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*A classic comedy
by William Shakespeare*

The **Merry Wives**
of Windsor



Friday	November 11 th	8:00 PM
Saturday	November 12 th	8:00 PM
Sunday	November 13 th	3:00 PM

Thursday	November 17 th	8:00 PM
Friday	November 18 th	8:00 PM
Saturday	November 19 th	8:00 PM

First Congregational
Church of Somerville
89 College Avenue
(4 blocks from Davis Square)



Director's Note

It's pretty intimidating to take the editorial knife to one of Shakespeare's plays. After all, this is *Shakespeare*. But the amazing thing about the Bard is that he managed to write not only for the audiences at the Globe Theatre, but by using universal themes, relationships and situations, for a far wider following. So you won't see the scene between Sir Hugh and Thomas Page that hinges on bad Latin and Welsh pronunciation, and the whole German tourist bit is gone, together with several characters. Stripped to its essentials *Merry Wives* becomes a quick-paced, funny lark that reminds me of nothing so much as an episode of *I Love Lucy*. Men and women flirt and laugh together and play tricks on each other, everyone has their own opinions of what's really happening, and in the end everyone is a fool for love or money.

Beginning actors are often taught that the key is to make every show they're in about them, not to see themselves as minor characters, but to give each role the fullness and dignity it deserves. In this play, more than most, each character is living their own story that is skillfully woven into an evening's entertainment. Embodied by our cast of incredibly talented actors, Mistress Ford plays tricks on everyone, Ford learns the folly of jealousy, Falstaff gets his comeuppance, Sir Hugh fails as a matchmaker but excels as a fairy, Slender is disappointed in love, Anne Page chooses her own destiny, Mistress Quickly sticks her fingers in everyone's pies and Mistress Page laughs at it all.

Welcome to Windsor.

— Elizabeth Hunter

Scenes

ACT I

- SCENE 1 Windsor. Before Page's house
- SCENE 2 The upstairs bar at the Garter Inn
- SCENE 3 Mistress Quickly's
- SCENE 4 Before Page's house
- SCENE 5 The upstairs bar at the Garter Inn
- SCENE 6 Before Page's house
- SCENE 7 A room in Ford's house

ACT II

- SCENE 1 Before Page's house
- SCENE 2 The upstairs bar at the Garter Inn
- SCENE 3 A room in Ford's house
- SCENE 4 The upstairs bar at the Garter Inn
- SCENE 5 Windsor Park

INTERMISSION

NOTICE: No smoking inside the building. Flash photography is not allowed during the performance. Please silence your cell phones, pagers, and other electronic devices.

About Theatre@First

Theatre@First is a Somerville-based community theatre project, hosted by the First Congregational Church of Somerville.

The mission of Theatre@First is to work together to provide a fun, friendly, and creative theatre experience for cast, crew, and audience alike. We welcome volunteers at all levels of experience and offer a supportive environment in which to work, play, grow, and explore new areas of the theatre arts. We offer affordable and eclectic entertainment to the community, aiming to surprise, delight, entertain, and educate our audiences.

We fill an important niche in the vibrant Davis Square arts scene, drawing upon the talents and contributions of individuals and organizations throughout the community to provide a venue for thought-provoking and entertaining performing arts for all those who love to be on either side of the curtain.

T@F welcomes your support. As a community theater, our growth depends largely on the patronage of our audience members. Become a T@F member today and your donation will help ensure future productions. Support the arts in your local community! Be one of the "First."

T@F is a non-profit organization hosted by the First Congregational Church of Somerville. All donations are tax-deductible and held in a fund dedicated to Theatre@First. All contributors receive a membership card and will have their name listed in our programs unless they prefer to remain anonymous. These are the five levels of membership T@F offers:

MEMBER (\$25): 1 free ticket to every production for 1 year, 1 free item at the snack bar when you present your membership card

FRIEND (\$50): 2 free tickets to each production for 1 year, 2 free items at the snack bar when you present your membership card

PATRON (\$100): 4 free tickets to each production for 1 year, premium seating, 4 free items at the snack bar when you present your membership card

ANGEL (\$500): 10 free tickets to each production in 2006, premium seating center stage in the first 2 rows, 10 free items at the snack bar when you present your membership card, program autographed by the leads

SPONSOR (over \$500): All the benefits of being an Angel, plus free ad space in the program (make arrangements with the President)

If you wish to pay by check, please make it out to First Congregational Church of Somerville, and mail it to:

Beckie Hunter, President
Theatre@First
170 Gore St. #504
Cambridge, MA 02141

Please include your email address (if you have one) and phone number.

