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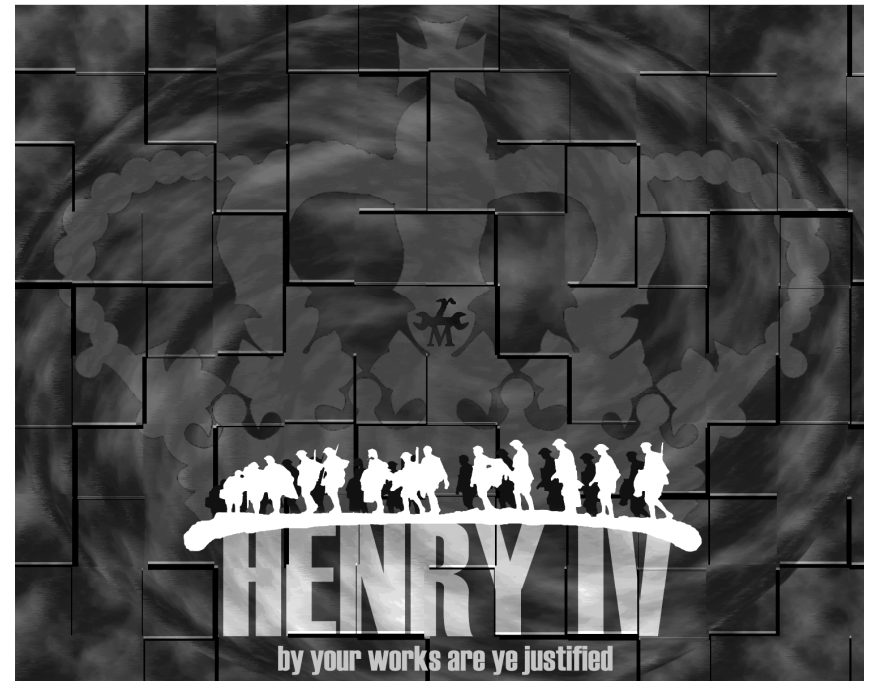
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THE RUDE MECHANICALS

PRESENT



BY
WILLIAM SHAKESPEARE

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THE CAST (IN ORDER OF APPEARANCE)

| | |
|-----------------------------|-------------------|
| Prince Hal | Evan Ockershausen |
| Mistress Quickly..... | Jaki Demarest |
| Poins..... | Charlie Green |
| Doll Tearsheet..... | Maureen Dawson |
| Bardolph..... | Ray Wallis |
| Gadshill..... | Lynda Clark |
| Falstaff..... | Wayne de Cesar |
| King Henry IV..... | Sam David |
| John of Lancaster | Rebecca Korn |
| Northumberland..... | Carol Calhoun |
| Worcester | Melissa Schick |
| Henry Percy (Hotspur) | Erin MacDonald |
| Sheriff..... | Eric Honour |

THE CREW (IN NO ORDER WHATSOEVER)

| | |
|------------------------------|------------------|
| Director | Josh Engel |
| Assistant Director | Liana Olear |
| Apprentice Director | Michael McCarthy |
| Stage Manager | Liana Olear |
| Assistant Stage Manager..... | Lisa Watson |
| Lead Costumer..... | Trevor Jones |
| Assistant Costumer..... | Sarah Richardson |
| Sound Design..... | Eric Honour |
| Lighting Design | Jeff Poretsky |
| Props..... | Trevor Jones |
| Something..... | Samuel Kopel |
| Rehearsal Cat..... | Sabrina |
| Rehearsal Rodent..... | Peri |

SETTING

Our production is inspired by the Lost Generation of Gertrude Stein and F. Scott Fitzgerald, when great intellects drank and danced and fought with each other. As Hemingway put it, "Lost means not *vanished* but *disoriented*, wandering, *directionless* - a recognition that there was great confusion and aimlessness among the war's survivors in the early post-war years." The casting is *gender-blind*, selected for chemistry and vitality rather than appearance.

Evan Ockershausen (*Prince Hal*) is honored to once again play a young King-To-Be for the Rude Mechanicals. Previous roles include the 'Young backstabbing bastard who would be King' (Octavius, *Julius Caesar*), the 'Not backstabbing enough bastard who would not be King' (Bassianus, *Titus Andronicus*), the 'Probably a good king but also, witches?' (Malcolm, *Macbeth*), and, most recently, the 'Terrible King who poops himself to death but also kind of signed the Magna Carta' (King John, *King John*).

Liana Olear (*Assistant Director, Stage Manager*) is assistant directing her fifth play for the Rudes and stage managing her seventh after taking a break in cat-herding to direct the Rudes' production of *All's Well That Ends Well*, and is pleased to add rat-herding to her artistic resume.

Jeff Poretsky (*Lighting*) does lights and tech. And knitting.

