

achievement of all is being a mom. She wants to thank her husband and daughter for always supporting her and dealing with the late night rehearsals!

Rebecca Speas (Witch) is thrilled to be making both her Rude Mechanicals and Capital Fringe debuts in this production of *Macbeth*! A native North Carolinian and a proud graduate of Wake Forest University, Rebecca has worked previously with the American Shakespeare Center, Ford's Theatre, Empty Chair Theatre Company, and Tasty Monster Productions, among others. Favorite roles include: Viola, *Twelfth Night* (Empty Chair Theatre Company), Anne O'Sullivan, *Sonnets for an Old Century* (WFU Theatre), and Sir John Falstaff, *Henry IV, Part II* (ASC Young Company.) Rebecca would like to thank cast and crew, friends and family, Quill and Eleanor, William Shakespeare, and Queen Elizabeth II. Also Cheerwine.

Holly Trout (Ross) has been confused with Monroe in the past, but now knows on which side of the Atlantic her spheres of influence lie.

Marlowe Vilchez (Banquo) graduated from Hampden-Sydney College with a Bachelor of Arts in Psychology and a Bachelor of Arts in Fine Arts, with a concentration in Theater. This is Marlowe's second time performing in *Macbeth*; he starred as Macbeth in college. Performing as Banquo this time around has given him a different and interesting perspective on the show. He hopes you all enjoy the show! He sends his love and heart to Kasandra and Lesby Vilchez!!!

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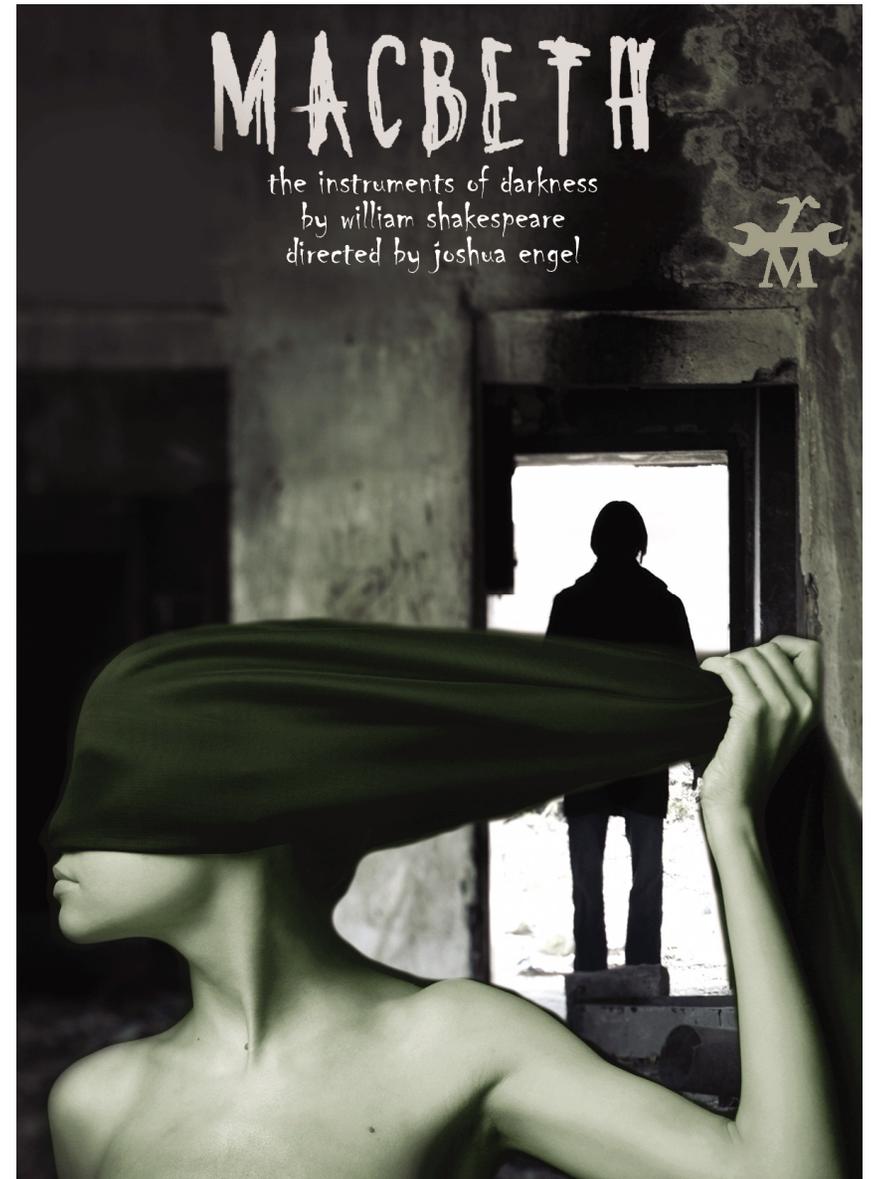
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The Cast (In Order of Appearance)

