

## MERRY WIVES AND MODERN TIMES

When seeing a Shakespeare production, we may wonder why it is relevant to our lives, or perhaps ask, "Why should I care?" Although every Shakespeare play provides us some analog to our lives, *The Merry Wives of Windsor* is a play where connections abound. We see jealousy, children going against their parents, love (requited and unrequited), and endless deceptions. Perhaps we see connections between ourselves and these characters because this is the only Shakespeare play which is set in his own time period and country.

One of the themes which is explored in *Merry Wives* is the importance of class and the rapid change that was occurring in the class structure in the 1580's-'90s. The highest classes -- royalty and nobility -- stayed relatively unchanged, but they don't appear in *Merry Wives*. The lower classes, however, were changing drastically. The largest change was in the gentry (which included knights and aristocrats), who were on their way down, and the merchants, who were on their way up. The wars which had been fought earlier in the century drained the "old money" of their wealth; merchants, relying on their skills to earn money, were rising in the world.

Sir John Falstaff and Master Fenton are examples of members of the gentry, and we see in their characters the decline of their class. Knights such as Falstaff survived on a small wage from the queen, which was not enough to support Falstaff's indulgent lifestyle. Similarly, Fenton is a member of the aristocrats whose family money has been depleted due to the costs of war. Add the cost of Fenton's partying in his earlier years, and whatever money he had due to his status has run out. Fenton's comment in Act III, scene iv, hints at the feelings of the merchants toward the gentry. Listing Master Page's reasons why he should not marry Anne, he says: "He doth object I am too great of birth,\ And that, my state being galled with my expense,\ I seek to heal it only by his wealth."

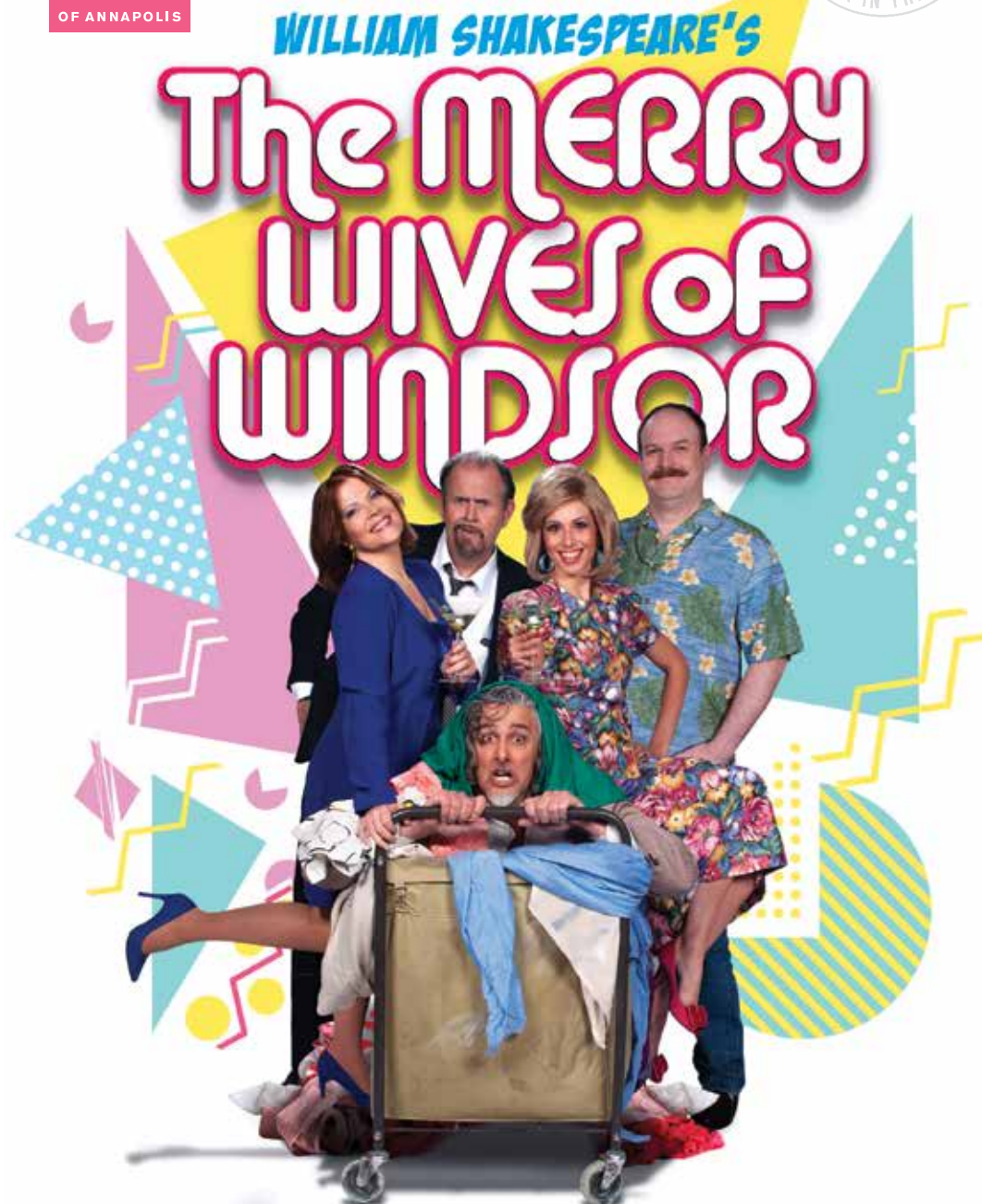
The idea of being "too great of birth" encapsulates the attitude merchants held towards the gentry. The merchant class, represented by the Page and Ford families, had achieved a lot of wealth, but they were still looked down on by some in the higher classes. In response, the merchant class took pride in their growing financial success and viewed the higher classes with derision. Merchants feared that the higher classes would come for their money, and the play shows that was a rational fear. They were very community-bound as a result and distrusted foreigners as well. We see this in Pages' disapproval of Fenton, and in the treatment of Sir Hugh and Dr. Caius.