ELIZABETH RYAN (*Costume Designer*) has been costuming for a very long time. This is her fourth show with T@F. Her costumes for T@F have ranged from priests to turtles. This time it was mostly hats. She would like to thank everyone who helped her out this round by making stuff, sharing in her awe of the hot knife, and generally keeping her from going insane. "I love you all."

ERICA SCHULTZ (*Fairy*) has appeared in several shows with the MIT Gilbert & Sullivan Players, including exploring her fairy nature in their last two productions of *Iolanthe*. Her T@F debut was in February 2005 as Sally in *Talley's Folly*. She is grateful to have 99.5% fewer lines to learn this time. Oxen to Justin.

JUDE SHABRY (*Fairy, Ad Sales*) is pleased to reprise her role of Nameless Female, last seen in the T@F production *Murder in the Cathedral*. In between, she played the role of the ingenue in the Burlington Players' *Out of Sight... Out of Murder* and Trent Gustafson in *Ole Olsen Buys a Bottled Water*.

BETSEY SOLENSKY (*Music Consultant*) is new to T@F but has a lot of experience in the musical end of the theater, including Music Director for an Off-Broadway actors' showcase of 5 musical one-acts in New York. She and her sweet husband Frank are owned by two cats. She's had a grand time cavorting with the fairies.

Cast

Sir John Falstaff..... Derek Henderson
 Frank FordDavid Policar
 Thomas Page Ted Beatie
 Sir Hugh EvansRob Noyes
 Justice ShallowJohn Olson
 Abraham Slender..... Jason Merrill
 Fenton..... Michael Ross
 Mistress Ford..... Katie Leeman
 Mistress Page..... Gilly Rosenthal
 Mistress Anne Page Dana Frantz
 Host of the Garter Inn A. Boy
 Mistress Quickly Mare Freed
 Pistol Brendan O'Connor
 Nym..... Renée Johnson
 Bardolph Santiago Rivas
 Robin, Falstaff's page..... Kerri Centrella
 Simple, Slender's servant Patty Fiorenza
 Fairies/Townswomen Liz Angiello
 Molly Baskette
 Amy Lee Bennett
 Kerri Centrella
 Renée Johnson
 Alyssa Osiecki
 Jude Shabry
 Erica Schultz
 Servants.....Jack Dietz
 Brendan O'Connor
 UnderstudyJack Dietz

AUDITIONS

Theatre@First's next show



TWELVE ANGRY JURORS

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Director: Dave Policar
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Performances: May 5–14, 2006
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About the Play

We believe that William Shakespeare (1564-1616) wrote *The Merry Wives of Windsor* between 1597 and 1601. It may have been performed or at least written for the occasion of the installation of Lord Hunsdon as a knight of the Garter on April 23, 1597, but other sources place its first public performance as late as 1601. In the Elizabethan era there was a huge demand for new entertainment and *The Merry Wives of Windsor* would have been produced immediately following its completion.

The original play had five acts, probably lasting over 5 hours in performance in Elizabethan times, when attending the theater was an all day enterprise. The play has been edited by the director into the two-act version you will see, in keeping with the current fashion of 2-act plays, and the attention span of modern audiences.

The setting for the play is Windsor, England. The comedy is unique amongst William Shakespeare's plays because it is set in Shakespeare's England. It contains more prose (instead of poetry) than most of Shakespeare's plays. We believe that the prose is similar to the English language spoken in those days.

William Shakespeare never published any of his plays. None of the original manuscripts have survived. Eighteen unauthorized versions of his plays were, however, published during his lifetime in quarto editions by unscrupulous publishers (there were no copyright laws protecting Shakespeare and his works during the Elizabethan era). A collection of his works did not appear until 1623 (a full seven years after Shakespeare's death on April 23, 1616) when two of his fellow actors, John Hemmings and Henry Condell, posthumously recorded his work and published 36 of William's plays in the First Folio.

JOHN OLSON (*Shallow*)

Here is my bio, writ in fifty words
And five iambs per line. With T@F
This makes three times I have bestrode the boards
In rôles as Tempter 4, then Ole O.
When I am not onstage, it's ITA
That fills my working hours. I sing right here
At First Church every Sunday morn at 10.

