



**BRAVE SPIRITS THEATRE  
ARCHIVE**

PROGRAM  
*Doctor Faustus*  
2017

**Director:** Paul Reisman  
**Dramaturg:** Claire Kimball

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

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Brave Spirits Theatre is providing these early modern theatre resources free of charge for educators, students, and theatre practitioners for research purposes only. All design, directing, and dramaturgical work is the intellectual property of the artist who created it. Any use of this work in future productions is forbidden unless the express permission of the artist is obtained.

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.

If you found this document helpful in your research or practice, please consider donating to Brave Spirits Theatre at ([bravespiritstheatre.com/support](http://bravespiritstheatre.com/support)) to help support the company and these archives.

# DOCTOR FAUSTUS

A woman with short brown hair and blue eyes, wearing a blue suit, is holding an open book in front of her face. The book's pages are glowing with a golden light, and wisps of blue smoke or mist are rising from the top of the book. The background is a dark, textured wall with a large, dark, triangular shadow cast behind her.

OCTOBER 26 - NOVEMBER 11

# 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. Visit [www.bravespiritstheatre.com](http://www.bravespiritstheatre.com) to donate or mail a check to Brave Spirits Theatre, 1801 N. Quaker Lane, Alexandria, VA 22302.

**Doctor Faustus is supported in part by the Alexandria Commission for the Arts.**

**This season is supported in part by the Virginia Commission for the Arts and the National Endowment for the Arts.**



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#BSTFaustus  
#artsALX

## OUR BOARD

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

## 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  
Zach Roberts, Resident Music Director

Jessica Aimone  
Jenna Berk  
Danny Cackley  
Rachel Hynes  
Jessica Lefkow

James T. Majewski  
Briana Manente  
Ian Blackwell Rogers  
Hannah Sweet

# DOCTOR FAUSTUS BY CHRISTOPHER MARLOWE

## The Wittenberg Academics

Doctor Joan Faustus.....	Charlene V. Smith
Wagner, her page .....	Katie Culligan
Valdes.....	Ian Blackwell Rogers
Cornelius .....	Jack Novak
Two Scholars .....	Rachel Hynes, Hilary Kelly

## The Local Rustics

Robin.....	Ian Blackwell Rogers
Dick .....	Jack Novak
A Vintner .....	Lisa Hill-Corley
A Horse-courser .....	Rachel Hynes
A Carter .....	Hilary Kelly
A Tavern Hostess.....	Lisa Hill-Corley

## The Italian Papacy

Pope Adrian .....	Rachel Hynes
Raymond, King of Hungary.....	Katie Culligan
Bruno of Saxony, the rival pope.....	Hilary Kelly
The Cardinal of France .....	Lisa Hill-Corley
The Cardinal of Padua .....	Valerie Adams Rigsbee
Friar Sandelo .....	Hilary Kelly
Monks .....	Katie Culligan, Lisa Hill-Corley, Rachel Hynes, Jack Novak, Valerie Adams Rigsbee, Ian Blackwell Rogers

## The German Court

Charles V, Emperor of Germany .....	Rachel Hynes
Benvolio .....	Katie Culligan
Frederick.....	Lisa Hill-Corley
Martino.....	Valerie Adams Rigsbee
The Duke of Vanholt.....	Valerie Adams Rigsbee
The Duchess of Vanholt.....	Lisa Hill-Corley

## Angels, Devils, and Spirits

Mephistophilis .....	Hollis Evey
Lucifer .....	Ian Blackwell Rogers
Beelzebub.....	Jack Novak
Good Angel .....	Lisa Hill-Corley
Evil Angel .....	Valerie Adams Rigsbee
Alexander the Great, a spirit .....	Ian Blackwell Rogers
Alexander's Paramour, a spirit.....	Jack Novak
The Seven Deadly Sins/Devils .....	Katie Culligan, Lisa Hill-Corley, Rachel Hynes, Hilary Kelly, Valerie Adams Rigsbee

*There will be one 10-minute intermission.*

## PRODUCTION TEAM

Director.....	Paul Reisman
Stage Manager.....	Burton Rowley
Dramaturg.....	Claire Kimball
Costume Designer.....	Kristina Martin
Set and Props Designer.....	Leila Spolter
Lighting Designer.....	Jason Aufdem-Brinke
Sound Designer.....	Paul Reisman
Magic Consultant.....	Mark Phillips
Graphic Designer.....	Jessica Aimone
Publicity Photography.....	Justin Schneider
Production Photography.....	Claire Kimball

## DIRECTOR'S NOTE

It's a man's world. Today as hundreds of years ago. It was a man's world when Marlowe first wrote this play, even in an era later named for one of the most dynamic female leaders the world has ever known. The playwright gives us a cautionary tale about a man whose over-reach is his downfall. A morality play, wrapped up in spectacle.

