regional theatre. In 1979, he founded Theatre for a New Audience. Horowitz has served on the Panel of the New York State Council on the Arts and on the Board of Directors of Theatre Communications Group. He is currently on the Advisory Board of The Shakespeare Society and the Artistic Directorate of London’s Globe Theatre. He received the John Houseman Award in 2003 and The Breukelein Institute’s 2004 Gaudium Award. Much Ado About Nothing is the fifth production of Shakespeare directed by Arin Arbus in which Jeffrey and Arin have worked together (Othello, Measure For Measure, Macbeth, The Taming of the Shrew).

Andrew Wade (Voice Director)
THE PRODUCTION: CAST AND CREATIVE TEAM

Jonathan Kalb (Dramaturg)
is Literary Advisor and Resident Artist at Theatre for a New Audience and Professor of Theatre at Hunter College, CUNY. He has twice won the George Jean Nathan Award for Dramatic Criticism, which he received for his books Beckett in Performance (1991) and Great Lengths: Seven Works of Marathon Theater (2012). Great Lengths also won the Theater Library Association’s George Freedley Award.

J Allen Suddeth (Fight Choreographer)
Theatre for a New Audience: The Broken Heart, Henry V, Cymbeline, As You Like It, and more. SAFD Fight Master J. Allen is a Broadway veteran of ten shows, over 150 Off-Broadway shows, and hundreds of Regional Theater productions. He has staged over 750 television shows, and teaches at SUNY Purchase, and Strasberg. Allen authored a book, Fight Directing For The Theatre.

Austin McCormick (Choreographer)
is Founder and Artistic Director of COMPANY XIV, a mixed-media dance/theatre company based in Brooklyn. His choreography has been presented at the Kennedy Center, La MaMa, Symphony Space, The Flea, Walter Reade Theater, Mark Morris Dance Center and internationally in London, Mexico, Scotland, and Montreal. He won Opera America’s 2011 Robert L.B. Tobin Director-Designer Grant, the 2010 New York Innovative Theatre Award for Best Choreography, and the Susan Braun Award. BFA, The Juilliard School. www.companyxiv.com

Renee Lutz (Production Stage Manager)
Theatre for a New Audience: Taming of the Shrew, Merchant of Venice (New York, Royal Shakespeare Company, national tour), Othello, Measure for Measure, Anthony & Cleopatra, All’s Well, etc. Venues include Barrington Stage, Goodspeed, NY Shakespeare Festival, LaJolla, Playwrights Horizons, MTC, Vineyard and numerous off-Broadway and regional productions. As always, best credit and longest run: her husband, actor Gordon Stanley. Her work is dedicated to the memory of her father, Ross Lutz.
Characters of the play:

Balthasar: Possibly Shakespeare paying homage to the Baldassare Castiglione, author of The Courtier, a text to which he owed much of his inspiration for the relationship between Beatrice and Benedick, and the themes of love and wit that prevail through the text.

Beatrice: While the name carries Christian connotations (“blessed”), in its original form, Beatrice—the feminine form of the Italian name Viator—it means “voyager,” or “traveler.” The name is a possible reference to the women for whom Dante ventures through heaven in The Divine Comedy.

Benedick: The Latin meaning of Benedict is identical to Beatus—“blessed”—which indicates to those aware of this that Shakespeare may have been tying an inherently strong bond between two people of the same mettle.

Borachio: In Spanish, ‘borracho’ means drunkard.

Claudio: A traditional commedia dell’arte name for the “Lover” archetype. The commedia form (an Italian creation) was in its burgeoning stages contemporaneous with Shakespeare’s writings, however, there was a surprising amount of cultural exchange of ideas during this time, and it’s very likely Shakespeare would have been aware of this reference.

Dogberry: A reference to the red European dogwood, or its berries; also possibly a crude excremental metaphor.

Don John: An Anglicized version of Don Juan; possibly modelled after Don Juan d’Austria, the bastard son of Holy Roman Emperor Charles V.

Don Pedro: A Hispanicized version of the character from Bandello’s tale: Don Piero.

Hero: Most likely a reference to the myth of Hero and Leander. She was a priestess of Aphrodite. Every night Leander would swim across the Hellespont to make love to her, guided by the light from a lantern she lit nightly. One night the lantern blew out, and Leander lost his way and drowned. Seeing his dead body in the water, Hero leapt to her death.

Leonato: From Matteo Bandello’s tale La Prima Parte de Novella (1554). The 22nd tale in this collection was an inspiration for the plot of Much Ado. Lionato was a French nobleman with a young daughter accused of infidelity.

Verges: “verge,” or staff of office; also referencing ‘verjuice,’ the sour tasting juice of an unripe fruit.

