

**Aquila Theatre's**  
**MUCH ADO ABOUT NOTHING**

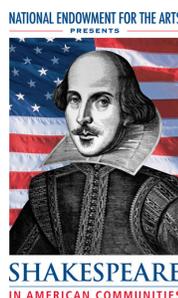


***A Study Guide to Aquila Theatre's  
Production of the Play written by Shakespeare  
and adapted by Desiree Sanchez  
2016-17 US National Tour***

AQUILA THEATRE'S PRODUCTION IS PART OF SHAKESPEARE IN AMERICAN COMMUNITIES, A NATIONAL PROGRAM OF THE NATIONAL ENDOWMENT FOR THE ARTS IN COOPERATION WITH ARTS MIDWEST



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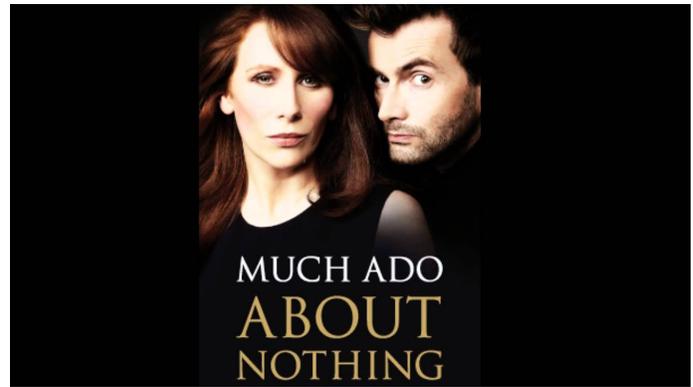
## Synopsis for Aquila's 2016-17 Adaption of *Much Ado About Nothing*

### Act 1:

A couple of local soldiers from Messina are back home from war and the papers are full of news with their successes and promotions. One of the soldiers, Benedick, finds his way back to his favorite watering hole, owned by his dear friend Leonato. Beatrice, having heard the men are back, comes to Leonato to hear more of the news and is surprised to see Benedick there. The air becomes thick with the couples' charged exchanges and it quickly becomes clear that the two have a history together. Claudio, a young decorated war hero and Benedick's new friend, becomes instantly smitten with Leonato's shy and silent daughter, Hero. Claudio appeals to Don Pedro, the "Prince," for help in wooing Hero. Don Pedro devises a plan to help Claudio win Hero's hand by pretending to be Claudio later that night at a costume party. Don John, the bitter illegitimate half-brother of Don Pedro, and his associate, Borachio, hearing of this, hatch a plan to undo Don Pedro and prevent the match. Don John appears at the costume party and approaches Claudio who is in disguise as Benedick, delivering some disturbing, albeit false, news involving Hero and Don Pedro. Ensnared by Don John's false words against Hero, Claudio sinks into foul humor, casting her off. Meanwhile, Beatrice and Benedick continue their sparring and declare publicly their vows never to be wed. Leonato vows to set up Beatrice and Benedick with the help of the others. Later that night, Don John shares fears that his plot to come between Claudio and Hero has failed, but Borachio swears he can fix it by planting Claudio outside Hero's bedroom window so he will see Borachio woo Margaret while she is dressed as Hero. The act finishes with Leonato, Don Pedro, Ursula and Hero laying the trap to ensnare Beatrice and Benedick.

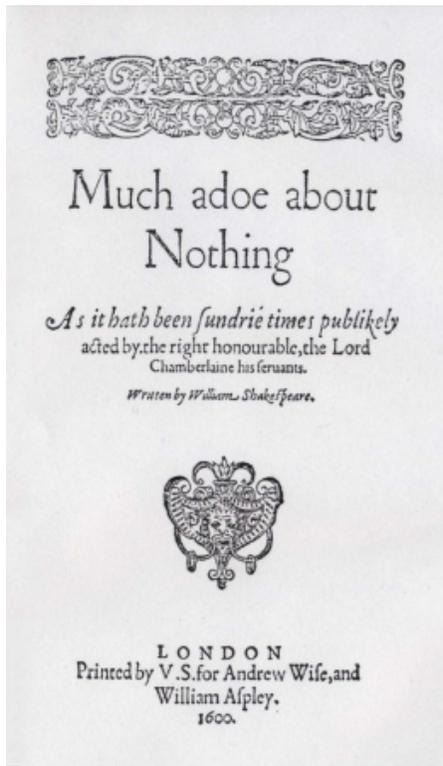
### Act 2:

The act begins with Dogberry and the watch. Dogberry lays out how they must enforce the law and stand watch over Hero's window since there might be some mischief later in the night. Just as Dogberry departs, Borachio and Conrade appear conversing about the funny fashion of the times and how Borachio successfully managed to deceive Claudio into thinking Hero had relations with another man the night before their wedding. The watchman overhears



David Tennant and Catherine Tate in the 2011 West End Production of *Much Ado About Nothing*, directed by Josie Rourke.

this confession and arrests Borachio. Meanwhile, at the Church, Claudio accuses Hero at the altar, humiliating and publicly shaming her. The wedding is cancelled and Leonato, distraught to hear the kind of woman Hero is, harshly denounces his daughter. The Friar (with the help of Beatrice and Benedick) hatches a plan to fake Hero's death while they try to restore her honor. Beatrice explains to a now smitten and somewhat reformed Benedick the harm that has been done through Claudio's slander. Beatrice demands that Benedick kill Claudio. Benedick, with much regret, promises to challenge Claudio. Benedick meets up with Claudio and Don Pedro and presents him with a challenge. Thinking that Benedick is joking, the challenge is not met and instead the two viciously tease Benedick about his love for Beatrice. With his manhood injured, Benedick leaves them. Meanwhile, Dogberry brings Borachio to confess to Don Pedro and Leonato. Claudio, upon hearing the truth, promises to make amends to Leonato by marrying Leonato's niece, who supposedly looks identical to Hero. Meanwhile, Benedick musters up the courage to ask Leonato for Beatrice's hand in marriage. Leonato gladly accepts. Claudio goes to Hero's monument, where he gives a testament and restores Hero's honor. Claudio goes to the church to marry Hero's identical cousin, only to learn that his bride is in fact Hero and she still lives. Benedick and Beatrice come together at the end of Hero and Claudio's marriage and publicly declare their love for each other with the help of Leonato. Benedick, to save face, asks Don Pedro not to remind him of his prior words on marriage.



## WHAT DOES THE TITLE MEAN?

The plot of *Much Ado About Nothing* revolves around the tumult created by small misunderstandings; a whole lot of commotion over issues that turn out to be relatively unimportant in the end. We know that in Shakespeare's time, "nothing" was pronounced as "noting," and so the title would have actually sounded like *Much Ado About Noting*. "Noting" can mean to "take note of", as in being attracted to someone, or "to eavesdrop or spy," and also "to observe" or "to write something down." This play is particularly concerned with the "noting" of various characters by one another, and with the mistakes made by those who think that they are the ones fooling others. The play also showcases how a person can misunderstand, or mishear, or misreport something, in the process of noting. The foibles that result from (mis)noting are central to *Much Ado About Nothing*.

### For Further Discussion

What do you think of the title? Imagine you had written this play about these characters who care so much about what others think of them: what would you name it?

## VOCABULARY

ADIEU - goodbye in French	ALE HOUSE - bar	AY - yes
BATE ONE'S BREATH - to lessen the force of	BE-LIED - to be lied about	BETWIXT - between
BID - to command, to tell	BRAGGART - one who brags	BREAK - to end a friendship
BY MY TROTH - my goodness, upon my word	CANST - can	CHAMBER - room
CHARGE - to command	COMMONWEALTH - empire, nation	CROSS - to make trouble for someone
DIDST - did	DITTIES - songs	ERE - before
FAIR - beauty, beautiful	GAOL - jail	HARPY - a fierce woman with a temper
HATH - has	HERALD - announcement, sign	HITHER - here
HOMOUR - to entertain	INCENSE - to urge someone, to incite	JESTER - joker
KINSWOMAN - female relative	KNAVE - someone not to be trusted	LADYSHIP - a woman of importance
LECHERY - extreme immoral behavior	LET US THITHER - let's leave	LIEGE - master, boss
LOW-BORN - of a lower class	MAID - virgin	MALEFACTORS - criminals, wrongdoers
MARK - to pay attention to someone	MILKSOP - lacks courage, weak, indecisive	MINISTER - to provide, to give
MIRTH - happiness, joy	NOTE - to notice	OFFICE - task, job, duty
OPE - to open	PIPER - musician	PRAY - to ask
PROTEST - to confess	REPAIR - to go, to return	REVELING - partying, celebrating
SEIZE UPON - to take	SKIRMISH - fight, small battle	THINE - yours
THITHER - there	TIS - it is	TROTHED - engaged (from betrothed)
TWERE - it were, it was	WAITING-GENTLEWOMAN - female servant	WITHAL - this instant, at once, immediately
WELL-NEIGH - very nearly	WOO - to pursue in a romantic way	WANTON - promiscuous or immodest

