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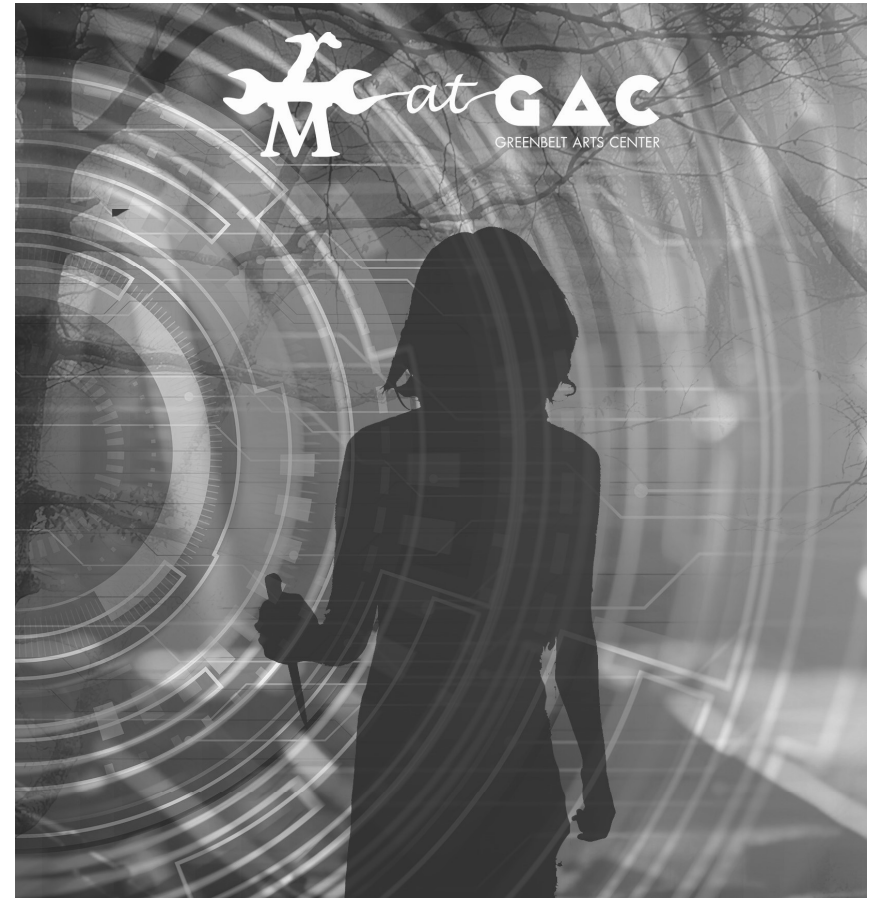
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On Sunday, February 4th at 4pm join us at Greenbelt Cinema for a showing of

SCOTLAND, PA.

Find us online at rudemechanicals.com and facebook.com/rudemech



macbeth

the cast (In Order of Appearance)

Witch.....	Helen Cheng Mao
Witch.....	Linda “Spencer” Dye
Witch.....	Lisa Watson
Duncan.....	Bill Bodie
Lennox.....	Kate Medwar-Vanderlinden
Malcolm.....	Jaelyn Evans
Ross.....	Jared Hite
Macbeth.....	Jaki Demarest
Banquo.....	Sarah Pfanz
Lady Macbeth.....	Aparna Sri
Porter.....	Sean Eustis
Macduff.....	Stephanie Davis
Macduff (U/S).....	Alan Duda
Murderer.....	Bill Bodie
Murderer.....	Kate Medwar-Vanderlinden
Fleance.....	Sean Eustis
Lady Macduff.....	Sean Eustis
Doctor.....	Sarah Pfanz
Companion.....	Bill Bodie

the crew (In No Order Whatsoever)

Director.....	Liana Olear
Assistant Director & Vicissitude Practitioner.....	Wes Dennis
Assistant Director & Problem Transmutation.....	Alan Duda
Apprentice Director & Stage Manager.....	Lucian Clarkewallis
Art Director.....	Jaki Demarest
Technical Director, Video & Lighting Design.....	Jeff Poretsky
Lighting Design.....	Liana Olear
Sound Design.....	Eric Honour
Intimacy Choreographer & Fight Captain.....	Stephanie Davis
Costumes.....	Linda “Spencer” Dye
Stitcher.....	Becca Korn
Light Operator.....	Matt Etner
Sound Operator & AD HenchPerson.....	Stephen Cox
Photography.....	Contantia Rioux
Something.....	Samuel Kopel

This play is 75 minutes with a 10 minute intermission.

Content Warning: this play includes violence, ghosts shaking their gory locks & other horrid images

of Macbeth for the Rude Mechanicals. It is 2024. I am sound designing a production of Macbeth for the Rude Mechanicals.

