

Presented by special arrangement with Dramatists Play Service, Inc., New York

THE VAGINA MONOLOGUES

BY EVE ENSLER

IT'S **ANGRY.**

AND IT'S **FANCY.**

AND IT'S COMING

TO **GREENBELT**

WITH THE

RUDE MECHANICALS.



About Us:

The Cast (In Monologue Order)

Hair	Mikki Barry
The Flood	Carol V. Calhoun
The Vagina Workshop.....	Sam David
Because He Liked to Look at It.....	Lisa Hill-Corley
My Vagina Was My Village	Rachel Duda
My Angry Vagina.....	Cori Dioquino
The Little Coochi Snorcher That Could	Spencer Kate
Reclaiming Cunt.....	Kate Smith-Morse
The Woman Who Loved to Make Vaginas Happy	Lauren Beward
I Was There in the Room	Michelle Trout

The Crew (In No Order Whatsoever)

Directors	Lauren Beward
.....	Jaki Demarest
Producer	Joshua Engel
Stage Manager.....	Kate Smith-Morse
Music Design.....	Eric Honour
Lights and Sound	Joshua Engel
Production Design	Jaki Demarest

Director's Notes

Directing a production of "The Vagina Monologues" has been in the cards for me since the day I became a Rude Mechanical...it was just a matter of when. During the first read-through of "Lysistrata 1969", we were asked to share our favorite show from our acting resumes. Although I had been a part of numerous shows from a young age, I answered "The Vagina Monologues" without missing a beat. And so, a beautiful partnership between Jaki Demarest and me was born.

Turns out, Jaki had always wanted to see the Rudes perform this show, but she didn't know how to fit it into the lineup. Now that she found someone who knew the show inside and out, she only had to wait for the right moment. When the show planned for January 2014 had to be cancelled this summer, I got a cast card during our Fringe run of "Lysistrata" with those sublime words - "Will you direct with me?"

Mind you, as an actor, I know absolutely nothing about directing, but I had to say yes to this opportunity. Again and again, the one thing I have heard about directing is that you need to possess passion for your show above all. And if there's one show about which I'm passionate, it's TVM. Why, you ask? Well, because it was my "surprising, unexpected, and politically-incorrect salvation."

I've always been raised by women - my mother, my grandmother, my mom's partner (my stepmother), and my aunt. They all were the best role models a little girl could ask for - strong, independent, beautiful, unafraid. Yet every one of them held a dark secret - they had all been victims of some form of abuse during their lives. As horrible as this fact was, they were all able to rewrite their stories, creating a positive outcome and a no-nonsense attitude to go with it. They wanted better for me, and they taught me how to stand up for myself, depend on myself, be my own person.

Even with all of these lessons, I needed to make my own mistakes, and when I was 15, I found myself trusting the wrong person and becoming a victim as well. It destroyed me. The innocent, wholesome, momma's girl was dead, and an ugly beast was brought to life in her place. Fearing their disappointment, I kept my dark, shameful secret from my family, and I filled with anger, hatred, and sadness. I drove my loved ones away with hateful words and actions. I started partying heavily, lost myself in drugs and alcohol, cut class, and began to throw my life away; in fact, the only reason I even applied for college was to prove a point, to prove that I wasn't stupid and worthless like "he" had told me. But when you do something out of spite, rather than for yourself, it's bound to fail.

My freshman year of college, the partying continued. So did the mood swings, the one-night stands, the self-hatred. It all finally came crashing down around me in May 2006, when I found myself committed to a psych ward for 72-hour lockup. This was it. I had reached the lowest of my low. Thankfully, when you hit bottom, there is no place to go but up. I resolved to make a change.

My sophomore year, I spent more time studying than drinking and brought my grades back up. I got more involved with clubs and activities to take my mind off my past. When I heard that the theatre department was putting on a production of TVM, I had to check it out. Walking into auditions, I decided to read "My Vagina Was My Village", since I had a personal connection to the feelings portrayed in this piece. I had barely begun to read when I broke down in a mess of tears in front of my director. She waited patiently until I had composed myself and gave me a new piece to read - "The Angry Vagina."

I took those first few sentences and threw everything I had into them - all of the pain, the hatred, the sadness, the absolute anger and despair - and I started like an explosion. And when I finally got to scream the words, "Vagina Motherfuckers!" A new feeling washed over me...peace.

Just as my director predicted, reading that piece provided me a catharsis like I had never felt. When I joined the cast and read through the script, I finally realized that I wasn't alone. Other women, from all walks of life, had gone through similar things and found strength in unity, in sharing their stories. I found a community, a culture of vaginas with my cast mates, found a place where I could share and listen and be safe. I found the strength to make amends with my family, to apologize for all that I had done, and to work past

my problems and become a stronger woman. I loved the show and the experience so much that I found myself in two more productions in the following years.

