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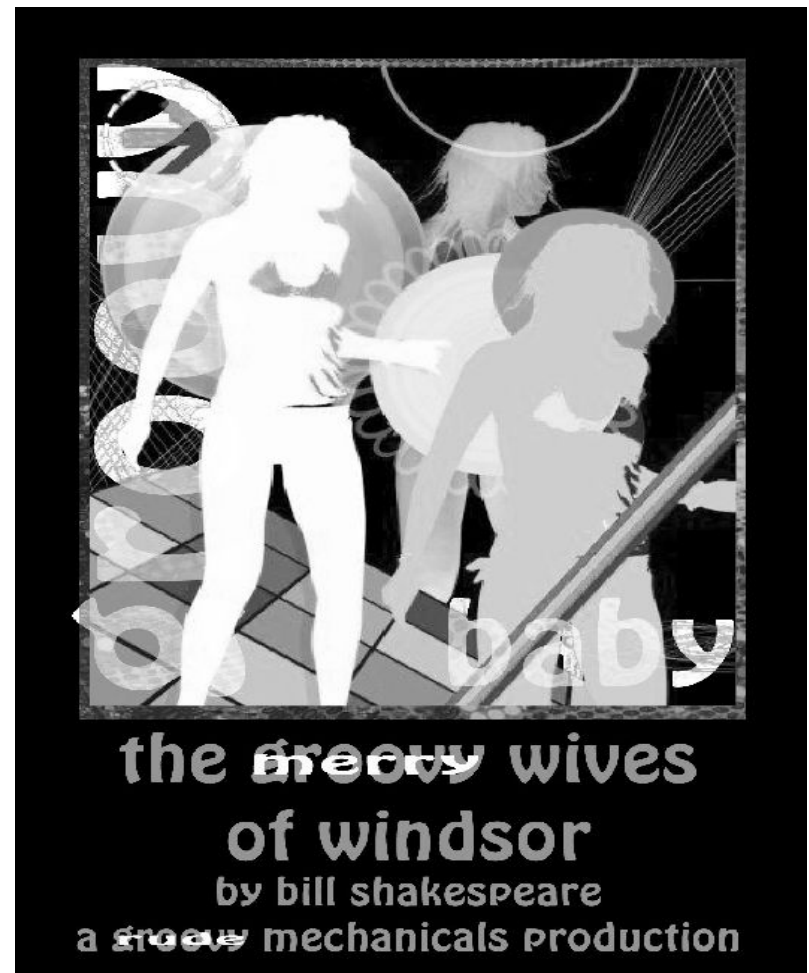
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Directed by Joshua Engel

Produced by Jaki Demarest

The Merry Wives of Windsor is filmed in front of a live studio audience.

Cast and crew

Shallow.....	Don Juran
Falstaff.....	Michael Galizia
Evans.....	Thierry Barston
Slender.....	John Hefner
Robin.....	Jonathan Gillis
Host.....	Heather C. Jackson
Mr. Page.....	Paul Davis
Bardolph.....	Allison Plourde
Pistol.....	Yancy Davis
Nym.....	Jaimee Wurzel
Simple.....	Erin MacDonald
Anne Page.....	Sudanah Gray
Nell Quickly.....	Lisa Hill-Corley
Jack Rugby.....	Melanie Jester
Dr. Caius.....	Jaki Demarest
Fenton.....	Jon Clark
Mrs. Page.....	Rachel Duda
Mrs. Ford.....	Amy Rauch
Mr. Ford.....	Calvin Smith
John.....	Joshua Engel
Robert.....	Yancy Davis
William Page.....	Trevor Jones

Crew

Director	Joshua Engel
Assistant Director	Jaki Demarest
Stage manager	Lyn Belzer-Tonnessen
Assistant stage manager	Chenoa Jones
Choreographic consultant	Wendy Nogales
Costumes	Hopi Auerbach
.....	Heather C. Jackson
Technical director	Jeff Poretzky
Tech operator	Jill Lombauer
Set painting	Heather Miller
Publicity.....	Scott Alan Small
Stage crew.....	Torberg Tonnessen
.....	Heather Miller
.....	Shawn McNeal
Construction.....	Sean Eustis
.....	Eldridge Brown

Director's notes

“What was the MATTER with these people?” James Lileks asked that about the interior design of the seventies. It applies equally well to the hair, the music, and the clothes. Especially the clothes.