Shakespeare's plays reflect parts of society and human nature that are relatable to 21st century audiences, as well as the audiences he was writing for. The distinctions and discriminations we see in this play have been played out across history, and we still see them playing out today.

### Fun Facts and Phrases

- In addition to Connecticut and England both having cities named Windsor, they also both have rivers named Thames - in Connecticut it is pronounced "thay-mz."
- Pistol's statement, "The world's mine oyster" in Act II, scene ii, is the first recorded use of that phrase.
- Another phrase first used in this play is "The short and the long of it," though around 1700 this was converted to "the long and the short of it."
- Some words from *Merry Wives* with their 21st century meanings: buck-basket (laundry basket), cozened (deceived), gallimaufry (a confused mess of things) I trow (I think/believe), shent (disgraced.)

— SADIE FUNK, DRAMATURG



FEBRUARY 22 – MARCH 23, 2019

2018/2019 season



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## PRESIDENT'S MESSAGE

Welcome to Colonial Players!

As I write this message, it's a cold, dreary, rainy day – but I know that inside our little theater space it's bright and bursting with energy. One of the things I love most about theater is it allows you to leave your stress and worries at the door, and you find yourself transported to a different time and place.

I recently had the opportunity to travel to London for business, and was able to enjoy some theater during my stay. Three different shows – three different venues, but each captivated me and drew me into the world they had created. Being a part of The Colonial Players, and knowing its intimate in-the-round space, I find myself watching the productions with a different eye – exploring how they might work with our unique theater. Some are more difficult to picture producing here, but others seem tailor-made for this space.

I hope you like what you see on our stage – not just tonight, but with every production. We work hard to find shows that not only are entertaining or thought provoking, but also work within the confines of our little playhouse. We've recently announced our 2019-2020 season (our 71st!) and I hope you'll take a brochure and explore where we'll be taking you next year. But don't forget the remaining shows of this season, either. We've still got places to take you, and we hope you enjoy the ride.

Thanks, and enjoy the show!

– SHIRLEY PANEK

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## DIRECTOR'S NOTES

The Bard is Back! It's been a very long time since The Colonial Players mounted a production of Shakespeare - over 20 years, and believe it or not, this production of *The Merry Wives of Windsor* is only the sixth production of Shakespeare CP has done since it's founding 70 years ago. Ever since we produced *The Liar* in CP's Season 66, I've been itching to get Shakespeare back into the theater. We've GOT to stop just reading these things and keep performing them.

So why *Merry Wives*? Well, it is a farce (which I love), and there is such joy and fun in staging one of Shakespeare's comedies. It also has strong female characters that truly control the plot. And to top it off, it has NO royalty and takes place in the Elizabethan version of suburbia, rather than exotic or courtly locations - all of which means that it actually is a very "modern" play. It shows that we have a lot more in common with the Elizabethans than perhaps we know. And then there's Falstaff. The "Fat Knight" is just one of those characters that audiences (and actors) love. He is rakish and ridiculous. Laughable and lovable. Alliterative and all-encompassing.

So why the 1980's? I have to admit that I don't typically like "re-settings" of Shakespeare's plays. I sometimes feel directors selfishly use the device to promote "a concept" rather than to serve the script or the audience. They often work really well for a few scenes, but are very forced in others. However, in thinking about this play, I knew I had to make it even more accessible to modern audiences. I went to high school and college in the 1980's, and I began to see the parallels almost at once. The conspicuous consumption of the Reagan years, the affluent suburbs, Gordon Gekko's Wall Street, the pop culture icons, all seemed to fit right in. I could translate every scene into a 1980's parallel universe. More jokes, gags, and bits came flowing, and once we started rehearsals, we found even more. It has all clicked, and the result is a celebration of Shakespeare and 1980's American pop culture. Shakespeare and Schtick. *Merry Wives* and MTV!