## IMPORTANT DATES

- 1564 – William Shakespeare and Galileo are both born.
- 1565 – Pencils are first manufactured in England.
- 1575 – James Burbage opens the first playhouse in England.
- 1590 – *Henry IV, Part I*, is performed for the first time.
- 1594 – Shakespeare sets up the Lord Chamberlain's Men, an acting company which goes on to become one of the most famous in the history of theatre.
- 1595 – Shakespeare writes *Romeo and Juliet*.
- 1597 – The first quarto edition of *Romeo and Juliet* is published. This is possibly a pirated version. Four more versions were later published.
- 1599 – The Globe Theatre is built. Shakespeare writes *Julius Caesar* and *Much Ado About Nothing*.
- 1599 – A more complete version of the play, *The Most Excellent and Lamentable Tragedie of Romeo and Juliet*, is published.
- 1600 – Shakespeare writes *Hamlet*.
- 1603 – James I of Scotland ascends the English Throne after the death of Elizabeth I (the Great), uniting England and Scotland under one crown.
- 1605/6 – Shakespeare writes many of his greatest works including *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*.
- 1610 – Shakespeare, having made ample money from the theatre company, retires and returns to Stratford.
- 1611 – The King James Bible is published for the first time.
- 1616 – Shakespeare dies.
- 1623 – Most of Shakespeare's plays are published in the *First Folio*, seven years after his death.

## CAST OF CHARACTERS

- LEONATO – Respectable nobleman of Messina, father to Hero and uncle to Beatrice
- BENEDICK – Aristocratic soldier, recently fighting under Don Pedro, friend to Claudio
- BEATRICE – Niece to Leonato and cousin to Hero, a pleasant lady with a sharp tongue
- DON PEDRO – Important nobleman of Aragon, friend of Leonato, close to the soldiers who fought for him
- CLAUDIO – Young decorated officer
- DON JOHN – Illegitimate brother to Don Pedro, melancholy and sullen
- MARGARET – Hero's serving woman, involved with Borachio, unwitting part of Borachio's plan
- HERO – Beautiful young daughter of Leonato, cousin to Beatrice, sweet and gentle
- BORACHIO – Friend of Don John, involved with Margaret
- CONRADE – Friend of Don John
- URSULA – One of Hero's waiting women
- DOGBERRY – Master Constable

## Shakespeare's Genres

Shakespeare's plays can be sorted into genres: *Tragedies*, *Comedies* and *Histories*. Each of these genres has specific characteristics or conventions.

**Tragedies:** Tragedies have serious themes. They typically feature a hero with a fatal flaw. The hero often has high social status, for example, a nobleman. Deaths occur. Famous Tragedies: *Macbeth*, *Hamlet* and *Romeo & Juliet*.

**Comedies:** Shakespeare's comedies often have funny language, outrageous plot twists and mistaken identities. Romance is often featured, but with some kind of obstacle that needs to be overcome. Gender roles may be reversed in cases of mistaken identities. They often end with some kind of wedding or reunion. Famous Comedies: *Twelfth Night*, *As You Like It*, *Merchant of Venice*.

**Histories:** Feature real historical figures and relate to the current events of Shakespeare's time. Famous Histories: *Henry V*, *Richard III*.

