



**BRAVE SPIRITS THEATRE
ARCHIVE**

PROGRAM

Henri IV: The Re-Gendered Henry IV Repertory
2015

Director: Kevin Finkelstein
Dramaturg: Mara Sherman

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

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HENRI IV

THE RE-GENDERED HENRY IV REPERTORY



OCTOBER 29 - NOVEMBER 22, 2015

THE LAB AT CONVERGENCE
ALEXANDRIA, VA

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 such ambitious projects. Scan this QR code to donate at our Indiegogo campaign, or e-mail us at bravespiritstheatre@gmail.com to mail a check:



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Charlene V. Smith, *Producing Artistic Director*
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Jim Gagne, Amanda Michaels, and Shelby Sours

FROM THE ARTISTIC DIRECTOR

This fall, theatres across DC have been participating in the Women's Voices Theatre Festival, showcasing the work of over fifty female playwrights. The Festival has sprung from and led to important discussions about gender parity in the work we produce. But the conversations cannot end once the festival finishes. In his annual DC Theatre Demographics Study, Gwydion Suilebhan revealed that though the Festival resulted in an eight percent increase in the number of female playwrights produced, the number of female directors employed fell by three percent. Many in the community have noted their disappointment that an increased focus on female playwrights has not also led to an increase concern for gender parity when it comes to the number of women DC-area theatres hire as directors, designers, and actors.

Theatre companies focused on the work of Shakespeare and his contemporaries are, of course, unlikely to be able to reach gender parity when it comes to the playwrights they produce. This does not, however, let us off the hook. I believe that classical theatres are therefore more obligated to employ women in other areas, through seeking out female directors and designers, and providing more roles to women by cross-gender casting and re-gendering. To that end, Brave Spirits' repertory of *Henri IV* has both a cast and a production team which are eighty percent female.

At Brave Spirits, we've re-gendered in ways most people probably won't notice, such as the character of Roxana in *The Bloody Banquet*, and we've re-gendered in ways that people would notice, but that wouldn't affect the play itself all that much, such as Bottom in *A Midsummer Night's Dream*. Brave Spirits will continue to cast in those

ways, but I believe it is also important for us to re-gender in bolder ways that shake up the ways in which we and our audience think about a classical play. That's why I'm proud to be presenting *Henri IV*—our first production to re-gender in a major way.

You are an integral part of what we do. Female artists are often denied access to the classical theatre. The vast majority of plays from the era are written by men. The majority of designers and directors hired to work on these plays are male. And when performed as written, only sixteen percent of the characters are female. By buying a ticket or telling others about our performances, you are directly helping to increase women's access to and voice in the canon of great dramatic works.

Providing performing opportunities for women is an important part of our mission, not just from an employment standpoint, but also because we believe it makes an important difference to the stories we tell. We must allow women to exist in art in all the many ways they exist in real life. It is no longer enough to make the argument that women can *play* these characters; we must also fight for the fact that these characters can *be* women. Thank you for supporting our work.

—Charlene V. Smith

CAST LIST

The Court of Queen Henriette the Fourth

QUEEN HENRI IV, formerly Henri Bolingbroke.....	Annette Mooney Wasno
Henri "HAL" Monmouth, Prince of Wales, <i>Queen Henri's daughter, later Henri V</i>	Sarah Anne Sillers
Prince JOAN of Lancaster, Duchess of Bedford, <i>Queen Henri's daughter</i>	Jill Tighe
Hester, Duchess of GLOUCESTER, <i>Queen Henri's daughter</i>	Nicola Collett
Tammy, Duchess of CLARENCE, <i>Queen Henri's daughter</i>	Briana Manente
Countess of WESTMORELAND, <i>advisor to Queen Henri</i>	Lisa Hill-Corley
Dame Winifred BLUNT, <i>ally to the Lancaster family</i>	Hannah Sweet
Countess of WARWICK, <i>advisor to Queen Henri</i>	Hannah Sweet
Lady Chief Justice	Nora Achrati
Servant to the Lady Chief Justice	Lisa Hill-Corley
Gower.....	Hannah Sweet

