

## Rude Mechanicals Upcoming Plays

*Troilus and Cressida*, January 2003, directed by Alan Duda

*Othello*, May 2003, directed by Jaki Demarest

*As You Like It*, September 2003, directed by Elise Berg

## Rude Mechanicals Donors

### Platinum

Doug Humphrey, Jaki Demarest

### Gold

Trevor Siegel, Joshua Engel, Rachel Zirkin

### Silver

Stephanie Zirkin

### Bronze

Alex Bradley, Richard and Michele Way



*Directed by Joshua Engel*

*Produced by Robert Perkins*

9/29/02

## Cast, in order of appearance

Boatswain.....	David Evans
Alonso.....	Alex Bradley
Antonia.....	Sheilah Crossley-Cox
Gonzalo.....	Rob Perkins
Sebastian.....	Joshua Engel
Ferdinand.....	Yancy Davis
Adrian.....	Rachel Zirkin
Francisco.....	Jeff Hersh
Miranda.....	Kathryn Kelly
Prospero.....	Phillip Hylton
Ariel.....	Jaki Demarest
Caliban.....	Alan Duda
Trinculo.....	Roger MacDonald
Understudy.....	John Hefner
Stephano.....	Stephen Cox
Spirit.....	Julie Harris
Spirit.....	Melissa Schick
Spirit.....	Elise Berg

## Crew

Director.....	Joshua Engel
Assistant director.....	Elise Berg
Producer.....	Rob Perkins
Acting coach.....	Jaki Demarest
Fight director.....	Jeff Hersh
Stage manager.....	Donna Macdonald
Costumers.....	Megan Graff
.....	Jaki Demarest
Lights.....	Kris Andersen
Sound.....	Kris Andersen
.....	David Evans
Artist.....	Alex Bradley
Set construction.....	Jaki Demarest
Construction crew.....	Elise Berg
.....	Josh Engel
.....	David Evans
.....	Phillip Hylton
.....	Roger MacDonald
.....	Rob Perkins
Quaint Mechanical Device.....	Alan Duda

**Rob Perkins** (Gonzalo, Producer) does not technically exist. He is, in fact, a drug-induced hallucination of Jeffrey "Freddy" Hersh, Jaki "Daphne" Demarest, Elise "Velma" Berg, and Joshua "Shaggy" Engel. Rob appears only when these four meddlin' kids decide to put on a play. This is the third RM production in which he has "appeared"; *Henry VI* and *Romeo & Juliet* were the other productions. Rumors abound that Rob has been spotted at the Greenbelt Arts Center (*Flowers For Algernon*, *Lend Me A Tenor*, *Fools*), Silver Spring Stage (*Greetings*), Little Theatre of Alexandria (*The Second Lady*), with the Great Falls Players (*A Thousand Clowns*, *The Rise and Rise of Daniel Rocket*), and as an extra on the set of *The West Wing*, but those rumors cannot be substantiated. Rob would like to thank Josh, Elise, Jaki, and Jeff for his existence.

**Melissa Schick** (Spirit) has acted in several local theatre productions with Burtonsville Players and Young Artists Theatre and appeared in a recent episode of *The Ed South Show* on Howard County public Access. She will be a junior next year at Sandy Spring Friends School where she will be appearing in *The Laramie Project* in December. S-P-I-R-I-T, Spirits, Let's hear it!!!

**Rachel Zirkin** (Adrian) has been involved with the RM's since Summer 2000, making *The Tempest* her seventh consecutive RM production. In the past two years, she has the amazing opportunity to play a female, love-struck Horatio in *Hamlet*, pull double duty as both Margaret of Anjou and Joan of Arc in *Henry VI*, and, most recently, express both her comic and dramatic sides in her favorite role to date, the Nurse in *Romeo & Juliet*. Thanks to Josh for keeping our spirits up!

## Acknowledgments

Thanks above all to Jaki Demarest, who has brought everything to the Rude Mechanicals and to me.

Thanks very much to Rob Perkins, without whom there would be no Rude Mechanicals today.

Thanks to Elise Berg stepped up to the plate to play the director's role.

Thanks to Phillip Hylton and Roger MacDonald for helping with sets and costuming.

Thanks to Silver Spring Stage for donating sets and costuming.

Thanks to Greenbelt Arts Center for lighting equipment.

you, Joshua Engel, for a chance to stretch my skills and imagination.

**John Hefner** (Understudy, Trinculo) has worked damn hard to shed his typecast image of an actor who can only play wimpy, whiny, foppish, cowardly comedic roles such as Sir Andrew in *Twelfth Night*, by taking on such darker, somber, more serious roles such as Bri in *Joe Egg* and Hank in *Marvin's Room*. Now, John is pleased to announce that, with his acceptance of this role, he has completely flushed all his hard work down the crapper. "Yarrrr, I hate the sea and everything in it."

**Jeff Hersh** (Francisco) is in his fifth straight show with the RM's. He admits he is very disappointed with the lack of the usual hot Shakespearian violence in this show. Even so, he has quite enjoyed venting hot Shakespearian slapstick on Alan, Roger, Stephen and anyone else who has been in the general vicinity. He is currently working a project to remove the various species of vermin from the RM's rehearsal space.