I am very grateful to The Colonial Players for the opportunity to bring such a huge and complex production to life. The sheer logistics of collaborating with such a large (and wonderful) cast and crew rival that of any full-scale musical. There are nearly 50 people involved in this production, some taking on roles behind the scenes as well as on the stage. I may have been the one to propose this lovably insane project, but without everyone's help, I would just be staring at the walls muttering "buck-basket" over and over again. I often say that putting on plays (especially comedies) is like the very best jazz, with everyone creating the inspirations for the performance. This cast and this crew are truly outstanding jazz "musicians."

Finally, I'd also like to thank my family for putting up with my nearly two-year obsession with this play, especially to Diana, who took care of me and the cast during rehearsals, and of course Joanna. Shakespeare brought us together over 30 years ago, and this production is a bit of a tribute to those years at the NJSF. "I would not wish any companion in the world but you" (*The Tempest*).

— STEVE TOBIN

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WHAT'S GOING ON AT CP.



*The Colonial Players gratefully acknowledges the generous bequest from Roland Riley, a longtime patron whose gift helps ensure the future economic viability of our theater.*



*The Colonial Players gratefully acknowledges the recent gift from the Donald M. Reed Living Trust that made possible the critical upgrade of our stage lighting control system.*



## ABOUT THE DIRECTOR



**STEVE TOBIN** returns to The Colonial Players and his classical roots with this production of Shakespeare's *The Merry Wives of Windsor*. Steve's previous CP directing credits include the cup-smashing Chekhov/Durang mash-up *Vanya and Sonia and Masha and Spike* and the Ruby Griffith award-winning Ives "translaptation" of *The Liar*. Steve also directed *The Diary of Anne Frank* and the Helen Hayes Recommended production of the Wilbur translation of *The Liar* at Compass Rose Theater. He returned to performing a few years ago, appearing as the yellow-eyed Jacob Marley in the 2016 version of CP's *A Christmas Carol*. Steve received his undergraduate degree in theater from Yale, where he studied with Nikos Psacharopoulos and Murray Biggs and performed in or directed

over a dozen different productions. He did his professional acting apprenticeship under Paul Barry at The New Jersey Shakespeare Festival, where he worked on 10 productions and was the assistant director for *Hamlet* and *Rosencrantz and Guildenstern are Dead*. He also appeared in Center Stage's production of *The Misanthrope* and East Side Productions' *The Elephant Man*. Directing credits include the borscht belt comedy *Catch Me If You Can* (at CP), *Laura* and *The Elephant Man* (Trinity Players), *Sleeping Beauty* (Adventure Theater), *Pool Fever* and *At Xmas* (Source Theater), and several staged readings at St. John's College. He also serves on the boards of the Annapolis High School Drama Boosters and The Colonial Players. In his spare time, Steve enjoys being with his family, making awful puns, and watching old British sitcoms late at night.

### ABOUT OUR NEXT PLAY

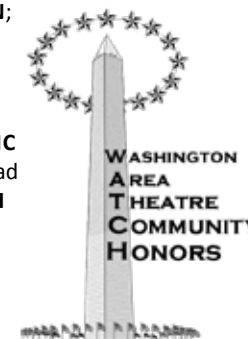
We will welcome the arrival of spring with *A New Brain* -- an energetic, sardonic, and often comical musical by William Finn and James Lapine that was based on Finn's experiences with a potentially fatal medical condition. Finn and Lapine won a Tony for best musical for *Falsettoes*; Finn also collaborated with Rachel Schienkin in writing the hit musical *25th Annual Putnam County Spelling Bee*. *A New Brain*, based on Finn's real life experiences, opens with Gordon, the main character, irritably composing a children's song about spring for Mr. Bungee, a hated television host who dresses as a frog. Gordon collapses into his lunch and is rushed to the hospital, where he is diagnosed with arteriovenous malformation. He is confronted with a most difficult decision of whether to risk surgery or live with the benign malformation in his brain and hope for the best; either course of action could be fatal. He is visited in the hospital by a hilariously absurd cast of characters including his supportive lover, his oppressive mother, hospital staff, a wise homeless woman, and, in his hallucinations, the hauranging Mr. Bungee. Facing his own mortality, Gordon wrestles with the person he has been, the legacy he will leave behind, and, ultimately, the person he will be if he survives. *A New Brain* runs from April 12 through May 5. Tickets and information available at: [thecolonialplayers.org](http://thecolonialplayers.org)



The Colonial Players received 18 nominations, including one each for best play and best musical, in the 2018 Washington Area Theatre Community Honors nominations announced January 20 at The Birchmere in Alexandria, VA. One hundred productions by 27 community theater companies in the Washington region were adjudicated last year. All plays and musicals produced during the calendar year are judged by representatives from other participating theaters.