Denizens of Eastcheap

Dame Jill Falstaff, <i>companion to Prince Hallie</i>	Karen Lange
Edwina POINS, <i>companion to Prince Hallie</i>	Nicola Collett
Bardolph, <i>companion to Prince Hallie</i>	Amy Davis
Peto, <i>attendant to Prince Hallie</i>	Jill Tighe
Host Quickly, <i>proprietor of the Boar's Head Tavern</i>	James T. Majewski
Frances, <i>apprentice to Quickly, a drawer</i>	Hannah Sweet
Gadshill	Nora Achrati
Pistol, <i>friend of Falstaff</i>	Nicola Collett
Dick Tearsheet, <i>"friend" of Falstaff</i>	Carl Brandt Long
A Chamberlain.....	Jill Tighe
A Sheriff	Lisa Hill-Corley
Watch.....	Carl Brandt Long

Fang, <i>a sergeant</i>	Lisa Hill-Corley
Snare, <i>a sergeant</i>	Carl Brandt Long

The Percys

Henri Percy, Countess of NORTHUMBERLAND.....	Nora Achrati
Lord Northumberland, <i>Northumberland's husband</i>	Carl Brandt Long
Porter to the Countess Northumberland	Nicola Collett
Tammy Percy, Countess of WORCESTER, <i>Northumberland's sister</i>	Lisa Hill-Corley
Henri "HOTSPUR" Percy, <i>Northumberland's daughter</i>	Briana Manente
Kate Percy, <i>Hotspur's wife and Mortimer's sister</i>	Hannah Sweet

The Welsh

Olwen GLENDOWER, <i>leader of the Welsh rebels</i>	Amy Davis
Esme MORTIMER, Countess of March, <i>Glendower's daughter-in-law and Kate Percy's sister</i>	Jill Tighe
The Welshman, <i>Mortimer's husband and Glendower's son</i>	Carl Brandt Long

Other Rebels

Annabelle, Countess of DOUGLAS.....	Nicola Collett
Dame Rachel VERNON.....	Nora Achrati
Lady MOWBRAY	Amy Davis
Dame Jill COLEVILLE.....	Briana Manente
Richard Scroop, the Archbishop of YORK	James T. Majewski
Lord HASTINGS	Carl Brandt Long

Gloucestershire

Robin SHALLOW, a county justice, <i>Falstaff's college buddy</i>	Annette Mooney Wasno
SILENCE, a county justice, <i>Shallow's cousin</i>	Nora Achrati
Daisy, <i>Shallow's servant</i>	Lisa Hill-Corley
Ruby Mouldy, <i>a recruit</i>	Briana Manente
Sally Shadow, <i>a recruit</i>	Jill Tighe
Tammy Wart, <i>a recruit</i>	Nicola Collett
Fanny Feeble, <i>a recruit</i>	Hannah Sweet
Peter Bullcalf, <i>a recruit</i>	Carl Brandt Long

Various servants, messengers, travelers, soldiers, and musicians..... members of the company

There will be one 10-minute intermission.

PRODUCTION TEAM

Director.....	Kevin Finkelstein
Assistant Director.....	Jacqueline Chenault
Stage Manager	Natalie Nichols
Dramaturg.....	Mara Ann Sherman
Text Coach.....	Charlene V. Smith
Costume Designer.....	Kat Fleshman
Scenic Charge and Properties Master	Rachael Knoblauch

Lighting Designer.....	Jason Aufdem-Brinke
Sound Designer	Sarah O'Halloran
Fight Director.....	Megan Behm
Graphic Designer.....	Jessica Aimone
Production Photography.....	Claire Kimball
Lobby artwork by.....	Lorraine Imwold

SYNOPSIS

Part One: After deposing her cousin, Queen Rachel II, Henri IV is faced with rebellion led by Olwen Glendower in Wales and Annabel Douglas in Scotland. The Countess of Northumberland, her daughter Henri “Hotspur” Percy, and her sister the Countess of Worcester, formerly the Queen’s allies, join with the rebels in an attempt to place Esme Mortimer, the Countess of March, on the throne. Meanwhile, Henri’s eldest daughter and heir, Hallie, ignores her princely duties in favor of drinking and gallivanting around the seedy London neighborhood of Eastcheap with her friends Falstaff and Poins. Tensions come to a head as the Queen’s army and the rebels meet at the Battle of Shrewsbury, where Hallie and Hotspur meet in single combat—a battle that will change both young women for ever and alter the course of English history.