**Phillip Hylton** (Prospero) is very pleased to be working with the Rude Mechanicals in this production. As someone who is slightly besotted with Shakespeare (so say his friends), Phillip has studied at the Shakespeare Theatre and the Classika Theatre. He has appeared in several shows in the DC area, which include *Rosencrantz and Guildenstern Are Dead*, *Moon Over Buffalo*, *Shadowlands*, and *The Taming of the Shrew*.

**Kathryn Kelly** (Miranda) is thrilled to be making her Rude Mechanicals debut with such a wonderful cast. She has appeared on stages from Richmond, VA to Philadelphia, PA, and favorite roles include Audrey in *Christmas on Mars*, Mariana in *Measure for Measure*, and Cobweb in *A Midsummer Night's Dream*. She would like to thank her family and friends for all their support.

**Donna MacDonald** (Stage Manager) knows that being a stage manager is a big step for a first effort in theater, and she feels grateful for the privilege. Donna also represents the Rude Mechanicals as director of The Carpenter's Kids theater group, hosted by Locust United Methodist Church.

**Roger MacDonald** (Trinculo) feels privileged to be cast in his first appearance with the Rude Mechanicals and thanks the entire group for their trust and support. Roger is a full-time student at Howard Community College (HCC) and intends to pursue a BFA with a double major in Art and Theater. Roger has appeared recently on the stage as Charlemagne in *Pippin*; Federzoni in *Galileo*; Lord Capulet in the HCC Student-Alumni production of *Romeo & Juliet*; Bishop How in *The Elephant Man* and as Vince Fontaine in the Laurel Community Theater production of *Grease*. Roger dedicates this performance to the memory of his daughter Elish.

## Director's notes

"In a poor isle found all of us ourselves/When no man was his own," says Gonzalo. Islands are places of solitude, where some find loneliness but others find power.

Antonia loves power as she loves nothing else in the world: not family, not lovers, not friends. The rest of the world is an illusion, and this solipsism gives her tremendous power. She knows what others desire: sex, wealth, power. She uses that to betray them into obtaining for her what she wants. Betrayal costs her nothing; the others are not even real. Only her own happiness is important.

Her brother Prospero also finds his happiness alone, but he seeks his power in knowledge. For him, an island is a paradise, where he can sit with his books for as long as he likes without the distractions of power. A mortal man, he needs to eat and be kept warm, but that can be fulfilled by Caliban, who himself just wants to be let alone.

Miranda grew up knowing only Prospero and Caliban, and incorporated their philosophy into hers. As Miranda becomes a woman, Prospero discovers that he is not in fact alone in the world: he has her, and he loves her very much. His mortality will affect her deeply: when he is gone, her solipsism will be justified: she will indeed be the only one in the world.

He must bring her back to the real world, but that involves painful sacrifices for him. He has everything he wants: his books, his servants, and his solitude. He must bring her back to a position of power to keep her safe, and that means resuming the dukedom that he threw away.

He must sacrifice his magical power, which is suited to the island but not to the real world. We have set the play in 1885, a time when magic had retreated into the shadows before the light of the industrial revolution. It is also the last time that there were truly unexplored places in the world. In eighteen years, the Wright brothers would build a machine to make every part of the world accessible in a week, then in a day, and eventually hours. In another century, people would be able to see half the world in a single glance from space. Prospero has found the last place in the world where magic is free, but he must leave that behind the way the world has left magic behind.

It also means forgoing his revenge. He has his enemies in his power. To kill them would be no worse than what they tried to do to him. It is the way of the island as well, as Caliban shows. But to return Miranda to society, he must break the cycle of violence and show her that there's a better way.

Tempest is Shakespeare's last solo play, and some believe that Shakespeare himself played Prospero. A year ago, our web site designer chose a particularly prophetic quote: "Our revels now are ended." Indeed, this play very nearly was the last revel for the Rude Mechanicals, as outside forces tried to tear the group apart. Fortunately, this group is bound together by numerous forces: a love of these plays, a love of the craft, and a love of each other. They have worked together to ensure that there will be a Rude Mechanicals for some time to come.

In our next season we will present three challenging plays by William Shakespeare, and I hope that all of you will join us in our trip through these plays.

## CAST AND CREW BIOS

**Kris Andersen** (Tech) has no idea how she got roped into her first Rude Mechanicals production. Perhaps Ariel cast a charm on her, so that she had an uncontrollable desire to work with light boards and sound systems. She will thank Jaki for getting her involved ... if she survives it first.

**Elise Berg** (Assistant Director, Spirit) is now in her fifth production with the RM's, and wishes someone would tell her why. Perhaps it's because they're the best, most lovely and talented people around; maybe it's just the crack. Either way, she's sticking with 'em. She's happy to be returning to the *Tempest*, which was (nearly two decades ago) the first Shakespeare play she ever performed. Both times she played a sprite, and hopes she's perfected it by now. She occupies her time with dangerous combinations of theater, Shakespeare, reading, random creative acts, and general sloth. Thank'ee to all.