The opportunity to re-gender Faustus was a tempting one - a road I badly wanted to go down - not to change the play, but rather to discover it. What you'll see tonight is still a cautionary tale. Our protagonist still operates in a man's world. And this is precisely why the play resonates so strongly with me. The message we uncovered, is not simply: the game is rigged. But, more importantly: Change the Game.

Through this lens, I began to look at the play's challenges differently. Chiefly, how are we supposed to buy that Faustus ignores her fate the entire play, when it's set in stone so early on?

Hope and Denial are funny things. Even in the midst of atrocity, or seeming hopelessness, we cannot choose complacency over the name of action. Enjoy the show - then go change the game. It's a man's world. But it doesn't have to be.

## DRAMATURG'S NOTE

First performed somewhere between 1588 and Christopher Marlowe's death in 1593, *Doctor Faustus* was an Elizabethan commercial success. Stories about real devils appearing on stage during its performance likely drove up interest for early modern audiences. In later years, theatrical manager Philip Henslowe even sought to revamp the play by commissioning new additions from playwrights William Bird and Samuel Rowley. These revisions are a possible reason for why the play exists in two major forms: the "A" text (published in 1604) and the "B" text (published in 1616). Since the latter half of the twentieth century, theatre companies have taken more of an interest in performing *Doctor Faustus* and many have gravitated toward the "A" text while others have combined that form with pieces from the "B" text and source material in composite scripts. The "B" text (which leans more heavily on subplots and special effects) largely informs this production. It is a story that

not only examines how Joan Faustus uses her talent to shape her world but also how that world shapes Joan Faustus.

## **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, BST 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 BST, previous designs include *A King and No King*, *'Tis Pity She's a Whore*, *Antony and Cleopatra*, *Henry IV (1&2)*, *The Bloody Banquet*, *A Midsummer Night's Dream & The Two Noble Kinsman*. Recently elsewhere, alight dance theatre, *Stargazing*, Bowen McCauley Dance, *Thermal Pearl Ascending*, *We Happy Few*, *Chalk*, *Henry V*, *The Dog in the Manger*. Pallas Theater Collective, *Crazy Mary Lincoln*. [www.facebook.com/JbrinkeLighting/](http://www.facebook.com/JbrinkeLighting/)

**Katie Culligan** (Ensemble) is delighted to be making her debut with BST! DC Area: Quotidian Theatre - *Hedda Gabler* (Hedda); Round House Theatre - *Caroline or Change* (Rose u/s, performed) Ford's Theatre - *A Christmas Carol* (Sister); Arena Stage - *Legacy of Light*; The Cumberland Theatre - *The Rocky Horror Show* (Magenta); Creative Cauldron - *Nevermore* (Virginia), Molotov - *Blood, Sweat & Fears* (Mme. De Merliot); Off-Broadway/ NY: *Golden Fleece Ltd.'s Madame* (Helena Rubinstein); Nosedive Prod/Molotov Theatre - *Fat Men in Skirts* (Pam/Popo). National Tour: Adventure Theatre - *Five Little Monkeys* (Monkey 2). Education: JMU, BA in Theatre. [www.katieculligan.com](http://www.katieculligan.com)

**Hollis Evey** (Mephistophilis) is a New York resident, attended high school at the University of North Carolina School of the Arts and received her BFA in January 2017 from Rutgers Mason Gross School of the Arts. Rutgers Credits include Kay in *Balm in Gilead*, Antonio in *Gabriel*, Hippolyta in *A Midsummer Night's Dream* at Shakespeare's Globe, London, Madame Sirelli in *Absolutely! (Perhaps)* and Leigh in *Carlo at the Wedding*. She has also been a part of creating multiple pieces of devised work. Film credits include *Evelyn*. She has also participated in two Taffety Punk bootlegs.