Witch	Rebecca Speas
Witch	Diane Samuelson
Witch	Lauren Beward
Duncan.....	Michael McCarthy
Ross	Holly Trout
Malcolm.....	Evan Ockershausen
Macbeth	Alan Duda
Banquo	Marlowe Vilchez
Banquo (u/s).....	Joe Kubinski
Lady Macbeth.....	Jaki Demarest
Fleance	Stephen Duda
Porter.....	Melissa Schick
Macduff	Michael C. Robinson
Lady Macduff.....	Sam David
Macduff's Daughter.....	Rebecca Korn

The Crew (In No Order Whatsoever)

Director.....	Joshua Engel
Assistant Director & Stage Manager.....	Liana Olear
Apprentice Director.....	Wayne De Cesar
Artistic Director & Costumes	Trevor Jones
Lighting Design	Irene Sitoski
Sound Design	Eric Honour
Costumes.....	Moira Parham
Light Board Operator.....	Melanie Jester
EMT.....	Robert Eisenbach
Something	Samuel Kopel

This play is 75 minutes with no intermission.

In Memoriam: Dave "Lobo" Mercier

Lobo joined the Rude Mechanicals for Sean Butler's brilliantly funny "Midsummer," playing a Francis Flute that brought the house down. He was a good friend and an amazing comic actor, and he is infinitely missed. Hail Lobo!



Tennessee Williams. Michael welcomes this opportunity to publically thank the Rude Mechanicals for the creative opportunities they have afforded him. He will always be grateful.

Evan Ockershausen (Malcolm) When he is not masterminding rebellions and righteously smiting tyrants, Evan attends University of Maryland studying History. He is very happy to return to the Rudes once more for his [REDACTED] show for yet another delightfully bloody romp!

Liana Olear (Asst. Director/Stage Manager) has previously stage-managed the Rudes' *Tis Pity*, *Twelfth Night* and *Pericles*. She is delighted to work with the brilliant cast and the best production team ever. Thanks to Sam for the near infinite patience, Josh for the insight and the trust and more things than would fit on the page, Trevor for standing by, paying attention and picking up all the balls, Alan and Jaki for support and encouragement, and Sabrina for being the easiest cat to herd.

Michael Robinson (Macduff) is excited to make his Rude Mechanicals debut with *The Scottish Play*. He is an actor and writer native to the DC area, but he graduated from NYU Tisch a year ago ready to tackle Shakespearean theater anywhere he could. He recently played Tybalt in *Romeo and Juliet* with Compass Rose Theater in Annapolis, and Lucius in *Julius Caesar* with Smith Street Stage off-off-Broadway. As always, he has to thank his mom for her continued support for this insane career. Speaking of insanity, he'd like to thank everyone involved with The Rude Mechanicals as well. Enjoy the show!

Diane Samuelson (Witch) This is Diane's first production with the Rude Mechanicals. She is very excited to be playing a Witch -- the same role she played in her very first Shakespeare production many years ago. Wait, is someone trying to tell me something?

Melissa Schick (Porter) is thrilled to be starring in this hilarious comedy about a woman who opens a door. Melissa has been involved with the Rude Mechanicals in one way or another for over 12 years now, albeit with considerable breaks between efforts. Favorite roles have included Helena in *A Midsummer Night's Dream* (2011), Valentine in *Two No Gentlemen of Verona* (2009), Audrey in *As You Like It* (2003), and Cassandra in *Troilus and Cressida* (2003). Melissa also directed the Rude Mechanicals' production of *The Winter's Tale* (2011). Melissa received her formal theatre training at the Atlantic studio through New York University's Tisch School of the Arts.

Irene Sitoski (Lighting Designer) loves being back again designing another show for the Rudes. She hails from Arizona where she received a BFA in Technical Theatre from the UofA. Some her favorite past designs include: *Peter Pan* at The Watertown Lyric Theatre, *TinTypes* at The Lake Ontario Playhouse, and *Picnic at The Bay* Theatre Company. When she's not designing, she's off moonlighting as a children's entertainer. But her greatest

stage, and now has appeared on stage, and some day hopes he will be allowed both at the same time.

Joshua Engel (Director) has thrice directed Rudes shows at Fringe (*Pericles*, *Two Gents*, and *Much Ado*), all comedies. Thanks to my friends for joining me on a journey to a much darker place.

Eric Honour (Sound Design) This is Eric Honour's third show with the Rude Mechanicals. He is happy to have found an outlet for his fascination with sounds, as well as a big group of awesome people.