ALYSSA T. OSIECKI (*Fairy*) is thrilled to be involved in Shakespeare again and thankful for the opportunity to utilize her flitting, prancing, and singing skills as a fairy. When she is not on stage Alyssa is a crochet fiend, a dance floor hero, and a drama guru extraordinaire in the Cambridge Public Schools. She wants to state for the record that she has absolutely nothing against sluts and sluttery.

DAVID POLICAR (*Ford*) Dave is a very jealousy man, and—no wait, that's not right. Dave is thrilled to return to the T@F stage for the third time, and ecstatic beyond words to do so with more than one fellow cast member. Not having to kill anyone is an extra-special bonus. It just gets better and better.

ERIKA REINFELD (*Choreographer*) was a fairy for Halloween last year. Also in the past, she has choreographed *1776* and *You're a Good Man Charlie Brown*. In the present, she enjoys writing about herself in the third person. The third person, however, does not appreciate the association.

SANTIAGO RIVAS (*Bardolph*) It seemed appropriate that a man nicknamed "Iago" by his friends would be cast as a womanizing, drunken henchman in his first Shakespearean play and debut with T@F. Formerly with the MIT Musical Theater Guild, he is happy to be a part of this production and thanks all for making his hickeys concealable.

GILLY ROSENTHOL (*Mistress Page*) returns for her fifth production with Theatre@First—her second in a row playing a woman! She has previously appeared as Dodie in *My Boyfriend's Wife* and Pig Pen in *You're a Good Man, Charlie Brown*, among other roles. Thanks to her father introducing her to Shakespeare at a young age, she is happy to speak the speech trippingly on the tongue. Anyway, it's certainly easier than T.S. Eliot.

MICHAEL H. ROSS (*Fenton*) has always had a keen interest in the theater world. After the accident however, doctors told him that he would never act again. Proving his stubborn nature, and the doctors wrong, Michael, through hard work and determination, regained his ability to act. This is his first show with T@F.

PAULO RUFFINO (*Rehearsal Assistant, Costume Production*) has discovered how much fun theater can be—having previously only been part of the audience—when introduced to the cool folks that make T@F shine. He loves putting his sewing machine to work, or helping actors learn those last few lines. In his other life he is a computer geek and doggie chew toy.

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Nicholas Rowe, in his *Life of Shakespeare* (1709), reports that Queen Elizabeth “was so well pleased with that admirable character of Falstaff in the two parts of Henry IV that she commanded him to continue it for one play more, and to show him in love.”

Shakespearean quotes such as “To be, or not to be” and the famous “O Romeo, Romeo! wherefore art thou Romeo?” form some of literature’s most celebrated lines, and if asked to recite one of Shakespeare’s most famous quotations most people would choose one of these. However, many expressions that we use every day originated in Shakespeare’s plays. We use the Bard’s words all of the time in everyday speech, and we are often totally unaware that we are ‘borrowing’ sayings from his work—we frequently quote Shakespeare!

Shakespeare is attributed with writing 38 plays, 154 sonnets and 5 other poems and used about 21,000 different words. Shakespeare is credited by the Oxford English Dictionary with the introduction of nearly 3,000 words into the language. It’s no wonder that expressions from his works are an ‘anonymous’ part of the English language and that most people quote him without knowing that the words that they quote were penned by the Great Bard of Stratford. Here are some of the lines from *The Merry Wives of Windsor* that have made it into common usage:

“Why, then the world’s mine oyster”

“This is the short and the long of it”

“I cannot tell what the dickens his name is”

“As good luck would have it”



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Glossary

Among Shakespeare's words are many that are unfamiliar to modern audiences, or have so completely changed meaning that following the conversation becomes challenging. Here are a few that may help you to enjoy our performance more fully.