Places referenced in the play:

Aragon: An autonomous Spanish Kingdom, which would have been notable in Shakespeare’s time not only for its place as a kingdom with international political power, but also for its connection to Catherine of Aragon—the first wife of Henry VIII and Queen Mary’s mother; Don Pedro is from Aragon.

Messina: Setting of the play; the third largest city of the island of Sicily, famous as a port and for its cultivation of wine, lemons and oranges. The city would have played host to Spaniards and Italians alike.

Padua: City-state on the Italian Peninsula; was a university city whose citizens were thought to be learned, knowledgeable people; Benedick is from Padua.

Act 1, scene 1

Signior Mountanto: From Italian “montanto,” a fencing term meaning an upward blow or thrust. Beatrice: I pray you, is Signior Mountanto returned from the wars or no?

Victral: from the Latin victus, food or provisions of any kind or military stores (provisions of war)—what soldiers would have eaten in the trenches. Beatrice: You had musty victual, and he hath helped to eat it: he is a very valiant trencherman; he hath and excellent stomach.

Florentine: One who is from Florence; sixteenth-century Italy was a collection of city-states and entirely disparate cultures; Florentine’s were associated with qualities such as mildness of being and grace; Claudio is called a Florentine.

Turn-coat: one who changes his principles or parties, an equivocator or someone/ something of a wayward disposition. Beatrice: … Courtesy itself must convert to disdain, if you come in her presence. Benedick: Then is courtesy a turncoat.

Parrot-teacher: of the nature of or resembling that of a parrot, esp. with reference to the mechanical repetition of words or phrases in the manner of the bird. Benedick: In faith, hath not the world one man but he will wear his cap with suspicion?

Yoke: a contrivance used from ancient times, by which two animals, especially oxen, are coupled together for drawing a plough or vehicle, usually consisting of a somewhat curved or hollow piece of wood fitted with bows or hoops at the end which are passed round the animals necks.

“it is not so, nor ‘twas not so, but, indeed, God forbid it should be so”: in an English fairy-tale, a man suspected by his bride-to-be of having killed his guilt with the refrain Benedick quotes. Benedick: Like the old tale, my lord: “it is not so, nor ‘twas not so, but, indeed, God forbid it should be so.”

Recheat: The act of calling together the hounds to begin or continue the chase of a stag or at the close of a hunt. Benedick: … but that I will have recheat winded in my forehead, or hang my bugle in an invisible baldric, all women shall pardon me.
FURTHER EXPLORATION: GLOSSARY OF TERMS AND PLACES

Baldrick: a belt or girdle, usually of leather and richly ornamented, worn pendant from one shoulder across the breast and under the opposite arm (if it is referenced as “invisible” it is symbolic of a cuckold’s ignorance).

Benedick: …but that I will have recheat wined in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me.

“blind Cupid”: Cupid, the Roman name for Aphrodite and Eros’ son; Cupid is often described as “blind” because the arrows that he shoots to infect humans with love for each other sometimes fly indiscriminately, seemingly little logic.

Benedick: …prove that ever I lose more blood with love than I will get again with drinking, pick out mine eyes with a ballad-maker’s pen and hang me up at the door of a brothel-house for the sign of blind Cupid.

“hang me in a bottle like a cat. . . Adam”: cats in baskets [bottles] were a common target for Elizabethan recreational archery. Adam is a reference to famously talented archer Adam Bell

Benedick: If I do, hang me in a bottle like a cat and shoot at me; and he that hits me, let him be clapped on the shoulder and called Adam.

“in time the savage bull doth bear the yoke”: proverbial, rephrasing of a quote from Thomas Kyd’s The Spanish Tragedy

“pluck off the bull’s horns and set them in my forehead”: a reference to the horns of a cuckold, or a man whose wife is unfaithful. In lore, when a man is unable to control his wife, a pair of horns grows on his head to signify as much to the world. Such a man is universally shamed

Benedick: The savage bull may, but if ever the sensible Benedick bear it, pluck off the bull’s horns and set them in my forehead: and let me be vilely painted, and in such great letters as they write “Here is good horse to hire”

Temporize: to let time pass, spend time, “mark time”: to procrastinate; to delay or wait for a more favourable moment

Don Pedro: Well, you will temporize with the hours.

“the sixth of July”: the “old midsummer day,” a perfect occasion for odd behavior

Benedick: I have almost matter enough in me for such an embassage; and so I commit you—

Claudio: To the tuition of God: From my house, if I had it.—

Don Pedro: The sixth of July: Your loving friend, Benedick

“sixpence in earnest of the bear-ward and lead his apes into hell”: Beatrice is suggesting she will pay in advance to the bear-keeper to secure her fate as a perpetual maid (as it was legend that the maids led the apes to hell)

Beatrice: …Therefore, I will even take sixpence in earnest of the bear-ward, and lead his apes into hell.