So when I fell into a supply of 1970s originals provided by our costumer, I wanted to do a Shakespeare play in which I could inflict those clothes on my actors. But which? I thought of that brief era between birth control and AIDS, and Falstaff jumped to mind. (Those costumes are in perfect shape, partially because they went out of fashion so quickly they didn't have a chance to wear out, and partially because the moths wouldn't dare touch it.)

Last year's Comedy of Errors traced the archetypes of comedy from Commedia della'Arte through Shakespeare to Vaudeville. I wanted to carry it one step further: the 1970s sitcom. After some debate as to whether Mr. Ford was more like Mr. Furley or Mr. Roper, we knew we had a show. With Page stuck in the sixties, and Ford destined to try to vote for Reagan again in 1988, the wives are the best of the 1970s: merry, yet honest too. Think Laverne and Shirley (but we'll pass on the milk and Pepsi.)

It's not, for example, that the seventies didn't give us some great music. Led Zeppelin and Pink Floyd both did their best work in

that era. But that's not what you're hearing tonight. I wanted the stuff that clings to the back of your mind, chanting over and over “burn baby burn... burn baby burn!”

1977 was also the year that John Travolta jumped from being a Sweathog in Welcome Back Kotter into being a Serious Actor with his performance in Saturday Night Fever. Disco had been around for some time, but that movie took it from the underground scene into a major fad. (Actually, even in the movie you can already see the end of disco. One scene has Disco Duck playing in the background. The end of everything, they say, is self-parody, and Saturday Night Fever seemed to be the beginning and the end of disco, all in one film.

I myself was born eleven days into the decade, and a fair number of Rudes were born within a year of me (including over half our board of directors). It seems to be the era that gives you Rude Mechanicals. So it couldn't be all that bad. Could it?

When I direct a comedy I always begin with about twenty minutes worth of humor, and expect my cast to bring the rest. These being the Rude Mechanicals, of course they did. Thanks to the Rude Mechanicals, my indispensable AD Jaki Demarest, and my rapidly-becoming-indispensable Stage Manager Lyn Tonnessen.

Errors, Lord Caversham in *An Ideal Husband*, Pastor Manders in *Ghosts* and the Judge in *The Chalk Garden*. Don has also sung (in Latin) the role of the evil King Marmorinus in *Filius Getronis* and in 2005 made his operatic debut as Zaretsky in *Eugene Onegin*. He thanks Josh, Jaki and the entire cast and crew for all their help, and promises his wife Carol he will indeed get a haircut on January 29.

Erin Macdonald (*Simple*) This is Erin's *counts on her fingers* 6th or 7th show with the Rudes. She can't figure out why she keeps coming back, maybe it the strong friendships that she has made, maybe it's the parties, or maybe it's cause half the cast is sexy ('specilly Jaimee) Erin would also like to say that she is not really as "Simple" as her character is.....what were we talking about again. *twirls hair* Much love to all. And Blessed Be!

Allison Messina (*Bardolph*) This is Allison's first show with the Rude Mechanicals. She has just moved to Maryland from Rhode Island and has done several shows in Rhode Island. Her previous credits include Jocasta in *Oedipus Rex* with Poorman Productions in Providence, RI, Germaine in *Picasso at the Lapin Agile* with Pawtucket Players in Massachusetts, Amanda in *Ghost of Whalewind Castle* with Whodunnit Dinner Theatre of New England just to name a few. She also played the lead woman in the independent film *Wolf Whistle* which was in the Woods Hole Film festival. She has a BA in theatre from Rhode Island College.

Heather Miller (*Set*) Second adventure with the Rudes, and what a groovy time it has been!! First adventure was the Rudes most recent play "The life and death of King John." For not being a child of that era, she has a knack for 70's style. "Its so disgusting its beautiful...and I thought the 80's were bad!"

J. Calvin Smith (*Ford/Brooke*) broke into professional theater during the past 12 months, what with shows for The American Century Theater (Odets' "Paradise Lost") and The Baltimore Shakespeare Festival (strangely enough, "The Merry Wives of Windsor"), having juggled the latter with a comedic stint as the drunken Porter in the Rudes' production of The Scottish Play. God be praised for the opportunity to act (and act up) again with friends, and much love as always to Kim and Susan. No Naugas were actually killed during the production of this play. Have A Nice Day!

