



BRAVE SPIRITS THEATRE ARCHIVE

PROGRAM
The Maid's Tragedy
2016

Director: Angela Kay Pirko
Dramaturg: Cassie Ash

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 Maid's Tragedy



FEBRUARY 18 - MARCH 6, 2016

**THE SANCTUARY AT CONVERGENCE
ALEXANDRIA, VA**

BRAVE SPIRITS
VERSE AND VIOLENCE

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



OUR BOARD

Charlene V. Smith, *Producing Artistic Director*

Victoria Reinsel, *Associate Artistic Director*

Kelly Elliott, Abigail Isaac Fine,

Amanda Michaels, Keith Smith, and Shelby Sours

FROM THE ARTISTIC DIRECTOR

Welcome to five years of Brave Spirits Theatre! In early 2011, Victoria Reinsel and I founded BST because we wanted to produce shows with a commitment to those elements that have since become our hallmarks: verse and text work, violence, audience contact and intimate productions, a process that believes in the talents of the actor, and a commitment to honoring the journeys of female characters, providing more opportunities for women, and opening up new possibilities for the way we portray gender in storytelling. We also wanted to stage beautiful, fascinating works of the English early modern theatre that we felt were being neglected.

With all of this in mind, we opened the company with a six-actor production of *The Two Gentlemen of Verona*, which, though by Shakespeare, is one of his less commonly produced plays. In the subsequent five years, we presented the DC professional premier of three plays: *The Two Noble Kinsmen*, by Shakespeare and John Fletcher; *Arden of Feversham*, author unknown; and *The Bloody Banquet*, by Thomas Middleton and Thomas Dekker. *The Maid's Tragedy*, by Francis Beaumont and John Fletcher, with which we celebrate our fifth anniversary, is our fourth area premiere.

We're so thankful to audience members like you. Your support and enthusiasm for this work is what has made these last five years possible. We're honored that some of you were there for that very first production and have continued to attend our shows and tell others about us. We look forward to sharing the next five years with you.

—Charlene V. Smith

THE MAID'S TRAGEDY
BY FRANCIS BEAUMONT AND JOHN FLETCHER
DIRECTED BY ANGELA KAY PIRKO

CAST LIST

The King of Rhodes Ian Blackwell Rogers
Lysippus, *the King's Brother* Keegan Cassady
Strato, *Steward to the King and Lysippus* Greg Atkin

Amintor, *a young nobleman* James T. Majewski
Aspatia, *a young noblewoman, Amintor's one-time betrothed* Victoria Reinsel
Calianax, *Aspatia's father, Keeper of the fort at Rhodes* Gary DuBreil
Diagoras, *Calianax's servant* Rebecca Speas

Melantius, *Rhodes's greatest warrior and Amintor's best friend* John Stange
Evadne, *Melantius's sister and Amintor's bride* Charlene V. Smith
Diphilus, *Melantius and Evadne's brother* Brendan McMahon

Antiphila, *court lady and Aspatia's friend* Rebecca Speas
Dula, *court lady* Mary Myers
Melantius's Mistress Mary Myers
Melantius's Second Ian Blackwell Rogers

There will be one 15-minute intermission.

PRODUCTION TEAM

Director Angela Kay Pirko
Stage Manager Lauren Patton
Dramaturg Cassie Ash
Costume Designer Heather Whitpan
Fight Director Casey Kaleba
Set Designer Eric McMorris
Lighting Designer E-hui Woo
Music Director Zach Roberts
Fight Captain Keegan Cassady
Music Captain Mary Myers
Makeup Consultant Briana Manente
Graphic Designer Jessica Aimone
Publicity Photography Justin Schneider
Production Photography DJ Corey Photography
Box Office Manager Shelby Sours
Public Relations Alysa Turner

SYNOPSIS

The King of Rhodes has broken the engagement of Aspatia and Amintor. He substituted Evadne as bride, ostensibly in honor of her brother Melantius' recent military victories. Melantius is called home to celebrate his best friend's wedding, and is surprised and delighted by this news. The wronged Aspatia's father, Calianax, resurrects an old quarrel with Melantius. After a court dance, the court women prepare Evadne for her first night as wife with bawdy jokes and sad songs. The melancholic Aspatia gives Amintor a parting kiss when he arrives to consummate his union.