**Lisa Hill-Corley** (Ensemble) is an actor and writer. BST: *Henri IV* (Westmoreland/Worcester) 'Tis Pity She's a Whore (Donata), *A King and No King* (Ensemble); *Much Ado About Nothing* (Antonia) Next Stop Theatre; *Macbeth* (Witch) Theatre Prometheus; *Psycho Beach Party* (Berdine), *A Christmas Story* (Miss Shields), *Antigone Reflected* (Antigone) Capital Fringe Festival; *Romeo and Juliet* (Lady Capulet) Prince George's Shakespeare Festival. [www.lhcorley.com](http://www.lhcorley.com)

**Rachel Hynes** (Ensemble). Rachel is an Artistic Associate with BST: Murderer, Duchess of York, Lord Grey (*Richard III*). Rachel is an actor-devisor and Creative Lead of performance group, Collective Eleven, with whom she had created and performed in *Tale of a Tiger: a poetic fairytale*, *Half Life (a zombie love letter for no one)*, *You Have Made a Story on My Skin*, *Call on Me*, *Burning Down the House* and *Just Put It Behind You*. Rachel is a winner of the Larry Neal Award for Dramatic Writing and is a recipient of the DCCAH Artist Fellowship. Rachel's penchant for creating and developing new, innovative work has led her through six years as Co-Artistic Director of experimental performance group, Helsinki Syndrome, two years as an Associate Artist with banished? productions (*Tyger, she took me back so tenderly*) and three years as a devisor director with Arena Stage's Voices of Now program. She is currently a proud Producing Playwright with The Welders.

**Hilary Kelly** (Ensemble). BST: *Antony and Cleopatra*. Local credits: Nu Sass Productions: *Exit Carolyn*; Theatre Prometheus: *Macbeth*, *Good Kids*; Source Festival: *Both Sides, Now*, *This is The Big One*; work with LiveArtDC, Young Playwrights' Theatre, and Rorschach Theatre (*Klecksography: Pagan Christmas*, *Klecksography: Misfit Toys*). Hilary graduated with a BA from George Washington University in 2014 (*Dead Man's Cell Phone*, *Circle Mirror Transformation*, *Luvolution*, *The Chairs*). [www.hilarymckelly.com](http://www.hilarymckelly.com)

**Claire Kimball** (Dramaturg). Artistic Associate with BST. Claire is a theatre practitioner and scholar of early modern drama. She previously taught high school theatre arts and served for several years as education editor for *The Shakespeare Standard*. Dramaturgy: *The Tempest* and *Love's Labour's Lost* (American Shakespeare Center), *The Bloody Banquet*, *A King and No King*, and *'Tis Pity She's a Whore* (BST). BA with Departmental Honors from Washington College, MLitt in Shakespeare and Performance from Mary Baldwin University in partnership with the American Shakespeare Center.

**Kristina Martin** (Costume Designer). REGIONAL: Catholic University of America: *Little Women*; Keegan Theatre Company: *Six Degrees of Separation*; Theatre Prometheus: *Cymbeline*, *Macbeth*, *Urban Arias*, *Independence Eve*; NextStop Theatre: *Urinetown the Musical*, *Boeing Boeing*, *Willy Wonka*, *Eurydice*, *City of Angels*, *Snow White*, *Crimes of the Heart*, *Seussical the Musical*, *Middletown*, *No Spring Chicken*, *Kiss Me Kate*, *Aladdin*, *The Secret Garden*, *A Man For All Seasons*, *Love Loss and What I Wore*, *Gutenberg! The Musical*, *A Charlie Brown Christmas*, *Sylvia*, *Miss Electricity*; Infinity Theatre Company: *A Closer Walk With Patsy Cline*, *Godspell*, *Million Dollar Quartet*, *Almost Heaven* (Costume Designer/Wardrobe Supervisor). [KristinaMartinDesign.com](http://KristinaMartinDesign.com).

**Jack Novak** (Ensemble) is making his BST debut with Faustus. Imagination Stage: *The BFG*, *Blue*, *Aquarium*, *Wake Up Brother Bear*; Faction of Fools: *Pinocchio!* (HH Nominee, TYA), *Frankenstein* (workshop); Source Festival: *Perfect Arrangement*, (*a love story*), *Fox Cried*; Chesapeake Shakespeare Company: *Wild Oats*, *A Christmas Carol*; Prince George's

Shakespeare: *Twelfth Night*; Nu Sass Productions: *Stone Tape Party* (Winner, Best Comedy & Best Overall in Capital Fringe). Jack is also a playwright, mime, clown, teaching artist, comedian, and improviser. He performs regularly at Washington Improv Theatre. www.jackjacknovak.com

