



Much Ado About Nothing

 Hilberry
Theatre

Morning Matinee Play Guide

Much Ado About Nothing

By William Shakespeare

Study Guide

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SYNOPSIS OF THE PLAY:

After defeating his troublemaking brother, Don John, in a military campaign, Don Pedro of Aragon and several of his compatriots visit relatives and other friends in Messina, a city in northeastern Sicily. Leonato, the governor of Messina, receives word that Don Pedro is three leagues away (about nine miles) and will arrive in Messina in a few hours with a company of men, including the defeated Don John. Also with Don Pedro are two of his most valiant soldiers, Benedick of Padua and Claudio of Florence. A messenger tells Leonato that Claudio performed heroically:

"He hath borne himself beyond the promise of his age, doing, in the figure of a lamb, the feats of a lion: he hath indeed better bettered expectation than you must expect of me to tell you how" (1. 1. 8).

The messenger has already informed Claudio's uncle, who lives in Messina, of the young man's battlefield heroics. Claudio's uncle was so overcome with joy at this news that he broke down and cried.

When Leonato's niece, Beatrice, inquires about Benedick, the messenger tells her that he also distinguished himself in battle. Benedick and Beatrice are old acquaintances who

inwardly love each other, but outwardly display nothing but contempt for each other. Whenever they meet, they spend most of their time insulting each other in a long-standing verbal war.

When hearing that Benedick has become Claudio's friend, she says Benedick will surely be a corrupting influence on the Florentine: "O Lord, he will hang upon him [Claudio] like a disease: he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! if he have caught the Benedick, it will cost him a thousand pound ere [he] be cured" (1. 1. 34).



The Globe's 2004 production of *Much Ado About Nothing*

In temperament, Beatrice is the opposite of Leonato's lovely daughter, Hero, a delicate gentlewoman of utmost propriety who obeys her father and keeps her tongue in check.



After Don Pedro and his company arrive, they exchange pleasantries with Leonato, and Don John expresses remorse and repentance for waging war against his brother. Inwardly, however, he seethes with bitterness and looks for an opportunity to gain revenge. When Claudio first beholds the sight of the comely Hero, he falls madly in love with her. She is to him the paragon of young womanhood—as sweet as honey, as innocent as a lamb. Hero does not shy away from Claudio's wooing eyes.

Meanwhile, when Benedick sees Beatrice and she sees him, they fall madly in hate all over again even though they secretly love each other. Of course, as they exchange savage insults that burn to the quick, the audience and the reader realize that the sparks they make will eventually ignite the fires of passion.

At a masked ball, Beatrice asks a masked man whether he knows Benedick, not realizing that the man is Benedick himself. Playing a little game with her, Benedick denies knowing the man and asks who he is. Beatrice replies, "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" (2. 1. 64). (An interesting argument could be made here that Beatrice does, in fact, know that she is addressing Benedick and, further, that she improvised the insult to prick his ego.) Later, when they confront each other without disguises, Benedick returns the insult when, in a conversation with Governor Leonato, he compares Beatrice to a harpy, a hideous winged monster in Greek mythology. Don John, the revenge-seeking troublemaker, tries to thwart the flourishing romance between Claudio and Hero. Claudio, after

all, won glory in the military action that subdued Don John. He had humbled and humiliated Don John. Did not Claudio, therefore, deserve a comeuppance of his own? Don John then tries to convince Claudio that Hero loves Don Pedro. After much ado and confusion, his plan fails, and it is agreed with the governor's blessing that Claudio and Hero will marry.



Oregon Shakespeare Festival's Production of *Much Ado About Nothing*

While all Messina prepares for the wedding, Don Pedro sets himself to a Herculean task: making Benedick and Beatrice fall in love. With the help of Hero, Don Pedro arranges occasions in which Benedick overhears that Beatrice loves him, and Beatrice overhears that Benedick loves her. Their enmity for each other softens; their love for each other quickens.

In the meantime, the evil Don John tries another scheme, designed by his henchman, Borachio. Borachio tells Margaret, one of Hero's servants, to dress in Hero's clothes and stand at Hero's window at midnight on the evening before the wedding. Margaret is only too willing to do as she is told, for she is sweet on Borachio. However, she is unaware that she is about to take part in a plot against Hero. Just before midnight, Don Pedro and Claudio arrive in an orchard nearby, having been told by Don John that Hero has been trysting with another man and that she will meet with him again that very night. While they watch, Margaret appears at the window in Hero's clothes and Borachio, pretending to be a paramour, climbs out while Margaret bids him loving farewells. In the darkness, Don Pedro and Claudio fall victim to the deception and believe Hero has surrendered herself to some unnamed man.