My hope in bringing this show to the Rudes is to continue spreading the message, "You are not alone." This is a sacred space, a place where we can share our thoughts and experiences as sisters, a place to come to terms with who we are and be at peace with that. We may not be able to change our past, but we can at least learn from it and use it to bring comfort to those around us. It worked for a lost, broken 19-year-old girl. Why not for the community of Greenbelt?

And I can think of no one better to share this experience with than my second family, my beloved Rudes.

-Lauren Beward

Cast Bios (In Alphabetical Order)



Mikki Barry (Hair) is an underemployed lawyer making her living as an actor with the Rude Mechanicals. As these roles are unpaid, her salary is very, very small. The Rudes say she can stay so long as she stops pan handling before each show, as the neighbors are complaining. Her most memorable roles (at least to herself) have included Pandora's Box in Waiting for Godot, Morris the Cat in South Pacific, and a brain surgeon at St. Elizabeth's for 3 weeks before someone noticed. She has shared the stage with dogs, children, and other objects that have been thrown at her during performances, which she successfully sells on eBay. She will be available after the show for autographs, or to serve subpoenas. She has been with the Rudes since 2007. They noticed in 2009.



Lauren Beward (Director/The Woman Who Loved to Make Vaginas Happy) is thrilled to make her directing debut with her absolute favorite show on her absolute favorite stage. You'll catch a glimpse of her as the leather-clad Madame of the ladies onstage. So many shout-outs to give! Big thanks to all of her wonderful, talented ladies for bringing their very best and being patient with her amateur ways. Thank you to Stage Manager Kate Smith-Morse for being brilliant at absolutely everything (from sets to costumes, keeping actors straight to performing, and everything in between!). Thank you to Eric Honour for providing sound; Joshua Engel for providing lighting instincts and a fresh set of directing eyes; and Alan Duda for providing the best rehearsal space possible! Thank you to her wonderful co-director Jaki Demarest - this show would not be possible without your dedication, guidance and brilliance! And finally, huge thanks to all of the women in her life who put up with all of her bullshit and loved her just the same. Thank you for never giving up on me! I would not be here today without you!



Carol V. Calhoun (The Flood) is delighted to be making her debut with the Rude Mechanicals. Her most recent prior performance was as Lady Magnesia Fitztollemache in a 1968 production of George Bernard Shaw's *Passion, Poison, and Petrification in the London Borough of Haringey*. She also appeared as Mrs. Ant in a 1963 performance of *Once Upon a Clothesline*. Yes, she really is that old! In real life, she is a lawyer. However, she finds it prudent not to mention that to people familiar with Shakespeare. She would like to thank her lovely wife and fellow cast member Sam for not having her committed when she wandered around muttering about her "down there" for several months.



Sam David (The Vagina Workshop) serves as a horrible warning of the potential consequences of repeated Rude Mechanicals exposure. After attending Rudes shows as an audience member since 2006, she has finally been assimilated. While she remains confused about precisely how that happened, she suggests that you might want to reconsider sitting in the front row. Although she did not expect her first stage role to include a fake orgasm and 27 instances of the word "vagina", Sam would like to thank Lauren and Jaki for taking a risk on her total inexperience, and her lovely wife Carol for driving her home when rehearsals required Much Wine. Yes, that is her real accent.



Jaki Demarest (Director) is delighted to be working with so many fiercely brilliant people, both old hands and the newly assimilated. The women you'll see tonight are a fearless, wickedly funny, incredible collection of actresses, and without Josh Engel and Eric Honour, the men behind the scenes, this show wouldn't be what it is. Thanks so much to absolutely every one of you for such gorgeous work. To Lauren Beward for her dedication and breathtaking courage; without her, this show wouldn't have happened. To the ever-incredibly-

dedicated and talented Kate Smith-Morse, who'd only meant to stage manage this one, but who let me drag her onstage as an actor because she read so wonderfully well for the part. (I know, Kate, I am a bitch and nine-tenths.) To Josh Engel, an outstanding set of extra eyes on the directing, lighting and creative side; we have heard the chimes at midnight once again. To Eric Honour, for taking my non-musically-inclined, horribly vague ideas for what the music should sound like, and translating my half-baked notions into really perfect music choices. To Alan Duda, for letting us continue to raid his house and bar for rehearsals, and for putting up with all the nights I couldn't sleep or tear myself away from the computer because I just had to do three more things for the show before I could give it a rest. To the Greenbelt Arts Center and Betsy Marks-Delaney in particular, for being, as always, lovely hosts, and organized to the nines. To Sam David and Carol V. Calhoun, for letting me drag them out of the audience and onto the stage; they came to an informal readthrough at my apartment, and blew me away so completely with their reads for those roles that I offered them the parts on the spot. To Cori Dioquino, for letting me drag her back here to do a monologue just that perfectly. To Michelle Trout, Spencer Kate and Rachel Duda for taking very challenging monologues, playing against type, and doing beautiful, honest, brave work in them. To

