



The Rude Mechanicals present



~~No~~
*Two Gentlemen
of Verona*

Cast (in order of appearance)

Valentine.....	Melissa Schick
Proteus.....	Kathryn Wanschura
Speed.....	Emma Klemt
Julia.....	Elise Berg
Lucetta.....	Heather C. Jackson
.....	Morrigan Condo (u/s)
Antonio.....	Rebecca Proch
Panthino.....	Melissa Robinson
Silvia.....	Lisa Hill-Corley
Launce.....	Mikki Barry
Crabbe.....	Calvin the Deeple
Thurio.....	Rachel Duda
Duke.....	Nell Codner
The Outlaws.....	Emma Klemt
.....	Rebecca Proch
.....	Melissa Robinson

Crew

Director.....	Joshua Engel
Assistant director.....	Morrigan Condo
Stage manager.....	Melanie Jester
Tech design.....	Erin MacDonald
Costumes.....	Hopi Auerbach
.....	Heather C. Jackson
.....	Linda Swann
Music director.....	Morrigan Condo
Tech crew.....	Mara McKann
.....	Jonathan Root
Comic combat consultant.....	Chris Davis
Publicity.....	Morrigan Condo

“What is Silvia”

Lyrics by William Shakespeare

Music by Morrigan Condo

There will be one 15-minute intermission.

Director's notes

In *Much Ado About Nothing*, we imagined a theater troupe in World War II with its men off at war. I was captivated by the way audiences bought into the all-female cast: the illusion was very thin, but with no men on stage, it caught their imagination in moments.

I wanted to challenge the audience a bit more, and so I picked a common Shakespeare theme: the woman dressed as a man. It's turning Shakespeare's joke back on him, since the original actor would have actually been male. The Rudes hadn't yet tackled *Two Gentlemen of Verona*.

Two Gents is much less often performed than *Much Ado*. *Much Ado* is perhaps Shakespeare's most accessible comedy. For that production I trimmed out a few misogynist moments. One such moment, where Pedro woos Beatrice on Claudio's behalf, parallels a critical moment in the climax of *Two Gentlemen*, when Valentine gives away Silvia to Proteus. If I cut the misogynist moments from *Two Gents*, it would be a very short play indeed.

So for this production, rather than skirting Shakespeare's less charitable moments towards women, we chose to exploit them. The 1940s setting of *Much Ado* marked a change in gender relations, and that suited this play as well. The men returning from war find the women changed by their time alone. "Welcome back," they say. "But the new world is different, and this is what it

used to look like." *Two Gents'* ending is unsettling, and we've chosen to highlight that rather than downplay.

Rudes' dramaturg Jaki Demarest once told me that the difference between comedy and tragedy is where you begin and end. *Much Ado About Nothing* parallels *Othello*, where an ill voice incites jealousy, but the ending is different.

Two Gents harkens to *Romeo and Juliet*. Romeo, like Proteus, tosses over one woman for another. But Julia, unlike Rosalind, did love Proteus, and comes to fight for him.

Romeo falls in love with Juliet at sight, as Proteus does with Silvia. Both hardly seem to know the object of their quickly-formed affections. They speak primarily of beauty, not of character or connection. For Romeo, it ended in tragedy, and it could have for Proteus as well save for the *deus ex machina*.

Shakespeare presents us with a much more realistic form of love in the comic sub-plot. Launce makes a list of his lover's faults, and he seems very shallow for choosing to take her only for her money. But at least he knows her faults, and has something to praise about her other than her beauty. (She brews good ale!) If Romeo had his wits about him long enough appraise Juliet with the same eye, they might have lived longer. Launce's speech is quite lurid and sexist, but at least he's looking at something besides how lovely she is.

The play is often thought of as Shakespeare's "bromance", about the guy love between the two guys. That's one solution the the plays rather troubling conclusion: the women are assumed to take the men back despite the misbehavior because the women's opinions simply aren't important.

Shakespeare did this often in his comedies. Important female characters become oddly silent in the fifth

About the Cast

Mikki Barry (Launce) was cast in this, her fourth Rudes production, because the dog likes her. Her cunning portrayal of Launce was inspired by a used car salesman crossed with a tawdry kitchen appliance, and gets her fashion sense from watching Cops reruns on TV. When not escorting Calvin the Deeple to cast parties, she spends her spare time as an air traffic controller for the Dumbo ride at Disney World.

Elise Berg (Julia) will be performing tonight by hologram so that she can play forward for the Pacers against the Knicks. And thanks to Mike Dunleavy for helping run lines.