At the altar the next day, Claudio condemns Hero as a whore for making love with another man on the eve of her wedding. He tells Leonato, "Give not this rotten orange to your friend. . . . She

knows the heat of a luxurious bed” (4. 1. 25. . . 34). Hero faints. Her father, Leonato, takes Claudio at his word, believing Hero has been unfaithful.

Only Benedick and Beatrice—as well as the local priest, Friar Francis—believe in Hero’s innocence. After they plead their case in Hero’s favor, Governor Leonato has second thoughts about his daughter, and Friar Francis persuades Leonato that it would be best to pretend that Hero has died of grief. The friar says,

Your daughter here the princes left for dead:
Let her awhile be secretly kept in,
And publish it that she is dead indeed;
Maintain a mourning ostentation
And on your family’s old monument
Hang mournful epitaphs and do all rites
That appertain unto a burial. (4. 1. 206-212)

The idea is that Claudio will change his opinion of her out of grief and sympathy for his former beloved. Benedick and Beatrice, meanwhile, argue about what to do next. During their conversation, Benedick tells Beatrice that he truly loves her. But Beatrice, in a torrent of tongue-lash, challenges Benedick to kill Claudio because he has dishonored Hero. Benedick cowers before her verbal onslaught and agrees to do her bidding. But—what ho!—Leonato has already challenged Claudio. Now convinced of his daughter’s innocence, he means to kill her dastardly accuser. When Leonato and Claudio are about to square off, everyone learns of Don John’s treachery. It seems that Borachio was overheard bragging about his plot against Hero to one of his cronies, Conrade, and they confess the crime to the local constable, Dogberry. Dogberry makes one of the henchmen confess again before Claudio, Leonato, Benedick, and all the others.

Claudio repents and praises the “dead” Hero to the highest of heavens, then vows to do whatever penance Leonato imposes upon him. Leonato says Claudio can redeem himself by marrying someone else:

Be yet my nephew: my brother hath a daughter,
Almost the copy of my child that's dead,
And she alone is heir to both of us:
Give her the right you should have given her cousin,
And so dies my revenge. (5. 1. 214-218)

Claudio embraces the offer. On the day of the wedding, Claudio discovers that the bride is really Hero, who swears that her virginity is intact. The friar then bids everyone to follow him to the chapel. On the way, Claudio produces a secret love sonnet that Benedick wrote to Beatrice. Hero produces another secret sonnet expressing Beatrice's love for Benedick. Benedick and Beatrice exchange final insults while agreeing to marry, but Benedick has the last word, saying, "Peace! I will stop your mouth!" (5. 4. 104). Then he kisses her. While the couples marry, Don John escapes but is captured and brought back to await justice. Benedick says he will devise a fitting punishment for him, then orders pipers to play. All ends joyfully with music and dancing.

CAST OF CHARACTERS:

Benedick: Young lord from Padua who thinks he hates Beatrice but really loves her.

Beatrice: Niece of the governor of Messina who thinks she hates Benedick but really loves him.

Leonato: Governor of Messina, uncle of Beatrice, and father of Hero.

Don Pedro: Prince of Aragon, a fine fellow who has led his forces to victory in a war against his brother, Don John.

Don John: Don Pedro's bastard brother, a wicked fellow who was defeated by Don Pedro.

Claudio: Young lord from Florence who falls in love with Hero. He seems knightly and pure, but his conversations suggest that his attraction to Hero results partly from the fact that she will one day become a wealthy heiress.



Utah Shakespeare Festival's *Much Ado About Nothing*

Hero: Leonato's daughter, who falls in love with Claudio.

Margaret, Ursula: Hero's attendants.

Antonio: Leonato's brother.

Balthasar: Don Pedro's attendant.

Conrade, Borachio: Don John's henchmen.

Friar Francis: Priest who helps Hero regain her reputation.

Dogberry: Constable of Messina.

Verges: Headborough (deputy to Constable Dogberry).

Minor Characters: Sexton, Boy, Messengers, Watchmen, Attendants.

Protagonists: Benedick and Beatrice, arguably, because they are both real, hot-blooded characters—far more interesting than the other protagonist candidates, Claudio and Hero. The latter two are less animated, rather shallow characters, who idealize courtly love.

