



Welcome, Comrade, to the eve of another glorious
revolution.

About Us:

The Cast (In Order of Appearance)

Brutus	Joshua Engel
Cassius	Rebecca Speas
Portia	Boneza Hancock
Trebonius.....	Lou Zammichieli
Casca.....	Lisa Hill-Corley
Metellus Cimber	Moira Parham
Cinna.....	Sam David
First Citizen	Sidney Davis
Second Citizen	Andy Bakry
Third Citizen.....	Julia Pfanstiehl
Fourth Citizen	Leanne O'Neill
Fifth Citizen.....	Carol Calhoun
Sixth Citizen	Michael McCarthy
Seventh Citizen	Jaki Demarest
Caesar	Alan Duda
Antony	Paul Davis
Antony (u/s).....	Jaki Demarest
Calpurnia	Mikki Barry
Cinna the Poet	Will Robey
Child.....	Stephen Duda
Octavius	Holly Trout
Octavius (u/s).....	Trevor Jones

The Crew (In No Order Whatsoever)

Director.....	Jaki Demarest
Assistant Director/Stage Manager.....	Liana Olear
Apprentice Director	Rebecca Speas
Producer	Lisa Hill-Corley
Sound Design	Eric Honour
Lighting Design (Greenbelt Arts Center).....	Liana Olear
Lighting Design (Howard County Arts Center)	Irene Sitoski
Fight Choreographer.....	Erin MacDonald
Fight Captain.....	Rebecca Speas
Special Effects.....	Rebecca Speas
Publicity	Sidney Davis
Costumer	Trevor Jones
Props.....	Trevor Jones

Director's Notes

Julius Caesar is, in many ways, an interloper in the play that bears his name. Of all the psychological revelations of the conspirators to assassinate him, their tortured choice of evils and the agonies involved in making such choices, none of the choices or the anguish that accompanies them are Caesar's. He has no monologues; we have so little sense of the workings of his mind that the necessity of his assassination remains an open question, some 400 years after the writing of this play. How ambitious is Caesar, really? Is he a genuine threat to the republic, a Stalin in the making? Or are the conspirators, variously envious and fearful of him, making of him a blood sacrifice without any actual proof of his wrongdoing? Are they, as in ancient tribal societies, attempting to appropriate the qualities they both envy and covet in him through ritual murder? Their decision to 'stoop, then, and wash' in Caesar's blood after killing him certainly speaks to that, to something primal and darkly human at the root of all of us.

It was that moral ambiguity and psychological complexity, that humanity, that drew me to this play. At the core of the grand sweep of historical events which is, in many ways, *Julius Caesar's* façade, there are taut, self-contained, intimate scenes between characters who, unburdening themselves in moments of absolutely human revelation, deliver the essence of the play. Shakespeare engenders private moods even in the most public of situations. Antony addresses the citizenry at Caesar's funeral oration as though every one of them is a personal friend and drinking partner, and as though each of them had also been an intimate friend of Caesar's. Antony makes comrades of the Citizens, collectively the most passionate and pliant character in the show, and he makes another character of the audience, drawing the audience into that fervent complicity and flawed and frightening humanity.

Nowhere in Shakespeare's canon is there a thinner dividing line between actor and audience; the audience is the citizenry, and the citizenry, the audience. We are complicit in Caesar's murder, and in Cinna the Poet's. We are witness to intimate moments between Brutus and Caesar and their loving wives, Portia and Calpurnia, as they try to reverse the irreversible juggernaut of history. We see in close quarters the rage and insecurity that drive Cassius to murder, and the convoluted moral sense that hampers Brutus' every decision. Doing this play is very much about finding the flaws in our characters and inhabiting them honestly. My hope is that we will feel with these people, even in their worst moments, and see something of ourselves in them.

Given the stakes that nominally drive the conspirators to murder Caesar, imagine it set around 1924, in the newly formed Soviet Union, around a Caesar-as-Lenin figure of immense popularity who is poised to reverse all the populist gains of the October Revolution and make himself the next Czar. Imagine Brutus as Trotsky, juggling the paradox of individual conscience and collective good, his love for Caesar weighed against his love of their newly Communist homeland. Imagine Octavius as a young Stalin. Trotsky thought power was derived from principle; Stalin, on the other hand, believed that power determined principle, and if you had the former, you could do quite nicely without the latter. Little wonder that Brutus stalls out, a paralyzed liberal, while Octavius comes increasingly to drive the action of the play. Octavius manifests, by the end, all the potential to be a worse tyrant than Caesar ever showed himself capable of being. The Revolution will die quietly and easily with Brutus, and totalitarianism will rise from its ashes, wrapped in the flag and carrying the proverbial cross.

Cast Bios (In Alphabetical Order)

Mikki Barry (Calpurnia) has been with the Rudes since before the incident with the sheep, but wasn't there that day. She is thrilled to play Calpurnia in this production because... well, you thought that Portia gave herself a voluntary wound? By the way, why did they name her after a car? Previous Rudes' shows include *Coriolanus*, *Julius Caesar*- the leaky edition, *Measure for Measure*, *Two Gentlemen of Verona*, *Lysistrata*, *Pericles*, and *The Vagina Monologues*. When she's not performing with the Rudes, she's performing for other film and stage productions, so long as they have amazing cast parties. When not on stage, she works as a central tunnel support on the new Silver Line.

Carol Calhoun (Fifth Citizen) This is Carol Calhoun's second performance with the Rudes; she also appeared in *The Vagina Monologues* last January. She has appeared in several local productions: Emma in *Masquerade* with the Wolfpack Theater Company; Margo in *The Matty Matthews Foundation* with the Eagle Wings Theater Company; and Meg in *The Actor's Nightmare* with Chevy Chase Players. She earlier appeared in community theater productions in Wooster, Ohio, and London, England. She is delighted to be part of the pack of ravening hyenas that is the Citizens.

Sidney Davis (First Citizen) Sidney's Regional touring credits include *Beauty and the Beast* (Swing) and *Faith County* (Farkle). Other credits include *The Importance of Being Earnest* (Jack Worthing), *South Pacific* (Billis), *Noises Off* (Frederick), *A Chorus Line* (Mike), *The Tempest* (Gonzalo). His directing credits include *Into the Woods*, *South Pacific* (Musical Director), *Becoming Memories*, and *Skin Deep*. Sidney holds a B.A. in Dramatic Arts and a B.A. in Vocal Performance, and attended the Louisiana Tech Graduate Program.

Jaki Demarest (Director, Seventh Citizen, Antony u/s) wants to thank Liana Olear first and foremost, for her solidity, grace under fire, and remarkable ability to hold together all the various flying strands of chaos involved in pulling a show together. Liana, if I have any sanity left when this is all over, it will be down to you. And special thanks as well to the ever-wonderful Lisa Hill-Corley, for not just being an actor I will always want to work with, but being a fantastic producer and getting us performance space at Howard

County Arts Center after a whole lot of research and follow-up. Thanks so much to Rebecca Speas for her marvelous and gory blood work and special effects, and her fight captaining, and to Trevor Jones for his military and period know-how and brilliant costuming and prop mastery. Thanks to Erin MacDonald for coming in and giving us beautiful, safe fights in record time. Thanks to Eric Honour for fantastic sound, and Irene Sitoski and Liana (again) for gorgeous lighting design. Thanks so much to Sidney Davis for his constant, beautiful stream of work on the publicity. Thanks and love to Alan Duda for stepping in at the last minute to play Caesar for us; it's great to have you there, and feels like the way things were simply meant to be to begin with. Thanks to the entire cast for digging deep and pulling off a show with an insanelly high degree of difficulty; you people are absolutely amazing. Thank you a thousand times over.

Joshua Engel (Brutus) returns to the Rudes stage after a year off, and without skipping a beat resumes playing the role of the conflicted hyper-intellectual who manages to talk himself into committing atrocities. At least this time he's only doing his cousin, not his sister.

Boneza Hanchock (Portia) *A Midsummer Night's Dream* (Titania) CRT, *Macbeth* (Witch 2) CRT, *She Speaks!* (Various) The Flying Muskrat Theatre Company, *Tis Pity She's a Whore* (Philotis) The Rude Mechanicals, *Cyberbullies* (Lawyer), *Experimental* (Staged Reading) (Ann) LTA. Boneza is ridiculously excited to work with the Rudes for the 2nd year in a row. Much love and thanks to friends and family who have been super supportive. You rock!

Lisa Hill-Corley (Casca) is excited to be back with the Rudes and Jaki after the fun of *Vagina Monologues*, *Lysistrata 1969* (Lysistrata) and *'Tis Pity She's a Whore* (Putana). Other Rudes' shows include: *No Gentlemen of Verona* (Silvia), *Pericles – Shakespeare vs Wilkins* (Dionysa), and *The Winter's Tale* (Shepardess). Thanks to Kevin as always for the patience and support, and Alex and Serena, who will finally get to see this show.

Eric Honour (Sound Designer) When he's not busy making a living, Eric Honour enjoys working with sound and music. He is happy to have the opportunity to do so with a group as talented as the Rude Mechanicals.

Trevor Jones (Octavius u/s, Costumes, Props) has already spent many years receiving mysterious packages from Ukraine, might as well make a job out of it.

Michael F. McCarthy (Sixth Citizen) was excited to be cast as one of the Citizens in this unique presentation of William Shakespeare's *Julius Caesar*. This marks Michael's sixth appearance in a Rudes' presentation. He is in love with this creative troupe and looks forward to a future filled with the fun he derives from his own Mechanical acting.

Liana Olear (Asst. Director, Stage Manager, Lighting Designer) returns to herd the cats of war. Past Rudes' credits include AD/SM *Pericles* and *Macbeth: The Instruments of Darkness* and SM *'Tis Pity She's a Whore* and *Twelfth Night*. Lighting design: The Rudes' *Coriolanus* and *The Importance of Being Earnest*; 67th & 70th World Science Fiction Convention & Hugo Award Ceremony; Balticon 42-48. Love to the Rude Mechanicals, and thanks and love to Sam always and for everything.

Leanne G. O'Neill (Fourth Citizen) is a Maryland transplant originally from the smallest state in the union, RI. After leaving the ocean state for the Windy City, Chicago, Leanne earned her BFA in Theatre Studies from The Theatre School at DePaul. While in Chicago she worked as a theatre educator for Victory Gardens, The Lake Forest Children's Theatre and production assistant for Lookingglass Theatre Company. After moving to the DMV, Leanne spent three years as the Director of Education for The City of Fairfax Theatre Company and two years as Director of Education and Community Outreach for Performance Workshop Theatre's Young Actors Studio before settling into her current position as Performing Arts teacher at The Harbour School's Baltimore campus working with children with special needs. Favorite acting roles include Juliet, Antigone and Desdemona. Leanne is the associate artistic director of The Flying Muskrat Theatre and would like to thank Kara for "guppy-sitting".

Moira Parham (Metellus Cimber) This is my 5th production with the Rudes, and I am super excited to finally get to kill someone. Er, on stage that is. I have been lucky enough to previously appear in *Trojan Women*, *Pericles*, *Twelfth Night* and *Lysistrata*. When not plotting murder, I pound bugs out of software for a network security company, and write and run live action role playing games. Now to cry havoc, and let slip the cats of war!

Julia Pfanstiehl (Third Citizen) Julia is an actor/teacher born and bred in Silver Spring Maryland. She graduated from Shenandoah Conservatory with her BFA in Musical Theatre in 2012. Some favorite roles include Florinda in *Into the Woods*, Fantine in *Les Miserables*, Helena in *Midsummer*, and Feste in *Twelfth Night*. Julia is very passionate about her work with Artstream, where she gets to choreograph and teach adults and children with disabilities, and her private and group vocal coaching. Julia would like to thank her husband and family for putting up with her and for their overwhelming and constant support.

Will Robey (Cinna the Poet) is a happy little woodland creature, wending his way through life with hugs, books, and well, more books. As much as he enjoys being himself, he also enjoys being other people on stage and has been very happy to be a comic husband in the Rudes' *Lysistrata* and a tragic priest in *'Tis Pity*. Now playing a viscerally tragic poet he gets to be a deer-in-headlights as a loving group of friends murder him repeatedly and brutally for your entertainment. Enjoy!

Rebecca Speas (Cassius) is a local actor, director, and stage combatant, originally from Greensboro, North Carolina. A proud Wake Forest University graduate, she has worked and interned locally with Empty Chair Theatre, Idly Bent Theatre (now Mad/Ecstatic in NYC), Ford's Theatre, and more. This is her second production with the Rude Mechanicals after playing the First Witch in their 2014 Capital Fringe production of *Macbeth*. Favorite roles include Viola in *Twelfth Night* (Empty Chair Theatre), Anne O'Sullivan in *Sonnets for an Old Century* (WFU), St. Matthew/Caiaphas the Elder in *The Last Days of Judas Iscariot* (WFU), and the title role in *Titus Andronicus* (ASC Young Company). She would like to thank Jaki, Liana, Josh, and the rest of the cast/crew for being fabulous, Quill for being wonderful, and Eleanor for tolerating her presence.

Holly Trout (Octavius) has previously played Ross in *Macbeth* (Rude Mechanicals) both at GAC and the DC Capital Fringe Festival, Felicity Rumpers in *Habeas Corpus* (GAC) Mona (Then) in *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* (also GAC), assistant stage manager and a Venetian gentleman in *Othello* (Cedar Lane Stage), Goneril in *King Lear* (DC Capitol Fringe Festival) as well as stage manager for *King Lear* with the Rude Mechanicals back in 2010. Film and TV credits include Lucinda Worthier in the book trailer for Beverly Garside's *I and You*, a teenage Annie Oakley in a film recreation for the Military History channel, Jessica Spencer in *Ex-Communication*, Kari Allen on Investigation Discovery's *Evil Kin*, Katrina on *When Ghosts Attack* (ID) and Lindsey on *House of Horrors: Abducted* (ID). This is Trout's seventh show with the Rudes. They will next be appearing as Betsy/Lindsey in *Clybourne Park* at GAC, in which for the third GAC production this year Trout will be playing a pregnant woman.

Lou Zammichieli (Trebonius) is happy to be performing his 2nd production with the Rude Mechanicals, the first being *The Trojan Women*. He would like to thank Jaki for ending his forced exile from the stage and would like to thank Mattie for her love and support.

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