**Alex Bradley** (Alonso) had his first Shakespearean role as Nick Bottom in *A Midsummer Night's Dream* 15 years ago. After being the "but" of many jokes, he went into hiding until his debut with the Rude Mechanicals in *Romeo and Juliet*. Having survived the experience, he's back for more punishment as Alonso in *The Tempest*. Alex is also responsible for *The Tempest's* poster art, and his art can be seen at the Maryland Renaissance Festival for "Shakespeare's Skum."

**Stephen Cox** (Stephano) is pleased to return to performing with The Rude Mechanicals having previously appeared in the title role of their production of *Macbeth*. Other favorite roles have included Dr. Rance in *What the Butler Saw*, Schastlivtsev in *The Forest*, Thomas More in *A Man for All Seasons*, Bernard in *Arcadia*, and Dr. Caius in *Merry Wives of Windsor* (all at the Greenbelt Arts Center), as well as Dogberry in *Much Ado About Nothing* at Cedar Lane Stage, and the title role in *Tartuffe* at Tapestry Theatre. He has studied at The Shakespeare Theatre and HB Studios, and appeared at The Maryland Renaissance Festival.

**Sheilah Crossley-Cox** (Antonia) is making her second appearance with The Rude Mechanicals (last seen here as the Gentlewoman/Hecate in *Macbeth*). Other favorite roles include: Mrs. Alving in *Ghosts*, Lady Markby in *An Ideal Husband*, Blanche in *A Streetcar Named Desire*, Alice More in *A Man for All Seasons*, Lady Croom in *Arcadia*, Mania in *Twelfth Night*, and Madame Arcati in *Blithe Spirit* (all at the Greenbelt Arts Center), as well as Phyllis in *Sylvia* at Silver Spring Stage, Antonia in *Much Ado About Nothing* and Lady Wishfort in *The Way of the World* at Cedar Lane Stage, and Grandmother Kurnitz in *Lost in Yonkers* with The Chevy Chase Players.

**Yancy Davis** (Ferdinand) is in his first production with the Rude Mechanicals (or any company for that manner) and he feels it is his best work since playing

Jean Valjean in his car during a delirious late night trip down the New Jersey Turnpike. Initially, Yancy took up acting after hearing it was a good way to pick up chicks, though he's stuck with it admirably after finding that untrue. One day he'd like to act professionally, but one day he'd also like to be a billionaire astronaut with super powers, so take everything with a grain of salt.

**Jaki Demarest** (Ariel, Acting Coach) has studied acting at the Shakespeare Theatre in Washington, at Mason Gross School of the Arts, and at the HB Studios in New York, and stage combat with TJ Glenn and Brad Waller. New York credits include Hamlet, Mephistopheles in *Faust*, Lucy Westenra in *Dracula*, Laura in *Creatures of Great Personal Valor*, and Lady Capulet in *Romeo & Juliet*, with a national tour as Roxane in *Cyrano de Bergerac*. Locally, she has played Inez Serrano in *Ellipses* at the GAC, and numerous roles with the RM's. As always, she thanks the RM's for giving her a wonderful place to play and call home.

**Alan Duda** (Caliban) would like to thank Josh, Roger, John, and Stephen for challenging his abilities. He will never laugh at a clown again. He will be directing the RM's next production, the pastoral-historical-tragical-comedy of *Troilus & Cressida* – one of Shakespeare's top forty plays!

**Joshua Engel** (Director, Sebastian) is performing his ninth play with the Rude Mechanicals. He has previously directed *A Midsummer Night's Dream* and just played Romeo in *Romeo & Juliet*.

**David Evans** (Boatswain) is an unemployed former small business owner. Theatre experience in high school (1972-1975) in *Harvey*, *Tom Jones*, *The Robbing of the Chase Manhattan Bank*, and other forgettable productions. Did sound defects for Germ Productions' *All I Could See*, Georgetown University, 1997. Lives in DC. Has no idea how he got here.

**Megan Graff** (Costumer) Megan Graff first learned to sew in the traditional fashion: at her mother's knee. Since that first experience sewing buttons onto a random scrap of cloth, she has sewn hundreds of buttons onto hundreds of garments: confirmation dresses, semiformal gowns, 18th century living history costumes, and of course, stage costumes. She has costumed more plays than she really cares to think about except late at night when she is already depressed. Her work has appeared at Cockpit in Court Theatre, the Maryland Arts Festival, and the Signature Theatre in Arlington. In her spare time, Megan enjoys eating tandoori chicken and writing about herself in third person.

**Julie Harris** (Spirit) is in her first show with the Rude Mechanicals. Her training includes The Actor's Institute with acting coach Michael G Abel. She played Balthasar in *Merchant of Venice* with the theater troupe Shakespeare in the Parque in June 2002. She also appeared in the short film "Pestilence" by Fiendish Drama Company for the 48 hours film festival in May 2002. Thank