



**BRAVE SPIRITS THEATRE
ARCHIVE**

PROGRAM
Antony and Cleopatra
2016

Director: Charlene V. Smith
Dramaturg: Marshall B Garrett

Artistic Director: Charlene V. Smith
Resident Dramaturg: Claire Kimball

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Scripts in Word document format and scene charts in Excel are available for open source use and adaptation. You are also welcome to consult BST's script edits and doubling tracks for research or production. This page and other identifying markers should not be removed from PDF files.

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DIRECTED BY CHARLENE V. SMITH

SEPTEMBER 14 - OCTOBER 1, 2016

THE LAB AT CONVERGENCE
1819 N. QUAKER LANE
ALEXANDRIA, VA 22302

BRAVE SPIRITS

VERSE AND VIOLENCE

WWW.BRAVESPIRITSTHEATRE.COM

FROM THE ARTISTIC DIRECTOR

William Shakespeare died on April 23, 1616, at the age of fifty-two. This year, 2016, marks the passage of four hundred years since his death. Around the globe, theatre companies and artists are celebrating with lectures, performances, readings, and other cultural events. It may seem strange to celebrate the anniversary of someone's death, but I think what we have to be glad of here is the fact that Shakespeare did not end on that day in April so many years ago. Instead he has continued to inspire countless theatrical productions, dance pieces, musical compositions, artworks, essays, and more. His plays have afforded us endless opportunities to explore the meaning and power of drama, the wonder of language, and questions of humanity.

Brave Spirits is proud to be part of this year-long celebration with our production of *Antony and Cleopatra*. This sprawling, massive play seemed an appropriate choice for honoring Shakespeare's equally massive legacy. Jetting between Egypt and Rome and back again, with over fifty speaking characters, and a number of quick scenes in quick succession, *Antony and Cleopatra* has frequently been described as Shakespeare's most filmic play. Instead of trying to make it feel like a movie, however, our approach has been to bring out what it is that makes this instead a work of theatre. A constantly moving ensemble of ten actors; movement and imagination instead of realism; juxtaposing the large-scale with the intimate. Through this production we celebrate the nature of storytelling, the magic of theatre, and the playwright who has given us so much, William Shakespeare.

Finally, we're grateful to Convergence for providing an artistic home for Brave Spirits Theatre. Thanks to their support and encouragement, we're able to offer patrons special deals on advance ticketing through our Season Passes, available for the first time this year. If you'd like to upgrade your full-price *Antony and Cleopatra* ticket to a Season Pass, please see the Box Office Manager. And check out the back of your program to see what we have coming next.

Thank you for being a patron.

Learn more:

www.shakespeare400.org

weareshakespeare.nd.edu

CAST

Jessica Lefkow	Cleopatra		
Joe Carlson*		Antony	
Brendan McMahon	Alexas		Caesar
Darren Marquardt	Countryman	Scarus	Lepidus
		Schoolmaster	
Madeline Burrows		Soothsayer	Pompey
John Stange	The Messenger	Enobarbus	
Hilary Kelly	Iras	Eros	Menas
Anika Harden		Ventidius	Agrippa
Micaela Mannix	Charmian		Octavia
Seth Rosenke	Mardian		Proculeius
			Thidias

Soldiers, Messengers, Guards, and Attendants played by the company.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, appearing under a Special Appearance Contract.

There will be one 15-minute intermission.

PRODUCTION TEAM

Director.....	Charlene V. Smith
Stage Manager	Deborah Gur
Dramaturg.....	Marshall B. Garrett
Costume Designer.....	Melissa Huggins
Set Designer.....	Eric McMorris
Lighting Designer.....	Jason Aufdem-Brinke
Music Director	Zach Roberts
Fight Choreography / Movement	Joe Carlson
Percussion	Madeline Burrows
Viewpoints Consultant	Jay D. Brock
Fight Captain.....	Joe Carlson
Graphic Designer.....	Jessica Aimone
Publicity Photography.....	Justin Schneider
Merchandise Designer.....	Lorraine Imwold
Production Photography.....	Claire Kimball
Box Office Manager	Shelby Sours

Be sure to check out the photography show in the lobby by local artist Justin Schneider. Just as Shakespeare presented the famous pair Antony and Cleopatra in a new light, Justin's photographs look at familiar DC monuments in new way. All pieces are for sale, and a percentage of each sale benefits Brave Spirits Theatre.

