



**BRAVE SPIRITS THEATRE  
ARCHIVE**

PROGRAM

*The Incest Rep: A King and No King & 'Tis Pity She's a Whore*  
2017

**Directors:** Cassie Ash 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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# THE INCEST REP



A KING AND NO KING & 'TIS PITY SHE'S A WHORE

March 30<sup>th</sup> – April 23<sup>rd</sup>, 2017

**BRAVE SPIRITS**  
VERSE AND VIOLENCE

## COMING NEXT OUR 2017-2018 SEASON

Christopher Marlowe's  
*Dr. Faustus*  
directed by Paul Reisman  
**October 2017**

Famous for its magic and demons, *Dr. Faustus* is perfect for the Halloween season. But in a BST twist, the character of John Faustus will be changed to a Joan. By re-gendering the titular role, BST alters an Everyman to become an Everywoman, creating a more inclusive production that explores ambition and power from a woman's point-of-view.

**2017 Fundraising Fête**  
Tuesday, November 28, 2017

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

William Shakespeare's  
*Coriolanus*  
directed by Charlene V. Smith  
**in repertory with**  
*The Trojan Women Project*  
directed by Rachel Hynes  
**January 2018**

BST's War Repertory looks at battle and loss from two markedly different perspectives. In the hyper-masculine world of *Coriolanus*, war and warriors are glorified. In *The Trojan Women*, the war is over, and the play focuses on the suffering of the women left behind. *The Trojan Women Project* will explore the classic play to illuminate modern women's relationships to war, sexuality, politics, slavery, and female-on-female violence. *The Trojan Women Project* will be a part of the second Women's Voices Theatre Festival.



THE NATION'S CAPITAL | 2018

More than 50 of the Washington, D.C. region's professional theaters are joining together to produce, in the winter of 2018, the second Women's Voices Theater Festival. The companies will each present a world premiere production of a work by one or more female playwrights, highlighting both the scope of plays being written by women, and the range of professional theater being produced in and around the nation's capital.

## **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 and mount rarely produced gems of the early modern theatre, such as the one you are seeing today.

## **OUR BOARD**

Charlene V. Smith, *Producing Artistic Director*

Kelly Elliott, Briana Manente, Amanda Michaels, 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*

Zach Roberts, *Resident Musical Director*

Jessica Aimone

Jenna Berk

Danny Cackley

Rachel Hynes

Jessica Lefkow

James T. Majewski

Briana Manente

Victoria Reinsel

Ian Blackwell Rogers

Hannah Sweet

## **SPECIAL THANKS**

Lisa Smith, Convergence, Eric McMorris, Colin Bills, Rachel Grossman, dog & pony dc, University of Maryland, Studio Theatre, Georgetown University, Anacostia Arts Center, Megan Behm, Christopher Stull, Kayli Felbinger, WSC Avant Bard

# 'TIS PITY SHE'S A WHORE

by John Ford

directed by Charlene V. Smith

Giovanni, <i>Annabella's brother</i> .....	Danny Cackley
Annabella, <i>Giovanni's sister</i> .....	Jenna Berk Florio
Florio, <i>their father</i> .....	Darren Marquardt
Friar Bonaventura, <i>Giovanni's mentor</i> .....	Erik Harrison
Putana, <i>Annabella's tutoress</i> .....	Kathryn Zoerb
Grimaldi, <i>suitor to Annabella</i> .....	Erik Harrison
Soranzo, <i>Grimaldi's rival, suitor to Annabella</i> .....	Ian Blackwell Rogers
Vasques, <i>Soranzo's servant</i> .....	Briana Manente
Hippolita, <i>Soranzo's lover</i> .....	Rebecca Ellis
Richardetto, <i>Hippolita's husband</i> .....	Gary DuBreuil
Philotis, <i>Richardetto's niece</i> .....	Kathryn Zoerb
Bergetto, <i>suitor to Annabella</i> .....	Brendan Edward Kennedy
Poggio, <i>Bergetto's servant</i> .....	Alison Talvacchio
Donada, <i>Bergetto's aunt</i> .....	Lisa Hill-Corley
Cardinal .....	Brendan Edward Kennedy
Officers .....	Ian Blackwell Rogers, Danny Cackley
Banditti .....	Erik Harrison, Alison Talvacchio, Rebecca Ellis