Part Two: After the Battle of Shrewsbury, Queen Henri is beginning to feel her age. More rebellion is in the air—this time, coming from the Archbishop of York and his cronies. Hallie appears to be back to her old ways, spending more time in the Boar’s Head Tavern than in the palace. Falstaff has borrowed outlandish sums of money on the expectation that she will be rich once young Hallie becomes Queen—much to the chagrin of her old friends in Gloucestershire, Justice Shallow and Justice Silence. Just as another battle seems imminent, Prince Joan of Lancaster emerges as shrewd politician and negotiates a compromise, only to double-cross the Archbishop. While total war is avoided, it is too late for Henri, who dies burdened by the guilt of the crimes she committed in her rise to power. Hal inherits the crown, bringing an end to her relationship with Falstaff and coming into her own as the legendary Henri V.

DRAMATURG’S NOTE

Edward III (King of England from 1327 to 1377) had an unusual problem for an English monarch: too many male children. He and his wife Philippa had five sons—none of whom would actually go on to be king themselves. (They had some daughters, too, but they don’t really count.) Thanks to some disagreement on the finer points of primogeniture (the statute-but-not-yet-law whereby elder sons inherit before younger sons and daughters), England spent the hundred and twenty years after Edward’s death in one civil war after another as Edward’s grandsons and great-grandsons played an increasingly bloody game of capture the throne.

This is the historical backdrop for Shakespeare’s *Henry the Fourth, Part One & Two*. It’s 1399, and Henry IV (son of Edward’s third son) has recently deposed Richard II (son of Edward’s first son), aided by his cousins, the Percys. (As I’ve said to the cast, it is important to remember that this is essentially a family squabble with swords.

Everyone in this play is a second-cousin or closer. Think about that at Thanksgiving.) Henry's claim to the throne was dubious at best, and he called in a lot of favors and stepped on a lot of toes on his way to the top. Uneasy lies the head that wears the crown, indeed.

With source material this rich, (and I haven't even started telling you about The Douglas) you might be surprised by how much of this play is clearly pulled from Shakespeare's own imagination (I know I was). Shakespeare's source material—Holinshead's *Chronicles of England, Ireland, and Scotland*—is mute on the subject of the actual Henry V's young adulthood, and Falstaff has almost nothing in common with his historical counterparts Sir John Oldcastle and Sir John Falstof. Hal's carousing around Eastcheap, then, arguably one of the highlights of *Part One*, is almost entirely of Shakespeare's own invention—as are the interactions between Henry and Hal, the emotional and dramatic backbone of *Part Two*.

History gave Shakespeare a century civil war, a few famous battles, and a dozen morally ambivalent men all named Henry, Thomas, or John. From that, Shakespeare gave us *Part One*, a sweeping coming of age drama about the quest for honor, liberally seasoned with fat, fart, and booze jokes; and *Part Two*, a quieter, more subdued meditation on the nature of old age and death, that also happens to have a lot of fat, fart, and booze jokes. Our production, while radically different in some ways, has tried to stay true to the spirit of what Shakespeare gave us. We hope you see something tonight that “tickles your catastrophe.” Thank you for reading and enjoy the show.

—Mara Sherman

Recommended Reading:

The Plantagenets and *War of the Roses* by Dan Jones

“History of the Monarchy” (specifically Henry IV's entry) on Royal.gov.uk.

Recommended Viewing:

A Brief History of the Royal Family by CGP Grey (YouTube video)

The Chimes at Midnight dir. Orson Welles

DIRECTOR'S NOTE

The show that's on everyone's lips right now is *Hamilton*, a refreshingly direct, beautifully written musical that proves you don't need a slew of white men to accurately and effectively portray history. So what happens when you want to direct a show that has 63 out of 67 characters written as male?