Helen Cheng Mao (*Witch*) is delighted to make her The Rude Mechanicals debut. She last performed in a reading of *Charles Francis Chan Jr.’s Exotic Oriental Murder Mystery* at The Little Theatre of Alexandria. Other stage credits include *Banana Brains: Yes, Virginia, There is a Santa Claus* and *A Black & White Cookie* (all at Silver Spring Stage); *The Emergency Room* (Bowie Center for the Performing Arts); *Young Frankenstein* (Carroll County Community College); *The Nutcracker* (Olney Theatre Center); and *Rated S Sketch Comedy* (StageCoach Theater). Love and thanks to David, Alexandra, Elizabeth, family and friends! Contact her at <https://www.linkedin.com/in/helencmao/>.

Kate Medwar-Vanderlinden (*Lennox, Murderer*) is ecstatic to be in what is not only her second show with the Rudes, but the second show in which she sings about cocks. Other credits include an upcoming production of *Cinderella* (Madame), *Romeo and Juliet* (Nurse), *Ill Met By Moonlight* (Nick Bottom), and *As You Like It* (Phoebe). She’d like to thank the entire cast and crew, her family, and the Independent Order of Odd Fellows.

Liana Olear (Director, Lighting Design), whose past directing included *Henry VIII* and *The Tamer Tamed*, is thrilled to for once do one everyone’s heard of. Thanks to all cast and crew, but most especially Mikki for inspiring the show format, Sean for seeing its potential, Stephanie for stepping up and filling gaps, Sam for something always, Wes for an eye and an ear and other scattered body parts, Alan and Jaki for immense behind-the-scenes work and talking into the night, and most especially Jeff, whose expertise made this possible.

Sarah Pfanz (*Banquo, Doctor*) is excited to appear in her favorite tragedy for a third time! Having played Macbeth himself in both 2013 and 2019 on the other side of the Potomac, she is pleased to now occupy a different place in the murder-and-kinship hierarchy. Some favorite precious roles with the Rudes include Mercutio (*Romeo and Juliet*), the Dauphin (*Henry V*), and Richard (*Richard III*). She is grateful for her castmates, symbolic birds, and water-soluble stage blood.

Jeff Poretsky (Technical Director, Lighting Design, Video & Remote Design) continues to collect Alan’s IOUs inversely proportional to time spent at home. He refuses to conflate “quality family time” with “bring your kids to work day”. In this episode, he adds ‘management of photons over electrons’ to his collection of tricks.

Aparna Sri (*Lady Macbeth*) is drunk with power. She has no patience for weakness; therefore, Be Rude. She recently graced this stage as Titania.

Lisa Watson (*Witch*) has previously been a Stage Manager for the Rude Mechanicals but decided it might be fun to live it up in front of an audience for a change. Lisa is now literally instead of metaphorically herding cats and hoping they don’t take down the green screen mid-performance!

the last minute to fill a couple of very hard roles. Thank you to the whole cast and crew, and significant others Sam and Constantia for building, photographing and all the wonderful ways you've contributed!

Wes Dennis (Assistant Director & Child Apparitions) has most recently been seen as Puck (*Ill Met by Moonlight*, Rude Mechanicals), Doricourt (*The Belle's Stratagem*, Rudes), and Mercutio (Romeo & Juliet, Bard's Wagon Players), but for his most visible contribution to this iteration of *Macbeth* he channeled an earlier role: Victor Frankenstein (*Frankenstein*, UpStage Artists). Which is just as well -- like Qyburn in his service to the one true Queen of the Andals and the First Men, Wes likewise would eschew the characters' fateful game of thrones in favor of crafting **horrors** in the basement.

Alan Duda (*MacDuff* U/S, Assistant Director & Ministry of Problem Transmutation) THIS is no longer YOUR problem. THIS is somebody ELSE's problem. THAT is now YOUR problem. You're welcome. Ahh, based on your blasphemic response, I believe you want the Ministry of Problem Transubstantiation.

Linda "Spencer" Dye (*Witch*, Costumer) - When Spencer asked for help finding a Costumers Anonymous support group, we sent her a link to "ThreadBares - You Can Say No!" except it went to our witches zoom channel instead.

Knock, knock! Who's there? - **Sean Eustis** (*Porter/Lady Macduff/Fleance*) has been looking forward to helping Liana with this project for some time now and is really happy to get to put his spin on a bucket list role! He was last seen onstage with the Rudes spiking the canon as Guiderius in *Cymbeline*, Holofernes in *Love's Labour's Lost*, as Fluellen in *Henry V*, and online as Jacques in *The Tamer Tamed*. There may be a pattern here... (Pronouns: he/him/hon)

Matt Etner (Sound Operator) came to GAC years ago for the show and stayed for the Rude company. He's run sound just often enough to forget exactly how many shows he's done. His biggest fear is saying the name of the current production out loud inside the theatre.