*There will be one ten-minute intermission.*

In the city of Parma, Giovanni has fallen in love with his sister, Annabella, and seeks the spiritual advice of Friar Bonaventura. The Friar advises his pupil to pray and repent of his lust, but a desperate Giovanni eventually confesses his desires to Annabella. Several suitors also seek Annabella's hand: the gentleman Grimaldi, the foolish Bergetto, and the nobleman Soranzo (attended by his servant, Vasques). Meanwhile, Richardetto (whom the citizens of Parma believe to have died at sea) has arrived in the disguise of a physician. Before his disappearance, his wife, Hippolita, maintained an adulterous affair with Soranzo. Richardetto now seeks retribution against them both. Hippolita, in turn, confronts Soranzo about his new affection for Annabella. As the admirers jockey for position and the "doctor" plots his revenge, Giovanni and Annabella continue their secret affair ... until the truth comes out.

**A KING AND NO KING**  
**by Francis Beaumont and John Fletcher**  
**directed by Cassie Ash**

Arbaces, <i>King of Iberia</i> .....	Brendan Edward Kennedy
Panthea, <i>Princess of Iberia</i> .....	Kathryn Zoerb
Gobrius, <i>Lord Protector of Iberia</i> .....	Darren Marquardt
Arane, <i>the Queen Mother</i> .....	Rebecca Ellis
Mardonius, <i>an Iberian general</i> .....	Briana Manente
Bessus, <i>an Iberian captain</i> .....	Ian Blackwell Rogers
Bacurius, <i>an Iberian lord</i> .....	Erik Harrison
Tigranes, <i>King of Armenia</i> .....	Gary DuBreuil
Spaconia, <i>Armenian lady</i> .....	Alison Talvacchio
Ligones, <i>Armenian envoy</i> .....	Jenna Berk
Two Royal Attendants .....	Danny Cackley, Lisa Hill-Corley
Four Iberian citizens .....	Danny Cackley, Erik Harrison, Lisa Hill-Corley, Alison Talvacchio
Phillip, <i>a servant</i> .....	Kathryn Zoerb
Two Iberian Wives .....	Jenna Berk, Rebecca Ellis
Two Swordsmen .....	Danny Cackley, Lisa Hill-Corley
A Messenger .....	Rebecca Ellis

*There will be one ten-minute intermission.*

After many years away at war, Arbaces (the King of Iberia) has defeated Tigranes (the King of Armenia). The Iberian army now rejoices in triumph and Arbaces intends to solidify his power by giving his sister, Panthea, to Tigranes in marriage. Tigranes, however, is already betrothed. His fiancé, Spaconia, changes her name and travels to Iberia under the protection of a Captain Bessus to prevent the marriage. Arbaces learns that his mother has (once again) attempted to have him killed, but the regent Gobrius has foiled the plot. The cowardly Bessus arrives home with the new reputation of an intrepid soldier and must face the many citizens of Iberia seeking satisfaction for his past abuses. As the King returns to his country and prepares to arrange Tigranes' marriage to Panthea, he suddenly discovers that he is attracted to the sister who has grown up in his absence ...

## PRODUCTION TEAM

Stage Manager .....	Deborah Gur
Dramaturg.....	Claire Kimball
Costume Designer.....	Adalia Tonneyck
Set Designer.....	Leila Spolter
Lighting Designer.....	Jason Aufdem-Brinke
Music Director .....	Zach Roberts
Fight and Blood Director .....	Casey Kaleba
Dance Choreography.....	Alison Talvacchio
Fight Captain.....	Danny Cackley
Makeup.....	Briana Manente
Graphic Designer .....	Jessica Aimone
Publicity Photography.....	Justin Schneider
Production Photography .....	Claire Kimball
Box Office Manager .....	Shelby Sours
Lobby Art.....	Lorraine Imwold