Antagonists: Don John; mix-ups and misconceptions.

ABOUT THE PLAY:

Much Ado About Nothing is a stage play in the form of a comedy centering on the activities of two war heroes and the women they love. Shakespeare shifts back and forth between the stories of the couples—Benedick and Beatrice, Claudio and Hero—interweaving them into a unified whole. The story observes the three unities (place, time, and action) established by ancient Greek and Renaissance thinkers and writers: (1) It takes place in one locale, (2) it lasts about a single day, and (3) it has one main story (although some view one or the other of the two love stories as a subplot).

Date Written: Probably 1598.

First Performance: Probably December 1598 or early in 1599.

First Printing: 1600 quarto edition by Valentine Sims for Andrew Wise and William Aspley; 1623 as part of the First Folio, the first authorized collection of Shakespeare's plays.

Source Material:



California Shakespeare Festival's *Much Ado About Nothing*

The probable main source for the play was a short tale by Matteo Bandello (1485-1561), an Italian writer who became a bishop in France. Another apparent source was *Orlando Furioso*, a great epic poem, by Ludovico Ariosto (1474-1535).

Setting

The action takes place in the city of Messina in northeastern Sicily. Messina is in a mountainous province whose eastern shore is only about five miles across from the “toe” of the “Italian boot.” Modern Messina is a large city, with between 250,000 and 300,000 inhabitants (about the size of Toledo, Ohio).

Major Themes

The road to marriage is often lined with pitfalls and impediments. Benedick and Beatrice are hostile lovers before they warm to each other. Claudio doubts Hero's chastity before he is proven wrong.

People often wear masks to disguise their true feelings. For example, Benedick and Beatrice pretend to despise each other even though they love each other, and Don John pretends to be remorseful when all the while he is plotting revenge.

All is not what it seems. Mistaken identities, false accusations, misleading conversations, and ironic outcomes all confound the principal characters. This theme is a variation of theme two, above.

Love is NOT blind. Benedick well knows that Beatrice has a sharp tongue whose stings he must endure if he is to be her husband and live with her for decades to come. Likewise, Beatrice well

knows Benedick's faults. Yet, before the end of the play, they acknowledge their deep love for each other and marry.

Love IS blind. Hero ignores Claudio's faults. For example, she accepts Claudio as her husband even though only a short time before he so readily believed the slanders against her, called her a "rotten orange," and agreed to marry another in her place. Moreover, she never questions his motives—one of which, apparently, is to marry into money. (He had previously inquired whether Governor Leonato had a son and was told Hero was Leonato's only child and, thus, sole heir to his property.)

A woman's chastity is a treasure no man should possess except in marriage. The brouhaha over the false charge that Hero slept with a stranger underscores the high regard that the central characters in the play have for a virginal bride.

MUCH ADO CLASSROOM ACTIVITIES:

15-Minute *Much Ado*

The Fifteen-Minute Play is a plot summary intermingled with quotations from the play. It is typically used to introduce students to the play or to prepare them to see a production. You can alter it as you see fit, invent a version of your own for a different play, or have your students create one. Try to keep it as short and simple as possible.

- Create cards for the quotations and the corresponding numbers below in bold. The cards should be large enough for three to five people to read simultaneously.
- Divide the class into groups and distribute the cards. Each group may have multiple cards.
- Give the groups five to ten minutes to prepare dramatic renditions of their line(s). They can read the line(s) as a chorus, individually, or in sub-groups, but everyone must speak part of the text. Encourage students to physicalize/dramatize the line(s) in some way. Using props is acceptable, but not necessary.
- When the rehearsal period is over, ask everyone to stand in a circle.

- The leader (you or a student) stands in the circle, too, and reads aloud the script of the story, calling out the numbers of quotations where indicated and pausing for the group responsible for that quotation to come quickly into the center and perform it. The leader should keep a quick, steady pace—the activity is much more fun when it moves right along.