Calvin the Deeple (Crabbe) has reluctantly joined the Rudes to win the heart of the assistant director. The Deeple has trained at the Royal Shakespearean Theater for Dogs, under the expert tutelage of Madame Fifi du Chien, where he received critical acclaim for his portrayal of Juliette in All Mute Theater's

act, even if they've been leads until then (like Viola and Isabelle). But Silvia and Julia are not to be passed off lightly: they are well-drawn, three-dimensional characters. Juliet has nearly as many lines as Romeo. Silvia and Julia aren't graced with as many line as the male leads, but they have scenes of their own and together that give them a strong identity.

production of *Romeo and That Ugly Girl*. The Deeple received even more accolades in the lead role in *The Dog Who Peed on Caesar*. Lovingly referred to as "Fish Breath," Calvin the Deeple has 5 illegitimate children and lives in Northern Virginia.

Morrigan Condo (Lucetta)

Nell Codner (Duke) got her start bossing people around when her younger brother was born, and happily accepted the role of the Duke, since that of Stage Manager was already taken. Acting credits with Rude Mechanicals include *As You Like It*, *Richard III* and *Oedipus/Antigone*. Stage managing credits include *A Comedy of Errors* (original & redux), *The Spanish Tragedy* and next year's production of *The Taming of the Shrew*. She would like to thank her mother for getting her started on Shakespeare waaay too young and the current cast (and all previous ones) would like to thank both Mom and Nana for teaching Nell to bake goodies for

them.

Rachel Duda (Thurio) is excited to once again be a part of this womens' cotillion experiment. Two Gents marks her 16th production with the Rude Mechanicals and her third as a character who is a member of the opposite gender. In October, she will appear with Laurel Mill Playhouse as six different characters in *Play It Again, Sam*. Thanks to Josh and the entire cast!

Joshua Engel (Director) is thrilled to be working with so many who have returned from *Much Ado* and so many who have joined the crew. This is his sixth outing in the director's chair with the Rudes, and the Rudes have never let him down. Thanks so much to the behind-the-scenes folk (tech, costumes, stage manager) who contribute so much to making the show run well but you'd never know it unless they screwed up.

Lisa Hill-Corley (Silvia) - would like to thank Josh and Mo for letting her be a part of *Girls! Girls! Girls!* redux and giving her a dress this time around. She played Leonato in *Much Ado About Nothing*, Josh's first all-female experiement. Other Rudes shows include: *Coriolanus*, *The Spanish Tragedy*, and *Merry Wives of Windsor*. Lisa recently appeared as Valentine in *Twelfth Night* with the Chesapeake Shakespeare Company. She dedicates her performance to Kevin and Joe, who have been best buds since "before they were born," but still manage to be good guys anyway.

Heather C. Jackson (Lucetta, Costumer) has performed in, costumed--or both--nine productions with the Rude Mechanicals. Her favorite roles include Helena in *A Midsummer Night's Dream* and the Hostess in *Merry Wives of Windsor*. Other design work includes productions for the Baltimore Shakespeare Festival, Theatre Hopkins, McDonogh School, and an upcoming production at Single Carrot Theatre.

Melanie Jester (Stage manager) hasn't been seen on stage in a few years with The Rude Mechanicals but has stayed busy by being Stage Manager for past Fringe shows *Much Ado About Nothing* and *Coriolanus*; running lights and sound for *Measure For Measure*; running lights for this past Fringe show *Tempest: A Celtic Musical*, and is currently preparing to be Stage Manager for the upcoming *Romeo&Juliet*.

Emma Klemt (Speed/Outlaw #1) - Rude Mechanicals: *Measure for Measure* (Sister Francisca/Can Can Dancer), *The Spanish Tragedy* (Padringana/Maid); Albert Klein Theatre: *She Stoops to Conquer* (Miss Constance Neville), *Anton in Show Business* (Crew), *Love's Labour's Lost* (Mote); Studio 115: *Frozen* (Nancy), *Unwrap Your Candy* (The Professor), *An Adult Evening with Shel Silverstein* (Ensemble); Blackfriars Playhouse: *Two Gentlement of Verona* (Speed), *Henry V* (Constable, Alice, Le Fer). Education and Training: BA in

Theatre, University of Mary Washington, Young Company Theatre Camp 2004 & 2007. Currently working for Tony Award-winning Signature Theatre.