Twenty-one years ago, I had the honor of interning for the Shakespeare Theatre. Little did I know that the first show of the season, a conflated production of *Henry the Fourth, Parts One & Two*, would forever alter how I saw Shakespeare on stage. Performances by Derek Smith (Hal), David Sabin (Falstaff), Ed Gero (Hotspur), and, of course, Ted van Griethuysen (Henry IV) blew me away. The nuance, the subtlety, the roller-coaster ride of six hours of theatre crammed into 3 1/2 ... and me, a high school senior sitting on book in a professional environment for the first time. I loved

this production, and I told myself on opening night that I would one day direct this show, but I'd do it my way.

Fast forward twenty-one years, and we're finally here. There are, of course, drastic differences between this production and STC's. Foremost, we've re-gendered all but six of Shakespeare's characters. We've also moved the reality of the play out of our world and into a historical matriarchal society. We've added thirty songs to these two productions. We've tweaked the nature of some of the relationships. In fact, I'd argue that this change is the one you will notice the most. Yes, you're probably not used to seeing Queen Henri IV or Prince Hallie (especially if you've read or seen this show before). What you haven't seen is the mother-daughter relationship between Queen and Prince, or a fatter-than-fat female Falstaff be the butt of so many jokes.

Women comprise fifty-one percent of the population. In DC, female actors outnumber their male counterparts two to one. For audiences seeing this production, we want them to walk out thinking about the world, the society they live in. Recognize how some things are taken for granted and recognize the challenges others face. Understand how language has so traditionally be male-focused. Is the urge to go to war a male trait, or a human trait? Is a strained mother-daughter relationship more compelling than that of father-son? How do personal outlooks change when personal safety isn't as much of a concern?

Building a matriarchal society from scratch has been an experience like no other. This is not a "tip for tap" society: we haven't just reversed gender roles. Instead, we've developed a nuanced society that has elements in common with our world (Christianity, monarchy) but also has its own style (for example, kneeling and bowing motions have been replaced with our own interpretation). Ultimately, these changes serve to highlight the differences between the world of the play and the world the audience enters from. It is through these differences that we want our audience to examine their own thoughts on gender.

—Kevin Finkelstein

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

Nora Achrati (Northumberland, Chief Justice, Gadshill, Silence, Vernon) has performed with Washington Stage Guild (*Tiny Island*), Scena Theatre (*The Norwegians*), Constellation

Theatre (*Scapin, Gilgamesh*), 1st Stage (*The How and the Why, Suite Surrender*), The Hub (*Carried Away on the Crest of a Wave, Act a Lady*), Imagination Stage (*Wake Up, Brother Bear!*), WSC Avant Bard (*Les Justes*), The Welders (*The Carolina Layaway Grail*) and Forum Theatre (*Church, Agnes Under the Big Top, The Last Days of Judas Iscariot*), and is now incredibly excited to be joining Brave Spirits in their final week of *Henri IV*. She'll next be seen in *Falling Out of Time* at Theater J. www.norafachrati.com.

Jason Aufdem-Brinke (Lighting Designer): Previously with BST: *The Bloody Banquet, A Midsummer Night's Dream, The Two Noble Kinsmen*. Other recent designs: *Dixie Fried/Remnant/Stargazing* (alight dance theater), *Codename: Cynthia* (Pallas Theater Collective), *The Winter's Tale* (We Happy Few) *Ireland meets Hip Hop* (Washington Sound Museum) and the Chicago Contemporary Circus Festival. Upcoming designs include: *Bloody Heart Show* (Flying V), *Lemony Snicket's Lump of Coal* (Adventure Theatre), and *Spice* (Saffron Dance).

Megan Behm (Fight Director): Megan is thrilled to be part of this exciting project and to be working with BST for the first time. Previous Fight Direction credits include: *Bad Dog* (Olney Theatre Center); *Moth* (Studio Theatre); *Passion Play, How We Got On*, and *The T Party* (Forum Theatre); *The Good Counselor* (First Stage); *A Man for All Seasons* (NextStop Theatre); *In the Forest She Grew Fangs* (Washington Rogues); *Shakespeare Alive!* and *Romeo and Juliet* (Maryland Shakespeare Company); *Medieval Storyland* (Red Knight Productions); and *The Hero of Everything* (InterAct Story Theatre). Megan is also a local director and actor. www.megan-behm.com

