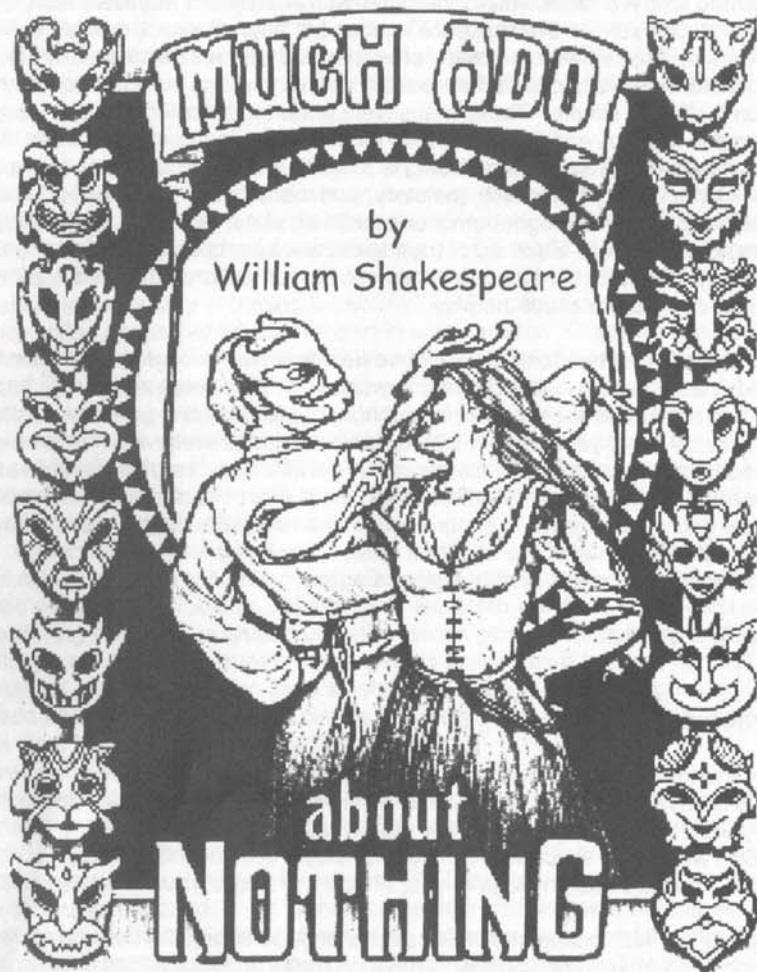


The Rude Mechanicals present



Directed by  
**Andrew S. Greenleaf**

Produced by Jack Wibbe

June 30, July 1, 7, 8, 14, 15 at 8pm 2000

Gwyn Mitchell for a wonderful job keeping everyone well lighted.

Leanne Mitchell and Yvonne DiGiacomo for the many, many hours of labor designing and constructing the wonderful costumes we have been lucky to have for this show.

B.J. Mitchell for coming to every rehearsal and always volunteering to read any and every part for anyone missing that night.

Lou Pangaro for keeping me on my toes with every character's motivations, particularly Benedick's, which contributed to consistent and believable characters.

Bette Cassatt for her professionalism and dedication, and for her assistance on the dance sequences and music.

Steve Backus for his assistance on the dance sequences.

Dan Lavanga for his commitment, professionalism, flexibility, and assistance in working out problem blocking.

David Rusiecki and Rachel Zirkin for volunteering to "ride book" during rehearsals, and along with Jim Fenton for stepping into their roles late in the rehearsal process.

Chenoa Jones for helping with casting, helping with house, and just general help.

The entire cast for their patience during rehearsals, especially the late nights when they wanted to hang me, and their commitment and contribution to this show.

Any and every one that I forgot to mention here.

#### UPCOMING EVENTS

Fall 2000      Hamlet by William Shakespeare  
Spring 2000    Othello by William Shakespeare

Also on the schedule:

Henry VI by William Shakespeare  
Romeo and Juliet by William Shakespeare  
12th Night by William Shakespeare

Check out [www.rudemechanicals.com](http://www.rudemechanicals.com) for additional information.

This performance was supported by a grant from the Maryland State Arts Council, an agency funded by the State of Maryland and The National Endowment for the Arts.