Lisa Hill-Corley and Mikki Barry for those brilliant Virginia rehearsals in my living room, in which the wine and girl talk flowed freely and the Summer of Us lived again! To Will Franklin of the PG County Gazette, who was kind enough to score us a fantastic spread in the paper, photos and all, and to everyone who'll come out to review the show, and to everyone who'll come just to see and support it, and hopefully party with us afterward. We hope you enjoy the show. I don't think you'll ever see this work with a finer cast. From the bottom of my heart, sincerest thanks to all of you!



Cori Dioquino (My Angry Vagina) Having portrayed Cassandra in the Rude Mechanicals' DC Capital Fringe production of *Trojan Women 2.0*, Cori Dioquino is no stranger to the company and is excited to be back with *The Vagina Monologues*. This summer, she returned to Capital Fringe as "Maid" in Off The Quill's inaugural production of *Violent Delights* and played an ethereal, high-flying "Miranda" in D.N.A. Theatre's aerial production of *The Tempest*. I'd like to thank my incredible family for constantly encouraging me to pursue my dreams. And to my friends, for never asking me to change. I love you all.



Rachel Duda (My Vagina Was My Village) is delighted to return to work with the Rude Mechanicals after an extended absence. This show marks her 20th show with the Rudes. Favorite past roles include Mrs. Robinson in GAC's *The Graduate* and the Nurse in the RM's *Romeo and Juliet*. Come back to GAC in a couple of weeks to see her as Mona in *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*. It runs February 21 through March 15. Thanks to the whole cast and crew for a great time!



Joshua Engel (Producer, Lights and Sound) has never heard the word "vagina" so frequently, or so emphatically, as working on this show.



Lisa Hill-Corley (Because He Liked to Look at It) has to join in the fun with Jaki and Lauren after an amazing summer 2013 doing *Lysistrata 1969* (*Lysistrata*) and *'Tis Pity She's a Whore* (*Putana*). Other Rudes' shows include: *No Gentleman of Verona* (*Silvia*), *Pericles – Shakespeare vs Wilkens* (*Dionyza*), and *The Winter's Tale* (*Shepardess*). Thanks to Kevin as always for the patience and support, and Alex and Serena, who will hopefully get to see the next show.



Eric Honour (Music Design) has been away from theater for too long and is enjoying his return. His vagina would wear a look of puzzlement at its own existence, and probably a hat.



Spencer Kate (The Little Coochi Snorcher That Could) was found wandering the streets and still isn't sure what she's doing here. She finds that writing this bio is infinitely harder when Thor is on the TV and Chris Hemsworth is really distracting...uhhh...yep!



Kate Smith-Morse (Reclaiming Cunt) has found herself unexpectedly shoved back onto the stage for the first time in almost nine years. (Well, except for the one time during Fringe, but we're not going to talk about that!) . Normally, she Stage Manages for such companies as the Rude Mechanicals (Lysistrata 1969, 'Tis Pity She's A Whore) and Glass Mind Theater (Fallbeil), and was recently brought on for Single Carrot Theater's Spring '14 production of The Memo. She's also an artist w/ an active studio practice, and makes amazing grilled cheese.



Michelle Trout (I Was There in the Room) is delighted to be with The Rudes again and part of such a fantastic clutch of vaginas. Highlights of strong vaginas portrayed include: "Emelia" in *Othello* (CLS), "Gloucester" in *King Lear*, (RM) "Sister Aloysius" in *Doubt* (GAC), "Mary Tyrone" in *Long Day's Journey into Night*, (RLT) "Laurie Jameson" in *Third*, (SSS) "Volumnia" in *Coriolanus*, (RM) "Nancy" in *Seascape*, (SSS) "Stevie" in *The Goat, or Who Is Sylvia?* (CLS), and "Margrethe Bohr" in *Copenhagen* (CLS). Michelle wishes to give a shout-out to her own personally-delivered vaginas, Lea & Holly.



Coming up Next

The Eccentricities of a Nightingale

by Tennessee Williams



Eccentricities of a Nightingale By Tennessee Williams Directed by Ed Starr

Auditions

March 17 & 18, Callbacks 20th
8 PM
Glen Echo Park

Performances

May 16, 17, 23 & 24, 8 PM
Flashpoint
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Washington, DC 20001

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