ACTEON – the hunter turned into a stag for spying on the goddess Diana, a symbol of cuckolds

ANTHROPOPHAGINIAN – cannibal

ARMIGERO – esquire

ARRAS – tapestry

BUCK-BASKET – basket for clothes to be “bucked” or soaked in lye

BULLY ROOK – an affectionate insult

CONY-CATCH – to cheat

COUNTER-GATE – prison door

COZENING – cheating

CUCKOLD – a man whose wife is unfaithful

CURTAL DOG – a dog that's no use for hunting

EYAS-MUSKET – a young hawk

FRAMPOLD – cross, disagreeable

FROTH AND LIME – dilute drinks

GALLIMAUFRY – a stew, that is, mixing things up

JAYS – bluejays, a symbol of loose morals

KILN-HOLE – oven door

LATTEN BILBO – wobbly sword

LUCES – freshwater pike, a heraldic emblem

MARRY TRAP – shut up

MILCH-KINE – dairy cows

MUMBUDGET – a popular children's game

NAYWORD – password

NUTHOOK – arresting officer

OEILLADES – meaningful looks

OUPHES – changelings

PIPPINS – apples

QUEAN – prostitute

SACK – wine from Spain or the Canary Islands (also called canary, which Mistress Quickly confuses with the word “quandary”)

TURTLES – turtledoves, a symbol of constancy

TIRE – a headdress worn in Venice, the fashion capital of the time

SLUTS AND SLUTTERY – squalor, disorder

“STILL SWINE EAT ALL THE DRAFF” – a common saying: it's the quiet ones who make trouble

NEIL MARSH (*Sound Design, Webmaster*) is a Broadcasting graduate of Ball State University and a recipient of that school's David Letterman Scholarship. Neil's audio drama troupe, the Post-Meridian Radio Players, recently performed a very successful first live show: a re-creation of Arch Oboler's classic *Lights Out!* episode, “Chicken Heart”, which they will be reprising at Arisia '06.

JASON MERRILL (*Slender*), a T@F regular, previously appeared as The Player in *Rosencrantz & Guildenstern Are Dead* and Thomas in *Murder in the Cathedral*, as well as in the summer one-acts. By day he works on the GNU C++ compiler for Red Hat. And fights crime!

MIKKA (*Props Master*) continues to engage in theatrical scavenger hunts and the orchestration of mysterious movements of objects backstage.

ROB NOYES (*Sir Hugh*) appears here in his fourth T@F show, his second as a man of the cloth. A native of Western Massachusetts, he now lives in Somerville and makes a living as a travel planner and professional Googler. When not earning his keep, he rides roller coasters, writes and maintains several Internet presences including “CAT TOWN”, collects empty Chinese take-out boxes and lends his voice to the Post-Meridian Radio Players.

BRENDAN O'CONNOR (*Pistol, Servant*) is the youngest member of the cast, as he is a senior in high school. A careful reading of a notice in the “Somerville Journal” brought auditions to his attention. He is doing double-Shakespeare duty this fall, playing Macbeth in his high school production, and has played Horatio in *Hamlet*. Many thanks to his parents for all the rides, and to Falstaff for fashion advice.

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Plot Summary

DEREK HENDERSON (*Falstaff*) introduced himself to T@F as an opera singer. His rugby mates were as surprised to hear he sings as the cast and crew of MWoW were shocked to learn he plays violent sports. That he is a total buffoon comes as a surprise to no one! Previous type-casting includes turns as the Cowardly Lion and as Mozart's Don Giovanni. A lyric baritone and native of the Republic of Panamá, he has won distinction in local competitions and was selected for a Master Class with the legendary baritone José van Dam. Alas, Derek leaves us this winter to further his opera career in London.

ARI HERZOG (*Publicity Director*) hopes you are reading this sentence as a result of seeing a calendar item or review of MWOW in your favorite publication. No stranger to T@F, he formerly served as actor and director. Now, he works on Beacon Hill, lives near Davis Square, and can usually be seen at area bookstores checking out travel magazines and literary journals.

AMANDA HUGHES (*Make-up Designer*) is now on her second T@F production, but she has appeared in over 70 theatrical productions in MA, PA, and her native NJ. Mandy recently graduated from BU where she majored in Dramatic Literature/ Dramaturgy/Costume Design. Her BU credits as Dramaturg and Designer include *Electra*, *The Rimers of Eldritch*, and *Bye Bye Blackbird*. Thanks to all the Movie Night people who convinced her to join T@F.

BECKIE HUNTER (*Producer*) is a founder of T@F and a member of First Church. She started acting like an old lady in *Arsenic & Old Lace* in high school, and has grown into the role in real life. She produced *Rosencrantz & Guildenstern, Murder in the Cathedral* and *Talley's Folly* for T@F.