Jacqueline Chenault (Assistant Director) is thrilled to rejoin BST in her first foray into the directing side of the theatrical equation. Recent DC-area projects include *The Two Noble Kinsmen* and *A Midsummer Night's Dream* in repertory (Brave Spirits Theatre); *Rosencrantz and Guildenstern are Dead* (Folger Theatre, U/S); *Sunny and Licorice* (Arts on the Horizon); *Astro Boy and the God of Comics* (Studio 2nd Stage, U/S); *It's a Circus Out There* (Federal Theatre Project); *The Merchant of Venice (in Original Pronunciation)*, *Romeo and Juliet* (Baltimore Shakespeare Factory); *Much Ado About Nothing, A Comedy of Errors, Hamlet, A Midsummer Night's Dream* (Maryland Renaissance Festival); *Fallbeil* (Glass Mind Theatre Company). She is a graduate of the George Washington University and the Studio Theatre Acting Conservatory, and is currently understudying the Folger Theatre/Oregon Shakespeare Festival production of *Pericles*. www.jacquelinechenault.com

Nicola Collett (Poins, Douglas, Pistol, Gloucester) is thrilled to be making her BST debut. Favorite acting credits include *Romeo and Juliet* (Romeo/Capulet's Wife), *The Winter's Tale* (Leontes), and *Margaret: A Tyger's Heart* (Henry VI) at Mary Baldwin College S&P; and *Cymbeline* (Posthumus Leonatus), *The Revenger's Tragedy* (Vindici), and *Rosencrantz and Guildenstern are Dead* (Guildenstern) at Wellesley College.

Amy Davis (Bardolph, Glendower, Lady Mowbray) is delighted to be making her BST debut. Favorite stage credits include *84, Charing Cross Road* (Helen Hanff) with Off the Quill Theatre and *The Laramie Project* (Reggie Flutie) as part of the Erase Hate Through Art project in Howard County. Amy also spent four years on cast with the Maryland Renaissance Festival. On screen, she has portrayed several lead and supporting roles in local projects, including a recurring role on the independently-produced fantasy/noir show *Shotgun Mythos*. www.amyedavis.com

Kevin Finkelstein (Director) is the Founding Artistic Director of the Federal Theatre Project, as well as the Resident Director for Lean & Hungry Theater and Co-Founder of LiveArtDC. He is also an Executive Producer for Frozen Penguin Productions.

Recent directing favorites include *It's a Circus Out There*, *Election*, and *Someone to Watch Over Me* (Federal Theatre Project); *Othello*, *Oedipus the King*, *Julius Caesar*, *Romeo and Juliet*, and *Hamlet* (Lean and Hungry Theater); *Fat Men in Skirts* and *The Horrors of Online Dating* (Molotov Theatre Group); *A Klingon Christmas Carol* (WSC Avant Bard); and *The Good Woman of Setzuan* (Assistant Director, Constellation Theatre Company). In the fall of 2016, Kevin will begin filming his first original webseries, *Tempora Heroica*. www.kevinfinkelstein.com.

Kat Fleshman (Costume Designer) is so excited to be making her BST debut! When Kat isn't dressing the ladies of *Henri*, you can find her inspiring young artists at Carver Center for Arts and Technology. Recent credits include *Dogfight* (Red Branch Theatre) and *It's a Circus Out There* (Federal Theatre Project). Big thanks to Joe, Kevin, Natalie, Rachael, Ashley, and Charlene!

Lisa Hill-Corley (Westmoreland, Worcester, Fang, Daisy) is excited to be making her BST debut. Most recently Lisa appeared as Lady Capulet in *Romeo and Juliet* with the Prince George's Shakespeare Festival. Other acting credits include: *Twelfth Night* (Valentine) with Chesapeake Shakespeare Company; *Lysistrata '69* (Lysistrata), *Pericles: Shakespeare vs Wilkens* (Dionysa) at Capital Fringe Festival, *'Tis Pity She's a Whore* (Putana) with the Rude Mechanicals; and *Love Letters* (Melissa Gardener) with the Flying Muskrats Theatre Company. www.lhcorley.com

Rachael Knoblauch (Scenic Charge and Properties Master) is a scenic and costume designer based in the Baltimore/Washington DC area. Current credits include *Julius Caesar* (Costumes, Gallaudet University), *Legally Blonde Jr.* (Costumes, Adventure Theatre MTC), *Bison Beast of Dubois* (Costumes, Spooky Action Theatre). Rachael is an alumna of the University of Maryland, Baltimore County, where she designed scenery for *Gum* by Karen Hartman. For this design she was awarded the KCACTF Region II Award for Theatrical Design Excellence in Scenery.