Sedges: a name for various coarse grassy, rush-like or flag-like plants growing in wet places

Benedick: Alas, poor hurt fowl! Now will he creep into sedges.

“lodge in a warren”: rabbit in its burrow; proverbially, rabbits were notoriously melancholy

Benedick: Troth, my lord, I found him here as melancholy as a lodge in a warren.

Ate: goddess of mischief and discord

Benedick: Come, talk not of her; you shall find her the infernal Ate in good apparel.

Cham: reference to the fantastical Kublai Khan who reigned over Mongolia

Benedick: I will fetch you a tooth-picker now from the furthest inch of India, fetch you a hair off the great Cham’s beard, do any embassage to the Pygmies, rather than hold three words’ conference with this harpy.
“civil as an orange”: pun on the name of the city of Seville, which was famous for its bitter oranges.

Beatrice: …but civil count, civil as an orange, and something of that jealous complexion.

Orthography: that part of grammar which treats of the nature and values of letters and combinations to express sounds and words.

Benedick: He was wont to speak plain and to the purpose, like an honest man and a soldier; now is he turned orthography…

**Act 3, scene 1**

Lapwing: a bird which is often alluded to based on the notion that a newly born chick runs around with its head in the shell

Hero: …For look where Beatrice, like a lapwing/ runs close by the ground to hear our conference.

**Act 3, scene 3**

Reechy: smoky, squalid, dirty, rancid

God Bel: or Baal, a Babylonian god who had 70 priests. His story is told in the Biblical Apocrypha and is sometimes depicted in stained-glass windows.

Borachio: Sometimes fashioning them like Pharaoh’s soldiers in the reechy painting, sometime like god Bel’s priests in the old church window…

**Act 3, scene 4**

Rabato: variant of rebato— A stiff collar worn by both sexes between 1590 and 1630 in Italy

Margaret: Troth, I think your other rabato were better.

**Act 4, scene 2**

Candle-wasters: He who, or that which wastes candles by late study at night

Leonato: If such a one will smile and stroke his beard/ patch grief with proverbs, make misfortune drunk/ with candle-wasters…

Advertisement: a public notice or announcement; formerly yelled the town-crier in the town square

Leonato: My griefs cry louder than advertisement.

**Act 5, scene 2**

Bucklers: a small round shield used in England, some of which have protective spikes as part of the facing

Benedick: A most manly wit Margaret; it will not hurt a woman: and so, I pray thee, call Beatrice: I give thee the bucklers.

**Leander**

Leander: swam the Hellespont to be with his love Hero

Benedick: I mean in singing, but in loving, Leander the good swimmer, Troilus, the first employer of panders, and a whole book full of these quondam carpet-mongers whose names yet run smoothly in the even road of a blank verse, why they were never so truly turned over and over as my poor self in love.

Claudio: And Hymen now with luckier issue speedeth/ than this for whom we render’d up this woe.

**Troilus**: loved Cressida and employed her uncle Pandarus as a go-between

**Quondam**: at one time, formerly, heretofore, most often referencing persons

**Carpet-mangers**: or carpet-mongers, one who frequents ladies carpeted bedrooms and boudoirs

**Act 5, scene 3**

Hymen: god of marriage

Special Note: All Act, scene, and line numbers noted in this Viewfinder are from The Riverside Shakespeare.


ABOUT THEATRE FOR A NEW AUDIENCE

Founded in 1979 by Jeffrey Horowitz, the mission of Theatre for a New Audience is to develop and vitalize the performance and study of Shakespeare and classic drama. Theatre for a New Audience produces for audiences Off-Broadway and has also toured nationally, internationally and to Broadway. We are guided in our work by five core values: a reverence for language, a spirit of adventure, a commitment to diversity, a dedication to learning, and a spirit of service. These values inform what we do with artists, how we interact with audiences, and how we manage our organization.

THEATRE FOR A NEW AUDIENCE EDUCATION PROGRAMS

Theatre for a New Audience is an award winning company recognized for artistic excellence. Our education programs introduce students to Shakespeare and other classics with the same artistic integrity that we apply to our productions. Through our unique and exciting methodology, students engage in hands-on learning that involves all aspects of literacy set in the context of theatre education. Our residencies are structured to address City and State Learning Standards both in English Language Arts and the Arts, the New York City DOE’s Curriculum Blueprint for Teaching and Learning in Theater, and the Common Core Learning Standards for English Language Arts. Begun in 1984, our programs have served over 124,000 students, ages 9 through 18, in New York City Public Schools city-wide.