**A Romantic Comedy has the following conventions:**

1. The main action is about love. 2. The would-be lovers must overcome obstacles and misunderstandings before they are united. 3. Frequently involves unbelievable coincidences, improbable scenes of recognition or lack of recognition, disregard for social order, or even divine intervention. In some, a more important philosophical theme appears. This could be, for example, regarding personal identity, the importance of love, or the power of language. Are there important philosophical ideas in *Much Ado About Nothing*? If so, what are they?

# The Globe Theatre

In Shakespeare's England, theater was an important part of everyday life; performances were open to all and plays were attended by people from all levels of society – the theatre was one of the few places where servants and aristocrats mingled. The Globe Theatre opened to the public in 1599. An open-air, multi-level amphitheater in the shape of a polygon, it could seat up to 3,000 people.



The most expensive seats were in the balconies while the cheapest were for people who stood on the ground in front of the stage. The stage itself did not have a curtain and the stage platform extended into the audience allowing theatre-goers to surround the area on three sides.

A curtained area at the back of the stage could be opened to reveal another room. Above this area was a balcony, which could be used for kings or queens to address their citizens or possibly even for Juliet to talk to Romeo. Below the stage was a trap door that was used for special effects – Shakespeare did love using ghosts in his plays. The “tiring house” was located behind the stage and was used for actors to rest or change in between scenes.

The Globe was an open-air theatre and thus dependent on weather and natural lighting. While costumes and props were quite extravagant, sets did not change from show to show. Location shifts were indicated in spoken lines, or employed through the use of music, songs and other sound effects.

## Similar Staging

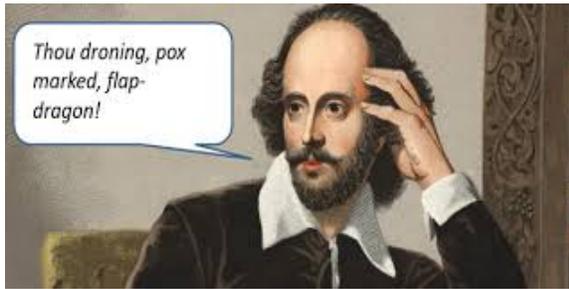
- Men played all the roles! Women were not allowed on stage until after 1660; Shakespeare obviously trusted his audience to use their collective imagination. These days, women take on men's roles frequently and Aquila Theatre is no exception.
- Actors played many parts. In fact, an actor could have played up to seven parts in just one play. Shakespeare's actors doubled or tripled up – so do ours!
- Like Shakespeare's company, Aquila uses only a few pieces of heavy scenery, and we trust Shakespeare's descriptive language to let the audience know when there is a change in scene.
- While Shakespeare often did not have an intermission, Aquila does employ one intermission between Acts I and II.
- Finally, we also use music to enhance a scene or create a certain mood.

## For Further Discussion

What was it like to see a play during Shakespeare's lifetime? What structural features of the building would the actors have utilized during the first production of *Much Ado About Nothing*? What were the scenery and costumes like? Where did the audience sit and what kind of people attended the theater?

## SHAKESPEAREAN INSULTS AND CURSES

When it comes to insults and curses, Shakespeare was master of the trade! For example, from *As You Like It*,



and “Thou art like a toad; ugly and venomous” and “Your brain is as dry as the remainder biscuit after voyage.”; from *Henry IV*, “Peace, ye fat guts!” and “Thou art a natural coward without instinct.”; and from *The Taming of the Shrew*, “Away, you three inch fool!”; and from *Richard III*, “Thou are unfit for any place but hell.”; and from *The Two Gentlemen of Verona*, “You, minion, are too saucy.” Try these the next time you get annoyed with your

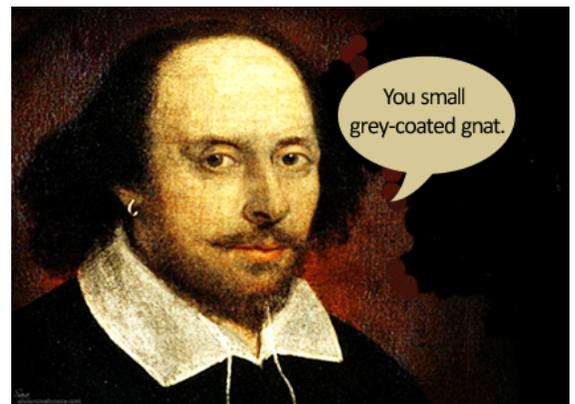
siblings or friends!