Karen Lange (Falstaff) is elated to be making her BST debut as Falstaff. She is a proud DC actor, singer, improviser, and producer. Selected credits: *Happy Days* (Flashpoint Theater Lab); *code name: Cynthia* (Pallas Theatre Collective); *The Carolina Layaway Grail* (The Welders); *Perfect Arrangement* (Source Festival); *Cabaret XXX: Everybody F*cking Dies*, *Cabaret XXXY: Who Do You Think You Are?*, *Bleed*, *Cabaret XXX: Love the One You're With*, *Killing Women*, *Carol's Christmas*, *Cabaret XXX: Les Femmes Fatales*, *Be Here Now*, and *Freakshow* (Pinky Swear Productions, where she is also Artistic Director), *A Killing Game* (dog & pony dc); *Romeo and Juliet* (Red Eye Gravy Theater Company); *A Bright Room Called Day* (Nu Sass Productions).

Carl Brandt Long (Lord Hastings, Dick Tearsheet, The Welshman, Bullcalf) is delighted to make his BST debut. Carl is a proud founder of Grain of Sand Theatre, where he directed the award-winning productions of *Tell-Tale* and *Hamlet: Reframed* and appeared in *You Can't Get a Decent Margarita at the North Pole* and *Raising Cane*. Other local acting credits include *Three Sisters* (Constellation Theatre Company), *Henry (D)V* (WSC Avant Bard), and *John Blade*, *Super-Spy* (Live Action Theatre). An Advanced Actor Combatant with the Society of American Fight Directors, Carl choreographs fights throughout the DC area, and won a WATCH award for fight work on *Deathtrap* (McLean Community Players). www.carlbrandtlong.com

James T. Majewski (Master Quickly, Archbishop of York): *Henri IV* marks James' second performance with BST, having recently performed in the acclaimed Capital Fringe

production of *The Bloody Banquet*. James 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 & 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 from the Studio Theatre Acting Conservatory and at George Mason University under the direction of Ed Gero. He will next be seen as Amintor in Brave Spirits' *The Maid's Tragedy*.

Briana Manente (Hotspur, Coleville, Clarence, Mouldy): *Henri IV* marks Briana's debut with BST. Most recently Briana appeared as Mercutio in Shakespeare in the Parks PG County's tour of *Romeo and Juliet* where she was also the Dramaturg and Assistant Director. Other recent local credits include: Unexpected Stage Company: *Romeo and Juliet: Love Knows No Age* (Costume Designer), *Danny Boy* (Dori); Chesapeake Shakespeare Company: *All's Well that Ends Well* (Countess, Mariana); Annapolis Shakespeare Company: *The Imaginary Invalid* (Toinette); Catholic University: *The Merchant of Venice* (Portia); as well as many years of Capital Fringe and Source Festival appearances. Briana's one-woman show *Children of an Idle Brain: A One-Woman Romeo and Juliet* was recently produced by Unexpected Stage Company and will hopefully continue to tour to local schools. She has an MFA in Acting from the Catholic University of America. www.briamanente.com

Natalie Nichols (Stage Manager) is thrilled to be making her stage management debut with BST, as well as in the DC theatre scene. Natalie has a BA in Theatre from the University of Alabama, where she worked on a variety of shows, including *Othello* (ASM), *Book of Days* (Stage Manager), *Alabama Repertory Dance Theatre* (Stage Manager), and *42nd Street* (ASM). She has also interned with the Colorado Shakespeare Festival, where she worked on *I Hate Hamlet* and *Henry IV, Part 1*. Coming up, she will be stage managing NextStop Theatre Company's *Middletown*.