## DRAMATURG'S NOTE

Though we may consider stories involving incest to be controversial, the two plays in Brave Spirits' current repertory are by no means unique. Playwrights during England's sixteenth and seventeenth centuries drew from the classical traditions of Greek tragedies like Oedipus and Hippolytus. They included varying degrees of "incestuous" relationships to convey not only a critical breakdown in moral order but also expressions of self and (perhaps perilous) modes of independence. Besides *A King and No King*, Francis Beaumont and John Fletcher used incest as a plot point for *Cupid's Revenge*, in which Leucippus' lover becomes his own step-mother. In John Lyly's *Mother Bombie*, a couple planning to wed discover that they are siblings separated from their mother and each other at birth (à la *Star Wars*) while another sibling pair struggle against their attraction for each other only to learn they are not really brother and sister after all. The popular "foundling/switched at birth" device appears again in Thomas Middleton's *No Wit, [No] Help Like a Woman's* when servant Phillip seems to have unwittingly married his long lost sister. Even Shakespeare includes incest in plays like *Pericles* (King Simonides' has a secret relationship with his daughter) and *Hamlet* (Claudius marries his brother's widow). Some plays of the era allow characters to step up to the precipice of an immoral affair before ending with a happy coincidence or two. Others pitch headlong into willful destruction. Because early modern English playwrights were just as likely to write about the ruin of selfish pleasure as the charming accidents of fate, we can never be sure where the journey of these "incest plays" may take us.

## **FROM THE DIRECTOR: 'TIS PITY SHE'S A WHORE**

In John Ford's gruesome tragedy, siblings Giovanni and Annabella commit what is seen as a universal horror: incest. Even Vasques, Soranzo's amoral servant, is taken aback when she learns the news: "Her own brother? O horrible!" Though almost all the characters are aghast at the news of Giovanni and Annabella's sexual relationship, none of them are without blame. Vasques arranges torture and murder; Soranzo seduces and abandons a lover; Hippolita commits adultery and hopes for her husband's death; Grimaldi and Hippolita each seek to poison Soranzo; and Richardetto's selfish actions lead to the death of an innocent victim.

Ford fills his play with unrepentant characters, leaving the audience to question who is the true villain of the piece. The Cardinal wraps up the play pointing the finger squarely at Annabella: "Of one so young, so rich in nature's store, / Who could not say, 'Tis pity she's a whore?" But Annabella's sexual activities were consensual and faithful. The Cardinal moralizes, but we've already seen him mishandle justice on behalf of a relative and seize the property and goods of Giovanni and Annabella's family in order to enrich the church. Like the rest of the characters, the Cardinal has a compromised ability to judge right from wrong.

The beauty of this play is in Ford's ability to make us sympathize with the characters who are supposedly committing the worst sin. When surrounded by characters more corrupt than they, the lovers, though incestuous, become pure by comparison.

## **FROM THE DIRECTOR: A KING AND NO KING**

*A King and No King* is a play of paradoxes, mooted by the genre, seconded by the title, ratified by the behavior of Arbaces. Even my favorite joke is a paradox: it isn't that funny, yet it is very funny.

Perhaps because tragicomedy provides neither strict punishment nor straightforward reward, it manages to stop short of didactic moralizing. Beaumont and Fletcher suppose a heinous sin and walk us through its potential ramifications. Of course incest is terrible - the mere fantasy drives Arbaces out of his humanity and into escalating violence. Unlike the Rep's partner play *'Tis Pity She's a Whore*, however, the incestuous desire in *A King and No King* only tests the limits of the permissible. As we explore the impetus for the reprehensible, we move directly toward tragedy. Just before the worst paradoxes in the play transition from contradictions to troubling new truths, the playwrights gift us a reprieve, and we end in comedy.



Critics have accused Beaumont and Fletcher's verse of not dealing with the realities of life, but it seems to me that action and emotion are inextricable. This text with its tripled plot swoops and soars in register, and poetry, and absurdity, and danger. Somehow each moment that stretches credulity is also a moment of unusual candor.

The entire play is an exercise in the hypothetical that Bessus' swordsmen would be proud of.

## **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*, *Merry Wives of Windsor*, *Love's Labours Lost*); 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 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.

**Cassie Ash** (Director *A King and No King*): BST: Artistic Associate; *The Maid's Tragedy* (Dramaturg), *Arden of Feversham* (Dramaturg). Directing: Folger Consort: *The Second Shepherds' Play* (Text Coach); American Shakespeare Center: *Sweetnam the Woman Hater* (staged reading), *The Island Princess* (staged reading), A Christmas Carol (Co-Director). Assistant Directing: Folger Theatre: *A Midsummer Night's Dream*, *Mary Stuart*; Studio Theatre 2nd Stage: *Mary-Kate Olsen Is In Love*; American Shakespeare Center: *Hamlet*, *Rosencrantz and Guildenstern Are Dead*, *Comedy of Errors*. Other Dramaturgy: Royal Shakespeare Company Scholar's Pitch: *Look About You*, *Ram Alley*; Shakespeare Institute Players: *Edward II*, *Comedy of Errors*; Mary Baldwin: *King Lear*, *Der Bestrafte Brudermord*, *Love's Labour's Lost*. Training: MFA, Mary Baldwin University.