## From the Director...

The plays attributed to William Shakespeare were written over 400 years ago and are still performed today, a testament to their dramatic beauty and entertainment. For most of us, our first exposure to Shakespeare is often not appreciative; probably in high school when our fancies were on many other things than verse and meter. The plays create an instant dislike because they are difficult to read and hard to understand. But the reason for that is simple. These plays were meant to be *performed*, not read. Poetic verse is hard to read, but performed aloud by a trained actor it sounds like music, flowing naturally so understanding is simpler. A live performance is the easiest way to enjoy the beauty of the text, the story, and the actions. As director, I spent months working out the dialogue, emotions, actions, plots, subplots, and settings even before the actors arrived. Each actor then spent weeks preparing, studying the script, understanding the dialogue, plot details, emotions, and action. The hard work was done so you could understand the play.

By virtue of your presence tonight, you have demonstrated a courage to tackle the often difficult but timeless and entertaining work of Mr. Shakespeare. So sit back enjoy the play, and remember the most important note of all. This is a **comedy**. If you find something funny, treat yourself to a **LAUGH**. You paid the same as everyone else and are entitled to laugh as often and as long as you want. Your laughter fuels the actors. When they hear your laughter, the fires within them grow. You'll find you can create a better show and more enjoyable experience for yourself. So laugh long and hard and enjoy yourself! On behalf of the cast and crew, I thank you for your patronage, support, and opportunity to bring this play to life once again.

-- Andrew S. Greenleaf

## Play Synopsis

When my friends learn I'm working on another Shakespeare production, their voiced reaction is always "great, good for you" but their nonverbal reaction is "great, I'm not going to understand a thing or have any clue what's going on. I'd rather get a root canal." So I write "play synopses" for them so they'll understand and appreciate the show more. I extend this privilege to you; I hope it provides you the same benefit.

This play is a comical look at interrelationships and the effects that observations, assumptions, and miscommunications have on them. In Elizabethan English, the "th" sound was typically abbreviated in normal speech to a "t" sound. The play's title is a deliberate pun on the word "Nothing" knowing that it would be pronounced as "Noting" but have a double meaning. Throughout the play, you'll notice a significant amount of "noting", often clandestine, eavesdropping if you will, and often with nothing of consequence behind it. People overhear conversations they are not supposed to hear, sometimes thinking they are overhearing conversations they should not, and making assumptions they should not be making based on what they hear. It is this noting of people and the problems that result from their assumptions (we know what happens when we ASSUME) which form the basis for this comedy.

The war is over. Don Pedro, Prince of Arragon and Commanding Officer, is bringing the men of Messina home in triumph, much to the delight of the women in Leonato's court, where preparations are underway for victory celebrations. Leonato's daughter Hero anxiously awaits the arrival of the gallant young Claudio, a Count she met on his

way to the war. Hero's outspoken cousin Beatrice is not so eager as this also means the return of Benedick, a man who fires her fancies, but who once spurned her love because of a steadfast commitment to bachelorhood. These two are far too smart to fall into the hands of love and thus maintain a long-standing "merry war" of their own. To everyone's delight, Leonato invites the men to stay longer than the month they had intended. Benedick has favored the young Claudio in the war training him in the ways of the battlefield and the world, but mocks him when he confides his love of Hero. Don Pedro, however, offers to court Hero on Claudio's behalf, which he does successfully at a masked ball held later that evening.

To everyone's delight, that is, but Don John, bastard brother of Don Pedro. In those days bastard births were not uncommon, but they did restrict a person's position, title, and worth. Don John has romantic interests in Hero, but he knows his birth will prevent any chances with a woman of social standing. In his world of emotional unrest, he cannot tolerate anyone being happy. He seeks opportunities to make others miserable and relishes particularly in ruining Claudio's life. He persuades Claudio that Don Pedro was not acting on his behalf, but his own in wooing Hero. Claudio's misery is short-lived as he quickly learns Don Pedro's true intent and plans are soon underway for the wedding. To fill the time until the wedding, Don Pedro devises a plan to bring together the talkative, strong-willed couple, Beatrice and Benedick, both determined never to marry but both so well-matched. With the help of others, his plan proceeds. Benedick overhears the men proclaim Beatrice is in love with him; Beatrice overhears Hero proclaim Benedick is in love with her. The two are hopelessly transformed and, to the amusement and delight of all, fall in love.

Meanwhile, Don John, with his cohorts Borachio and Conrade, determined to thwart Claudio's happiness, hatches another plot. Borachio will dupe Don Pedro and Claudio into believing that Hero is unfaithful, using Hero's gentlewoman Margaret as his unwitting accomplice. Fortunately, the town is policed by a hapless band of 'constables' who learn of Don John's scheming when they overhear Borachio telling Conrade of his exploits. Despite Hero's tragically interrupted wedding, the incompetent police save the day and all is resolved happily.