ELIZABETH HUNTER (*Director*) is a founding member and Artistic Director of T@F. She is proud to be tackling Shakespeare for the first time, after previously directing *Rosencrantz & Guildenstern Are Dead*, *Murder in the Cathedral* and *Talley's Folly* for T@F. Other previous shows include *A Little Night Music*; *Night, Mother*; *No Exit* and *Kennedy's Children*. Her next project will be Agatha Christie's *The Unexpected Guest*, with Arlington Friends of the Drama.

RENÉE JOHNSON (*Nym, Fairy*) loves Shakespeare and will say "marry trap with you" if you don't, too! This is her first show with T@F and it won't be her last (she says maniacally). Renée performed constantly in high school and college and took a break until her beloved Shakespeare lured her back, again.

MINDY KLENOFF (*Lighting Designer*) has been a techie since her first year of high school, and was happy to join on with the good people at T@F for the first time this fall. While not behind, under, or to the side of the stage, she performs the role of errant law student and aspiring prosecutor two T stops away.

KATIE LEEMAN (*Mistress Ford*) graduated from Ithaca College with a B.A. in Drama, and has worked as a Stage Manager in Equity theatres in the U.S. and in London. She is a cast member at ImprovBoston, where, in weekly performances, she unleashes excessive amounts of energy onstage and calls it art. She's a freelance flutist, having performed recently with the Newton and Civic Symphony Orchestras. Additionally, she has her black belt in Tae Kwon Do, and so is obligated to kill you after making you laugh.

The main plot surrounds the playful but virtuous behavior of the title characters, Mistress Ford and Mistress Page, who are married to two prosperous men of Windsor. Their main point is that wives can be merry and faithful at the same time—that is, that they can lead boisterous, vivid lives without betraying their duties to their husbands—which Mr. Page understands but Mr. Ford doubts. The wives set out to dupe the sexually predatory Falstaff, while curing Ford of his jealousy, bringing him to the same level of trust that Page feels. Meanwhile, the Pages' daughter, Anne, is married to a man of higher birth but less money. This affirms romantic love as a kind of social assimilator, transcending class and enabling individuals to create new and inclusive social categories around their romantic relationships.

ACT I

SCENE 1

Shallow, Slender and Sir Hugh come to the Page house to complain of Falstaff's offenses. Falstaff and his men refute the charges. Sir Hugh suggests a marriage between Slender and Anne Page.

SCENE 2

Falstaff, short on money, releases Bardolph into the service of the Host and reveals his plot to seduce Mistress Ford and Mistress Page and use them to access their husbands' money. Nym and Pistol refuse to be party to the plan and are fired.

SCENE 3

Simple and Fenton each visit Mistress Quickly to solicit her aid in the wooing of Anne Page.

SCENE 4

Mistress Page and Mistress Ford each receive a love letter from Falstaff and consult together on a suitable revenge for this insult. Nym and Pistol reveal Falstaff's plan to Ford and Page.

SCENE 5

Pistol returns to Falstaff's service. Mistress Quickly visits Falstaff to arrange a meeting with Mistress Ford and attracts the admiration of Pistol. Ford visits Falstaff in disguise and learns of the meeting.

SCENE 6

Ford discovers that Falstaff's page, Robin, has entered the service of Mistress Page and invites Page and Sir Hugh to accompany him in catching Falstaff with his wife while Shallow and Slender set about wooing Anne Page.

SCENE 7

Falstaff visits Mistress Ford, but Ford arrives. Falstaff is tricked into hiding in a laundry basket that the Servants have been ordered to dump in the river.

ACT II

SCENE 1

Fenton despairs of winning Page's consent to marry Anne Page, but is encouraged by Mistress Quickly to get Mistress Page's support. Meanwhile, Slender makes little headway in his own wooing.

SCENE 2

Falstaff, having survived his dunking, is visited by Mistress Quickly and the disguised Ford and vows to continue his pursuit of Mistress Ford.

SCENE 3

Falstaff returns to Mistress Ford, but once again they are interrupted by the arrival of her husband. Mistress Ford and Mistress Page disguise Falstaff as a woman—but he is mistaken for a local witch, whom Ford loathes, and beaten out of the house. The women then reveal their game to the men and they plot together to trick Falstaff again and Page plans to marry Anne to Slender.

SCENE 4

Simple visits Falstaff seeking the advice of the witch. Mistress Quickly comes again to arrange another meeting for Mistress Ford and Falstaff. Fenton visits the Host to ask for his help in eloping with Anne Page. Ford uses his disguise once more to make certain that Falstaff will not avoid their trap.