SYNOPSIS

Mark Antony, triumvir of Rome, has been living in Egypt for about 10 years, paramour of Queen Cleopatra, content to leave his wife in Rome and his duties to Octavius Caesar. He receives word that Sextus Pompeius has declared war, and that his wife Fulvia is dead, both of which pull him, along with his lieutenant, Enobarbus, home. Cleopatra initially rages at him for departing, but lets him go with promises that he will return. Antony meets with the rest of the Triumvirate, Octavius Caesar and Marcus Aemilius Lepidus, to meet and defeat Pompey. To reseal the alliance between Antony and Caesar, Agrippa convinces Antony to marry Octavius' sister, Octavia. Meanwhile, Cleopatra rules Egypt and learns of Antony's marriage, sending her into a fury. Soon after Pompey's defeat, Antony abandons Octavia and returns to Cleopatra in Egypt. Octavius declares war on Antony and Cleopatra. A series of battles follow in which Antony and Cleopatra fight for their land, their lives, and their legacy.

DRAMATURG'S NOTE

“Die when thou hast Lived”

Plutarch's *Lives* (from which Shakespeare adapted this play) are anything but “lives” – they are legends. Though Cleopatra does not get her own *Life*, she features heavily in both the *Life of Caesar* and the *Life of Mark Antony*. The problem with legends is that they are immortal. Shakespeare makes them live for us (and not live), so that they may die by mortal means. Octavius tells us the world should have cracked when Antony died, but it does not. While Caesar, in the previous play, dies quickly and then returns for revenge, Antony's spirit only hangs on long enough to say goodbye to Cleopatra, and returns to take her to the afterlife, seen only by Cleopatra and not by the audience.

Although we have a humanized Antony and Cleopatra, brought so by the presence of each other as equals, they are not comfortable fading into obscurity. In almost the exact middle of the play, Antony rages at being ignored by servants when he was once served by kings: “I am / Antony yet.” Thidias, a man of the now, believes that Octavius is the “fullest man and worthiest / To have commands obeyed.” For that he is whipped.

Antony's concern for being is balanced by Cleopatra's for legacy. Her immortal thoughts, once she has learned that Antony is dead, turn to her son's place in Egypt and how she will be remembered. No other character in Shakespeare worries so much about how she will be portrayed, what will happen to her body.

Cleopatra and Antony define themselves off of each other, though both are remembered in relationship to (Julius) Caesar. Caesar is long dead, and a boy is in his place, the man who is destined to be Caesar Augustus, who is a mere human compared to them. Though there's some debate historically over whether Antony and Cleopatra killed themselves or were assassinated by Caesar, Shakespeare shows us a "mutual pair" that cannot live without one another, but are together invulnerable. Thus Antony can only die when he believes Cleopatra is dead, and she can only die when she knows he is. Their shared immortality is shaken throughout the play, as the two separate, but when Antony finds himself again (see above), Cleopatra then knows who she is: "Since my lord is Antony again, I will be Cleopatra."

As death approaches, Cleopatra worries that when they are portrayed by actors, "Antony / Shall be brought drunken forth, and I shall see / Some squeaking Cleopatra boy my greatness / I' th' posture of a whore." The "squeaking boy" is often hailed as a great moment of metatheatricalism, but that misses the point: how have you seen Cleopatra in this performance? Is she a whore? Is she a boy? Is Antony drunk, and is he "brought forth," or does he come in on his own power? We can't know how Shakespeare's company portrayed these characters, and it ultimately doesn't matter. How have we shown them? How do you think of them? Shakespeare had a boy play Cleopatra, and she may have been "in the posture of a whore." Antony may have been drunk. But that isn't the way we tend to play them now, because whatever the staging convention, that's not how Shakespeare wrote them. Shakespeare's Antony and Cleopatra are not legends, and they aren't clowns. They are great, real, people.