Rebecca Proch (Don Antonio, Second Outlaw From The Left) is a writer and artist whose mild-mannered secret identity is the education department manager at Wolf Trap Foundation's Institute for Early Learning Through the Arts. Two Gentlemen is technically her third Rudes show, though both of the last two were The Tempest: A Celtic Musical as Queen Alonsa. Tempest marked her return to the stage after several years' hiatus. She studied acting at HB Studios in Greenwich Village and performed in a number of productions in the city and regionally during her time in Manhattan, also working behind the scenes as a stage manager, producer, and director. Rebecca would like to thank the cast and crew for a great show and for encouraging her behavior.

Melissa B. Robinson (Panthino, Third Outlaw), a journalist and author, enjoyed her crime spree and thanks Josh for teaching her to shave like a man. Melissa was last seen groping patients, running a whorehouse and hiding from her superiors in Out of the Black Box Theatre Company's *Catch-22*. Thanks to the Rudes, as always, for making theatre even more fun than usual.

Melissa Schick (Valentine) is flabbergasted at the realization that

she has not been on the Rude Mechanicals stage for a full five years now. Memorable roles with the Rudes include Cassandra in *Troilus and Cressida* and Audrey in *As You Like It*. Melissa received her acting training at Atlantic Acting School in New York under the auspices of New York University's Tisch School of the Arts. She would like to thank all of the Rudes for welcoming her back with open arms and her family for putting up with her ridiculous hours - particularly her mother for doing so very much of her laundry during this busy time.

Katie Wanschura (Proteus) is very thankful to be back onstage with the lovely ladies of the Rude Mechanicals after her silly thyroid kept her from participating in *Julius Caesar* last fall. This cast, crew, and production team have been wonderful to work with! Regional acting credits include *The Bargain Basement Game Show* (Hostess & Assistant), Treyhawk Productions; *Falsettos* (Cordelia), Elden Street Players; *Much Ado About Nothing* (Don Pedro, Benedick) and *Antony & Cleopatra* (Charmian), with the Rude Mechanicals; *The Actor's Nightmare* (Ellen), Laurel Mill Playhouse; *Steel Magnolias* (Annelle), St. Mark's Players; and *As You Like* (Celia), Shakespeare in the Parque. Many gracious thanks to Shannon for your support & running lines with me, and thanks to everyone else that has come to see our show, even if you've never heard of *Two Gentlemen of Verona*.

Plot summary

Valentine and Proteus return from basic training. Valentine teases Proteus for being in love with Julia, declaring that he isn't going to fall prey to such silliness. He then leaves for Milan in search of adventure. Proteus has sent Julia a mash note via Valentine's servant Speed. Speed reports that Julia is cold to him, though in reality it was Julia's friend Lucetta who received the note. Turning it over, Julia tears it to pieces, then immediately regrets it.

Panthino, assistant to Proteus' father Antonio, convinces him that Proteus should join Valentine to learn the ways of the world. Proteus and Julia exchange rings and part, tearfully. Proteus' servant Lance, also sent to Milan, complains that his dog isn't sorry to see him go.

Meanwhile, Valentine has fallen in love with the Duke's daughter Silvia (to the amusement of his servant Speed). Silvia has had him write a note to a "friend", and Valentine doesn't realize that the friend is himself. His rival, Thurio, is favored by Silvia's father, so Silvia and Valentine plan to elope.

Proteus arrives, and Valentine reveals that he has learned his lesson about love and enjoins Proteus' help in the elopement. After the reunion,

Proteus wonders that he is in love with Silvia and has forgotten Julia. He wrestles with his passion, then decides to oust both Valentine and Thurio, by any means necessary. He reveals the lovers' plan to the Duke, who banishes Valentine. He then gets access to Silvia by pretending to woo on behalf of Thurio with a love song.

Julia, disguised as "Sebastian" so she won't appear to be a girl traveling alone, overhears Proteus' affections. When Silvia rejects Proteus' advances, Proteus sends "Sebastian" to get a token from her. Silvia mourns for poor forgotten Julia. She then leaves to follow Valentine. The Duke, Thurio, Proteus, and Julia follow her, each for their own separate reasons.

Valentine has fallen in with outlaws in the woods. They capture Silvia. Proteus rescues her, but expects a lot in return. Valentine stops him and scolds Proteus for his treachery, but forgives him. He even offers him Silvia to seal their friendship. Julia, offended, strikes him, and he returns the punch, knocking her out. All is revealed, the lovers are reconnected, Valentine and the outlaws forgiven, and everybody gets married.

Platinum

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Jaki Demarest
Doug Humphrey

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Joshua Engel
Ginny and Bill Jones
J. Calvin Smith
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