SCENE 5

The locals all hide around a huge oak in Windsor Park, where Falstaff comes, as appointed, dressed as Herne the Hunter. Mistress Ford and Mistress Page come out to meet him, but run away as the "Fairies" appear to make sport of Falstaff. The men emerge from their hiding places and everyone makes fun of Falstaff. Slender arrives, having been tricked out of Anne Page. She and Fenton return from being married and make peace with her parents. Everyone returns to Windsor to drink and make merry.



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Nina Arnfeld holds a bachelor's degree in sociology and an extensive background in administrative services

CHRIS DEKALB (*House Manager*) Chris is delighted to be back for his 7th production with T@F (not counting one night as a Chicken Heart). When he's not running concessions and selling tickets he is an Outsource Manager at Books24x7.com. He is also the editor of the Cambridge Movie News (www.cambridgemovies.com).

JACK DIETZ (*Servant John*) had the starring role in his class play in second grade, and has had very little stage experience since. He has been a computer network researcher at BBN, organizing for the science fiction convention Arisia, and enjoying the Porter-Davis neighborhood.

REBECCA DOWGIERT (*Stagehand*) is being progressively drawn into the community theater world. First concessions, now crew—where will it end??? She fills her copious free time with a f/t gig as a research technician at the Harvard Skin Disease Research Institute, a p/t grad student gig at Simmons' library school, and fits of random craft-making.

PATTY FIORENZA (*Peter Simple*) *The Merry Wives of Windsor* is Patty's second performance with T@F; she previously appeared as Leon Trotsky in T@F's summer 2004 one-act anthology, *All in the Timing*. Patty is also active in the local improvisational comedy scene.

DANA FRANTZ (*Anne Page*) is an arts teacher in Boston, with a long history in the theatre. Musical credits include *The Baker's Wife* (*Into the Woods*), *Laurey* (*Oklahoma*), and *Kathy* (*Company*). Some non-musical favorites: *Diana* (*All's Well That Ends Well*), *Leading Lady* (*Six Characters in Search of an Author*), *Rosalind* (*As You Like It*), ensemble (*The Vagina Monologues*). Dana recently played Catherine in David Auburn's *Proof*. She would like to thank the cast and crew for allowing her this opportunity to bat her eyelashes, gaze adoringly, and "speak small like a woman." She is thrilled to be taking part in her first production with T@F.

MARE FREED (*Mistress Quickly*) mischievously returns for her 4th performance with T@F. She is delighted to be doing Shakespeare again, having performed previously as Emilia in *Othello* and as Lady Macduff in "the Scottish play." She's been trying to write a comedic novel about a community Shakespeare company. Problem is, she's living the novel and can't find time.

JO GUTHRIE (*Technical Director/Stage Manager*) Project Manager by day, cat herder by night, Jo applies her many talents to her positions here at T@F. She spends her spare time wondering where she left her "To Do" list and hoping it's somewhere nearby because there was this thing about writing a bio that she's certain she has to get to if she can just remember...

MARGARET HART (*Photographer*) Margaret's daytime career as innocent high school physics teacher belies her secret existence as photographer of the stars. You can see her work scattered throughout the short history of Theatre@First on our website and in our lobby where you see our previous productions. Or catch more of her work on her website at www.margarethart.com/gallery.

Staff

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Technical Director/Stage Manager	Jo Guthrie
House Manager	Chris DeKalb
Publicity Director.....	Ari Herzog
Ad Sales Manager	Jude Shabry
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Set Designer	Drea Brandford
Lighting Designer.....	Mindy Klenoff
Sound Designer/Webmaster.....	Neil Marsh
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Make-up Designer.....	Amanda Hughes
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Assistant Producer	John Bowker
Rehearsal Assistant	Paulo Ruffino
Music Consultant.....	Betsey Solensky
Props Master	mikka
Set Construction Assistants	Leah Bateman, Kelvey Bird, Carolyn Emberly, Victoria Langraff, Leon Marr, Luke McBride, Ben Pritzker
Costume Construction	Becky Eaton, Rebecka Evans, Paulo Ruffino
Stage Hands	Michael Corbett, Jack Dietz, Becky Dowgiert

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Matt Kimmel	Neil Marsh
Jason Merrill	John Olson
Dave Policar	Erika Reinfeld
Gilly Rosenthol	Paulo Ruffino

Special Thanks

Rev. Molly Baskette and all the members of First Church

For pre-show music that got us all into the 16th century mood: Cantabile Renaissance Band. Check out their web site at www.laymusic.org/windband.html.