Melissa Schick (*Earl of Worcester*) manipulates a lot of people for her own gain in the course of this play. But not you. She knows you're far too smart for that. You're the kind of smart and savvy theatergoer who decides to buy lots of drinks for the cast after the show and to tell all your friends to buy tickets because those are ideas *you* came up with. On your own. Melissa's favorite Rudes roles have included the Porter in *Macbeth: The Instruments of Darkness* (2014), 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). Ever one to enjoy bossing people around, Melissa also directs occasionally. She directed *Naomi in the Living Room* as part of "Acts of Public Rudeness: A One-Act Festival" (2015) and *The Winter's Tale* (2011). She assistant directed *All's Well That Ends Well* (2016) and *Oedipus/Antigone* (2004). She will be directing the Rude Mechanicals' upcoming production of *As You Like It* in 2017. Melissa received her theatrical training at the Atlantic studio through New York University's Tisch School of the Arts.

Ray Wallis (*Bardolph*) is excited to be back to the Rudes after *All's Well That Ends Well*. This is his second production with the Rude Mechanicals. Since moving to Maryland, Ray has been blown away by how friendly and welcoming they have been. He hopes to have many more plays with them in the future.

Lisa Watson (*Assistant Stage Manager*) is happy to have an excuse to continue her tradition of wearing the most interesting parts of her wardrobe to rehearsals to amuse the cast. This is her second show with the Rudes.

Shakespeare vs. Wilkins and understudied the part of the Spartan Ambassador in *Lysistrata*.

Jaki Demarest (*Nell Quickly*): I vote 'present.' It was that, or let Alan write my bio again.

Charlie Green (*Poins*) is here to remind you that you cannot tell what color something is just by looking at it. Go on, try.

Trevor Jones (*Costumes, Props*) loves it. God help him he does love it so.

Rebecca Korn (*John of Lancaster*) is excited to be in her second Rude production, having appeared as Son of MacDuff in *Instruments of Darkness* (*Macbeth*) at Fringe in 2014. Favorite roles include Megan in Neil Simon's *45 Seconds from Broadway* (Laurel Mill), Whisker-Toe the Dwarf and Sparkle-Twinkle in *Medieval Story Land* (Red Knight), Jamie in *Raw* (Venus) and Kit in *Claudie Hukill* (Venus). Her film *Emily's Braces* was recently featured at the Providence Children's Film Festival. Rebecca studies at The Actors Garage and is a sophomore at Wootton HS. She wants to thank her chauffeurs (her parents) for their support.

Erin MacDonald (*Hotspur*) has a real broken toe. With a few weeks before the performance open like a true hothead she decided the show must go on broken toe and all. She is thrilled to be in her billionth Rudes show, and is over the moon to play her favorite tempestuous soldier Hotspur. She would like to send love to her fiancé Evan who is probably happy to be able to get rid of her once a night. Also to Deryk and Sarah, this show has taken me away from you both a lot but I adore you both!

Michael F. McCarthy (*Apprentice Director*)'s involvement with The Rude Mechanicals presentation of Henry IV was Apprentice Director, which was a delightful experience that enabled him to closely observe the application of veteran director Josh Engel's creative techniques and theatrical theories from the development of the script, through the blocking, scene work, fight rehearsals, full run-throughs, and all of the tech week excitement. He has tried to be a good and observant student and appreciates the Rudes' exceptionally low rate of tuition. Michael has performed in a number of Rudes' productions and despite the usual trepidations related to jumping into the directorial barrel, looks forward to getting his feet wet next season by directing the troupe's presentation of *Richard II*.

SYNOPSIS

In Mistress Quickly's bar in Eastcheap, Falstaff tells how he, Gadshill, and Bardolph were robbed of money they'd stolen. Young Prince Hal reveals that he, with his compatriot Poins, were the robbers. Falstaff and Hal take turns pretending to be Hal's father, King Henry IV, denigrating the barbarous Falstaff.

Henry IV holds a tense conference with the Earl of Northumberland, with his brother Worcester and son Hotspur. They helped Henry dethrone Richard II, and now Henry demands their prisoners from the Scottish wars. Worcester barely restrains Hotspur's rampage, and reveals a plan to join with the Scots to defeat Henry.

Henry castigates Hal for his dereliction of duty. Hal promises to do better, but Henry is uncertain. Peace negotiations fail. Hal and Hotspur meet in combat. Hotspur is defeated. Falstaff, who had feigned death, takes credit for Hotspur's defeat.

The war ends. Worcester tells Northumberland of Hotspur's death, and they resolve one last battle. Henry sickens and is stricken by insomnia.

Falstaff, enjoying the peace but still poor on cash, flirts with both Mistress Quickly and the courtesan Doll Tearsheet. Hal admits to Poins that he is not ready to be king. They go to visit Falstaff, and after mocking his randiness and age, prepare to go to war.

