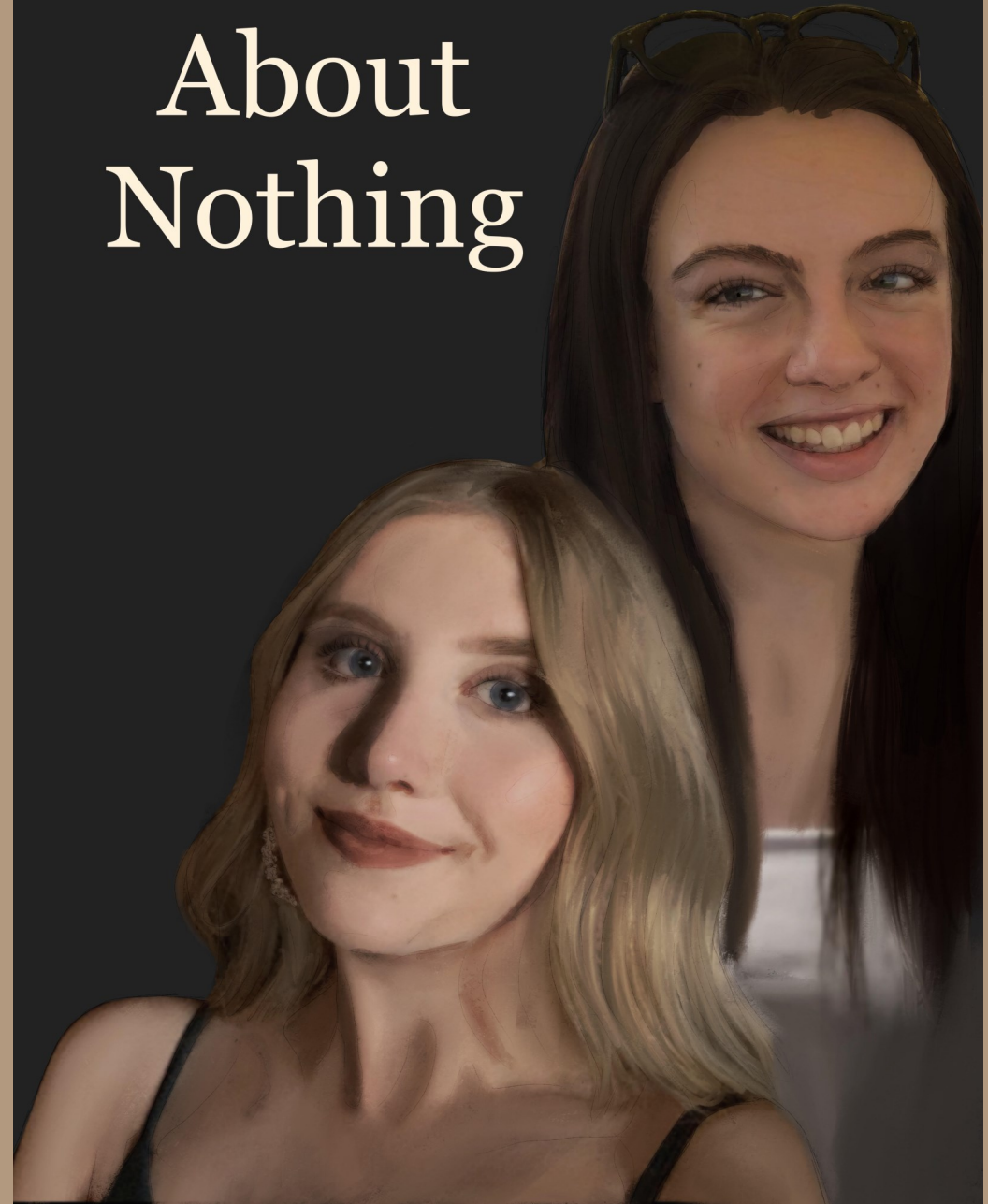




Much Ado About Nothing





Ynez Valle
as Dona Pedrolina



Chloe Canfield
as Claudia



Helena Anderson
as Benita



Torrens Kennedy
as Dona Giovanna



Carly Rozitis
as Beatrice



Lucy Laffey
as Hero



Connie Sargent
as Leonata



Katie-Rose Karlsson
as Antonia



Jaydn Stobie
as Borachio



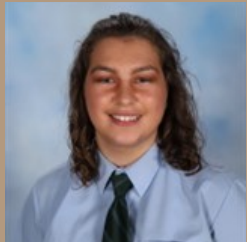
Kayla Wright
as Conrad



Faerlia Peters
as Balthasar



Georgia Marshall
as Margaret



Naomi Ross
as Dogberry



Lily Cielo
as Verges



Claudia Mackenzie-
Poteri as Royal Watch 1



Tully Rawlins as Royal
Watch 2—Francesca





Jackson as
The Sexton



Maggie Phillips as
Royal Watch - Ensemble



Vienna Steele as
Royal Watch - Ensemble



Chloe Hopkins
Choreography—
Ensemble



Claire Mathison



Abby Greenbank



Eadie Quinlan-
Roberts



Marley Harris



Emily Kerfoot

THE ENSEMBLE



Tia Anderson



Sindhura Sewgolam



Kayla Cross



Adrienne Harris

THE CREW



Hamish Jones
Lighting



Alannah Hebbard
Sound



Kiera Ferguson
Follow Spot



Elliot Green
Stagehand

DIRECTORS NOTE

This show has been such an EPIC journey. Nevertheless, we PERSISTED! I am a Shakespeare fan, and determined to see more students become fans of these classic tales as well, though we did give it an update to suit more contemporary contexts, so here you'll find the classical text peppered with more reflections of our society today.

The Original is a very cisgender tale, one that I have seen in recent years presented in such a way that highlights the toxic masculinity inherent: With Claudio humiliating Hero at the altar for not being a "pure" Bride, and his posse of mates all standing by him without allowing Hero to speak up for herself and clear her name. Our casting however allowed us to deviate from this reading of the text.

Our non binary casting led to us being able to develop a representation that celebrates the LGBTIQA+ community, which fills me with so much pride in the work. Being a SAFE School at Ballarat High, I was immensely happy to have our student body be able to see themselves in the characters on stage. That and allow freedom for students to present more truthful interpretations of the characters.

As for the idea of someone "dying of shame" I guess I wanted to try and explore where this does happen in our society today, what with the rise of social media influencers and "Cancel Culture". So rather than just royalty, these "personalities" that are in the public eye needed to be believably trying to keep their reputations intact, with the stakes being just as high as in the original version.

We hope we have done the piece justice.

I hope you can forgive my errors in editing. It has been a long slow process, albeit an enjoyable one to have been able to piece together the story and revisit all the laughs along the way.

There were times when remaining committed to this production was tough, so all of these students are to be applauded for their perseverance. We kept each other going.

I will miss horse gang.

Sincerely, Jessica Quick.

<https://www.education.vic.gov.au/about/programs/Pages/safeschools.aspx?Redirect=2>

SPECIAL THANKS TO:

PAUL GERARDI—SET DESIGN

RICHARD MARCOLLO—THEATRE TECHNICIAN

MICHELE KENNEDY-OPERATIONS GUIDE DECODER/CHEERLEADER

ROSE BIBBY—POSTER ARTIST

ROBINSON CENTRE STAFF-ONGOING SUPPORT

LAURA POWELL—DANCE COACH -'GIRLS'

LILY PENNEL—ASSISTANT DANCE COACH