Sarah O'Halloran (Sound Designer) is from Ireland and came to America in 2009 to work on her PhD in Composition and Computer Technology at the University of Virginia. Sarah writes both electronic and acoustic music and is particularly interested in relationships between music, drama, and storytelling. In recent years she has worked on a wide variety of creative projects including music for theatre and dance, installations, live electronic music, and chamber music. In 2013/14 Sarah was an Artist-in-Residence at George Washington University, where she workshopped her first music drama, *Stitching*, a collaboration with playwright Colin Stanley Bell. www.sarahohalloran.com

Mara Sherman (Dramaturg) is pleased to be making her BST debut. Favorite dramaturgy credits include *Macbeth*, *The Man in the Iron Mask*, *Twelfth Night*, and *The Lion in Winter* with Santa Cruz Shakespeare; and *Henry the Fourth, Part One* with the American Shakespeare Center. She is also a playwright, and with any luck at all her new play *St. John's Fire*—a tragi-comedy about love, feral cats, and Canadian folk music—will be produced next year. She doesn't have a website yet, but when she does, it will be www.marasheraman.com.

Sarah Anne Sillers (Hal) is incredibly grateful to be a part of this visionary production with BST. DC AREA: WSC Avant Bard/Gallaudet University: *Visible Language* (2015 Helen Hayes Nomination, Outstanding Supporting Actress in a Musical); Keegan Theatre: *Dogfight*; Monumental Theatre Company/Capital Fringe: *Girl Versus Corinth*; Lean & Hungry Theater: *Othello*, *The Comedy of Errors*; The In Series: *The Cole Porter Project*, *Abduction from the Seraglio*; Creative Cauldron: *SHOUT! The Mod Musical*;

Kensington Arts Theatre: *Parade*. REGIONAL: Princeton Summer Theatre: *A Little Night Music*; New York Musical Theater Festival: *MINT'D | Inheritance*. Sarah Anne is a proud graduate of Princeton University. UPCOMING: *American Idiot*, Keegan Theatre.

Charlene V. Smith (Text Coach) 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* (Director) 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; 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. www.charlenevsmith.com.

Hannah Sweet (Kate Percy, Blunt, Warwick, Gower, Francis, Feeble) appeared most recently in Brave Spirits' *The Bloody Banquet* (Roxana) and 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; *Lean & Hungry's The Taming of the Shrew*; and Naked Theatre Company's 2014 Fringe Production *Bitch: A Play About Antigone* (Antigone).

Jill Tighe (Prince Joan, Peto, Mortimer, Shadow) 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 *The Bloody Banquet*: Young Queen (Brave Spirits), *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.

Annette Mooney Wasno (Queen Henri IV, Shallow) graduated from Loyola, Baltimore (BA'83/MBA'84) then worked locally on stage and TV for a decade. Her gigs for the following 20 years were mainly as Wife, Mom and Perpetual Volunteer with an acting job here and there. Since mid 2013 she has made up for lost time appearing in 16 fully staged productions, a dozen staged readings, half a dozen theatre festivals, several government training films, and an episode of *Evil Twins*. Recent stage roles include The Mother Type in *Neighborhood 3* (Molotov Theatre), Britomart Undershaft in *Major Barbara* (Pallas Theatre Collective), Madame Thénardier in *Les Misérables* (Theatre Lab), Hesionie in *Triumph of Love* (Red Branch Theatre), Clara in *The Nutcracker* (The Puppet Co.), and Jessie in *Night, Mother* (Rockville Little Theatre).

SPECIAL THANKS

Jessica Aimone, Claire Kimball, Casey Kaleba, Danny Cackley, Keegan Cassidy, Robin Havens-Parker and Convergence,
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Emilie Long and Montgomery College's Dept of Speech, Dance, and Theatre

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UPCOMING PRODUCTIONS

2nd Annual Fundraising Fête

Tuesday, December 1st @ 7pm
The Lab at Convergence
1819 N. Quaker Lane, Alexandria, VA 22302

Join Brave Spirits Theatre for our Second Annual Fundraising Fête. Partake in hors d'oeuvres served with wine and beer, bid on silent auction items, and enjoy scenes from the early modern stage with a twist as we explore "Shakespeare Re-gendered." 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 announces our 2016-2017 season.

The Maid's Tragedy

by Francis Beaumont and John Fletcher
directed by Angela Kay Pirko
February 18 - March 6, 2016
The Sanctuary at Convergence
1801 N. Quaker Lane, Alexandria, VA 22302

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.

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theatrewashington.org