To truly understand the wedding and how such a situation is possible, remember the times in which this play was written. Today, marriage is a union of consenting adults brought together by a mutual love, respect, and friendship; but 400 years ago, they were business deals governed by fathers. If a lady had love, respect, or friendship for the prospective husband, good for her, because it certainly was not necessary. Women were married by arrangement, and, not being wage earners, men typically chose wives based on dowry, land, or other material rewards. The thankless job of the woman was to tend to their house and husband, cook, risk her life in childbirth in a day when midwives were her only help, and leeches were the cure for life's little problems like, say, hemorrhaging during child birth. "Nothing a little bleeding can't cure". Women were only expected to bring to the wedding their chastity intact. To try to marry off an unchaste daughter was breach of contract and a matter not to be taken lightly. Despite the love Hero and Claudio share (a bonus for Hero by standards of that day), Claudio must uphold his honor as a nobleman. Don John knows this as does Borachio thus they expect their plan'll be successful.

Well, that is all you get for play details. The rest you have to figure out yourself. I do not want to give away the ending for those that don't know the story. Remember, though; if you do not quite follow the play, come back and see it again. The second time is ALWAYS better. Oh, and remember the most important note of all. This is a comedy. If you find something funny, indulge yourself to **LAUGH!**

## THE PRODUCTION STAFF

Director	Andrew S. Greenleaf
Assistant Director	Jim Fenton
Producer	Jack Wibbe
Stage Manager/Properties	Jane Green
Lighting Design	Jack Wibbe
Lighting Execution	Gwyn Mitchell
Set Design	Andrew S. Greenleaf
Set Construction	Andrew S. Greenleaf, Jim Fenton
Sound	Andrew S. Greenleaf, Jim Fenton, Jane Green, Bette Cassatt
Costumes	Leanne Mitchell, Yvonne DiGiacomo
Dance Choreography	Bette Cassatt
House	Chenoa Jones

## THE PLAYERS (in order of appearance)

Leonato, Governor of Messina	Jack Wibbe
Balthasar, attendant on Don Pedro	Tina Segovia
Hero, daughter to Leonato	Bette Cassatt
Beatrice, niece to Leonato	Giselle Thomas
Don Pedro, Prince of Arragon	Dan Lavanga
Benedick, a lord of Padua	Louis Pangaro
Claudio, a young Lord of Florence	Steve Backus
Don John, bastard brother to Don Pedro	Jim Fenton
Antonia, sister to Leonato	Lauren Zambreny
Borachio, a follower of Don John	David Rusiecki
Conrade, a follower of Don John	BJ Mitchell
Margaret, attendant to Hero	Rachel Zirkin
Ursula, attendant to Hero	Leanne Mitchell
Dogberry, Constable	Kevin Hollenbeck
Verges, Headborough	Joshua Engel
Hugh Otecake, First Watch	Arthur Adams
George Seacole, Second Watch	Paul Turner
Friar Francis.	Alan Duda

## THE SCENE **Messina, Italy. In and around Leonato's house.**

Act 1	Scene 1. Outside of Leonato's house. Monday, 11 A.M.
Act 2	Scene 1. Same. Later that night. Scene 2. Same. Wednesday morning.
Act 3	Scene 1. Same. Thursday morning. Scene 2. Same. Saturday afternoon. Scene 3. Same. Sunday night, late. Scene 4. Hero's apartment. Monday morning. Scene 5. Outside of Leonato's house. Immediately following.

## INTERMISSION (15 minutes)

Act 4	Scene 1. Outside of Leonato's house. Monday afternoon. Scene 2. A Prison. Immediately following.
Act 5	Scene 1. Outside of Leonato's house. Later that evening. Scene 2. The Graveyard. Very late that night. Scene 3. Outside of Leonato's house. Next morning.

**PLEASE TURN OFF ALL PAGERS AND CELL PHONES.** They are a significant distraction to the actors and other audience members. Please be courteous.

## ABOUT THE CAST

**ARTHUR C. ADAMS** (First Watch), his third appearance with the Rude Mechanicals, having appeared previously in *Midsummer Night's Dream* and the Scottish Play, he is happy that he can, at long last, wear pants in a Mechanicals Production.

**STEVE BACKUS** (Claudio) is now 20 and has been living and performing in Laurel for almost two years. He would like to thank Andy for the part of Claudio, Jack for luring him into the Rude Mechanicals, everyone involved in the show for everything, and friends from former shows including LCT's *The Music Man* and Burtonsville's *Dracula*. In addition to theater, Steve has worked as an extra on John Water's upcoming movie *Cecil B. Demented* (Aug. 11), Barry Levinson's *Liberty Heights*, and an upcoming TV series *Young Americans* (airs July 12, WB50 and 54 at 8pm).