### CONGRATULATIONS TO THESE COLONIAL PLAYERS NOMINEES:

- ***Casa Valentina***: Outstanding play, produced by **MARY WATKO** and **HEATHER QUINN**, stage managed by **ANDY MCLENDON**; outstanding direction, **MICKEY LUND**; outstanding ensemble; lead actor, **JIM GALLAGHER**; featured actor, **KEVIN WALLACE**; featured actress, **LAURA GAYVERT**; hair design, **DOUG DAWSON**; makeup, **DARICE CLEWELL**; costume design, **FRAN MARCHAND** and **CHRISTINA MCALPINE**.
- ***Lucky Stiff***: Outstanding musical, produced by **TIM BROWN**, stage managed by **BETH TERRANOVA**; outstanding direction, **ERIC HUFFORD**; outstanding ensemble; lead actor, **REED SIGMON**; lead actress, **ISABELLA LOPEZ**; sound design, **KAELYN BEDSWORTH** and **CAITLIN WELLER**; lighting design, **FRANK FLORENTINE**; properties, **CHARLOTTE ROBINSON**.
- ***Sex with Strangers***: Outstanding lead actress in a play, **ELIZABETH HESTER**.



Never gonna give up the 80's?

Love a good mix tape? Keep working for the weekend with our totally righteous Spotify playlist.

Search for "The Merry Wives of Windsor (Connecticut)" or visit [tinyurl.com/CPMerryWivesPlaylist](http://tinyurl.com/CPMerryWivesPlaylist)



## LITTLE-KNOWN FACTS ABOUT THE BARD AND HIS WRITINGS

Shakespeare introduced almost 3,000 new words to the English language, according to the Oxford English Dictionary. He changed nouns into verbs and verbs into adjectives and combined existing words in new ways to give new meanings to existing vocabulary.

- His plays have been translated into dozens of languages and performed around the world (including a version in Klingon, of *Star Trek* fame). Famous translators include Catherine the Great, who translated *The Merry Wives of Windsor* into Russian.
- An outbreak of the plague in Europe closed all of London's theaters between 1592 and 1594. Since there was little demand for new plays, Shakespeare instead turned to poetry, writing many of his much-loved sonnets during this time.
- Copyright law didn't exist in Shakespeare's time, so scripts had to be carefully guarded. Actors often got their lines as the play was in progress.
- Shakespeare is the most quoted individual writer in the English language, trailing only the King James translation of the *Bible* as the most popular source of quotations for writers. According to the *Oxford Dictionary of Quotations*, he wrote close to a tenth of the most quoted lines ever written or spoken in English.
- Shakespeare wrote at least 37 plays, 154 sonnets, and a number of other poems, but it is likely more plays and poems were lost over time. We know he wrote two plays that were lost to posterity: *Cardenio* and *Love's Labour's Won*.
- *The Comedy of Errors* is Shakespeare's shortest play at just 1,770 lines, only a third of the length of *Hamlet*, his longest play.
- Although Shakespeare is usually referred to as an Elizabethan playwright, the majority of his most famous plays were written after the death of Elizabeth I. In reality, he was more of a Jacobean writer than anything else.
- Shakespeare was a great businessman, but he didn't publish any of his plays or use them for business purposes. According to the Literary Encyclopedia, fellow actors John Heminges and Henry Condell inscribed and published 36 of them after his death in a volume titled *The First Folio*, which is the source of all of his published dramas.
- By the 17th century, Shakespeare had become a famous playwright in London, but was better known as a very successful businessman and respected property owner in his hometown of Stratford.
- Shakespeare died at age 52 in 1616. His original grave marker showed him holding a bag of grain, but the people of Stratford replaced the bag with a quill in 1747.
- Shakespeare is the best-selling author of all time, with book sales estimated between two and four billion.
- Sixty-four million children globally study Shakespeare in countries as diverse as Australia, Azerbaijan, China, Denmark, Italy, Kuwait, Oman, Philippines, Poland, Russia, Saudi Arabia, Sudan, Ukraine, and Vietnam.
- There have been more than 400 feature length films and TV productions of Shakespeare's works.
- When Shakespeare married at age 18, Anne Hathaway was eight years older, an uncommon age difference at that time.

– Sources: *The London Pass*, [list25.com](http://list25.com), [williamshakespeare.net](http://williamshakespeare.net)



## THE CAST



**MARK T. ALLEN**  
(*Sir Hugh Evans*)

Mark is delighted to be back on stage again with The Colonial Players. His most recent acting stint here was playing Diabelli in *33 Variations* in the fall of 2017. Other favorite roles include the ghost of John Barrymore in *I Hate Hamlet*, Mr. Paravicini in Agatha Christie's *The Mousetrap*, Tony Scudamore in *The Brides of March* (each with Laurel Mill Playhouse), and Curtis Appleby in *Night Watch* at the Columbia Community Players. He will direct CP's June production of Agatha Christie's *Towards Zero*. As always, he gives many, many thanks to Megan, Ben, Ivy, Piper, and Jasper -- and to the Tuggers for all their love and support.