The Script:

We begin in the house of Leonato, the governor of Messina. Leonato is told by a messenger that the Prince, (1. Don Pedro of Aragon comes this night to Messina!) victorious from war. The whole household is excited to see the soldiers, including Leonato's beautiful daughter, Hero, and her cousin Beatrice (2. Disdain and scorn ride sparkling in her eyes.) They discuss two particular soldiers: Claudio, a young soldier (3. that Don Pedro hath bestowed much honor on), and Benedick, with whom Beatrice is always arguing. Leonato explains, (4. There's a kind of merry war betwixt Signior Benedick and her.) Claudio quickly falls in love with Hero (5. In mine eye she is the sweetest lady that ever I looked on.) Benedick believes that (6. Man is a fool when he dedicates his behaviors to love.) Don Pedro volunteers to pretend to be Claudio at an upcoming masked dance, woo Hero for Claudio, and persuade her father to accept the match (7. And the conclusion is, she shall be thine.)

However, Don Pedro's brother Don John hears of the scheme. Don John is still resentful that Don Pedro's army defeated him, despite having received his brother's forgiveness (8. I had rather be a canker in his hedge than a rose in his grace.) He decides to ruin the prospective relationship by telling Claudio at the dance that Don Pedro secretly intends to woo Hero for himself (9. I heard him swear his affection). Claudio laments that (10. Friendship is constant in all other things/Save in the office and affairs of love.) Yet, when Don Pedro arrives, he tells Claudio that their scheme has been successful and all Claudio has to do is (11. Name the day of marriage.) Claudio and Hero will be married in (12. just seven nights.)

With Claudio successfully paired off, Don Pedro decides to do some more matchmaking, this time more difficult (13. to bring Signior Benedick and the Lady Beatrice into a mountain of affection, th' one with th' other.)

Meanwhile, Don John has not been entirely thwarted. He and his follower Borachio plot to make it seem as though they have proof that Hero has been unfaithful to Claudio (14. Proof enough to misuse the Prince, to vex Claudio, to undo Hero, and kill Leonato.) Borachio tells Don John to lead Don Pedro and Claudio to Hero's window, where they will see Borachio and Hero's maid, Margaret, together and (15. hear me call Margaret "Hero.")

Meanwhile, Don Pedro carries out his scheme to bring Beatrice and Benedick together. Speaking so that a hidden Benedick can overhear them, Don Pedro, Leonato, and Claudio pretend that Beatrice is in love with Benedick (16. She loves him with an enraged affection, it is past the infinite of thought.) Benedick is shocked to hear this, since he and Beatrice always fight. Yet thinking that Beatrice loves him brings Benedick's true feelings to light (17. Love me? Why, it must be requited!) Meanwhile, Hero and her lady-in-waiting Ursula have a similar fake conversation, declaring loudly that (18. Benedick is sick in love with Beatrice.) Upon hearing this, Beatrice also decides to return his love (19. And Benedick, love on; I will requite thee.)

The night before the wedding, Don John proceeds with his trick, leading Don Pedro and Claudio to Hero's window (20. If you will follow me, I will show you enough.) Don Pedro and Claudio fall for the trick and leave furious. Later, two watchmen overhear Borachio boasting to his friend Conrade of the charade he has just performed and that he has (21. earned of Don John a thousand ducats); the watchmen promptly arrest Borachio and Conrade (22. We charge you in the Prince's name, stand!) Unfortunately Dogberry, the bumbling master constable of Messina, is not able to explain what has transpired to Leonato before the wedding. Claudio shocks everyone by interrupting the ceremony to accuse Hero of being unfaithful (23. She's but the sign and semblance of honor.) Hero is so upset that she faints, and Claudio and the prince depart. When Hero wakes up, the friar suggests, (24. Let her awhile be secretly kept in/ And publish it that she is dead indeed) in the hope that it will make Claudio feel guilty about his false accusation and (25. Change slander to remorse.)

When the crowd departs, Beatrice and Benedick declare their love for each other (26. I do love nothing in the world so well as you. Is not that strange?), but Beatrice insists that if Benedick loves her he will duel Claudio, who insulted her beloved cousin's honor (27. Kill Claudio.) Benedick hesitates, but reluctantly accepts (28. I will challenge him.) Dogberry questions and

accuses his prisoners in his own tongue-tied way (29. O, villain! Thou wilt be condemned into everlasting redemption for this!) Borachio confesses to Leonato, (30. The lady is dead upon mine and my master's false accusation.) Realizing he wrongfully accused Hero, Claudio puts himself at Leonato's mercy: (31. Choose your revenge yourself./ Impose me to what penance your invention/ Can lay upon my sin.) Leonato tells Claudio, (33. since you cannot be my son-in-law, be yet my nephew.) Claudio agrees to marry Leonato's niece (34. I do embrace your offer.) At the wedding, the niece unmask herself – it is Hero! (35. The former Hero! Hero that is dead!) She and Claudio marry, as do Beatrice and Benedick. The latter two continue to insist that they do not love each other, despite being betrayed by their own discarded snippets of love poetry (36. Here's our own hands against our hearts. Come, I will have thee, but by this light I take thee for pity.)