Jaimee Wurzel (*Nym*) is totally lacking inspiration for a bio, even after writing such spectacular ones for previous Rude Mechanical productions including Comedy of Errors and The Life and Death of King John. Someday, she hopes to be famous and important enough to have someone hired to write bios for her, but until then, she'll continue to take up space in your programs with this sort of pointless rambling.

Plot Summary

As Shallow and his friend Evans try to hook Slender up with pretty Anne Page in The Garter Inn, they meet up with Falstaff and his cronies Bardolph, Pistol, and Nym and accuse them of various crimes against them. Falstaff is so broke he fires Bardolph and gets her a job tending bar at the Garter, but he has a plan: seduce Mrs. Ford and Mrs. Page, each of whom are married to rich men. Pistol and Nym refuse to help.

Dr. Caius also wants Anne Page, and asks his servant Quickly to set him up. But when he discovers Slender's servant Simple already there to try to get Quickly's help with Anne, he challenges Evans to a duel. Mrs. Page and Ford get love-letters from Falstaff and resolve to set him up for revenge, and send Quickly to fetch Falstaff. Pistol and Nym inform Page and Ford of the plot. Page is sanguine, but jealous Ford adopts a disguise as Mr. Brook tempt Falstaff and prove his jealousies.

Caius and Evans have been sent by the Host of the Garter to different places and their fight is disrupted, provoking them to declare revenge on the Host. Falstaff tries to carry out his date with Mrs. Ford, but Mrs. Page interrupts them, and they sneak him out in a laundry basket right under Ford's nose.

Anne has plans of her own with Fenton, but her father is for Slender, while her mother is for Dr. Caius. The Wives have set Falstaff up for another go, and he only barely escapes with much beating by Ford. Confessing the

whole plot, the wives and husbands set up Falstaff once more, to meet him at the Herne's Oak Disco, there to be surprised by Anne and other "fairies". Her parents each separately arrange for their favored suitor to steal Anne away, but she deceives them both. Falstaff learns his lesson and there is much rejoicing.

Cast and crew bios

Hopi Auerback (*Costumer*) Since the early 1990s, Hopi has been badgering directors to set a show in the 1970s, the era everyone loves to hate. She always thought there was enough stuff in the Greenbelt Arts Center's costume room to outfit inaugural balls for Presidents Nixon, Ford and Carter without any duplication. She is grateful to Josh for having the nerve to take the plunge. Most of the clothes in this production are authentic period pieces that were donated to amateur theatres. They are made of synthetic fibers that will never bio-degrade, and they went out of style quickly enough that they were not subjected to much wear and tear by their original owners. In addition to shows set in the Elizabethan, Victorian and Gilded Age periods, Hopi has now costumed plays set in the 1920s, (Richard III, [Rude Mechanicals]), 1930s, (War of the Worlds), 1940s, (Who's Scrooge?), 1950s, (Bye, Bye Birdie), 1960s, (Not Now, Darling) and now the 1970s,.

Thierry Barston (*Sir/Dame/Frau Hugh Evans*) grew up in New York City, where acting became her first love. Her life since then has included the practice of law, work in the IT

field, and caring for a family, but acting remains her love and her dream. Recent stage appearances include *Macbeth* (Lady Macduff), *The Vagina Monologues*, and *Agnes of God* (Mother Miriam Ruth); Thierry has also appeared in short, independent films, including *Caucasian Brown* (Dr. Exile). The Merry Wives has been Thierry's first experience with the Rude Mechanicals. She wants to thank the Rudes for the opportunity to work with them - and for helping her to lose that useless bit of baggage that she used to call her dignity...

Jon Clark (*Fenton*) Having not learned his lesson last time, Jon is returning for his second Rude Mechanical production. While it is hard to beat the excitement of performing in his last show, this show has been great beyond words. As always, he gives thanks to everyone at the Duck and Ketchup Pub, where all our absent friends dine.

Paul Davis (*Page*) is happy to return to the Rude Mechanicals for another Shakespearean romp. You have seen him in *As You Like It* (Orlando), *Oedipus/Antigone* (Oedipus), and most recently as Lewis Capet in the *Life and Death of King John*. A graduate of the Washington College Drama Department in 1999 Paul has danced in every theatrical aspect from selling tickets to hanging from a thirty foot ladder hanging lights at three in the morning. He is excited about this production as it showcases his talents as a laid back playboy. He dedicates his performance to Heather, Roger, Karen and Jennifer: may she find what she has lost in those that love

her truly.