**RICHARD ATHA-NICHOLLS**  
(*Nym/Sound Designer*)

Richard is doing double duty on this show, working both on and back stage. He has previously engineered or designed sound for numerous productions, primarily at The Colonial Players and Laurel Mill Playhouse. His sound designs have garnered two WATCH nominations. Richard has appeared on area stages, and in his spare time helps run Discworld conventions. Occasionally, he has been known to direct. Love to C, A & P. Always in my heart, O.



**PAUL BANVILLE**  
(*Robert*)

Paul returns for his second show at The Colonial Players this season after appearing in the December production of *A Christmas Carol*. He first appeared on our stage in *The City of Conversation* shortly after relocating from New England in 2017, and he appreciated the welcoming community spirit he found at CP. He is happy to be back performing on our stage.



**JEAN BERARD**  
(*Mistress Quickly*)

Jean is beyond excited to be part of this production. Recent roles include Frau Blucher in Silhouette Stages' production of *Young Frankenstein*, Dr. Ladenburger in *33 Variations* at The Colonial Players, and Ethel in *Moon Over*

*Buffalo* at Laurel Mill; but playing Shakespeare has always been on her list of "hope to do that someday," and now it is a reality. And with what a fabulous director, cast, and crew! It truly does not get any better than this. Of course, she couldn't do any of this without the love and support of her husband, Jim (aka "Mr. Wonderful"). Thank you to all for coming to see this show -- may you have as much fun watching it as we did preparing it.



**TOM BETHARDS**  
(*John/Ensemble*)

Tom would like to thank Steve for this opportunity to make his debut as a Shakespearean actor and to return to The Colonial Players stage! He previously appeared in CP productions of *1776* (Mr. Morris), *Annie!* (Mr. Bundles/Hull/Ensemble), and *A Christmas Carol* (Dick Wilkens/Topper/Ensemble). He has also performed with Silhouette Stages in *Oliver!* (Mr. Sowerberry), Prince Georges Little Theatre in *Once Upon A Mattress* (Sir Render/Ensemble), and the Little Theatre of Alexandria in *A Christmas Carol* (Old Joe). He also enjoys choral singing, cabaret singing, and playing the piano. He thanks his family, his friends, and his fellow cast members for all of their support.



**BRIAN BINNEY**  
(*Master Ford*)

Brian is thrilled to be back at The Colonial Players with this fabulous cast and production team. He previously appeared here this season as Lenny in *Rumors* and in the 2017 One Act Festival (*Zipless*). He has also appeared locally in PGLT's *Dirty Rotten Scoundrels* (Lawrence Jameson) and *Lost in Yonkers* (Louie); in Second Star's *HMS Pinafore* (Captain Corcoran), *Kiss Me, Kate* (Fred Graham), and *Peter and the Starcatcher* (Chief Fighting Prawn); in GAC's *Pippin* (Charlemagne), *Frost/Nixon* (Bob Zelnick), *Big River* (Duke); and in The Rude Mechanical's *Merchant of Venice* (a different Duke); as Dave Moss in the Dead Cat's *Glengarry Glen Ross* at the Capitol Fringe Festival; and at LMP as Father in *Ragtime*, Father Jack in *Dancing at Lughnasa*, and the Pirate King in *Pirates of Penzance* - to name a few favorites. Love and thanks to Jeanee, Chris, and Kat - and thanks again, Colonial, for letting us play on your stage!



## THE CAST (continued)



### ROSALIE DAELEMANS (Bardoff)

Rosalie is delighted to be a part of this wonderful production with such a talented cast and crew. She most recently performed at The Colonial Players in *Rumors* (Cassie Cooper), the One Act Festival, and in *Calendar Girls* (Elaine). Other favorite shows include: *The Importance of Being Ernest* (Lady Bracknell), *Noises Off* (Vickie/Brooke), *The Man Who Came to Dinner* (Maggie Cutler), *Bloody Murder* (Jane), *Fox on the Fairway* (Pamela), *On Golden Pond* (Chelsea), *Run for Your Wife* (Mary), *Don't Dress for Dinner* (Suzette), *Steel Magnolias* (M'Lynn), *City of Angels* (Alaura), *South Pacific* (Nellie), *Damn Yankees* (Lola), *Little Shop of Horrors* (Audrey), *My Fair Lady* (Eliza), and *Mame* (Gooch). Offstage, Rosalie has helped in various capacities with stage managing, costumes, props, lighting, set dressing, and painting. Tremendous thanks to everyone for their support, creativity, hard work, and sense of humor!



### PAUL DAVIS (Fallstaff)

Paul is extremely excited to get back on the stage after a long hiatus. He previously appeared in Wolf Pack Theater Company's DCTMA Award-winning production of *Memories and Legends* and *Dancing at Midnight*. He would like to dedicate this performance to the woman of his dreams and delusions should she ever decide to show up.