**BETTE CASSATT** (Hero) has been in many productions including: Hermia in *A Midsummer Night's Dream*, Juliet in *Goodnight Desdemona (Good Morning Juliet)*, Deirdre in *I Hate Hamlet*, The Witch in *Into The Woods*, Princesses in too many shows to name, and has an affinity toward trouser roles. She is also trained in stage combat and has performed fights around town including The Kennedy Center, The Shakespeare Theatre, The Folger Shakespeare Library, and The Women in the Arts Museum. She has also been translating & adapting Dumas' *The Three Musketeers* for stage. In her spare time, she enjoys playing Bari sax, working on classic vaudeville routines including contact plate juggling, playing with her pups d'Artagnan and Aramis and dog agility training. She dedicates all to her Angel Dog, Kirstie.

**ALAN DUDA** (Friar Francis). On his summer vacation, Alan learned where rehearsals are, which actors are playing what parts, when not to laugh at Kevin, how to make a one-size-fits-all tent fit his Garanimals-sized frame, and why you don't grow a full beard in the summer.

**JOSHUA ENGEL** (Verges) has been practicing for the part of Verges his whole life by bumping into walls, tripping over his feet, and saying inappropriate things. Am I allowed to say that? Oh, good!

**JIM FENTON** (Don John, Assistant Director) continues with RM where he was seen Messenger (*Macbeth*), Quince (*Midsummer*), and Curran (*Lear*). Elsewhere he's been Second Watch & Butler (*Much Ado About Nothing*) at Cedar Lane Stage, Dr. Seward (*Dracula*) at Burtonsville Players, First Merchant (*Comedy of Errors*) and Lord Hastings (Son of York) both at Greenbelt Arts Center, and Schoolmaster & Silius (*Antony & Cleopatra*) at Cedar Lane Stage.

**KEVIN HOLLENBECK** (Dogberry) was last seen as Macduff in the Rude Mechanicals' production of *Macbeth*. He was last seen wandering the Streets of Messina in 1997, when he played Antonio in the University of Tulsa production of *Much Ado*. He plans to direct *Twelfth Night* next summer.

**DAN LAVANGA** (Don Pedro) last appeared as Ross in the Mechanicals' production of *Macbeth*. He is an active member of Prince George's Little Theatre (*The Real Thing*, *Rumors*, *Everybody Loves Opal*).

ALEX MITCHELL (Boy). This is my third play. I like doing it because it feels really good to see people seeing us on stage. I've been in *Damn Yankees*, *Macbeth*, and *Much Ado About Nothing*. That's all.

BJ MITCHELL (Conrade). Another play, another villain. Unfortunately, I don't get to kill anyone this play (or at least it's not scripted that way...) "Oh, Dogberry, forget not that you are an ... "donkey" and it is writ down"

GWYN MITCHELL (Lights Execution). Well, this is my second play with the Rude Mechanicals. I was in *Macbeth* as well as this play. I was really upset to find out I couldn't die in this play. But maybe during intermission ...? Hee hee. Well I am working the lights again and I really enjoy it.

LEANNE MITCHELL (Ursula). As well as playing Ursula, I did the costumes for the play. Yes, I am insane. I have also appeared with the Rude Mechanicals in *Macbeth*, and with Laurel Community Theatre as Sister in *Damn Yankees*, and as choreographer and chorus in *Oklahoma!*

LOUIS PANGARO (Benedick) is glad to be making his debut with the Rude Mechanicals in the long sought role of Benedick. He has played several Shakespearean and classical roles at Cedar Lane Stage and other community theaters, and is especially proud of appearing in the works of Christopher Fry.

DAVID RUSIECKI (Borachio) makes his Shakespeare debut with The Rude Mechanicals, fresh off Rockville Little Theater's *A Few Good Men* last May. Future film projects include *The Replacements*, *Hannibal*, and *Tangled Web*. He would like to thank Andy and Jim for this opportunity. Many thanks to everybody at SAB, Nha, Steve V., Georgiana, German, Jen and Etta for all their support.

TINA SEGOVIA (Balthasar, Second Watch, all purpose stand-in) has been seen as Witch #2 in the Rude Mechanicals' production of *Macbeth* and also as a member of the chorus in the Eldbrooke Artist's production of Bizet's opera *Carmen*. She is also a long-time living history reenactor and accomplished costumer.