The players and instruments:

Laura Conrad (Director, recorders, voice, brass)
Barney Gage (voice, recorders)
Anne Kazlauskas (voice)
Bruce Randall (voice, recorders, brass)
Bonnie Rogers (voice, recorders)
Stuart Solloway (cello)
Ishmael Stefanov-Wagner (recorders, voice, fiddle)

Our favorite large van owner: Jim Paradis

John Dillon for his costume loans and advice

James Waldrop and Jerrod Wiesman for their costume loans

Our dedicated and tenacious team of volunteers, including various members of the cast and crew. Thank you for building our set, working the box office, selling snacks, ushering and generally making these shows happen.

We also thank our friends, family, and all the members of our audience. Without your support of the arts, we wouldn't be here.

Season Contributors

Patrons

Anonymous	Ellen Garrett
Colleen Campbell & Carl Gruesz	Patricia Merrill

Friends

Virginia Berman & Michael Reinhardt	John Girash & Reebee Kavich Girash
Richard & Sara Hunter	John Irvine & Shariann Lewitt
Ellie & Bill Manning	Scott & Caroline Meeks
Delia & Paul Kay Simmons	

Members

Ben Davenny	Regis Donovan
Claudia Mastroianni	Marla Rhodes
Liz Scheinfeldt	

Thank you very much for your support!

For more information on T@F memberships, email us at Join@TheatreAtFirst.org

Biographies

LIZ ANGIELLO (*Fairy*) is a newcomer to T@F, but an old hand at Shakespeare. In her first play ever she was Miranda in *The Tempest* in the third grade, and she has also done the *Taming of the Shrew*. When she's not on stage, Liz is a Massage Therapist who loves dancing, painting and Mr. Page.

MOLLY BASKETTE (*Fairy*) lives, works and plays in Davis Square (largely at First Church, as their humble parson). She trained extensively for her role as Fairy with her 3-year-old Rafe, who initially wanted to cast her as a dinosaur. She thanks T@F and her lively congregation for being so absolutely fabulous, and for playing often with her—and her patient husband Peter, for playing Mr. Mom during tech week and performances.

TED BEATIE (*Page*) continues what appears to be an autumnal tradition of acting in period dramas with large casts. Last fall he played the figment of an Archbishop's imagination in *Murder in the Cathedral*, and now finds himself in a much less ethereal role as an upstanding noble. When not trying to keep the peace onstage, Ted enjoys writing, photography, travel, and playing with fire.

AMY BENNETT (*Fairy*) is corrupt, corrupt, and tainted in desire—a sad story of lost innocence at the tender age of 26. (She is working on a graduate degree in children's literature, so she tries to keep her tainted desires limited to the theatre.)

JOHN BOWKER (*Assistant Producer*) is working his third T@F show. After playing a murderous Knight in *Murder in the Cathedral* and Leonard in *Superhero* he is now working wonders on the production staff keeping the producer sane. It keeps him off the streets and nets him lots of free hugs from sweet theater people.

A. RENWICK BOY (*Host*) is delighted to be part of another Theatre at First production, having first appeared last year in David Ives' *All in the Timing (Variations on the Death of Trotsky)*. Boy is a member of Revels' Circle of Song and has appeared in several summer and Christmas Revels productions.

DREA BRANDFORD (*Set Designer*) has been involved in college, community, and professional theatre since 1984, when she allowed herself to be talked into stage managing *A Funny Thing Happened On the Way to the Forum* without ever having worked backstage before. She designed the amazing set for *Talley's Folly* for T@F in February. She has worked as a set designer, props designer, lighting designer, stage manager, house manager, and more run crews than she can count.

KERRI CENTRELLA (*Robin*) is ecstatic to be participating in her sixth T@F production. She has previously been seen as a cross-dressing 13-year-old boy, a surly waitress, a really freaky chorus girl, and a girly turtle. She produced *You're a Good Man, Charlie Brown* this spring but is glad to be back on the stage. She thanks Scott for his infinite patience and understanding about the ways of the theater.

MICHAEL CORBETT (*Stagehand*) is new to Somerville and T@F. He has been away from theatre for 3 years, but is enthusiastic about making a return! He enjoys the Davis Square area, especially the farmer's market and the local restaurants. When not moving scenery, he works as a chemical engineer.