See if you can find these curses and insults from *MUCH ADO ABOUT NOTHING*:

“Four of his five wits went halting off, and now is the whole man governed with one: so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is all the wealth that he hath left, to be known a reasonable creature.”

“O Lord, he will hang upon him like a disease: he is sooner caught than the pestilence. . . If he has caught the Benedick, it will cost him a thousand pound ere a’ be cured.”

“How tartly that gentleman looks! I never see him but I am heart-burned an hour after.”



“Therein do men from children nothing differ.”

“He is a very valiant trencherman; he hath an excellent stomach.”

“I wonder that you will still be talking, Singior Benedick: nobody marks you.”

“I had rather hear my dog bark at a crow than a man swear he loves me.”

“I see, lady, the gentleman is not in your books.” “No;

an he were, I would burn my study.”

“What, my dear Lady Disdain! Are you yet living?”

“I would my horse had the speed of your tongue.”

“If her breath were as terrible as her terminations, there were no living near her, she would infect to the north star!”



2012's *Much Ado About Nothing*. © 2012 - Bellwether Pictures

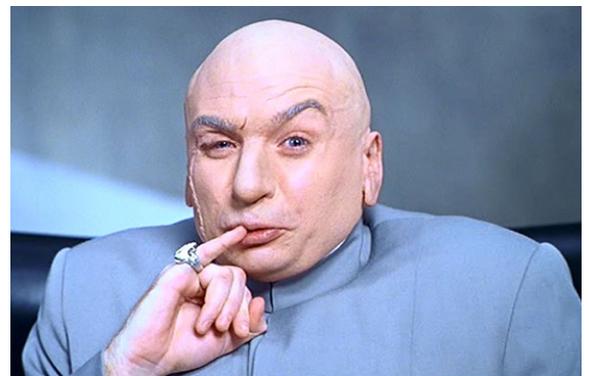
## ADAPTATIONS

Consider *Romeo and Juliet* and *West Side Story*. Consider, too, the original Sherlock Holmes, as written by Sir Conan Doyle... and then the many Sherlock Holmes' that have appeared since, including versions on stage, in graphic novels and games, on television (the BBC's *Sherlock* or CBS's *Elementary*, for example), and on film (Guy Ritchie's *Sherlock Holmes*, for example). What do these examples all have in common? They are all

examples of a theatre technique called *adaptation*. Theatre techniques are procedures that facilitate a successful presentation of a play; adaptation is an intentional revision of an original work. Sometimes the adaptation stays very close to the original, transporting it from one method of delivery to another (from page to screen, as in *Harry Potter*, for example). In other cases, substantial changes are made. In the example of the many Sherlock adaptations, we can consider how Sherlock evolves as the versions move further away from Doyle's original, changing time period, age, and even gender, reflecting various aspects of modern society while still retaining the heart of the original creation.

Characters are not the only aspect of a work that can "evolve." Setting is often another aspect of a story that can be altered in an adaptation. For example, Shakespeare's *Romeo and Juliet* was originally set in Verona in the 1300s. Modern adaptations have set the story in a variety of time periods and places including a modern-day hip Verona (Baz Luhrmann's 1996 film) and the upper West Side of New York City in the 1950s (*West Side Story*, both the stage and film versions). In 2012, *Much Ado About Nothing* was transported into a black and white house party set in real life director Joss Whedon's home complete with martinis and stretch limos, yet retaining Shakespeare's original language, while in 1999 *Taming of the Shrew* was reborn as the film, *10 Things I Hate About You*, changing both the setting and the language. Adaptations can help an older work feel fresh and relevant, bring new meaning, or make it more accessible to a different audience.

Aquila's production of *Much Ado About Nothing* keeps much of the original Shakespearean language but changes the setting to an English pub, and uses only three actors. This theatrical technique is called doubling or tripling. One famous film example of this technique is Mike Myers playing multiple roles in the *Austin Powers* films. This technique can allow for the production to say something specific about pairs of characters or parts of the narrative, or it can effectively highlight the way real world people wear different faces in their interactions with different people and in different situations. In the case of Aquila's *Much Ado*, the use of three actors allows the adaption to focus primarily on Beatrice and Benedick. What are some of your favorite adaptations? Which ones have you seen that you feel haven't worked? How might you adapt your favorite classic work?



Mike Myers as Dr. Evil in the *Austin Powers* Film Series © New Line Cinema

## 7 WORDS WE OWE TO WILLIAM SHAKESPEARE

### 1. ADDICTION: OTHELLO, ACT II, SCENE II

If not for that noble and valiant general and his playwright, our celebrity news coverage might be sorely lacking.

### 2. ARCH-VILLAIN: TIMON OF ATHENS, ACT V, SCENE I

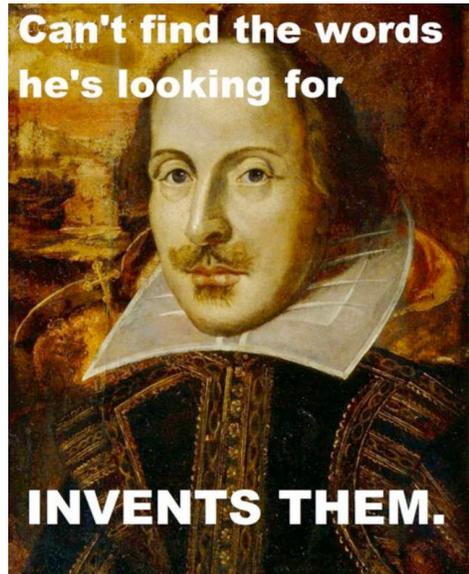
With the added prefix of arch-, meaning more extreme than others of the same type, Shakespeare was able to distinguish the baddest of the bad.

### 3. BEDAZZLED: THE TAMING OF THE SHREW, ACT IV, SCENE V

A word first used to describe the particular gleam of sunlight is now used to sell rhinestone-embellished phone cases. Maybe poetry really is dead.

Can't find the words  
he's looking for

INVENTS THEM.



### 4 COLD-BLOODED: KING JOHN, ACT III, SCENE I

Beyond its literal meaning, the 17th-century play initiated a metaphorical use for the term that is now most often used to describe serial killers and vampires—two categories that, of course, need not be mutually exclusive.

### 5. EYEBALL: THE TEMPEST, ACT I, SCENE II

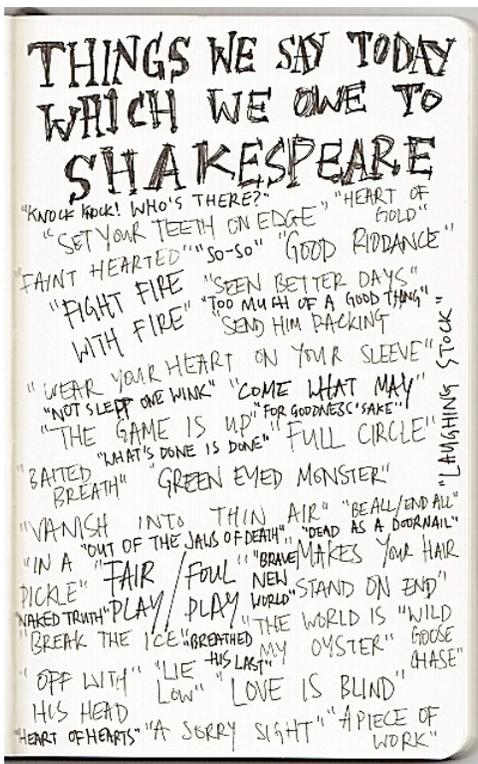
Shakespeare's protagonist Prospero, though no medical doctor, can claim to be the first fictional character to name those round objects with which we see.

### 6. FASHIONABLE: TROILUS AND CRESSIDA, ACT III, SCENE III

And with just 11 letters, centuries of debate over what's hot or not began.

### 7. SWAGGER: HENRY V, ACT II, SCENE IV / A MIDSUMMER NIGHT'S DREAM, ACT III, SCENE I

By the transitive property, Shakespeare is responsible for Justin Bieber's "swag."