**Jason Aufdem-Brinke** (Lighting Designer) An Artistic Associate with BST, previous designs include *Antony and Cleopatra*, *Henri IV (1&2)*, *The Bloody Banquet*, *Midsummer Night's Dream* & *Two Noble Kinsman*. Recently elsewhere, alight dance theatre, *Stargazing*; Bowen McCauley Dance, *Thermal Pearl Ascending*; We Happy Few, *Chalk*. Upcoming designs include: Capital Fringe Festival Venues; We Happy Few, *Henry V*; Georgetown University, *Divorciadas*, *Evangelistas y Vegetarianas*; Pallas Theater Collective, *Crazy Mary Lincoln*. For more updates: <https://www.facebook.com/JbrinkeLighting/>

**Gary DuBreuil** (TP: Richardetto; AKANK: Tigranes) is happy to be playing with BST again after performing in *The Maid's Tragedy* in 2016. Other recent DC-area credits include *Much Ado About Nothing* with NextStop Theatre Company, *War of the Worlds*, which performed in both DC and Prague, with Scena Theatre, *As You Like It* with Annapolis Shakespeare Company, and *HUNT: A Political Drama*, a venue best-selling production of the 2016 Capital Fringe Festival. He has also toured nationally and performed around New England and Minnesota's Twin Cities. Up next: *Fear Eats the Soul* with Scena Theatre and *As You Like It* with Prince George County Shakespeare in the Parks. [www.garydubreuil.com](http://www.garydubreuil.com)

**Jenna Berk** (TP: Annabella; AKANK: Wife 1, Ligones) BST Artistic Associate: *Two Noble Kinsmen*, *A Midsummer Night's Dream*, and *Richard III*. Local credits include Constellation Theatre Company: *Avenue Q* (Helen Hayes Award for Outstanding Ensemble in a Helen Production), *Urinetown* (Nomination for Outstanding Supporting Actress in a Helen Musical Production); Folger Theatre: *Richard III*; WSC Avant Bard: *A Midsummer Night's Dream*; Pinky Swear Productions: *The Last Burlesque*; LiveArtDC: *Drunkle Vanya*; No Rules Theatre Company: *Boeing Boeing*; Taffety Punk: *Titus Andronicus*; 1st Stage: *Blithe Spirit*. She has worked as a voice/dialect coach with Rorschach Theatre and Flying V Theatre. Jenna has a BA in Drama and English from UVA and a BA (Hons) from LAMDA. Coming next: *When We Were Young and Unafraid* at Keegan Theater.

**Danny Cackley** (TP: Giovanni, Officer; AKANK: Swordsman, Citizen) BST Artistic Associate: *Romeo and Juliet*, *The Tragedy of Messalina* (reading); Folger Theatre: *Second Shepherd's Play*, *Othello* (US); Shakespeare Theatre Company: *Taming of the Shrew* (US), *The Metromaniacs*; Studio Theatre: *The Walworth Farce* (US); National Players: *Macbeth*, *Comedy of Errors*, *Odyssey* (Tour 65); WSC/Avant Bard: *Midsummer Night's Dream*; Flying V Theatre: *Flying V Fights: Love is a Battlefield*; Young Playwrights' Theater: New Play Festival(s) 2012/2013, Express Tour 2012; Lean & Hungry Theater: *The Tempest*, *Much Ado About Nothing*; Faction of Fools: *A Commedia Romeo & Juliet*, *Tales of Marriage & Mozzarella*, *Classics Made Foolish*. [www.dannycackley.com](http://www.dannycackley.com)

**Deborah Gur** (Stage Manager) is pleased to be working with BST again. She last stage managed BST's *Antony and Cleopatra* and is excited to have the chance

to SM another BST production. Last year she was the Stage Manager for Wildwood Summer Theatre's Nine and Assistant Stage Manager for 1st Stage's *Floyd Collins*. She currently overhires for Studio Theatre. As a new face in the DMV area, Deborah is excited to be experiencing the different tastes of theatre this area provides. She hopes you enjoy this Rep as much as she reveled in its creation.