### REBECCA DOWNS (Mistress Ford)

Rebecca is thrilled to be back at The Colonial Players working again with director Steve Tobin. She has worked professionally on both coasts, onstage and on-camera, doing principal and guest-starring spots on shows such as *CSI Miami*, *Robbery Homicide Division*, *Will & Grace*, *Everybody Loves Raymond*, and *Another World*. She has looped movies and recorded characters for animated series and video games, including multiple characters for the *World Of Warcraft* series. She premiered *Dancing With Miracles* off-Broadway at The Whole Theater Co. and *Captain Neato-Man* at The Westbank Cafe. In

commercials, no matter what the product - Nyquil, Toyota, Applebees, Taco Bell, Verizon - she's always "The mom." Also a professional jazz singer and published songwriter, Rebecca collaborated on music for films such as *Wedding Crashers*, *Down With Love*, *The Cooler*, and *Monster-In-Law*. She is grateful to her loving, crazy family for making her look sane by comparison.



### BILL FELLOWS (Dr. Caius)

Bill is thrilled to be in his first production with The Colonial Players. He would like to both thank and apologize profusely to his family, friends, and fellow cast members who have had to endure his sometimes overzealous preparations for this role. He recently played the role of *Herr Mueller* in BCT's production of *Frankenstein*, and you may also have seen him as Von Hussler in *Mary Poppins* or Pawnee Bill in *Annie Get Your Gun*, both with 2nd Star Productions. Some of his notable roles in the more distant past include Tito Merelli in *Lend Me a Tenor*, Fleetfoot in *Little Mary Sunshine*, and Mr. Wilson in *Harvey*.



### BRIAN KLOSE (Fenton)

*Merry Wives of Windsor* is Brian's debut with The Colonial Players. He is a lifelong Annapolitan, attending St. Mary's for 13 years and continuing his education at Washington College in Chestertown, MD, where he graduated with a BA in theater. While at WC, Brian acted, designed, directed, and stage managed over a dozen productions, as well as performing and co-managing the school's improv club. Brian is extremely excited to be back on stage with the Bard in his hometown. He thanks his family, friends, and everyone who has helped him along his journey in theater.



### MATT LEYENDECKER (Master George Page)

Matt is very proud to debut with The Colonial Players. He most recently appeared in *Becky's New Car* with BCT, and a "blink-and-you'll-miss-it" cameo for *The Play That Goes Wrong* at the Duchess Theater in London. Other



## THE STAFF



### AMY ATHA-NICHOLLS (Costume Designer)

Maker of stuff, nonsense, and mischief by decree. Amy has worn many hats, including puppeteer, costumer, pyrographer, designer, playwright, archer, wench (when required), and assassin on occasion (specializing in heart attacks...) Her latest hat is Chair of the North American Discworld Convention this summer in L.A. - nadwcon2019.org. She would like to thank the cast for being her living dolls. Love always to R & P, evermore O.



### KAELYNN BEDSWORTH (Producer)

This is Kaelynn's tenth season with CP, and she has volunteered both on the stage and off in a variety of roles, from actress to go-button pusher to steampunk wig maker to Looney Tunes sound effect specialist to smushed banana cleaner. You may have seen her grace the stage in *The Secret Garden*, *Annie*, *1776*, *A Christmas Carol*, *Moonlight and Magnolias*, and more. Behind the scenes, she has produced, costume designed, sound designed, and scene painted for many shows over the last few years. Kaelynn currently serves as Treasurer on CP's Board of Directors. She sends love to her husband Wes, who shares this crazy theater world with her on a daily basis.



### ALEX BRADY (Lighting Designer)

Alex is a critically acclaimed lighting designer with more than 15 years of experience working with professional, academic, and community theaters across Maryland, Northern Virginia, and Washington D.C. He has been nominated for multiple awards for his inventive and subtle approach to lighting. Alex is the resident lighting designer for the AACC Dance Company, where he works with nationally renowned choreographer Lynda Fitzgerald. Alex also volunteers his talents to several local high schools as a designer and technical advisor. He is a full-time audio engineer and an adjunct faculty member at Anne Arundel Community College, where he teaches courses in film and architectural history. Alex is an alumnus of the Graduate Institute at St. John's College.



### SARAH IRVING (Assistant Director)

Sarah is a senior at St. John's College. This is her second show with CP following *Rumors* last fall. Sarah is in her second term as president of the King William Players at St. John's and will open her own *Rumors* with that group in April. Favorite past credits include *Spring Awakening* (Director), *God of Carnage* (Annette), *Hairspray* (Prudy Pingleton), and *The Winter's Tale* (Director). Love and thanks to Steve, Sean, Rome, and Mom.