Jaelyn Evans (*Malcolm*) is excited to make her post-grad return to the stage with the Rude Mechanicals! A native Chicagoan, she has been involved in the arts her entire life. During college Jaelyn performed in *Heracles & Deianeira*, *She Kills Monsters*, and *The Spitfire Grill*, among other shows. She is thankful for the support of her friends, family, and coworkers.

Jared Hite (*Ross*) is excited to return to the stage after a multi-year hiatus. This is his first Rude Mechanicals production, but probably not his last! Jared has previously performed in the Boston area as part of Theatre@First and the Post-Meridian Radio Players. His most recent role prior to *Macbeth* was as Chevenix Crowl in the radio play "Madam Crowl's Ghost" with Vox Theatrum (available free on YouTube!). When Jared isn't performing, he spends his free time chasing his 3-year-old daughter and his 11-year-old hound dog.

Eric Honour (Sound Design) It is 2014. I am sound designing a production of *Macbeth* for the Rude Mechanicals. It is 2020. I am sound designing a production

director's notes

The early years of the still-ongoing pandemic had interrupted and reshaped our ability to do theater, as we had spent well over a year as screen apparitions to each other. We learned and adapted and found ways to continue to create art. Most of us returned to physically embodied theater, but that was not possible for everyone. The format of this production -- a combination of action on stage and screen -- was conceived as an experiment in enabling immunocompromised actors to join an on-stage cast in a live performance.

As I sought material that would lend itself to testing the limits of what a small community theater can accomplish with little more than free software and technical expertise, *Macbeth* was an obvious choice: it's a play of two worlds, a mysterious realm of witches, ghosts and apparitions that invades and impacts our human realm.

So was *Macbeth* a reflection of the times in which I was first planning the play, as our own country's political situation felt especially dire, causing one to wonder what it would take to recover or whether recovery was possible. The play opens with treason: Scotland's nobles supported by foreign reinforcements are rebelling against King Duncan. The text does not tell us what prompted these uprisings, treating them merely as a reason to celebrate the valor of *Macbeth* and the victory of Duncan's faction, but I was intrigued by the potential of the setting, crafting an almost-possible near future of Scotland fractured and misgoverned, its inhabitants discontent, its course uncertain. And its fate foretold by scheming witches who exist in a realm between technology, hallucination and reality, able to blend the edges between them.

The Rude Mechanicals often cast our shows without requiring that characters match the actors' genders, and *Macbeth* is no exception. The original text has been left intact at all times with no effort to match gender identity or presentation to the language, and when Shakespeare repeatedly prompts us to examine what it is to be "a man", we interpret it as a question of humanity rather than gender performance.

Notwithstanding witches' whispers, the characters' humanities are ultimately tested by their own aspirations, fears and rage, and the question of what comprises "all that may become a man" remains to be answered by each for themselves.

Liana Olear

synopsis

As Scotland's rebellions rage virtual witches plot mischief.

King Duncan is informed of victory in the uprisings. The heroic winner Macbeth and his oft-overlooked co-captain Banquo meet the witches, who greet them with prophecies: a new title followed by kingship for Macbeth and royal descendants for Banquo. The title is promptly delivered, and Macbeth is unsettled: will the other prophecy too simply fulfil itself, or is he to act?

Duncan confers the title of heir and a new principedom on his frivolous son Malcolm and invites himself to visit Macbeth.

Lady Macbeth learns of the prophecies and begs dark forces for resolve in fulfilling them, and, wish granted, greets Macbeth upon arrival. Duncan too arrives shortly. Macbeth has doubts, but his wife persuades him to fulfil his commitments and follow her plan. Sleepless Banquo recalls the prophecies. Macbeth is sent a vision of a dagger, the final omen to spur him to action.

At night Lady Macbeth meets her husband, who is shaken by committing regicide. She takes the bloody daggers back to implicate the king's sleeping grooms, and, visitors at the door, shepherds Macbeth to wash the blood off.

The Porter wakes to admit MacDuff and Lennox. MacDuff discovers the body and wakes the household. Malcolm, fearing himself the next victim, flees to England, leaving Macbeth next in line. The wary MacDuff and his cousin Ross discuss strange happenings and the upcoming coronation.

Intermission. Time passes. Banquo is suspicious of Macbeth's rise. Macbeth, fearful and envious of Banquo's descendants' prophecy, invites him to a banquet, then sets a pair of lords wronged by Banquo to kill him as well as his son Fleance. They succeed in killing Banquo, but with a timely message by the witches Fleance escapes.

As Scotland's affairs worsen, Macbeth envies Duncan's sleep undisturbed by any further dangers, and Lady Macbeth is troubled. Guests arrive to the banquet, among them a vision of Banquo seen only by Macbeth; despite Lady Macbeth's best attempts to maintain order, guests are alarmed by Macbeth's vehement reaction.

Macbeth visits the witches. They show him visions, cautioning him against MacDuff, and promising safety unless a forest moves and a man not born of woman slays him. Macbeth is comforted, but as he learns MacDuff has gone to England, he resolves to kill MacDuff's household. Lady Macbeth is aghast.

Lady MacDuff feels abandoned by her husband; as Ross travels to her side, he witnesses her murder en route.

In England MacDuff must persuade Malcolm to lead a rebellion against Macbeth. Malcolm is reluctant, but upon witnessing MacDuff's despair commits to his duties. Ross arrives with the tragic news, and MacDuff resolves to kill Macbeth. As their army arrives at Birnam Wood, they disguise their numbers by camouflaging with tree branches.

Lady Macbeth, plagued by guilt and insomnia, goes mad. Macbeth's increasing paranoia and exhaustion culminate in a weary breakdown at the news of her death as Malcolm's army enters his castle.

Macbeth kills Lennox and, as foretold, is killed by MacDuff. As Malcolm learns of the fight outcome, Fleance foreshadows the conclusion of the witches' prophecy.

cast bios (In Alphabetical Order)

Bill Bodie (*Duncan, Murderer, Companion*) has been with the Rudes for five years, including appearances as Belarius in *Cymbeline* (2021), Tyterus/Alchemist in *Galathea* (2021), Faustus in *Dr. Faustus* (2021), Moroso in *The Tamer Tamed* (2021), Boyet in *Love's Labour's Lost* (2020) and Serebryakov in *Uncle Vanya* (2019). He last appeared as Alexander in *Alas, Confederates* at the Philadelphia Fringe Festival in September 2023. Other recent shows UpStage Artists' *A View From the Bridge* (2023); the British Players' *As You Like It* (2023); Grassroots Shakespeare Company's *The Tempest* (2022); Fredrick Shakespeare Festival's *Hamlet* (2022); Workhouse Arts Center's *Art of Murder* (2022); Patrick in Providence Players of Fairfax's *The Beatle Club* (2021) and Bobby in *Bobby Gould in Hell* (2019).

Lucian Clarkewallis (Stage Manager), is excited to be back on the behind the scenes team. He previously stage-managed for *Henry VIII* and can't wait to do it again! Thanks to everyone who helped put this show together, and to Ethan for putting up with all the late nights! Till next time, folks!

Stephen Cox (Light Board Operator) thanks Alan Duda & director Liana for pulling him back into theater after a ten year hiatus. Previously he had worked continuously since 1990 in local community theater in almost every capacity except Lighting Designer & Costume Designer; including playing the title role in the Rudes' first production of Macbeth in 2000.

Stephanie Davis (*MacDuff*; Intimacy Choreographer; Combat Choreographer; Fight Captain) (xie/hir/she/they/he) is a performer, activist & educator living and working on Nacotchtank/ Piscataway/ Manahoac land, known today as DC/MD/VA. Involved in the performing arts for almost 25 years, Stephanie began his career as an actress and dancer, progressively expanding his repertoire to include directing, choreography, dramaturgy, costume and set design, education, and theatrical intimacy. Storytelling has always been the core of Stephanie's identity, and she is very grateful to be able to share this story with all of you! Extra special gratitude to their friends, loved ones, and chosen family for their support in all things. IG: emma_zonn_prime

Jaki Demarest (*Macbeth*, Art Design) has approximately a bajillion people to thank for all of this. Liana and Shakespeare, for giving me the incredible gift of these words and this dangerous, exhilarating precipice. Alan, who got there before me, and was the Duda to my Dudarest. Lou, for incredible support and encouragement, rehearsal after rehearsal. Wes, for brilliant insights, and gory glory with some of these props you're about to see. Steve and Sarah and Bill and Steph, who gave me good eyes and ideas and sounding boards. Steph again, who stepped in as both intimacy and fight choreographer, and did both brilliantly. Fierce and fearless Aparna, who sees all the same intense connections between the Macs that I do, and throws herself into them with wonderful commitment. Jeff, for making the technically impossible possible. Eric, for making sound for us. Sean, Kate and Lisa, for coming back and giving us brilliant character work yet again. Jared, Jaelyn, Steph and Helen, for joining us, may you come back for show after show. Mikki, for taking the show as far as she could, and we will work together again. Spencer and Alan, for taking the plunge and stepping in at