**Paul Reisman** (Director) DC: *Brother Mario*, *The Bleeding Hearts Show*, *The Dark Phoenix Saga* (Flying V), *The Merchant of Venice*, *Pinocchio!* (writer/director, HHA nomination – Outstanding Production, TYA), *Quattro Scenari*, *Classics Made Foolish*, *Three Musketeers Workshop* (Faction of Fools), *The Duchess of Malfi* (We Happy Few). REGIONAL: *TUBE* (Luna Stage), *Cymbeline* (Center for Baroque & Renaissance Studies, UMD) *Right is Right*, *Writer's Block* (Montclair State University), *Four Houses* (Asst. Director, Knox College). Producing Artistic Director, Faction of Fools; Entangled Artist, Spooky Action Theater; Company member, Flying V. MFA: Shakespeare Theatre's Academy for Classical Acting at George Washington University. UPCOMING: *The Cherry Orchard* (Faction of Fools). www.paulreisman.com

**Valerie Adams Rigsbee** (Ensemble) is excited to make her BST debut. DC AREA: Monumental Theatre: *Bonnie & Clyde*; NextStop Theatre: *Much Ado About Nothing*; Constellation Theatre: *Urinetown* (Helen Hayes Nominee for Outstanding Musical); Keegan Theatre: *Next to Normal* (HH Winner for Outstanding Musical); Adventure Theatre: *James & the Giant Peach* (HH Winner for Outstanding Ensemble). NATIONAL TOUR: A *Christmas Carol*. REGIONAL: Guthrie Theatre: *The Winter's Tale*; Advice to the Players: *The Merry Wives of Windsor* (NH Theatre Award Top 3 Finalist for Best Supporting Actress); Papermill Theatre Company: *Same Time Next Year*; Theatre Pro Rata: *The Spanish Tragedy*. www.actorval.com

**Ian Blackwell Rogers** (Ensemble). Associate Artist with BST: *The Two Gentlemen of Verona* (Launce, Duke, Antonio); *A King and No King* (Bessus); *'Tis Pity She's a Whore* (Soranzo); *The Maid's Tragedy* (King); *Richard III* (Stanley, Lord Mayor, Tyrell); *The Two Noble Kinsmen / A Midsummer Night's Dream* (Theseus, Oberon). Resident Company Member with Baltimore Shakespeare Factory: *Hamlet* (Hamlet); *Macbeth* (Macbeth); *The Tempest* (Prospero); *The Merchant of Venice* (Shylock); *The Taming of the Shrew* (Petruccio); *Twelfth Night* (Malvolio); *As You Like It* (Touchstone); *The Winter's Tale* (Leontes); *The Shoemaker's Holiday* (Firk). Member of Pallas Theatre Collective: *Major Barbara* (Adolphus Cusins); *The Tempest* (Gonzalo). Through the 4th Wall: *A Dream Within a Dream* (Edgar Allan Poe). Scena Theatre: *Public Enemy* (Robert); *The Plague* (Prefect); *The Chairs* (Orator); *The Insect Play* (Otakar/Parasite/Ant). Stanislavsky Theatre Studio: *Fathers and Sons* (Bazarov); *Crime and Punishment* (Raskolnikov), *The Three Musketeers* (Athos, Richelieu, Buckingham). Lumina Studio Theatre, *King Lear* (Edmund).

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

**Charlene V. Smith** (Dr. Joan Faustus). Charlene is the Artistic Director of BST. ACTING: WSC Avant Bard: Regan (*King Lear*); BST: Evadne (*Maid's Tragedy*), Juliet, and Silvia/Lucetta (*Two Gentlemen of Verona*); NextStop: Little Stone (*Eurydice*); LiveArtDC: Sarah Bow, Elinor Glynn (*Clara Bow: Becoming It*). DIRECTING: *Antony and Cleopatra* (Helen Hayes Recommended), *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 S&P; *The Spanish Tragedy* (Director) at Rude Mechanical. TRAINING: London Dramatic Academy; BA in Theatre and English from College of William and Mary; MLitt and MFA in Shakespeare and Performance from Mary Baldwin University in partnership with the American Shakespeare Center. Special thanks to Rogue Shakespeare. charlenevsmith.com.

**Leila Spolter** (Set and Props Designer). BST Credits: *'Tis Pity She's a Whore*, *A King and No King*. Leila is a graduate of James Madison University with a BA in Theatre and a Minor in Studio Art. www.lspolter.com

## DONORS

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## SPECIAL THANKS

Lisa Smith, Convergence, Arts on the Horizon, Michelle Kozlak, Rob Carpenter, The Courtney Family, John Bodenstein, Jessica Lefkow, Keith Smith, John Stange, Fort Ward, Virginia Theological Seminary, Stabler-Leadbeater Apothecary Museum, Christopher Stull, Robert Pike, Dan Emberley, Jordan Friend, Benjamin Kapit, Danny Cackley, Georgetown University, Studio Theatre, Gallaudet University, Faction of Fools, University of Maryland, Flying V, Traveling Players Ensemble, Laura Schlachtmeyer, Marshall Garrett, Sam Owens, Gary DuBreuil, Jessica Lefkow, Victoria Reinsel, Shelby Sours, Mara Sherman, Nicola Collette, Melissa Sites, Jacqueline Chenault



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**to NOVEMBER 12**  
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## COMING NEXT

### *Fourth Annual Fundraising Fête*

Tuesday, November 28th, 2017

7pm

Mingle with BST artists as we celebrate our 2017 productions and be first to hear about the 2018-2019 season.