### ERNIE MORTON (Stage Manager)

Ernie has served as stage manager at CP for a number of shows since starting off with the 2014 One Acts Festival. When Ernie is not running around backstage at CP, he drives back and forth to DC. There he works as an analyst for the Coast Guard, when he's not playing saxophone with the Coast Guard Headquarters Big Band, The Cutters. In his infinitesimal spare time, he looks for golf balls, usually finding ones other people have lost, not the one he played last.



### CONSTANCE ROBINSON (Properties Designer/Set Decorator)

Since 2003 Connie has volunteered as a public relations consultant, graphic designer, box office assistant, properties designer, and set decorator for The Colonial Players. She serves on the Marketing Committee and is currently Chair of the Nominations Committee for the upcoming board elections. Connie has collected props for over 16 productions at The Colonial Players and at other local theaters. She is proud to have received three WATCH nominations for Properties Designing. Connie enjoys her volunteer hours because of the terrific people she works with. She thanks her husband, John, for his continued assistance fixing or creating props, and is also grateful to friends for their support.



## THE CAST (continued)

stage, Erica can be seen practicing her lines for this show. She wishes to thank the family, friends, and innocent bystanders who have been affected by her second-hand Shakespeare.



### LESLEY MILLER

(Ensemble)

Lesley is happy to be back on the CP stage, having most recently been seen as Mrs. Fezziwig in *A Christmas Carol* (her 8th year appearing in that show). She has performed with many groups in the area over the years, including 2nd Star Productions, Bowie Community Theatre, Theater 11, and Dignity Players. Her last performance in a Shakespeare play was as Bianca in *The Taming of the Shrew* at ASGT in 2004, so it has been a while! Thanks to all involved in the production; hope you enjoy it!



### RICHARD MILLER

(Slender)

Richard is happy to be back on The Colonial Players stage and especially excited to be bringing back Shakespeare. He was last seen at CP in 2017's One Act Festival in Christopher Durang's *Density Crisis*. Previous Shakespeare credits include *Midsummer Night's Dream* (Theseus) *Much Ado About Nothing* (Don Pedro), and *Two Gentlemen of Verona* (Proteus). Other regional credits: *The Lion in Winter* (Philip), *Oliver!* (Bill Sikes), *The Mousetrap* (Trotter), *Cabaret* (Ernst), and *The Real Inspector Hound* (Simon). "Special thanks to the cast and crew of *Merry Wives* for all their hard work and dedication, Lindsey for all the help, my parents and family for their support, and of course Ewan and Finn."



### VICTORIA SCALFARO

(Jane Rugby)

Victoria is excited to be debuting in her first Shakespeare production! This is her second show with Colonial Players, previously appearing as Clara in *33 Variations*. She was a featured dancer in *Mary Poppins* at 2nd Star Productions. Victoria has been an avid performer in theater since she was five years old. Some notable credits include Maria in *The Sound of Music*, Molly in *Annie*, and Laurie in *Oklahoma!*.

Off the stage, Victoria is the theater director at Southern High School as well as an elementary music teacher. She recently was nominated for Teacher of the Year for Anne Arundel County Public Schools.



### DREW SHARPE

(Pistol/Simple)

Drew is a 16-year-old sophomore at Annapolis High School. He is so excited to be in this production! Some favorite roles include Lumiere in *Beauty and the Beast*, The Chairman in *The Mystery of Edwin Drood*, Ladahlord in *James and the Giant Peach*, Amahl in *Amahl and the Night Visitors*, Lucas in *The Addams Family*, and Narrator in *Into The Woods*. Besides acting, he enjoys playing piano and writing music. A big thanks to his family and friends for their support, as well as the production team for the opportunity. ENJOY!



### EMMA WILANSKY

(Anne Page)

Emma is thrilled to be in her first production with The Colonial Players! She has had a blast working with the wonderful cast and directing team as she got the chance to be in her first Shakespearean play. Some of her previous roles include Hope in *Anything Goes*; Pugsley in *The Addams Family*; Lucy in *You're A Good Man, Charlie Brown*; and Pilar in *Legally Blonde*. She is currently the head choreographer for the AHS Drama Company production of *The Little Mermaid* and is finishing up her senior year in the IB Program. She would like to thank the amazing directing team for working with her crazy college audition schedule, and her family and friends for always supporting her and cheering her on.



## THE CAST (continued)

theater credits include *The Mousetrap*, *The Uninvited*, and *A Shot In The Dark* with PGLT; *An Inspector Calls* with LMP; and *Inherit the Wind* with the Vagabond Players. He is most excited to perform Shakespeare for the first time in more than two decades. His last experience with the Bard was at the Maryland Renaissance Festival in 1994. He is blessed to have the support of family and friends, but most importantly, he hopes the audience enjoys this performance. "You are the reason we all take time out of our very busy lives to tell you stories of mystery and suspense, comedy and drama, exultation and tragedy, and so many others. Thank you for coming to see the culmination of months of very hard but very rewarding work."