ANACHRONISM IN SHAKESPEARE'S THEATRE

The theatre of Shakespeare's day was not particularly concerned with historical accuracy. Plays set in ancient Rome, for instance, would feature actors wearing contemporary clothing of the late 16th or early 17th century with, perhaps, a nod to the togas and tunics of the era in which the story takes place. Music featured as part of the performance--whether in the play itself, during the act breaks, or even following the show--would, likewise, be contemporary songs (or older lyrics set to those newer tunes) that would be familiar to the audience. Following this tradition, Brave Spirits often employs costumes and music that are from the 20th and 21st centuries while still keeping true to the 16th and 17th century texts.

ARTIST BIOGRAPHIES

Jessica Aimone (Graphic Designer) is an actor, director, graphic designer, and mother to the best little man ever. She has performed across the country

and with the American Shakespeare Center (*Macbeth*, *The Merry Wives of Windsor*, *Love's Labours Lost*); The Theater at Monmouth (*Antony and Cleopatra*, *The Liar*, *As You Like It*); 1st Stage (*The Violet Hour*, *Holiday*), BST (*Romeo and Juliet*, *The Bloody Banquet*) and other theaters in the DC metro area. She directed shows for the DC Capital Fringe (*Macbeth*) and BST (*A Midsummer Night's Dream*) and works as a graphic designer at Signature Theatre. She is proud to be a part of BST and its incredible mission.

Jason Aufdem-Brinke (Lighting Designer) An artistic associate with Brave Spirits, previously designs include *Henri IV (1&2)*, *The Bloody Banquet*, *A Midsummer Night's Dream* & *The Two Noble Kinsman*. Recent designs elsewhere: *Chalk* (We Happy Few), *Glacier* (Movius Dance), *Kick Before You Drown* (Steal A Step). Upcoming designs include: alight dance theater's *Women's Work & Blue Mountain Express*, and BST's Incest Repertory. For more updates: <https://www.facebook.com/JbrinkeLighting/>

Jay D. Brock (Viewpoints Consultant) is a critically acclaimed director and movement teacher with over fifty professional credits coast to coast including NYC. He has trained extensively in the Viewpoints method and usually includes the techniques in most of his directorial work. Jay is a full time acting/directing faculty member in the School of Music at the Catholic University of America. Up next for Jay is directing *Eurydice* for NextStop Theatre Company. Jaydavidbrock.com

Madeline Burrows (Pompey, Soothsayer) is a DC-based actor and musician. She holds a BA in Theatre & Women/Gender/Sexuality Studies from Hampshire College and has trained at Shakespeare & Company. Other area credits include productions with Chesapeake Shakespeare Company, PG County Shakespeare in the Parks, Single Carrot Theatre, KG Dance, Source Festival, and Taffety Punk. She is the creator and performer of the nationally touring solo show *MOM BABY GOD*, a dark comedy about teenage sexuality in the American right-wing. Madeline can be seen next in the world premieres of *TAME* at WSC Avant Bard and *Hooded: Or Being Black for Dummies* at Mosaic Theater Company. www.madelineburrows.com

Joe Carlson (Marc Antony) LOCAL: *The Night Alive* at Round House Theatre, *Colossal* at Olney Theatre Center (Helen Hayes Robert Prosky Award Nomination), *Lt. of Inishmore* at Constellation Theater, *Macbeth* in *Voodoo Macbeth* at American Century Theatre, *Beauty and the Beast*, *The Picture of Dorian Gray*, and *Lysistrata* at Syntetic Theater. REGIONAL: *Dancing at Lughnasa* with Tantrum Theater in Ohio, Stanley in *A Streetcar Named Desire* (Richmond Theatre Critics Circle Nomination for Outstanding Leading Actor), *Hamlet*, *Henry IV part II* (Outstanding Supporting Actor Nomination

from RTCC) and *Henry V* at Richmond Shakespeare. TV/FILM: *Lincoln*, *Turn*, *Antibero*, *Killing Lincoln*, *Josephine*, *Psychotria*, and a starring role in AMC's *The American West* as Frank James. TRAINING: BFA in Performance and an MFA in Acting/Directing Pedagogy specializing in the application of Ritual Poetic Drama within the African Continuum. Joe is an associate artist and director with the Conciliation Project, a social justice theatre company based in Richmond, VA. NEXT: Bingley in Round House Theater's *Miss Bennet: Christmas at Pemberly*.

Marshall B. Garrett (Dramaturg) is a freelance director, scholar, and dramaturg throughout the mid-Atlantic. Dramaturgy: Olney Theatre Center, Milburn Stone Theatre, Mary Baldwin College. Directing: Rubber City Shakespeare Company, American Shakespeare Center Theatre Camp, Sweet Wag Shakespeare, Capital Fringe, Milburn Stone Theatre. Education: Mary Baldwin College (MFA), Illinois Wesleyan University (BA). Associate member, SDC. www.MarshallBGarrett.com

Deborah Gur (Stage Manager) is pleased to be working with BST. She is a new face in the DMV area and is excited to be experiencing the different tastes of theatre this area provides. She has recently completed SMing Wildwood Summer Theatre's *Nine* and ASMing 1st Stage's *Floyd Collins*. She thanks Charlene for giving her this opportunity and hopes the audience enjoys watching the show as much as she had watching its creation.

Anika Harden (Ventidius, Agrippa) is honored to be making her debut with BST. Previous credits include *The Dish* (Capital Fringe 2014), *H Street Housewives* and *Moths* (Capital Fringe 2013), *Butterfly* (Wanderlust Theater Lab), *Breaking Up with ED: Survivors Speak Out on Eating Disorders* (Capital Fringe 2012), and *Zalmoxis – A Pagan Mystery* (Platforma Bucharest). She holds a BFA in Film Production from New York University and is a graduate of the Studio Theatre Acting Conservatory. Thank you Charlene, cast-mates, crew, and Mom.

Melissa Huggins (Costume Designer) is a professional costumer based in Philadelphia. For Brave Spirits, she has previously designed *A Midsummer Night's Dream* and *The Two Noble Kinsmen* and co-designed *The Bloody Banquet*.

Hilary Kelly (Iras, Eros, Menas) is so pleased to be joining Brave Spirits for the first time. Local credits include work with Rorschach Theatre, Young Playwrights' Theatre, Source Festival, Capital Fringe, and more, as well as several area readings and workshops. Hilary graduated with a BA from George Washington University in 2014 and has called DC home since. Thanks to Charlene, the BST team, and the wonderful cast of *Antony and Cleopatra*. www.hilarymkelly.com

Claire Kimball (Production Photographer) is a dramaturg, theatre practitioner, teacher, and scholar of early modern drama. Her previous dramaturgy credits include *Love's Labour's Lost* (dir. Dr. Jacquelyn Bessell, ASC), and *The Tempest* (dir. Shakespeare's Globe Associate Giles Block, ASC). Following several years of research on Dekker and Middleton's *The Bloody Banquet*, she worked as a production dramaturg with BST for the first professional staging of the play in almost four hundred years. Claire received her BA in English from Washington College and her MLitt in Shakespeare and Performance from Mary Baldwin College in association with the American Shakespeare Center. She is an artistic associate for BST and will serve as dramaturg for the spring repertory.

BST artistic associate **Jessica Lefkow** (Cleopatra) previously appeared with Brave Spirits as Margaret in their 2012 production of *Richard III*. Local performances include work with 1st Stage, Taffety Punk, dogandponydc, and STC Education. Regional performance credits include work with Gulfshore Playhouse and the American Shakespeare Center. As a director and teacher, Jessica has worked with theaters and schools across the United States, Europe and Asia. She holds a BFA in Acting from Catholic University in America, and an MFA in Classical Acting from STC's Academy of Classical Acting, George Washington University. Jessica is a member of SAG-AFTRA.

Micaela Mannix (Charmian, Octavia) is delighted to be joining BST for the first time! Other credits include: Commonwealth Shakespeare Company; *Macbeth*, *King Lear*. Baltimore Shakespeare Factory; *Julius Caesar*. Annapolis Shakespeare Company; *The Tempest*. Centerstage Theatre Company; *The Laramie Project*. Silver Spring Stage; *On the Razzle*. Catholic University; *Into the Woods*. Micaela holds a Bachelor of Music in Musical Theatre from Catholic University. www.micaelamannixactor.com

Darren Marquardt (Lepidus, Scarus, Schoolmaster, Countryman) is please to be making his debut with BST. Pallas Theater Collective, *Tweedle Dum & Tweedle Dee*; Ambassador Theater, *They Don't Pay! We Don't Pay!*, Giovanni; Faction of Fools, *Fool For a Day*, *Our Town*, Simon Stinson; Ballet NOVA, *The Nutcraker*, Drosselmeyer; Theatre Lab, *Long Island Sound*, Evan Lorimor; Rockville Little Theater, *The Tempest*, Antonio; Syntetic Theater, *Jekyll & Hyde*, Father; Upstart Crow, *Six Degrees of Separation*, Flynn Kitteridge; Castaways Repertory Theatre, *Taming of the Shrew*, Grumio; Prince William Little Theater, *Baby The Musical*, Alan; *One Flew Over the Cuckoo's Nest*, Dale Harding; founding member of the American Dance Montage; George Mason University, BFA Dance.

Brendan McMahon (Octavius Caesar, Alexas, Varrius) is happy to return to Brave Spirits for his second show! Previous credits include Thomas Jefferson

(1776) at Toby's Dinner Theatre, Romeo (*Romeo and Juliet*) with the Annapolis Shakespeare Company, Diphilus (*The Maid's Tragedy*) with Brave Spirits, and Connor Weiland (*Good Kids*) at the Capital Fringe Festival.

Eric McMorris (Scenic Designer) is excited to be working with BST again having previously designed *The Maid's Tragedy*! Other recent work includes *No Exit* and *Stone Tape Party* for Nu Sass Productions, and *[all lady] Macbeth* for Theatre Prometheus, with whom he is a resident designer. Assisting credits include *Hedda Gabler* at Studio Theatre, and *Equivocation* and *Cymbeline* at the Colorado Shakespeare Festival. Next up: *43 1/3: The Greatest Deaths of Shakespeare's Tragedies* (Nu Sass), *TAME* (WSC Avant Bard), and *Cymbeline* (Prometheus). When he isn't running all over the DMV with too many set pieces crammed in his car, you can find Eric in the scene shop as a staff carpenter for Studio Theatre.

Zach Roberts (Music Director) recently performed in *The Lady with the Little Dog* (Quotidian), *War of the Worlds* (SCENA), *Friendship Betrayed* (WSC Avant Bard), and *Madwoman of Chailot* (WSC Avant Bard). He is the resident music director of Brave Spirits Theatre. Recent directing projects include music for BST's *The Maid's Tragedy* and directing *Family Portrait* for the DC Music Theatre Workshop. He will be music directing the workshop of *It's the Rest of the World That Looks So Small: A Theatrical Review of Jonathan Coulton* for Flying V in November.

Seth Rosenke (Proculeius, Mardian, Thidius) is thrilled to make his debut with Brave Spirits. He holds an MFA in Acting from Catholic University of America. Previous credits include Alan-A-Dale in *The Merry Death of Robin Hood* (LiveArtDC), Steve in *She Kills Monsters* (Rorschach), and Kyle in *Never Never* (Barrabas Theatre). Thanks to Charlene, to Amanda, and to Melissa.

Justin Schneider (Publicity Photography, Lobby Artist) has been a dramaturg, an artistic fellow, a photographer, and a non-profitier. He has absolutely no formal training in photography.

Charlene V. Smith (Director): Charlene is the Artistic Director of BST. DIRECTING: *The Bloody Banquet* (Co-Director), *The Two Gentlemen of Verona* (Co-Director), *Richard III*, *The Two Noble Kinsmen* at BST; *Richard II* at Mary Baldwin College S&P; *The Spanish Tragedy* (Director) at Rude Mechanicals; *A Long Day's Journey Into Night* (Assistant Director) at Virginia Shakespeare Festival. TRAINING: London Dramatic Academy; BA in Theatre and English from the College of William and Mary; MLitt and MFA in Shakespeare in Performance from Mary Baldwin College in partnership with the American Shakespeare Center. NEXT: Charlene will play Little Stone in *Eurydice* at NextStop. charlenevsmith.com

John Stange (Enobarbus, The Messenger) has waited a lifetime to use his crocodile impression. He's done this Brave Spirits thing before, having played Melantius in *The Maid's Tragedy*. Or maybe you saw Keegan Theatre's *The Dealer of Ballynaveigh, 22 Boom!* with Nu Sass Productions, or *Middletown* at NextStop Theatre. He's also a serial enabler of bar theatre, like LiveArtDC's *The Merry Death of Robin Hood* and Shakespeare in the Pub's monthly shenanigans. Next up he'll be in a shin-kicker of a new play called *TAME* over at WSC Avant Bard. John is a loyal graduate of The Theatre Lab's Honors Conservatory, 2009. <http://johnstange.actor>