MORE RESOURCES FOR *MUCH ADO ABOUT NOTHING*:

Media

- Folger Lesson Plans: www.folger.edu/lessonplans - Folger Education's featured lesson plans are updated every month. Search "Lesson Plans Archive" for a complete listing of all of the Folger Shakespeare Library's lesson plans listed by play.
- Information: www.folger.edu/muchado - Read background on the play, explore the collection, hear artists talk about the play.
- Animation: www.stratfordshakespearefestival.com/animations - Check out this *Much Ado About Nothing* comic animation on the Stratford Shakespeare Festival's website.
- Film: Branagh, Kenneth. *Much Ado About Nothing*. British Broadcasting Corporation (BBC), 1993.

Commentaries

- *Shakespeare's Comedies*: Evans, Bertrand. Oxford: Clarendon Press, 1960.
- *Shakespeare After All*: Marjorie Garber, Anchor, 2005.

For Fun

- Klingon: *Much Ado About Nothing*: The Restored Klingon Text. Trans. Nick Nicholas. Wildside Press, 2003 - As part of the Shakespeare Restoration Project, the Klingon Language Institute has translated *Much Ado About Nothing* into the language spoken by Klingons in the film and television series *Star Trek*.

INFORMATION AND ACTIVITIES COLLECTED FROM:

Cummings, Michael J. 2010. *Much Ado About Nothing*. Available at:

<http://www.cummingsstudyguides.net/xMuchAdo.html#Study>

Folger Shakespeare Library. 2011. *Much Ado* Study Guide. Accessible at:

<http://www.folger.edu/documents/Much%20Ado%20Layout%20for%20Web.pdf>

THE HISTORY OF THE HILBERRY THEATRE



The Hilberry Theatre is a unique open-stage performance center for the nation's first graduate repertory company, which presents six plays in rotating repertory from October to mid-May.

Created in 1963 with the belief that repertory theatre is the best possible training ground for careers in the theatre, the Hilberry was the brainchild of the late Leonard Leone. Clarence

B. Hilberry, the president of Wayne State University, personally took responsibility for raising the funds to convert the First Church of Christ Scientist in Detroit into an open-stage theatre, which now stands as a memorial to his leadership. Following the theatre's opening, he invited a group of community leaders to form a women's committee to ensure the continuity of the growing company. "The Understudies," as the group became known, has solicited funds for 45 years, primarily from individual donors, to provide essential support for the artists of the Hilberry company.

Celebrating its 49th season, the 42-member company is composed of actors, costume, lighting, and scenic designer-technicians, as well as stage managers and theatre managers, who work under the direction of the professional staff. The members of the company, chosen in nationwide auditions and interviews, receive training leading to advanced degrees in acting, directing, design, or management.



The heart of the program is a rotating repertory of outstanding classic and modern plays. Widely known for the high quality of its productions, the Hilberry has received numerous honors. It has been selected to perform at Ford's Theatre and The Kennedy Center in Washington, D.C., the Far East for the USO and most recently for the Moscow Theatre Festival. Over the years, Hilberry actors have been honored with awards by all of Detroit's major newspapers, including "Best Female Performer in a Local Professional Production - Drama," and "Best Male Performer in a Local Production - Comedy," "Best Director" and "Best Play."

Thanks to the continuing support of the university and the community, the Hilberry Theatre remains a strong and flourishing cultural gem.

BEFORE ARRIVING AT THE THEATRE

Thank you for participating in the 2010-2011 season at the Hilberry Theatre. In order to make the experience enjoyable and educational for all student groups, guidelines for proper theatre etiquette have been established. Please share these house rules with other chaperones and your students.