### MARY MCLEOD

(Host)

Mary is excited to be part of the cast of *The Merry Wives of Windsor*. She has acted in many theater productions in the Washington/Annapolis area over the years. Some of her favorite roles include the aging British rocker in VVVC Production's *Sex, Drugs, Rock & Roll*; Sister Aloysius in Dignity Players' production of *Doubt*, and, at The Colonial Players, Eileen Osbourne in *The Cripple of Inishmaan*, Terry Glimmer in *Side Man* (DCMetroTheaterArts 2015 List of Best Performances in Community Theater - Actress in a Play), Lady Boyle in *Superior Donuts* (WATCH Award Nominee-Cameo), Lettice Douffet in *Lettice and Lovage*, Nancy Shirley in *Frozen* (WATCH Award Nominee-Lead Actress), and Marjorie Taub in *The Tale of the Allergist's Wife*. As always, she thanks her husband Alan, and her daughter Carter for all their patience and support.



### ISABEL MESSINA

(Robin)

Isabel is excited to make her debut with The Colonial Players. She is a ninth grader in the theater program at Annapolis High School, and her experience includes *Pygmalion* (Clara), *Hamlet* (Player Queen), and *Camelot* (u/s Tom of Warwick) at Compass Rose Theater and *A Christmas Carol* (Fan/Belinda) at Annapolis Shakespeare Company. She has appeared in student productions, including *Midsummer Night's Dream* (Helena), *Aladdin Jr.*

(Sultan), *The Importance of Being Earnest* (Lady Bracknell), and Neil Simon's *Fools* (Sophia). Izzy sends hugs and thanks to the *Merry Wives* cast and crew, Fred the coffee cup, her parents and friends, her theater classmates, and Ms. Lottie Porch for their inspiration and encouragement and especially to Mr. Tobin for this wonderful opportunity. Enjoy the show!



### SHERRI MILLAN

(Ensemble)

Sherri appeared onstage at The Colonial Players in productions of *Ernest in Love*, *Morning's at Seven* and *A Christmas Carol*. She is thrilled to be part of this new take on Shakespeare's *Merry Wives of Windsor*, and would like to say thank you to everyone who freely volunteers their time and energy to make these productions so special.



### EDD MILLER

(Justice Shallow/Set Designer)

"It's always an honor to be asked to design a set. I love the process of watching the design evolve and grow and come to fruition. I'd like to recruit others to share this joy. Colonial Players needs you. Thank you, Steve, for the honor and opportunity to design the set and appear in the play as well. Keeps me busy and alive." Recent theater endeavors include acting in *Quartet* and *The Cripple of Inishmaan*; designing sets for *Sex with Strangers* as well as *Vanya and Sonya* and *Masha and Spike*; and directing *Good People* and *Coyote on a Fence*. Edd won the WATCH Award for best direction of a play for *Going to St. Ives* and The Ruby Griffith Award for *I Never Sang For My Father*.



### ERICA MILLER

(Mistress Page)

Erica is very excited to be a part of this silly, yet challenging play. She is so grateful to be working with Steve, Rebecca, and the rest of the talented cast and crew. Erica's most recent credits are Belle/Fred's Wife in *A Christmas Carol* at The Colonial Players, Claudia in *Nine* at CP (WATCH nomination), Ulla in *The Producers* at Annapolis Summer Garden Theatre, and Sarah Brown in *Guys and Dolls* with 2nd Star Productions. Off the

THE COLONIAL PLAYERS, INC.  
presents

WILLIAM SHAKESPEARE'S  
**The MERRY  
WIVES OF  
WINDSOR**



Written by  
**WILLIAM SHAKESPEARE**

Directed by  
**STEVE TOBIN**

**THE CAST**  
(in order of appearance)

*Justice Robert Shallow*.....Edd Miller  
*Abraham Slender*.....Richard Miller  
*Sir Hugh Evans*.....Mark T. Allen  
*Master Page*.....Matt Leyendecker  
*Sir John Falstaff*.....Paul Davis  
*Bardolph*.....Rosalie Daelemans  
*Pistol/Simple*.....Drew Sharpe  
*Nym*.....Richard Atha-Nicholls  
*Anne Page*.....Emma Wilansky  
*Mistress Ford*.....Rebecca Downs  
*Mistress Page*.....Erica Miller  
*Host of the Garter Inn*.....Mary MacLeod  
*Robin*.....Izzy Messina  
*Mistress Quickly*.....Jean Berard  
*Jane Rugby*.....Tori Scalfaro  
*Doctor Caius*.....Bill Fellows  
*Fenton*.....Brian Klose  
*Master Ford*.....Brian Binney  
*Citizens of Windsor*.....Paul Banville Tom Bethards,  
Sherri Millan, Lesley Miller

**PLACE**  
Windsor, Connecticut

**TIME**  
Spring, 1988

There will be one intermission between Act I and Act II.

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Smoking is prohibited throughout the building.