## 10 PHRASES WHICH WE OWE TO WILLIAM SHAKESPEARE

1. MUCH ADO ABOUT NOTHING – THE PLAY OF THE SAME NAME
2. WILD-GOOSE CHASE - ROMEO AND JULIET
3. ONE FELL SWOOP – MACBETH
4. WEAR MY HEART UPON MY SLEEVE – OTHELLO
5. LOVE IS BLIND – THE MERCHANT OF VENICE
6. IN MY HEART OF HEARTS – HAMLET
7. PLAY FAST AND LOOSE – KING JOHN
8. GREEN-EYED MONSTER – OTHELLO
9. PURE AS THE DRIVEN SNOW – HAMLET
10. FAIR PLAY – THE TEMPEST

OF COURSE, JUST BECAUSE THE FIRST WRITTEN INSTANCES OF THESE WORDS WERE IN SHAKESPEARE'S PLAYS, DOESN'T MEAN THE WORDS WEREN'T ALREADY PART OF THE ORAL TRADITION. BUT AS SHAKESPEARE MIGHT HAVE SAID, IT WAS "HIGH TIME" (COMEDY OF ERRORS) FOR THESE PHRASES TO BECOME "HOUSEHOLD" WORDS (HENRY V).

## DISCUSSION QUESTIONS:

1. "Not Till God make men of some other metal than earth. Would it not grieve a woman to be overmastered with a pierce of valiant dust? To make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and, truly, I hold it a sin to match in my kindred."

To what extent do the females in *Much Ado* have control over their own lives and whether or not they marry? Do some female characters seem to have more or less power than other female characters?

2. How do conversation, gossip and overhearing function in the play?
3. What role does deception play in *Much Ado*? How many examples of deception can you find in the play? What other stories can you think of (either literary or film) that rely as heavily on deception?
4. Make a list of the main elements of *Much Ado*, including thematic elements, character elements and plot elements. What elements of the play can be found in modern television programming? Build a list of characters from the play, listing their major characteristics, and try to match as many as you can with characters from current shows, movies or books.
5. What does it mean to be an inconstant female? While this was a common theme at the time of Shakespeare, does this story actually have any female characters that would qualify as inconstant? How about the male characters?
6. The play suggests that it will end in two marriages: Hero and Claudio and Beatrice and Benedick. Discuss each pairing. Use evidence from the text to project into the future and analyze each couple's chance of success.
7. Compare and contrast Beatrice and Hero. What characteristics and situations do the two have in common? In what ways do they differ? Compare and contrast Claudio and Benedick in the same way.



Denzel Washington leading the band in the 1993 film version of *Much Ado About Nothing*  
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## Shipping

Long before there were fans of Harry Potter and the like, there were matchmakers, people who put couples together for a living. For matchmakers, it was all business. But in the world of fandom, there is no business more serious than "shipping" or putting pairs of characters into romantic relationships that authors had somehow left out of their stories. This practice actually goes back a long way. In 1913, the book *Old Friends, New Fancies* reimagined the relationships of various characters in Austen's novel *Pride and Prejudice*. This term has now leapt from fandom into the hallways of schools and the pages of social media, where friends and groups of friends repeatedly "ship" individuals. Some even create combined names for these new relationships, probably taking a page from the tabloids back in the Brangelina days. Shipping can now be used to describe any relationship you support, be it one that is fantasy, or one that is real. In talking about Romeo and Juliet, if you believed in their being a good couple, you could say, for example, "I ship Romeo and Juliet" or in talking about the now former relationship of Taylor Swift and Tom Hiddleston, you may see it referred to as Hiddleswift. In *Much Ado About Nothing*, Don Pedro definitely "ships" Beatrice and Benedick. He not only imagines them as a couple, but hatches a convoluted plan to bring the two bickering head-strong individuals together. What name and Twitter hashtag would you make up for them?

## Follow up Activities

- 1) Create a social networking page for any of the following characters: **BEATRICE / BENEDICK / HERO / CLAUDIO / DON JUAN**

Pages should include a profile section, one or more pictures and exchanges with other characters.

- 2) Write a script for a television talk show based on either of the two couples or the half-brothers, Don Pedro and Don John.

- 3) Create a set of cards with quips/insults from *Much Ado* on one side and the character name on the other. Break into small groups. Have one person read the quote aloud and each group decides which character spoke each quote. Each team gets 1 point for each successful answer.