GISELLE THOMAS (Beatrice) makes her debut with the Rude Mechanicals. Around town she's been in lots of other things. She's too talked out as Beatrice for more.

PAUL TURNER (Second Watch) spent a arduous winter in Tampa, Florida before returning to the Rude Mechanicals for *Much Ado*, after which he spent some time on the Mechanicals' disabled list with a bad foot. His first Mechanicals production was *A Midsummer Night's Dream* where he played Demetrius. He is glad that he didn't kill Lysander, or *Much Ado* would be without a director. His prior appearances included Laurel Community Theater's production of *Oklahoma!* and as the Attendant in *Dracula* with the Burtonsville Players. Love as always to Sandy. Special thanks to Mom. It's good to be off the "disabled list".

JACK WIBBE (Leonato) is back onstage with RM after producing their recent staging of *Macbeth*; in 1999 he played Richard III, King Lear, and Oberon in *Midsummer Night's Dream*. Directing credits include *King Lear*, *A Man For All Seasons*, and *The Philadelphia Story*. He plans to direct *Hamlet* this fall, and *Henry VI* next year.

LAUREN ZAMBRENY (Antonia) has been seen in *A Midsummer Night's Dream*, *Macbeth*, and *King Lear*. "Jack, Tina, Leanne & BJ, thanks for all your help & support, and Gwyn thanks for the lighting."

RACHEL ZIRKIN (Margaret) is pleased to be making her debut with the Rude Mechanicals. She seems to be on a Shakespeare kick lately; her most recent role was Feste (*Twelfth Night*). Other favorite roles include Janie McMichael, The Stripper (*Not Now Darling*) and Rayzel (*A Shayna Maidel*). Much thanks to Andy and the entire cast.

## ABOUT THE CREW

JANE GREEN (Stage Manager) is excited to be participating in her first production both with the Rude Mechanicals and as a stage manager. She previously helped with sets and props for *Table Manners* and *The Trip to Bountiful* at RLT and was backstage assistant for *A Few Good Men*, also at RLT. When not working in theater, Jane enjoys wreaking havoc in her garden and hacking up the nearest golf course.

ANDREW S. GREENLEAF (Director) continues to keep extremely busy in theater, with, to the chagrin of his friends, ANOTHER Shakespeare show. This is his third time behind the scenes as director, but certainly the most challenging; a cast of 18 people, can you say "crazy"? While he enjoys directing, he doesn't relish having 18 people want to hang him for working them so hard. He is more often seen on the stage and has been in all three Rude Mechanicals shows as Malcolm (*Macbeth*), Lysander (*Midsummer*), Edgar (*King Lear*). Other Shakespearean roles include Alexas/Mecaenas/Scarus (*Antony & Cleopatra*), Antipholus of Syracuse (*Comedy of Errors*), and others in his formative years. Regionally, he is often seen at RLT, most recently as Lt. Jack Ross in *A Few Good Men* (hope the hair grows soon), Bill (*Sure Thing*), Tom (*Table Manners*), Tom (*Round and Round the Garden*), Tom, (*Living Together*), Ticket Man (*Trip to Bountiful*), Interviewer (*2000 Year Old Man*), and Jason (*Death by Dumpling*). At GAC, you may have seen him as Edward IV (*Son of York*), Sir Boss (*Conn. Yankee in K.Arthur's Court*). Elsewhere he's been other characters, but is always a character to his friends. Thanks to all for the support of this passion of mine.

## THANK YOU'S

Directing Shakespeare is an honor and a curse: an honor to direct a play that has been performed for four centuries and a true pleasure to put our own spin on the timeless text. But anyone that agrees to direct a classical play with a cast this size, and design and build the set ought to have their head examined. Managing scenes, schedules, plot lines, dialogue, and motivation for everybody is an extremely difficult and thankless job. You learn quickly that delegation is a director's only true friend. So thank you to:

To Jack Wibbe, Laureen Zambreny, and Josh Engel for handling the administrative business of this group and for securing a grant for this show, AND to the Maryland State Arts Council, an agency funded by the State of Maryland and The National Endowment for the Arts, for providing a grant that made all this possible.

Jack Wibbe for accepting the job of producer, the only job more thankless than the director, and for providing me with constant support and assistance while handling all the behind-the-scenes details so I could focus on the play, the cast, and the set.

Jim Fenton for being my assistant director and sound board for ideas, helping me with casting, blocking, motivations, set construction, rehearsals, AND for stepping into any and every role that I asked him to read when an actor was absent.

Josh Engel for handling publicity, and Lee Moyer for another fabulous poster.