### *The Trojan Women Project*

Directed by Rachel Hynes

January 31st - February 25th, 2018

*The Trojan Women Project*, led by experienced deviser and BST Artistic Associate Rachel Hynes, explores the timeless story of *The Trojan Women* to illuminate modern women's relationships to war, sexuality, politics, slavery, and female-on-female violence. A blurred mash-up of song, movement, feminist text, and poetics, *The Trojan Women Project* employs a female ensemble from different backgrounds and of different cultures, ages, and races to create a new version of the classic play that speaks to us today. This intersectional look at American women asks why being women isn't enough to unite us and whether or not we are the losers in the American Dream.

*The Trojan Women Project* will be a part of the second Women's Voices Theater Festival (WVTF). The first WVTF, in fall 2015, was the largest collaboration of theatre companies working simultaneously to produce original works by female writers in history.



William Shakespeare's

### *Coriolanus*

Directed by Charlene V. Smith

February 7th - February 25th, 2018

Performed in repertory with *The Trojan Women Project*, William Shakespeare's *Coriolanus* explores war and winning from the opposite perspective. As civil unrest threatens political upheaval, the war hero *Coriolanus* is driven to defend and then destroy his own country. This tragedy of toxic masculinity takes a fierce look at men who cannot leave war behind.

Brave Spirits Theatre is a proud member of Theatre Washington. 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.

Brave Spirits Theatre is a proud 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.

Brave Spirits Theatre is a proud partner of the Folger Shakespeare Library. The Folger is home to the world's largest Shakespeare collection and to major collections of other rare Renaissance books, manuscripts, and works of art, the Folger serves a wide audience of scholars, visitors, teachers, students, families, and theater- and concert-goers.

The logo for the Shakespeare Theatre Association (STA) features the letters 'STA' in a large, bold, serif font. The letter 'A' is stylized with a vertical line through its center, resembling a dagger or a sword.

**SHAKESPEARE Theatre Association**

For producers of the works of Shakespeare

The logo for theatreWashington features a cluster of black dots of varying sizes arranged in a roughly circular pattern above the text 'theatreWashington'. The word 'theatre' is in a lowercase, sans-serif font, and 'Washington' is in a lowercase, serif font.

A PARTNER of

The logo for the Folger Shakespeare Library features the word 'Folger' in a red, serif font, followed by 'SHAKESPEARE' in a black, serif font, and 'LIBRARY' in a black, serif font below it.

Advancing knowledge & the arts

## HISTORY IS 2020

Shakespeare's eight plays about the Wars of the Roses drive home the cyclical nature of violence and history, while also bringing intimate, touching domestic stories of lovers, parents and children, and divided loyalties. When performed together as one epic story, the plays' emotional resonance and impact is even stronger. In 2020, Brave Spirits Theatre will make history by becoming the first professional American theatre company to mount full productions of Shakespeare's two tetralogies and perform them in repertory. Performing near the nation's capital, Brave Spirits will bring a distinctly American stamp to these plays, while also staging them in their signature actor-driven, intimate, and dark style. Experts at textual delivery and known for their bold, ambitious programming choices, Brave Spirits' staging of Shakespeare's Histories is sure to be a not-to-be-missed event.

The ambitious Histories project will be the culmination of years of work, which is already underway, and depends on the support of people like you to be successful. You can help BST make history by donating monthly for the next three years at [www.patreon.com/BraveSpiritsTheatre](https://www.patreon.com/BraveSpiritsTheatre). Become a fan of our Patreon page and be directly responsible for the launching of this ambitious project, the first of its kind in the American theatre. By joining, you'll receive exclusive content over the next three years, receive project updates, and be first in line to purchase tickets once booking opens.



**8 PLAYS**  
**87 YEARS**  
**5 KINGS**  
**2 HOUSES**

**1 THRONE**

**HISTORY**  
**IS 2020**



**BRAVE SPIRITS**  
VERSE AND VIOLENCE

**VISIT [HISTORYIS2020.COM](http://HISTORYIS2020.COM)**