Melanie R. Jester (Light Board Operator) is returning to the Rudes again this summer but behind the scenes instead of on stage. Tech credits include Lights/Sound (*Measure*), Lights (*Tempest-Fringe*), Stage Manager (*Coriolanus*, *Two Gents*, *R&J*). Previous roles include Curtis (*Shrew*), Verges (*Much Ado*), Ensemble (*A&C*), Philostrate (*Midsummer*), Curtis (*Merry Wives*), Peter (*King John*).

Trevor Jones (Artistic Director) has been with the Rude Mechanicals since their inception. As such he knows dangerous secrets about the entire production staff which he may or may not have subtly inserted into every line of this play when Josh and Liana weren't looking. Any similarities to the original Shakespeare text are purely coincidental.

Rebecca Korn (Macduff's Daughter) is excited to die in her Rude debut! She recently appeared as Biondello in *Taming of the Shrew* and Megan Woods in Neil Simon's *45 Seconds from Broadway*, both at Laurel Mill. Other favorite roles include Victoria in *OK Stupid's Secret Math Lab* (Capital Fringe 2013), Kit Hukill in *Claudia Hukill* (Venus Theatre), Whisker-Toe the Dwarf in *Medieval Story Land* (Capital Fringe 2012), and the Greek Chorus in *Burial at Thebes* (Greenbelt Arts Center). Rebecca studies with The Actors Garage in Gaithersburg and is a rising freshman at Wootton HS.

Joe Kubinski (Banquo U/S) Rude Mechanicals: *Twelfth Night*, *'Tis Pity She's a Whore*, *Pericles*, *Measure for Measure*, *The Spanish Tragedy*. Opera Camerata: *The Merry Widow*. Maryland Renaissance Festival: Thrir Vestri Foetr Dance Troupe, Prune Bran, And the Prune Bran Players.

Erin (Rin) MacDonald (Fight Choreographer) is so happy that she was asked to choreograph the brutal fights in this spooky production of *Macbeth*. Erin has recently become a freelance fight choreographer working with the Rude Mechanicals, HCC Arts Collective, and TYA Teen Professionals. When Erin is not choreographing fights she is performing them herself. Catch her at the Maryland Renaissance Festival as Elga Peaper.

Michael McCarthy (Duncan) is excited to be part of the Rude Mechanicals production of *Macbeth*. He made his acting debut several years ago, and has previously performed with the "Rudes" in *Pericles*, *Prince of Tyre*, *Lysistrata*, and most recently in their production of *The Eccentricities of a Nightingale* by

Director's Notes

Banquo warns Macbeth, "The instruments of darkness tell us truths, win us with honest trifles, to betray us in deepest consequence." Macbeth is lured by the seductive promises of a shadowed world beyond our own, one which we only see in occasional glimmers that mislead more than they reveal. Its instruments take an active, occasionally sadistic interest in us and ours. We are their playthings.

I wanted to strip the play of its accumulated traditions and view it with fresh eyes. My first vision of it was about the darkness, pierced by pinpricks of light. The witches come from that darkness and disappear into it. They lurk throughout the play.

Darkness gives rise to ignorance. What you cannot see can hurt you. And ignorance gives rise to superstition. As you try to put together patterns from the glimpses of the world you get, it is easy to be misled into false pattern-making. I like to fancy myself above most superstition, but even I held out a certain grudging respect for the curse attached to this play.

As we rehearsed I was drawn to the characters trapped in the claustrophobic bits of light: they must cling to each other for protection. My heart went out to them, and found a connection even to the homicidal Macbeths. The most common question asked of this play is of predestination: does Macbeth make his own fate by believing the witches, or was he doomed to start? I can't settle that; I don't know if it's even meaningful to settle it. To the contrary, we'll never know, but must struggle through in the half-light (or less).

That led me to explore one character who was comfortable with the darkness. I don't intend Lady Macbeth's blindness in this production as an allegory; that's much too easy and unsatisfying. Rather, I wanted to consider its implications for dependency and strength. What is made easy? What is made hard? There aren't any straightforward answers, either in the text or in our staging. But as I watch the final rehearsals, I am overwhelmed by the strength of connection between the very flawed characters in a world that seems not just indifferent but malevolent. Instead of a story of monsters, I believe that this is a very human story.

-Joshua Engel

Synopsis

A wounded soldier reports to King Duncan that Macbeth has defeated Cawdor's rebel forces. Duncan awards Cawdor's title to Macbeth. The soldier and her attendants are revealed as Witches, who will recur throughout the play.

They greet Macbeth by his new title, before he has heard the news. They prophesy that Macbeth will be King, but so will the descendants of his comrade Banquo. Ross confirms Macbeth's elevation to Cawdor, and Macbeth has a dilemma: is he to bring about this future, or will it happen without him?

Duncan honors Macbeth, but names his son Malcolm heir to the throne.