**Rebecca Ellis** (TP: Hippolita, Banditti; AKANK: Arane, Wife 2, Messenger) is originally from Chicago, where she received her BFA in Acting from NIU. Since moving to Maryland, Rebecca has appeared on area stages with Peter's Alley (Sally Talley, *Talley's Folly*; Becca, *Rabbit Hole*; Callie, *Stop Kiss*), LiveArtDC (Yelena, *Drunkle Vanya*), Cohesion Theatre Company (Deb, *The Pillow Book*), Pinky Swear (Joan, *Benched*), Rep Stage (Hanna, *A Shayna Maidel*), Quotidian (Chris, *Dancing at Lughnasa*) and Chesapeake Shakespeare (Ophelia, *Hamlet*; Margery Pinchwife, *The Country Wife*; Celia, *As You Like It*), among others. At this summer's DC Fringe Festival, you'll see Rebecca as Clara Bow in the upcoming *Clara Bow: Becoming It* with LiveArtDC.

**Erik Harrison** (TP: Friar, Grimaldi, Banditti; AKANK: Bacurius, Citizen) is an actor as well as the founding Artistic Director of the Coil Project. Theatre: *Dream Within a Dream: Madness* (Through the Fourth Wall), *Three Days of Rain* (Independent), *The Island of Misfit Toys* (Rorschach), *A Bright Room Called Day* (Nu Sass), *It Will All Make Sense in the Morning*, *#sexts*, and *Strange Tales* (Coil). Film: *The Immigrant's Wife*, *On the Wing*. Television: *Evil Kin*, *Deadly Affairs*, *ABCs of Online Dating*.

**Lisa Hill-Corley** (TP: Donada; AKANK: Swordsman, Citizen) is an actor and writer. THEATRE: *Macbeth* (Witch), Theatre Prometheus; *Psycho Beach Party* (Berdine), *A Christmas Story* (Miss Shields), Landless Theatre; *Antigone Reflected* (Antigone), Capital Fringe Festival; *Romeo and Juliet* (Lady Capulet), Prince George's Shakespeare Festival; *Henry V* (Chorus), Rude Mechanicals. BST: *Henri IV* (Westmoreland/Worcester). [www.lhcorley.com](http://www.lhcorley.com)

**Casey Kaleba** (Fight Director) As BST's Resident Fight Director, Casey staged violence for *The Maid's Tragedy*, *Richard III*, *Romeo and Juliet* and Co-Directed *The Bloody Banquet*. A Certified Fight Director with the Society of American Fight Directors, Casey has arranged 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, and he serves as an audition choreographer for Marvel Universe Live. Casey has been an instructor at Catholic University, the University of Mary Washington, University of Maryland – Baltimore County, as well as a guest artist for Fight Directors Canada and the Nordic Stagefight Society. 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)

**Brendan Edward Kennedy** (*TP*: Bergetto, Cardinal; *AKANK*: Arbaces) is an actor, singer, and poet. His recent productions include Avant Bard's world premiere of *TAME*. (Patrick), Chesapeake Shakespeare Company's *The Three Musketeers* (d'Artagnan), Annapolis Shakespeare Company's *Three Sisters* (Kulygin), and Baltimore Shakespeare Factory's *Winter's Tale* in Original Pronunciation (Florizel). He holds a double-degree in Vocal Performance (BM) and English (BA) from the University of Maryland and studied Bel Canto under Dominic Cossa.

**Claire Kimball** (Dramaturg; Production Photographer) 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*. Claire has been an actor, director, textual consultant, and guest lecturer. She is an Artistic Associate for BST. Dramaturgy: *Love's Labour's Lost* and *The Tempest* (American Shakespeare Center), *The Bloody Banquet* (BST). BA with Departmental Honors from Washington College, MLitt in Shakespeare and Performance from Mary Baldwin University.

**Briana Manente** (*TP*: Vasques; *AKANK*: Mardonius) Graduating from the Catholic University of America with her MFA in Acting in 2015 Briana's passion for classical theater and text led her to play Hotspur, Coleville, Clarence, and of course Mouldy in BST's *Henri IV*. Other DC and MD credits include: Mercutio and Friar Lawrence in *Juliet and Romeo* with Catholic University, Portia in *Merchant of Venice* with Catholic University, Dori in *Danny Boy* with Unexpected Stage Company, Countess and Mariana in *All's Well that Ends Well* with Blood & Courage: the under-30 company of Chesapeake Shakespeare Company, Mercutio in *Romeo and Juliet* with Shakespeare in the Parks Prince George's County, Dusty in *Stone Tape Party* with NuSass productions, First Witch in *Macbeth* with Theatre Prometheus, and Emilia in *Othello* with Chesapeake Shakespeare Company.