A NEW HOME IN BROOKLYN

After over 30 years of being an itinerant theatre, Theatre for a New Audience has broken ground on a new home in the Downtown Brooklyn Cultural District. Scheduled to open in fall 2013, our new home will be a place to gather, learn and explore. In it, we will be able to expand our education and humanities programs to include activities on weekends, after-school and during school vacations for students; as well as lectures, seminars, workshops, and other activities for artists, scholars, adults and families.

STAFF

Founding Artistic Director: Jeffrey Horowitz
Managing Director: Dorothy Ryan
General Manager: Theresa Von Klug
Interim General Manager: Gilbert Medina
Capital Campaign Director: James J. Lynes
Finance Director: Elizabeth Lees
Director of Marketing and Communications: Nella Vera
Associate Artistic Director: Arin Arbus
Associate General Manager: Web Begole
Manager of Humanities Programs: Carrie Donnelson
Associate Finance Director: Andrew Zimmerman
Grants Manager: Lorraine Gooman
Capital Associate: Lizzie O’Hara
Education Associate: Carter Niles
Subscriptions Manager: Courtney F. Caldwell
Associate to the Artistic Director: Danay Taymor
Associate to the Managing Director: Emily Ernst
Humanities & Capital Campaign Intern: Jacqueline Trolles

BOARD OF DIRECTORS

Chairman: Henry Christensen III
President: Jeffrey Horowitz
Vice President and Secretary: Dorothy Ryan

Members:
Robert Arnow
John Berendt*
Cicely Berry, CBE, Hon. D.Lit*
Marlene Brody
Sally Brody
Zoe Caldwell*
Robert Caro*
Merle Debuskey*
Dr. Sharon Dunn*
Dr. Charlotte K. Frank
Richard A. Hadar
Sir Peter Hall*
John D. Howard
Dana Ivey*
David Scott Kastan*
John J. Kerr, Jr.
Seymour H. Lesser
William F. Lloyd
Larry M. Loeb
Catherine Macariello*
Gloria Messinger
Anne Mesitte
Audrey Heffernan Meyer
Caroline Niemczyk
Janet C. Olshansky
Theodore C. Rogers
Philip R. Rotner
Mark Ryland*
Robert T. Schaffner
Daryl D. Smith
Michael Stranahan
Julie Taymor*
Monica G. S. Wambold
Jane Wells
Frederick Wiseman*

Emeritus:
Francine S. Ballan
Herbert Mitgang*

*Artistic Council
Even with capacity audiences, box office and other earned income account for just 30% of the Theatre’s $3.2 million operating budget. The Theatre expresses its deepest thanks to the following Foundations, Corporations and Government Agencies for their generous support of the Theatre’s Humanities, Education, and Outreach programs.

Theatre for a New Audience’s Humanities programming receives support from the National Endowment for the Humanities. Any views, findings, conclusions or recommendations expressed in these programs do not necessarily represent those of the National Endowment for the Humanities.

Theatre for a New Audience’s productions and education programs receive support from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and from the New York City Department of Cultural Affairs in partnership with the City Council.

Additional support for these programs is provided by the generosity of the following Foundations and Corporations through their direct support of the Theatre’s Education programs and through their general operating grants to the Theatre’s Annual Fund:

**Principal Benefactors**
- Bloomberg Philanthropies
- The SHS Foundation

**Leading Benefactors**
- Deloitte LLP
- Sidney E. Frank Foundation
- The Hearst Foundations
- The Shubert Foundation, Inc.

**Major Benefactors**
- The DuBose and Dorothy Heyward Memorial Fund
- The Blanche and Irving Laurie Foundation
- The Fan Fox and Leslie R. Samuels Foundation
- The Harold and Mimi Steinberg Charitable Trust

**Sustaining Benefactors**
- The Bay and Paul Foundations
- The Howard Bayne Fund
- The Gladys Krieble Delmas Foundation
- Jean and Louis Dreyfus Foundation, Inc.
- The Educational Foundation of America
- Lambent Foundation
- The Seth Sprague Educational and Charitable Foundation

**Producers Circle—The Artistic Director’s Society**
- Axe-Houghton Foundation
- Consolidated Edison Company of New York, Inc.
- Jerome and Dolores Zuckerman Gewirtz Charitable Trust
- The Joseph & Sally Handleman Foundation Trust A
- Laurie M. Tisch Illumination Fund
- Litowitz Foundation, Inc.
- Richenthal Foundation

**Producers Circle—Executive**
- The McGraw-Hill Companies, Inc.
- Michael Tuch Foundation, Inc.

**Producers Circle—Associate**
- Actors’ Equity Foundation, Inc.
- Barbara Bell Cumming Foundation
- DelaCour Family Foundation
- DeWitt Stern Group, Inc.
- The Friars Foundation
- The Irving Harris Foundation
- Lucille Lortel Foundation
- The Mnuchin Foundation
- Target Corporation