OUR ARTISTIC ASSOCIATES

Cassie Ash, *Resident Dramaturg*
Jason Aufdem-Brinke, *Resident Lighting Designer*
Casey Kaleba, *Resident Fight Director*
Claire Kimball, *Resident Dramaturg*
Victoria Reinsel, *Co-Founder*

Jessica Aimone	James T. Majewski
Jenna Berk	Briana Manente
Danny Cackley	Victoria Reinsel
Rachel Hynes	Ian Blackwell Rogers
Jessica Lefkow	Hannah Sweet

OUR STAFF

Jessica Aimone, *Graphic Designer*
Jason Aufdem-Brinke, *Production Consultant*
Claire Kimball, *Company Dramaturg*
Cassie Ash, *Company Dramaturg*
Shelby Sours, *Box Office Manager*

OUR BOARD

Charlene V. Smith, *Producing Artistic Director*
Kelly Elliott, Abigail Isaac Fine, Briana Manente, Amanda Michaels,
Melissa Sites, Keith Smith, and Shelby Sours

SPECIAL THANKS

Robin-Havens Parker, Lisa Smith, and Convergence, Port City Playhouse,
Rockville JCC, Studio Theatre, Theatre Prometheus, Emilie Long and
Montgomery College's Department of Speech, Dance, and Theatre,
Maggie Clifton, Danny Cackley, Fred Shiffman and Capital Talent Agency,
Michael Willis and Trice Talent, Austin Ruffer and Actors' Equity

ABOUT BRAVE SPIRITS THEATRE

Founded in 2011, Brave Spirits Theatre is dedicated to plays from the era of verse and violence which contrast the baseness of humanity with the elegance of poetry. By staging dark, visceral, intimate productions of Shakespeare and his contemporaries, we strive to tear down the perception of these plays as proper and intellectual and instead use them to explore the boundaries of acceptable human behavior.

Brave Spirits Theatre is a 501(c)(3) nonprofit organization. Your contribution is tax-deductible to the extent allowed by law. Ticket sales alone do not cover costs of production, so it is truly your support that allows us to tackle ambitious projects, such as the one you are seeing today. Donate at www.bravespiritstheatre.com/support/.

2016-2017 DONORS

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Charlene V. Smith

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COMING NEXT

3rd Annual Fundraising Fête

Monday, December 5th, 2016

Partake in hors d'oeuvres served with wine and beer, bid on silent auction items, and enjoy scenes from the early modern stage. Help us celebrate our accomplishments to date and look ahead to the future. You'll be the first to get the news as Artistic Director Charlene V. Smith previews our next season.

John Ford's

'Tis Pity She's a Whore

directed by Charlene V. Smith

in repertory with

Francis Beaumont and John Fletcher's

A King and No King

directed by Cassie Ash

March 30th - April 23rd, 2017

BST's repertory continues the 2016-2017 season's theme of dangerous love, with two couples defying the greatest of all taboos: the fact that they are brother and sister. In both plays, incestuous passion threatens to overcome reason, but to very different results. BST is excited to pair Ford's gruesome tragedy with Beaumont and Fletcher's almost unknown tragicomedy.



theatreWashington

Brave Spirits is proud to be a part of the diverse theatrical landscape that is the DC metropolitan region and a member of theatreWashington. Together, with the region's dynamic professional theatre community, theatreWashington creates and invigorates audiences, strengthens the region's theatrical workforce, and celebrates excellence on Washington stages to build and an even more vibrant community for all.

theatrewashington.org

STA

SHAKESPEARE Theatre Association

For producers of the works of Shakespeare

Brave Spirits Theatre is proud to be a member of The Shakespeare Theatre Association (STA). STA was established to provide a forum for the artistic, managerial, educational leadership for theatres primarily involved with the production of the works of William Shakespeare; to discuss issues and methods of work, resources, and information; and to act as an advocate for Shakespearean productions and training. www.stahome.org