



**BRAVE SPIRITS THEATRE  
ARCHIVE**

PROGRAM (EXTENSION)  
*The Bloody Banquet*  
2015

**Directors:** Casey Kaleba and Charlene V. Smith  
**Dramaturg:** Claire Kimball

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

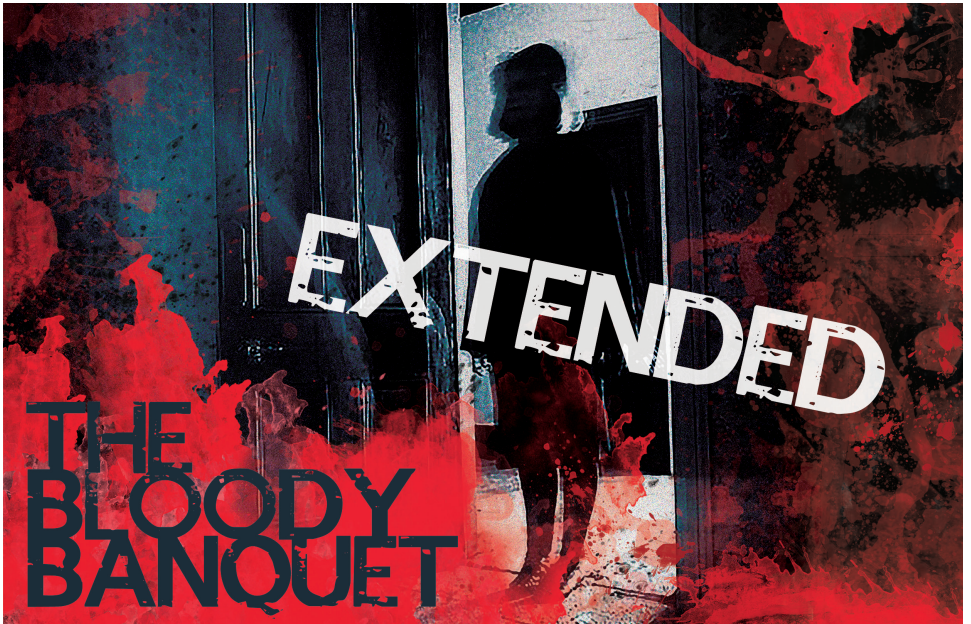
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Scripts in Word document format and scene charts in Excel are available for open source use and adaptation. You are also welcome to consult BST's script edits and doubling tracks for research or production. This page and other identifying markers should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

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**BRAVE SPIRITS**  
**VERSE AND VIOLENCE**



**by Thomas Middleton and Thomas Dekker**  
**directed by Casey Kaleba and Charlene V. Smith**

**August 20th - 22nd, 2015**  
Anacostia Arts Center

**[WWW.BRAVESPIRITSTHEATRE.COM](http://WWW.BRAVESPIRITSTHEATRE.COM)**

# 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.

## OUR BOARD

Charlene V. Smith, *Producing Artistic Director*  
Victoria Reinsel, *Associate Artistic Director*  
Nello DeBlasio, Kelly Elliott, Abigail Isaac Fine,  
Jim Gagne, Amanda Michaels, and Shelby Sours

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Anacostia Arts Center, Capital Fringe Festival, Nova Pentecostal Church, The Convergence, Signature Theatre, Kevin Hollenbeck, Keegan Cassidy, Danny Cackley, Marcus Kyd, Taffety Punk Theatre Company, Evan Hoffman, NextStop Theatre Company, Roni Lancaster, Georgetown University Theatre Department

Brave Spirits Theatre is a proud member of Theatre Washington.

## SUPPORT US

Brave Spirits Theatre is a 501(c)(3) nonprofit organization. Your contribution is tax-deductible to the extent allowed by law. Brave Spirits Theatre is dedicated to not only Shakespeare, but to the other playwrights of the era. We believe in exploring the theatrical power of forgotten works and sharing these rarely produced gems with our audience. *The Bloody Banquet* is the third play we've premiered in the DC metropolitan era. Ticket sales alone do not cover costs of production, so it is truly your support that allows us to tackle such ambitious projects. Scan this QR code to donate at our Indiegogo campaign, or e-mail us at [bravespiritstheatre@gmail.com](mailto:bravespiritstheatre@gmail.com) to mail a check:



# CAST LIST

## HOUSE OF LYDIA

The King of Lydia .....	Darius McCall
The Queen of Lydia .....	MacKenzie Beyer
Tymethes, <i>their son</i> .....	Gray West
Lapyrus, <i>their nephew</i> .....	James T. Majewski
Fidelio, <i>a servant</i> .....	Natasha Gallop
Amorpho, <i>a servant</i> .....	Jill Tighe
Sextorio, <i>a servant</i> .....	Hannah Sweet
Lodovicus, <i>a servant</i> .....	MacKenzie Beyer

## HOUSE OF CILICIA

Armatrites, <i>the King of Cilicia</i> .....	Matthew Edwards
Zenarchus, <i>his son</i> .....	James T. Majewski
Amphridote, <i>his daughter</i> .....	Natasha Gallop
Young Queen, <i>his second wife</i> .....	Jill Tighe
Roxana, <i>her keeper</i> .....	Hannah Sweet
Servants to the Young Queen .....	MacKenzie Beyer, Natasha Gallop, Darius McCall
Mazerés, <i>a young prince, follower of Armatrites</i> .....	Ryan Dalusung

Soldiers .....	Gray West, Ryan Dalusung
Clown .....	Matthew Edwards
Shepherds .....	MacKenzie Beyer, Darius McCall

*There will be one 10-minute intermission.*

## PRODUCTION TEAM

Stage Manager .....	Patrick Gallagher Landes
Dramaturg .....	Claire Kimball
Costume Designers .....	Carmel Clavin & Melissa Huggins of The Bat and the Bee Costuming
Lighting Designer .....	Jason Aufdem-Brinke
Sound Designer .....	Ryan Swift Joyner
Graphic Designer .....	Jessica Aimone
Fight and Blood Work .....	Casey Kaleba

## SYNOPSIS

Beyond the Mediterranean Sea, in what is now Turkey, we find two kingdoms at war: Lydia and Lycia. The King of Lycia offers his daughter to Lydia's nephew, Lapyrus, in exchange for betraying his uncle. Lapyrus agrees and takes up arms against his country with the King of Lycia. The embattled King of Lydia calls for aid from Armatrites, the King of Cilicia. Lydia and Cilicia drive back the Lycian threat and Lapyrus flees into the forest in shame.

Upon this newly accomplished peace, Armatrites usurps the throne of Lydia at the urging of his follower Mazerés. Now labeled a tyrant, Armatrites banishes the King

of Lydia but lets Lydia's son, Tymethes, remain. Tymethes secretly betroths himself to the Tyrant's daughter, Amphridote. Zenarchus, Amphridote's brother, promises to restore Tymethes' kingdom upon his father's death.

Meanwhile, in the woods, the Queen of Lydia is nearly ravished by soldiers when she is rescued by Lapyrus in disguise. He reveals himself to her and finds forgiveness. He pledges to find food for her and her children. While searching for food, Lapyrus falls into a pit meant for trapping wolves. He is rescued by the King of Lydia and they set off in search of the Queen.

Zenarchus introduces a forlorn Tymethes to his stepmother, the Young Queen. Tymethes is struck by her beauty and she is immediately enamored of him. Roxana, the Young Queen's servant, agrees to help her arrange a liaison with Tymethes in which he will not know her face and so keep her adultery safe from discovery.

Mazerus, who is also in love with Amphridote, vows revenge on Tymethes. He offers Roxana a reward of gold if she will help him kill Tymethes. She accepts and reveals the adultery plot. Mazerus attempts to poison Tymethes, but fails.

After one blissful night with the Young Queen, Tymethes sets out to discover the identity of his lover. Carrying a flashlight, he catches her asleep. Horrified by his actions, the Young Queen asks him to kneel in repentant prayer. In the midst of his prayer, she kills him to preserve her safety. At that moment, Armatrites comes upon her chambers, having been informed of her adultery by Mazerus. Armatrites prepares Tymethes' body for punishment and orders that the Young Queen will eat no food until she has consumed the flesh of her lover.

## DRAMATURG'S NOTE

Published in 1639 by Thomas Cotes, *The Bloody Banquet's* author appears only as "T.D." Over the years, scholars have put forward a few possible names for a responsible playwright and internal evidence now suggests that Thomas Middleton wrote the play as a co-collaborator with Thomas Dekker. We actually know very little about the play's history beyond possible authors, a possible composition time frame, and a selection of playing companies who may have produced the script. But beneath the surface of this seemingly innocuous, "anonymous" play lies an overlooked smorgasbord of Jacobean theatrics.

Dekker and Middleton adapted the play's violent plot from William Warner's *Pan his syrinx, or pipe compact of seven reedes*, printed in 1584. They combined one story about a Scythian king who discovers his wife's adultery and another about a Cilician ruler who usurps the Lydian throne. In weaving these threads together, the playwrights crafted a tale that manages to explore the politics of warfare, the corruption of power, the danger of rivals, the deceit of family, friends, and foes, all while staging battles, disguises, love banquets, bed tricks, murders, omens, and a bloody cannibalistic spectacle the likes of which audiences of early modern drama haven't seen for nearly four hundred years.

So why haven't you ever heard of *The Bloody Banquet*? To begin with, the published quarto has some textual problems and without an identifiable playwright the script lacked the sparkle of certainty. It wasn't until general editors Gary Taylor and John Lavagnino published *The Complete Works of Thomas Middleton* in 2007 that *Banquet* received a more accessible, edited edition. Another reason the play has languished in obscurity probably has to do with its fantastic plot twists and grisly climax: in the final Act, the tyrant Armatrites commands that his Young Queen to eat the dead body of her lover as penance for her adultery. Just as Shakespeare's brutal *Titus Andronicus* was once dismissed as the tawdry effort of a young playwright, past critics likely rejected *Banquet's* outrageous turns and frank cannibalism. As a consequence of these obstacles, the play has earned almost no performance history since its publication.

Tonight, Brave Spirits Theatre presents *The Bloody Banquet* and invites you to delve into a cavalcade of blood, bodies, and betrayal. To learn more about the play, check out our blog: [bravespiritstheatre.blogspot.com](http://bravespiritstheatre.blogspot.com)

## 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, we often employ costumes and music that are from the 20th and 21st centuries while still keeping true to the 16th and 17th century texts.

## ARTIST BIOGRAPHIES

**Jason Aufdem-Brinke** (Lighting Designer): Previously with Brave Spirits Theater: *A Midsummer's Night Dream* & *The Two Noble Kinsman*. Recent other designs include: Chicago Contemporary Circus Festival, Saffron Dance, *Major Barbara* (Pallas Theater Collective), *As You Like It* (Riotous Youth), *Frontline* (alight dance theater), Move Me Festival (Bowen McCauley Dance), Intersections Festival (Atlas Performing Arts Center), *Boundaries* (Contradiction Dance), *Hip Hop Meets the Music of Brazil* (Washington Sound Museum), and *The Winter's Tale* (We Happy Few). Upcoming designs include: *Code Name: Cynthia* (Pallas Theater Collective), *Stargazing* (alight dance theater), and Lemony Snicket's *Lump of Coal* (Adventure Theatre).

**MacKenzie Beyer** (Queen of Lydia) is thrilled to be making her DC debut with Brave Spirits Theatre! Originally from Denver, Colorado, she spent the last year training at the Shakespeare Theatre Company's Academy for Classical Acting. In Colorado, MacKenzie was a founding member of an ensemble-based training company focusing on Shakespeare and Chekhov. Recent/Favorite credits include Gertrude in *Hamlet*, Maggie in *Cat on a Hot Tin Roof* and Li'l Bit in *How I Learned to Drive*. Thank you to Charlene for this opportunity, and to the cast for their warm reception!

**Ryan Dalusung** (Mazeres) is *bloody* thrilled to be making his debut at Brave Spirits Theatre. Recent credits include Scarecrow/Puppeteer in *The Wonderful Wizard of Oz* world premiere at Adventure Theatre MTC, First Tempter/Reginald Fitzurse in *Murder in the Cathedral* at

Compass Rose Theater, Hal/Puppeteer (\*DCMTA 2014 Best Performance in Family Theatre) in *Good Good Trouble on Bad Bad Island* at NextStop Theatre, and Nick Bottom (\*DCMTA 2014 Best Actor in a Play) at Castaways Repertory Theatre. He thanks Charlene Smith, Casey Kaleba, Claire Kimball, and Patrick Landes for their expert guidance on this daunting project, along with the additional dedication and camaraderie shared amongst this wonderful team of actors. [www.ryandalusung.com](http://www.ryandalusung.com).

**Matthew Edwards** (Armtrites) has an unhealthy obsession with this show. He's begun eating only raw steaks and drinking only that which is red and viscous. This is his first performance with Brave Spirits. Much thanks to Charlene Smith and Casey Kaleba; much love and respect to the exceptionally talented cast; and a hefty dose of praise and cheers for Claire Kimball and Patrick Landes, and all other technical crew members who have allowed us to present this piece to you. Love to Lisa and the Family Edwards.

**Natasha Gallop** (Amphridote) is pumped about making her debut with Brave Spirits! She has recently graduated from Catholic University with her MFA in Acting, and is currently performing with Imagination Stage in a TYA show called *Aquarium*. More of her recent credits include Helen Hayes awarded *Black Nativity* (Theater Alliance); *A Bid To Save The World* (Source Theatre); *Coriolanus* (DC Fringe); *Dream Play*, *The Merchant of Venice*, *Oedipus* (Catholic University), and others. Many thanks to all involved on and off stage; the experience was wonderful and the pleasure all mine. Enjoy the show!

**Ryan Swift Joyner** (Sound Designer) is thrilled be able to contribute his skills to this exciting production. As an assistant professor of Sound Design at Baylor University, Ryan has had the opportunity to design at venues around the country and abroad, including a show at the Pasadena Playhouse, the Fulton Opera House, and two shows for the upcoming Edinburgh Fringe Festival. Ryan holds an MFA from Cal State Fullerton, has spent many years in Texas, but still considers the DC area his hometown and is grateful for the opportunity to design for Brave Spirits.

**Casey Kaleba** (Co-Director) returns to Brave Spirits having staged violence for previous productions of *Richard III* and *Romeo and Juliet*. Casey has staged fights for more than four hundred productions throughout the country, including extensive work with the Folger, Round House, Signature, and Rorschach Theatres. He designed blood effects for Faction of Fools' *Titus Andronicus* and Constellation Theatre's *Lieutenant of Inishmore*, as well as the *Men at Arms: Reforged* web series. Casey has directed for both Rorschach Theatre and the National Players, and has taught at the Catholic University, George Mason University, the University of Maryland-Baltimore County. He founded and fostered Tooth & Claw Combat Arts into the largest stage combat training program in the DC area: [www.toothandclawcombat.com](http://www.toothandclawcombat.com).

**Claire Kimball** (Dramaturg) serves as an editor for *The Shakespeare Standard* and previously taught theatre and media production for high school students. She has presented her research to the Blackfriars Conference, the Comparative Drama Conference, the Shakespeare Association of America, and the Southeastern Renaissance Conference. Her essay on staging dismemberment in early modern drama appeared in the anthology *Renaissance Papers 2008*. DRAMATURGY: *The Tempest* (dir. Giles Block), *Love's Labour's Lost* (dir. Jacquelyn Bessell) EDUCATION: BA in English, Washington College; MLitt in Shakespeare and Performance, Mary Baldwin College in partnership with the American Shakespeare Center.

**James T. Majewski** (Lapyrus, Zenarchus): *The Bloody Banquet* marks James' theatrical debut with Brave Spirits as well as his return to DC Fringe, having previously performed in Washington Shakespeare Company's 2011 Capital Fringe offering. James also performed in WSC Avant Bard's *Les Justes*, and originated the role of The Young Man in Factory 449's

premier production of *Magnificent Waste*. Additional credits include the titular role in Lean and Hungry Theatre's *Romeo and Juliet*, as well as roles in *Hamlet*, *Macbeth*, and *Twelfth Night* (VpStart Crow). James holds a degree in Philosophy from the Pontifical College Josephinum and received his training both from the Studio Theatre Acting Conservatory and at George Mason University under the direction of Ed Gero.

**Darius McCall** (King of Lydia) is known for his 2014 W.A.T.C.H. Award nomination for Best Lead Actor in his portrayal of Franco Wicks in Colonial Players of Annapolis's *Superior Donuts*. Darius was born in Birmingham, Alabama, went to the state's school for the deaf and graduated from Gallaudet University in Washington, DC with a degree in business. Darius turned to acting and studied with acting coach Martin Blank and the Studio Theatre's Acting Conservatory. In June of 2015, Darius had the pleasure of working as Thomas in *The Shipment* at Forum Theatre. Darius is known in the deaf community as Prinz-D The First Deaf Rapper ([www.prinzd.com](http://www.prinzd.com)). Darius wants to thank directors Charlene Smith and Casey Kaleba, his castmates, Patrick Landes, Claire Kimball, and the rest of the production staff for all their hard work. All work is dedicated to his late mother Debbie McCall, who he wished he had bonded with in life yet will in spirit.

**Charlene V. Smith** (Co-Director) DIRECTING: *The Two Gentlemen of Verona* (Co-Director), *Richard III*, *The Two Noble Kinsmen* at Brave Spirits; *Richard II* at Mary Baldwin College S&P; *The Comedy of Errors* (Assistant Director) at Baltimore Shakespeare Factory; *The Spanish Tragedy* at Rude Mechanicals; *A Long Day's Journey Into Night* (Assistant Director) at Virginia Shakespeare Festival. ACTING: *Dr. Faustus* (Dr. Faustus), *Margaret: A Tyger's Heart* (Margaret of Anjou), *Macbeth* (Macduff) at Mary Baldwin College S&P; *Romeo and Juliet* (Juliet), *The Two Gentlemen of Verona* (Silvia, Lucetta, Outlaw) at Brave Spirits; *Much Ado About Nothing* (Beatrice) at Baltimore Shakespeare Factory. TRAINING: London Dramatic Academy; BA in Theatre and English from the College of William and Mary; MLitt and MFA in Shakespeare and Performance from Mary Baldwin College in partnership with the American Shakespeare Center. [charlenevsmith.com](http://charlenevsmith.com).

**Hannah Sweet** (Roxana) appeared most recently in Nu Sass's *A Bright Room Called Day* (Zillah). Other credits include *Pinocchio!* (Cat, Blue Fairy), *Don Juan* (Don Louis, Charlotte), and the workshop of *Frankenstein* with Faction of Fools; also, Lean and Hungry's *The Taming of the Shrew*. Last year at Fringe, Hannah was a part of Naked Theatre Company's *Bitch: A Play About Antigone* (Antigone).

**Jill Tighe** (Young Queen) is thrilled to be making her Brave Spirits Theatre debut and she is so thankful to be working with such a brilliant group of creative minds. Jill made her DC debut as Jodie in *Stone Tape Party* at last year's Capital Fringe which took home Best Comedy and Best Overall Show in the 2014 Festival. Jill has a BA in Theatre and English from Baldwin Wallace University. Recent Favorites include *Alice*: March Hare, Gryphon & Various (Lean & Hungry Theatre), *Romeo and Juliet*: Juliet (Maryland Shakespeare Festival), *Miss Elizabeth Bennet*: Elizabeth Bennet (BWU), and *Noises Off*: Poppy Norton-Taylor (BWU). Much love to the Tighe Clan, Peggy, Steve and All Y'All who are still reading this.

**Gray West** (Tymethes) is making his first appearance at Brave Spirits Theatre. He has worked in the DMV area at WSC Avant Bard in *The Madwoman of Chailot*, Venus Theatre in *God Don't Like Ugly*, SCENA Theatre in *Handbag*, the American Century Theater in *Judgement at Nuremberg*, Pinky Swear Productions in *Tiny House Plays*, the Inkwell in *Reaching Beatrice*, the Highwood Theatre in *Crazy Runs in the Family*, and Annapolis Shakespeare Company in *A Midsummer Night's Dream*, *Hamlet*, and *The Schemings of Scapin*. Regionally he has appeared at the Shakespeare Theatre of New Jersey in *Playboy of the Western World* and *The Comedy of Errors*.



## 2015-2016 SEASON

The Re-Gendered *Henry IV* Repertory  
by William Shakespeare  
directed by Kevin Finkelstein  
October 29 - November 22, 2015  
The Lab at Convergence, Alexandria, VA

In William Shakespeare's *Henry IV*, parts 1 & 2, three central themes exist: family, warfare, and honor. In traditional productions, audiences are encouraged to explore these themes through three central figures: King Henry, Prince Hal, and Sir John Falstaff. This fall, Brave Spirits will stage an almost complete re-gendering of the two plays, opening these iconic roles to women. This intimate production, performed by an ensemble of some of DC's most talented actresses, will leave audience members second guessing their preconceived notions of gender roles.

*The Maid's Tragedy*  
by Francis Beaumont and John Fletcher  
directed by Angela K. Pirko  
Spring 2016

To celebrate Brave Spirits' fifth year of production, co-founders Victoria Reinsel and Charlene V. Smith return to the stage together in this sexy Jacobean revenge tragedy as two women determined to get what they want in a world ruled by the whims of men. Aspatia (Reinsel) is in love with the young gentlemen Amintor. He breaks their betrothal when the King bids him instead to marry Evadne (Smith). Eager to take his new bride to bed, Amintor is shocked to learn that Evadne is mistress to the King. Amintor joins up with Evadne's brother to plot revenge and the fatalities soon start piling up.

# Belle OF THE Brawl

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