The war is run by Hal's brother John of Lancaster, who tricks Northumberland and Worcester into dismissing their soldiers. John tells Henry of the victory, but Henry is too ill to fully enjoy it. Hal makes vigil over Henry, and believing Henry dead, takes the crown. Henry wakes and summons John, who brings him to Hal. Henry rages at Hal, whom he fears will destroy everything he's worked for. Hal finally shows a genuine grasp of the magnitude of the obligation, and Henry dies. Hal promises John to be a competent king.

Falstaff is overjoyed, believing that Hal's elevation to Henry V will solve his financial woes. Hal dismisses Falstaff, and his followers leave him. Falstaff insists that he will be sent for, but his heart is fatally broken.

DIRECTOR'S NOTES

Shakespeare's history plays tell the long, sad story of the decline of the Plantagenet family. He begins with King John, son of Henry II, founder of the Plantagenet dynasty. John's ignominy was noted by Alan Duda, director of the Rudes' farcical *King John*: he was neither virtuous nor resolute, and gets no number after his name because no other English king would ever be named John.

But John did at least one thing right: he passed the throne to his son, Henry III. Henry III was not overwhelmingly successful, either, but his son also became king. The line passed father to son for over two centuries, and England prospered. It wasn't completely peaceful: Edward II was deposed by his own wife, and Edward III passed the crown to his grandson Richard II due to the premature death of his son, Edward the Black Prince.

Richard II was deposed by Henry Bolingbroke, another grandson of Edward III, who became Henry IV. It was the first break in primogeniture in centuries. It brought about England's greatest victory, but also began the Wars of the Roses, destroying the Plantagenet line.

The play *Henry IV* is less about Henry than about his son Hal, destined to be Henry V but living a dissolute life in London's Eastcheap as the play begins. Henry has been a competent king, but the fractious English earls have grievances. One faction, led by the hot-blooded Harry "Hotspur" Percy and his father the earl of Northumberland, threatens war. Henry despairs for the succession, and wishes that Northumberland's son Harry and his own son Harry could change places. All four are really Henry: Henry Percy, Earl of Northumberland, is father to Henry Percy, called Hotspur. Henry Bolingbroke is King Henry IV, and his son Hal became Henry V.

Hal has found his own father figure: fat, drunken, lazy, criminal Falstaff. Falstaff is one of the great comic figures in all Shakespeare, but a tragic figure in his own right. Hal will be forced to choose between his juvenile antics and the crown of England. The conclusion is foregone to the audience: Henry V will be remembered as a legendary king, and the high point of the Plantagenet reign.

Shakespeare wrote this story in two plays, *Henry IV parts 1 and 2*. For this show I have combined them into a single piece and focused on those father-son relationships. A first son filled his father's footsteps, regardless of either his will or his skill. Often, he succeeded before

either could be known, even by himself. Hal rebels at this imposition, as so many young people do. His reign will have many fathers: Henry, Falstaff, and even the brutal but charismatic Hotspur.

The passage of the crown from parent to child served England both well and poorly: as Henry VI, Hal's son "made his England bleed". Shakespeare himself, like his colleagues, worried about the succession of the Virgin Queen Elizabeth, and the theme recurs in many plays, including *Macbeth*. The *Henry IV* plays are noted for their balance of comedy and drama, perhaps better than in any of the other histories, and these two aspects of Shakespeare's storytelling come together to make up Hal.

CAST BIOS (IN ALPHABETICAL ORDER)

Carol Calhoun (*Northumberland*) is enjoying calling for death to rain down on the entire world, which sentiment is generally treated as slightly less evil than her day job of being a lawyer. She has previously been Rude in *The Vagina Monologues*, *Julius Caesar*, *Hidden in This Picture*, and *King John*. Elsewhere, she has played everything from a sweet grandma to a retired whore turned bullying madam. She will leave you to guess which one is closest to her actual personality.

Lynda Clark (*Gadshill*) is pleased to join The Rudes again for *Henry IV*. After performing in *All's Well That Ends Well*, she is excited to spend more time with friends she made and to make some new friends.

Sam David (*King Henry IV*) bribed the director with pork pies.

Maureen Dawson (*Doll Tearsheet*) This is Maureen's second time onstage with the Rude Mechanicals and this time the fate of society is not on her or her doppelgangers shoulders. Acting exploits include Antigone A in *Antigone Reflected (RM)*, and in the Professional Acting Company of the Rose at the Maryland Renaissance Faire (MDRF) as Lady Lucy Somerset from 2009-2011 and Lady Mary Boleyn from 2012-2014. She is excited to be returning for the upcoming 2016 season at MDRF in Crownsville, MD this fall. Maureen grew up in the Washington DC Metro area in Virginia and returned home once again following achieving her Law degree in Southern California. She's a graduate of Thomas Jefferson School of Law and Randolph-Macon Women's College.

Wayne De Cesar (*Falstaff*) is very happy to be appearing with the Rude Mechanicals again. He previously appeared as Wilkins in *Pericles*: