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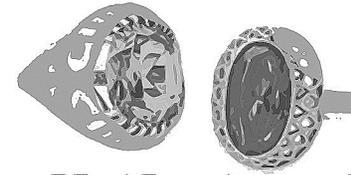
### Silver

Wayne DeCesar  
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Liana Olear and Samuel Kopel  
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### Bronze

Joe and Mary Pat Hall  
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## Coming in 2016



# all's well that ends well



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## The Cast (In Order of Appearance)

Countess.....	Lorraine Bouchard
Bertram.....	Charlie Green
Lafeu.....	Sam David
Helena.....	Grace Baker
Parolles.....	Ray Wallis
King.....	Jaki Demarest
Clown.....	Josh Engel
Steward.....	Trevor Jones
First Lady Dumaine.....	Lynda Clark
Second Lady Dumaine.....	Spencer Nelson
Soldier.....	Trevor Jones
Widow.....	Moira Parham
Diana.....	Diana Dzikiewicz

## The Crew (In No Order Whatsoever)

Director.....	Liana Olear
Assistant Director.....	Melissa Schick
Stage Manager.....	Lisa Watson
Producer.....	Josh Engel
Costumer.....	Sarah Richardson
Sound Design.....	Eric Honour
Lighting Design.....	Jeff Poretsky
Set.....	Eric Honour
Props.....	Trevor Jones
Light Board Operator.....	Melanie Jester
Something.....	Samuel Kopel

**Moira Parham (*Widow*)** returns to the stage after having her lifelong dream of raising angora rabbits shattered by learning they can become voraciously carnivorous ... on leap years.

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

**Melissa Schick (*Assistant Director*)** is grateful to be a part of this, her 13th show with Rude Mechanicals. In years past 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 *Oedipus/Antigone* (2004). Melissa also acts, and 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). Melissa received her formal theatre training at the Atlantic studio through New York University's Tisch School of the Arts.

**Ray Wallis (*Parolles*)** is new to Maryland, the Rude Mechanicals, and Shakespeare. They are far more experienced in musical theater with their previous roles include Jasmine in *Aladdin Jr.* and Frenchy in *Grease* at the Historic Ruffin Theater in Covington, TN. Ray is extremely excited for a role in which they only have to memorize lines, and not song lyrics.

**Lisa Watson (*Stage Manager*)** now knows how to pick things up, and put things down, and tell actors to be quiet off-stage, and tell actors to be louder onstage.

Show run time is approximately 2 hours. There will be one 15-minute intermission.

**Joshua Engel (*Clown*)** Send me in.

**Eric Honour (*Sound Design, Set*)** still refuses to express himself in a visual medium.

**Trevor Jones (*Soldier, Steward, Props*)** has a lot of problems with saying "no" to people.

**Samuel Kopel (*Something*)** has done something for some number of Rudes' productions. He has also done some work Off Broadway. He would like to dedicate his work to that somebody special in his life.

**Spencer Nelson (*Second Lady Dumaine*)** reminds you that if the cover has been ripped off, the artist will not receive payment. Look for the security stripes to ensure you are receiving the finest quality product.

**Liana Olear (*Director*)**, having assistant directed *Pericles*, *Macbeth: The Instruments of Darkness*, *Julius Caesar* and *King John* and dipped her directorial toes into the One-Act Festival with *Cast Asunder*, admits she has a problem: directing is habit-forming, especially to one so fortunate as to work with the Rudes' insanely talented, enthusiastic and dedicated family. The list of thanks should be as ample as the credits page, but extra gratitude to Josh for launching her on this path of insanity four years ago and collaboration and mentorship past, present and future, Sam always for something, Alan and Jaki for support, expertise and directorial example, Melissa for faith in the project and filling in the gaps, Jeff for jumping in and for the years-ago introductions, Eric for the last-minute extra hat, and Trevor for omnipresence. And Lisa: one can never, ever thank one's stage manager enough.

## Director's Notes

*All's Well That Ends Well* is designated as a problem play - a term which here means "hard to categorize as Comedy, Tragedy or History". While Shakespeare's tragedies include a funny scene or two, and his comedies often have a touch of the poignant, in these plays the tone fluctuates sufficiently or is contradictory enough that no one genre dominates. (I know, my dear nitpickers and English majors, there is more to it, but roll with me here.)

In *All's Well's* case the tone appeared quite conventionally comedic, and the structure felt familiar and comfortable - I'd read this story again and again in my childhood books of worldwide folktales. A plucky protagonist solves a king's problem and gets a princess as a prize; she objects and poses an impossible riddle, but by the time he's done questing for the answer, she is content and the ending is deemed happy.

Where's the problem, then? A common answer is that the prize neither desires nor deserves the winner, so the ending is not happy enough. A modern trope-savvy audience may very well agree, but why the long history of noticing the issue for this particular story and not countless others? The answer I submit for consideration is that here the expected gender roles are reversed, and where a woman can expect to be thus wooed and won, with the swap the cognitive dissonance of the historic audiences has echoed that of our reluctant "princess" himself.

Taking this reversal to its logical conclusion would call for a story where all the power - and most of the narrative - is in the hands of women, and men are relegated to love interests and supporting roles. Shakespeare list of complex, nuanced women - the clever, rash Helena, the motherly Countess, the adventuresome ladies of Florence - made for

an easy leap to a female King and her court of omnipresent Ladies.

While the women drive the action, it's up to the men to discover what their masculinity means in this world, from the young Count Bertram trying to choose his own future, to his not-so-manly friend Parolles, a snappy dresser and a fast talker with a shortage of courage and martial prowess, to the Clown in Countess's service with a dirty joke about everything, including gender relations.

Does all end well? Unlike the folktales, Shakespeare is not in the business of providing authorial fiat of happy ever afters, so we don't get to find out how any of his still-living-at-the-end-of-the-show couples fare once the curtain falls.

### **Cast Bios (In Alphabetical Order)**

**Grace Baker (*Helena*)** has ceased wondering why she has never performed with The Rudes before.

**Lorraine Bouchard (*Countess*)** is delighted to be back in the DMV. She enjoyed creating roles for the original one-act plays at The Old Opera House of Charles Town, West Virginia and squeezing into a corset to do Wilde at Montgomery Playhouse. Most recently, she was Sonja in *Vanya, Sonja, Masha, and Spike* and naughty Gertrude in *The Underpants* at the Firehouse Brewery Theater in South Dakota. In the Orlando area, Lorraine appeared with Celery Soup and Breakthrough Theatre. In Houston, she could be seen at Country Playhouse, Upstage Theater, and Theatre Suburbia. Performing Shakespeare can finally be crossed off her bucket list - thank you, Liana, and all the Rude Mechanicals for being such a welcoming, crazy bunch of good folks.

**Lynda Clark (*First Lady Dumaine*)** is extremely excited to be performing in her first production with the Rudes! This is the biggest role that she's played, previously being one of the Three Apparitions in *The Headless Horseman* (also playing dead as a corpse in the same play) and a Narrator in *Aladdin*, it's so thrilling to be in a role with so many lines and interactions with the other cast members! Also not being under a sheet, that's nice too.

**Sam David (*Lafeu*)** for the first time in her adult life, plays a character who remains alive, fully clothed and reasonably sane for the entire play. She is grateful to Liana for casting her in a role that requires her to snark, scrutinize, side-eye, support people and fool around in the stables, but not to scream, strip, stab, shoot people or fake an orgasm. This is Sam's fifth outing with the Rudes; she also recently appeared as Annie in *Calendar Girls* (McLean Community Players) and will shortly be appearing as Ruth in *Calendar Girls* (British Players).

**Jaki Demarest (*King*)** remains convinced that presenting Helena with her fistula a la the light-up MacGuffin briefcase in Pulp Fiction would be interesting, but regretfully acknowledges this is not King John.

**Diana Dzikiewicz (*Diana*)** first encountered her cast mates when she murdered several in the 48 Hour Film Project, "*Quietus*". (In her defense, she murdered herself too.) After writing and acting in various other projects with Discordian Films, she decided to try her luck on the stage. She is here portraying Fontibell - sorry, Diana - a casting choice which really made things simpler for everyone.

**Charlie Green (*Bertram*)** begrudgingly admits that he didn't find his experience with the Rude Mechanicals altogether unpleasant.