Macbeth relays this in a letter to his wife. The letter is read to her by a servant, as she cannot see. She fears he is too kind-hearted for assassination, and implores the fates to make her strong and un-feminine enough to drive him on. Macbeth initially refuses, but she overcomes his doubts.

Duncan arrives, and is greeted by Lady Macbeth. Macbeth has a vision of a dagger, which he interprets as a sign that he should indeed murder Duncan. She meets him, shaken and terrified by the darkness in which she moves freely. She takes the daggers that he used to commit the murder and uses them to pin the blame on Duncan's servants.

After a comic interlude with a Porter, Macduff and Ross come seeking the King. Macduff discovers the murder. Malcolm, fearing that whoever killed his father will come after him next, leaves.

Banquo's suspicions are heightened when Macbeth inquires after the whereabouts of his son Fleance. Macbeth engages three murderers (the Witches, yet again) to kill them. Appearing innocent, they lure Banquo in, then kill him, but allow Fleance to escape.

They relay this failure to Macbeth at a banquet. He has a vision of the murdered Banquo, and his apparent fit increases the distrust of the other lords of Scotland. His wife comforts him, and he goes to the Witches, demanding more information. They give him prophecies that he will be safe until certain impossible conditions are met, but he resolves to have Macduff's family murdered.

Ross warns Lady Macduff, but not in time to save her or her daughter. Macduff, having joined Malcolm, despairs of Scotland's plight under Macbeth. On hearing of the murder of his family, he resolves to kill Macbeth.

Lady Macbeth, unable to cope with the guilt of the murder and the increasing isolation of her husband, goes mad. Malcolm's forces (prompted by the Witches) use a stratagem of hiding under tree branches to disguise their numbers. Macbeth is disheartened, as this "moving grove" is one of the prophecies presaging his death, but still believes he is protected by another prophecy. He kills Ross, but discovers Macduff fulfills the other prophecy. Macduff kills Macbeth, bloodily. Malcolm takes rule of Scotland, but the Witches make clear that it's still their world.

Cast Bios (In Alphabetical Order)

Lauren Beward (*Witch*) A sweet, mild-mannered seller of chocolate by day, she transforms into a fiery, witchy siren with her fellow Weird Sisters when the sun goes down. You may also remember her as a sassy dominatrix and ringleader in *The Vagina Monologues*, an incestuous harlot (aka Annabella "The Whore") in *'Tis Pity She's a Whore*, a Madonna-esque stage diva in *Twelfth Night* (Olivia), and a sex-crazed tease in *Lysistrata 1969* (Myrrhine). If she must thank any of these puny mortals, she would thank director Josh and stage manager Liana for giving her the chance to explore her murderous side; the production crew for creating this gorgeous world of darkness; and her fellow actors for putting up with her strange antics. She also gives praise to the beautiful goddesses Kimberly and June (aka Mom and Grams) for supporting her and loving her unconditionally. PS: Mac, sorry I'm not sorry for making your life a living hell.

Sam David (*Lady Macduff*) is happy to have been cast as the only sympathetic character in the play, but utterly delighted that Josh also let her show off her inner badass. Who knew that the instruments of darkness could be overcome with a spatula? This is her second outing with the Rudes, and the first time they've let her near Shakespeare. She hopes they'll keep inviting her back, and promises to bring cake if they do.

Jaki Demarest (*Lady Macbeth*) I'm infinitely grateful to Joshua Engel, Liana Olear and the very talented cast and crew for the opportunity to play this part with them. I've been dreaming of this since I was seven, no seriously, when I used to read plays with the stuffed animals on my bed during what was supposed to be nap time. And as an added and unexpected bonus, I get to play opposite Alan Duda, whose unconventional, cerebral and self-doubting Macbeth is a fascinating reexamination of a character I thought I knew, and now look at in a very different light. It's chock full of very good choices for Josh Engel's equally arresting vision, and I've had the pleasure of watching everyone in the show make similarly inventive and amazing choices and discoveries. Love to Alan, thanks and love to everyone who's worked on this, and to Dave Mercier, an old, good friend to so many of us. Hail Lobo!

Alan Duda (*Macbeth*) Rather than signifying nothing, life's significance is determined by the choices we make. Alan chooses to still buy socks for his ex-mother-in-law at Target. And loves Jaki. And thanks you.

Stephen Duda (*Fleance*) As the Rudes' Ubiquitous Boy for now a decade, Stephen has been cast as Fleance since before he was born. He first stole the show with his kicks and stretches in *Oedipus/Antigone* when Rachel was still wrapped around the Stephen Axel. He has been poster boy for *Coriolanus* and *Winter's Tale*, stood in for Yorick during rehearsals, played Sir Not Appearing in *King John*, and will again in *King John: The Reprisal*. He has had lines off