- 4) Come up for a plan to adapt your favorite classic work into something in the modern period. What work did you choose? How would you adapt it?

## About

# AQUILA THEATRE

The Aquila Theatre Company was founded in London in 1991 by Peter Meineck and has been based in New York City since 1999. Aquila presents a regular season of plays in New York, at international festivals and tours to approximately 60 American towns and cities a year. The name "Aquila" means "eagle" in Latin.

Aquila has a very particular mission to make classical theatre accessible and relevant to everyone. We re-examine what constitutes a classical work and, in so doing, seek to expand the canon. We endeavor to create bold reinterpretations of classical plays for contemporary audiences that free the spirit of the original work and recreate the excitement of the live performance.

### SHAKESPEARE:

AS YOU LIKE IT  
THE COMEDY OF ERRORS  
CORIOLANUS  
HAMLET  
JULIUS CAESAR  
KING LEAR  
MACBETH  
A MIDSUMMER NIGHT'S  
DREAM  
MUCH ADO ABOUT NOTHING  
OTHELLO  
ROMEO AND JULIET  
TAMING OF THE SHREW  
THE TEMPEST  
TWELFTH NIGHT

AN ENEMY OF THE PEOPLE - IBSEN  
FAHRENHEIT 451 - BRADBURY  
HERAKLES - EURIPIDES  
THE ILIAD / THE ILIAD: BOOK ONE -  
HOMER  
THE IMPORTANCE OF BEING  
EARNEST - WILDE  
THE INVISIBLE MAN - WELLS  
THE MAN WHO WOULD BE KING -  
KIPLING  
THE ODYSSEY - HOMER  
OEDIPUS AT COLONUS -  
SOPHOCLES  
PHILOCTETES - SOPHOCLES  
PROMETHEUS BOUND -  
AESCHYLUS

### OTHER CLASSICS:

THE ADVENTURES OF SHERLOCK  
HOLMES - DOYLE  
AGAMEMNON - AESCHYLUS  
AJAX - SOPHOCLES  
BIRDS - ARISTOPHANES  
CANTERBURY TALES - CHAUCER  
CATCH-22 - HELLER  
CYRANO DE BERGERAC -  
ROSTAND

SIX CHARACTERS IN SEARCH OF AN  
AUTHOR - PIRANDELLO  
THE STRANGE CASE OF DR. JEKYLL  
& MR. HYDE - STEVENSON  
A VERY NAUGHTY GREEK PLAY -  
MEINECK, BASED ON WASPS  
WASPS - ARISTOPHANES  
WRATH OF ACHILLES - MEINECK,  
BASED ON THE ILIAD  
WUTHERING HEIGHTS - BRONTË

Aquila has performed in over 47 states, including off-Broadway in New York City and at international festivals.

THE WHITE HOUSE  
THE SUPREME COURT  
FOLGER SHAKESPEARE LIBRARY, WASHINGTON DC  
LA JOLLA PLAYHOUSE  
SHAKESPEARE FESTIVAL/LA  
BROOKLYN ACADEMY OF MUSIC  
NYU SKIRBALL CENTER  
LUCILLE LORTEL THEATRE  
BARUCH PERFORMING ARTS CENTER  
NEW VICTORY THEATER  
EAST 13TH STREET THEATRE  
CLURMAN THEATRE, THEATRE ROW  
45 BLEECKER  
MANHATTAN ENSEMBLE THEATRE  
CLARK STUDIO THEATRE AT LINCOLN CENTER  
SHAKESPEARE FESTIVAL IN GLOBE NEUSS, GERMANY  
EDINBURGH FESTIVAL, UK  
FESTIVAL OF THE AEGEAN, GREECE  
THE BERMUDA FESTIVAL  
SHAKESPEARE FESTIVAL, GYULA, HUNGARY  
SHAKESPEARE FESTIVAL IN GDANSK, POLAND



© Aquila Theatre, 2016, *The Adventures of Sherlock Holmes*, Photo by Richard Termine

The Aquila Theatre Company  
100 Washington Sq. East, 503 Silver  
New York, NY 10003  
Telephone – 914-401-9494  
Fax – 914-401-9493

Email – @aquilatheatre.com  
Aquila Website – www.aquilatheatre.com



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