Yancy Davis (*Pistol*) is best known for his role as Engine #3 in the movie *Titanic*, though he is lesser known as Ron Jeremy's stunt-double in *Driving Miss Daisy Wild*.

Jaki Demarest (*Dr. Caius*) has finally, after five years with the Rudes, succeeded in being typecast. *Couchez avec moi ce soir, by gar!*

Rachel Duda (*Mistress Page*), defying the odds, has now proven that 13 is, in fact, a lucky number. During the past five years and 12 shows with the RMs, she has been a Nurse, a best friend, a romantic POW, a coquette, and an old lady (not all at once). Now she's Carol Brady, complete with green polyester pants. This has been an amazingly rewarding (if itchy) experience, and she credits the whole cast, especially Amy and Michael, for their hard work and great comic timing! Thanks to Josh, Jaki, and Alan for, well, everything!

Joshua Engel (*Director*) is directing his fourth show with the Rudes.

Michael Galizia (*Falstaff*) This is Michael Galizia's debut with the Rude Mechanicals. He is grateful of the opportunity and challenge of portraying such a wonderful character as Falstaff in Shakespeare's *Merry Wives of Windsor*. Michael has been in twelve productions with VLOC and seven with Washington Savoyards. Michael has participated in many outreach and fund raising events for both of those companies. He is a proud founding member of the Forgotten Opera Company and portrayed Figaro in that company's inaugural production of "Marriage of

Figaro" In this years FOC production of *Don Giovanni* he portrayed Leporello. Michael debuted last season with the Annapolis Opera Company as the Imperial Commissioner in *Madama Butterfly* and also as Cecil in *Maria Stuarda* with Opera Bel Canto. Michael also debuted this season with Damascus Community Theater as Jigger in *Carousel*. Michael was recently appointed to the position of Artistic Director of the Victorian Lyric Opera Company.

Jonathan Gillis (*Robin*) has appeared in *Anne of Green Gables*; at Laurel Mill Playhouse; as the Station Master, Mr. Phillips, Jerry Boute, Rev. Allen, President of Queens, and Mr. Sadler. *Antigone*; at Essex Community College as the Guard. *Royal Hunt of the Sun* at Spotlighters as Rodas and *Ella's Song* at Fell's Point Corner Theatre as Willy.

Lisa Hill-Corley (*Mistress Quickly*) This is Lisa's second Rude show, she was last seen as Elinor in *The Life and Death of King John* (the comedy). She would like to thank all the Rudes for being the greatest troupe EVER, Kevin, Alex and Serena for their continuing love and support, and Josh and Jaki for letting her be the righteous and funky Quickly. Dedicated to the memory of Scout the Cat. Solid Baby!

Heather C. Jackson ("*Bubbles*" the *Host(ess) of the Garter/Costumer*) is pleased to be working on her third Rude Mechanicals' show, after appearing in *Macbeth* and costuming *King John*. Now she's doing both—and has no intention of giving up

either job any time soon. She has previously designed costumes for several area schools, as well as Greenbelt Arts Center (*Much Ado About Nothing, You Never Know*), St. Mary's College of Maryland (*Wheldon Rising, A Midsummer Night's Dream*), and worked as a seamstress for the Baltimore Shakespeare Festival. Previous acting roles include Conrade (*Much Ado*), Quince (*A Midsummer Night's Dream*), and Cookie in *Rumors*. Thanks for the dinosaurs!

Melanie Jester (*Jack Rugby*) I'm glad to be in another Rude play. Being in *King John* was fun, and help me get back into my love of acting. Working on Merry Wives has been a blast, well except for the whole spraining my ankle during one of the rehearsals. These people are a great bunch and I hope to have the privilege to work with them again.

Trevor Jones (*William*) The human race has doomed itself to annihilation and we will all eventually die, decompose, and be forgotten. In other news kittens, aren't they just fluffy and adorable?? (Oh, and Trevor is happy to be in his first Rude Mechanicals production.

Don Juran (*Shallow*) Don Juran (Shallow) is honored to make his fourth winter appearance with the Rude Mechanicals, having played Nestor in *Troilus and Cressida*. Lord Stanley in *Richard III* (also directed by Josh Engel) and Balthazar in *The Comedy of Errors*. At Greenbelt Arts Center he has appeared as Wolsey in *A Man For All Seasons*, Pinch/Headman in *The Comedy of*