1. Audience members are to remain seated, keeping aisles free, as actors sometimes enter and exit through the audience. Students need to be instructed to remain in their seats during the acts, as leaving the theatre during the performance could interfere with the show.
2. Teachers are to remain in the theatre during the entire show, seated among their students, to help the theatre staff control any problems that may arise during the performance.
3. Please keep lunches on the bus and all food, drink, candy and gum out of the theatre. If lunches cannot be left on the bus, make sure they are well marked. We will provide a space until the conclusion of the performance. Please notify us in advance if you will be needing this service. Also please remind students to dispose of chewing gum prior to entering the theatre.
4. Keep in mind that the actors can see and hear the audience members. It takes a tremendous amount of concentration to perform in front of a live audience. Live theatre is different from television and movies. Talking directly to the actors or each other while the show is in progress could prevent the actors from doing their best job for you.
5. Please let your students and chaperones know that copyright laws prohibit photographs of the stage or actors anytime during your theatre experience. Flashes during the performance also create a disruption for both the actors and other audience members.
6. Electronic devices such as CD or MP3 players, cell phones, pagers and laser pointers should not be brought into the theatre. The noises and sound waves of these types of devices can interfere with the headsets the stage manager and crew use during the performance. If these devices cannot be left on the bus, ushers will provide a safe place for them to be stored during the performance. If ushers find people using these devices during the performance, they will be confiscated until the conclusion of the show.
7. Please educate all students and chaperones that the stage is a creation by our design team that is to be viewed by the audience. Actors and stage hands are the only people allowed to walk or sit on the stage.
8. Students should be encouraged to listen carefully, respond to the story (laugh, applaud, etc.) and quiet down quickly to listen again. When they are actually playing an active part in the performance, they discover the true excitement of the theatre.

HELPFUL INFORMATION

Here are some ways that you can help us run the student matinees in a more efficient and time-saving manner:

Arrival Time & Instructions:

1. Plan to arrive at the theatre by 9:30 a.m. as the show is scheduled to begin promptly at 10 a.m. If you will be late due to bus arrival, traffic, etc., please contact the Hilberry Box Office at 313-577-2972.
2. Once you arrive at the theatre, please pick up your seating card at the box office before bringing the students off the bus. Have the students enter the theatre in an orderly fashion and we will direct them to their seats as quickly as possible.
3. If your group has to wait in the lobby before being seated, please help in keeping the noise level down to assist in communication and more timely seating.

Bus Instructions for Attending Student Matinees:

While attending the Hilberry Theatre, buses should park by the “No Standing” signs along the streets. There are usually several places along Cass Avenue. Please do not park directly in front of the theatre or the lots surrounding the theatre. Those lots do not belong to the theatre. Please be patient and considerate during this potentially stressful time and always put the safety of the students first.

Ticket Exchanges:

To change your number of tickets, please call the box office at least two weeks in advance. Once the group leader has confirmed the number of tickets reserved, the number cannot be reduced.

Talkbacks:

Your group is invited to join us for a 10-15 minute Talkback immediately following the student matinee performance. A Talkback is a question-and-answer session with the actors and crew. This discussion is a great opportunity for students to ask questions concerning the development of a theatre performance. Students are encouraged to use this time to analyze the script and language. This optional session is a great way to meet many of the Michigan Arts Education and Language Arts curriculum guidelines by discussion. If you have any questions regarding the Talkbacks, please contact Group Sales and Services at (313) 577-0852.

DIRECTIONS TO THE HILBERRY

Coming from the	VIA	Directions
WEST	I-94	To Lodge 10, SOUTH. Take to 1st exit, which is Forest/Warren. Turn LEFT on Forest at top of ramp. Go to 4th stoplight, Cass. Turn LEFT. Go 1 block to Hancock.
EAST	I-94	To Woodward exit, SOUTH. Go to 4th stoplight, Woodward. Turn LEFT. Take to Hancock, which is 1 block south of Warren. Turn RIGHT on Hancock. Go one (1) block to Cass.
SOUTH	I-75	To Lodge (M-10), NORTH. Take Forest exit. Turn RIGHT on Forest. Go to third stoplight, Cass. Turn LEFT on Cass. Go one (1) block to Hancock.
NORTH	I-75	To Warren exit. Turn RIGHT on Warren. Go to third stoplight, Cass. Turn LEFT. Go one (1) block to Hancock.
NORTH	Lodge (M-10)	To Forest/Warren exit. Turn LEFT on Forest. Go to fourth stoplight, Cass. Turn LEFT. Go one (1) block to Hancock.
WEST	I-96	Take to I-94 exit, EAST (toward Port Huron). See directions coming from WEST I-94.

The Hilberry Theatre is located at 4743 Cass Ave. at the corner of Cass and West Hancock.

To reach Group Sales and Services, call 313-577-0852.