**Darren Marquardt** (*TP*: Florio; *AKANK*: Gobrius) is please to be back with BST. BST, *Antony and Cleopatra*, Lepidus/Scarus; Convergence Theatre, *Witch*, Thorney; Pallas Theater Collective, *Lost In Wonderland*, Tweedle Dum & Tweedle Dee; Ambassador Theater, *They Don't Pay! We Don't Pay!*, Giovanni; DC Dead, *Mutation*, Janitor; Faction Of Fools, *Fool For a Day*, *Our Town*, Simon Stinson; Ballet NOVA, *The Nutcracker*, Drosselmeyer; Theatre Lab, *Long Island Sound*, Evan Lorimor; Rockville Little Theater, *The Tempest*, Antonio; Synetic 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 Cuckoos Nest*, Dale Harding; George Mason University, BFA Dance.

**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 BST. Recent directing projects include music for BST's of *Antony and Cleopatra* and *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.

**Ian Blackwell Rogers** (TP: Soranzo, Officer; AKANK: Bessus): Associate Artist with BST: *Two Gentlemen of Verona* (Launce, Duke, Antonio); *The Maid's Tragedy* (King); *Richard III* (Stanley, Lord Mayor, Tyrell); *The Two Noble Kinsmen & Midsummer Night's Dream* repertory (Theseus, Oberon). Resident Company Member with Baltimore Shakespeare Factory: *Hamlet* (Hamlet); *Macbeth* (Macbeth); *Merchant of Venice* (Shylock); *Taming of the Shrew* (Petruccio); *Twelfth Night* (Malvolio); *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). Lumina Studio Theatre, *King Lear* (Edmund).

**Charlene V. Smith** (Director *'Tis Pity She's a Whore*): Charlene is the Artistic Director of BST. DIRECTING: *Antony and Cleopatra* (Helen Hayes Recommended), *The Bloody Banquet* (Co-Director), *Two Gentlemen of Verona* (Co-Director), *Richard III*, *Two Noble Kinsmen* at BST; *Richard II* at Mary Baldwin 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 and Performance from Mary Baldwin in partnership with the American Shakespeare Center. NEXT: Charlene will play Regan in *King Lear* at WSC Avant Bard. charlenevsmith.com.

**Alison Talvacchio** (TP: Poggio, Banditti; AKANK: Spaconia, Citizen) is thrilled to be making her BST debut. She has previously worked with Doorway Arts Ensemble (Amy, *Out of Sync*) Pocket Change Theatre Company (Odysseus, *A Pocket Odyssey*; Titania/Flute/Hippolyta, *Midsummer on a Playground*), RoseProse Productions (Ensemble, *Voices*; BOXES), Prince Georges Shakespeare (Ensemble, *Midsummer*; *Tempest*), Highwood Theatre (Joan, *The Long Way Around*) and Active Cultures (*Lizzie*, *Faceless*; Clover, *What Fresh Hell*). Alison is a company member with ReVision dance company, in residence at Dance Place. She holds a BA in Drama from Catholic University.

**Adalia Tonneyck** (Costume Designer) is a local costume designer; this her first show with BST. She has her MFA from George Washington University in

production design with a focus in costumes. She has her BFA from S.C.A.D University of Creative Careers in fibers. She has worked as a designer, assistant designer and costume construction at the following theater companies GWU, the Folger, Traveling Players Ensemble, Adventure, Synthetic, Signature, Next Stop, Washington Stage Guild, Pinky Swear, Constellation, and Howard University. [adaliavera.com](http://adaliavera.com)

**Kathryn Zoerb** (*TP*: Putana, Philotis; *AKANK*: Panthea) is thrilled to be involved in her first BST production. Most recent credits include *The Second Shepherds' Play* (u/s Folger Theatre) and *The Miser* (Faction of Fools) where she is an Associated Artist. She has also had the privilege of working with Rep Stage, Baltimore Shakespeare Factory, Imagination Stage, and Compass Rose Theater. She received her BA in Theatre and Music from the University of Pittsburgh and studied Physical Theatre and Commedia dell'Arte at the Accademia dell'Arte in Arezzo, Italy. Currently, Kathryn studies voice with Gran Wilson and is a proud Equity Membership Candidate. Upcoming: Cordelia in *King Lear* with WSC Avant Bard. [www.kathrynzoerb.com](http://www.kathrynzoerb.com)

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