Finally alone together, Evadne rejects Amintor's advances, eventually revealing that their marriage is nothing more than a sham intended to cover her affair with the King. Amintor is horrified, but agrees to play his part. Meanwhile, the women endure Aspatia's increasingly frantic exhortations to abhor love. Calianax, her father, sends away Dula and Antiphila for upsetting his daughter, curses the men of the court, and comforts his wronged child.

The next morning, men of the court come to wake the newlyweds. Amintor holds up the ruse that he and Evadne slept together so well that he sparks the King's jealousy, and is forced to assure his wife's lover that their secret will be kept. Melantius and Calianax quarrel again. Amintor tells Melantius about Evadne's scandal and seeks counsel from his best friend. Melantius dissuades the younger man from regicide only to take up the cause once Amintor leaves. Melantius enlists Diphilus, plots to get the nearby fort from Calianax, and proposes joining forces against the King for hurting both their families.

Before a marital banquet, Melantius confronts Evadne. She repents and vows to kill the King in an effort to restore honor to herself and her family. Calianax tattles on Melantius' schemes, but during the banquet Melantius repeatedly outwits the angry father, allaying any of the King's possible fears. By meal's end, Melantius has Calianax's allegiance. So everyone goes again to bed, some for the last time. Evadne puts her avenging plan into action; Melantius, Diphilus, and Calianax take position in the city stronghold; Aspatia gives in to despair and seeks out final reconciliation.

DRAMATURG'S NOTE

In the kingdom of Rhodes, faith is paid with faithlessness. Betrayal and amity wear the same colors. Every personal triumph turns into tragedy, which begets even more tragedy. And it's called, somewhat misleadingly, *The Maid's Tragedy*. Truly, the tragedy belongs to the maids: Aspatia's life is torn to shreds and Evadne's honor stripped by the same man. It is easy enough to see Aspatia as the only victim here, but the real distinction is not in how wronged one or the other woman is, for both are mistreated. Their tragedies are distinct only because of how innocent, how virginal, they are at the start of the play. To the men of Rhodes, Aspatia is an honorable maiden, and Evadne, a tarnished slut. To the men of Rhodes, both women are markers and tools of male reputation.

Throughout the play, Evadne explores her personal agency. From the moment she begins an affair with the King she confirms that she loves with her ambition, not her eyes. This adult decision appears to modern eyes a normal flexion of agency, but within the play, and at the time of the play's composition, this agency is a fiction. Women were not individual components of family and society, but subjects to their male partners, relatives, and rulers. In such a world, no female act that requires the patriarchy to succeed can ever fully rebel against it. Evadne attempts to raise her social standing by catching the biggest fish in the pond, not realizing it required swimming with sharks. Aspatia is tossed about even more by the tempest of court scandal. Her lamentation that "It is unjust that men and women should be matched together" speaks directly to the play's central theme, but in its passive voice it holds irony: when men and women match themselves, all is well; when they *are matched*, by parents, siblings, or superiors, disaster lurks.

Death abounds in this play even before the tragic genre asserts itself. It hovers at the edges of families in the absent parents of Evadne, Melantius, and Diphilus; Aspatia's missing mother; Amintor's wardship to the King. In addition to the carnage onstage tonight, the death most obsessed over in this play is Evadne's. The "little death," or *le petit mort*, was a common euphemism for sexual intercourse and orgasm. By experiencing such a death outside of marriage, Evadne brought about the death of her honor. Because of the patriarchal system in the court, she is made to believe that she also brought about the death of her family's honor, as well as the death of her husband's honor. Beaumont and Fletcher expand on traditional revenge tragedies in this innovative plot when the victim and cause of these "deaths" is made to be the instrument of her own revenge. In the moment Evadne truly moves toward agency, she also, inevitably, moves toward cementing the patriarchy, the maid's tragedy indeed.

—Cassie Ash

DIRECTOR'S NOTE

I've been dreaming about this show for almost a year. In March 2015, Charlene and I were collaborating on *A Bright Room Called Day* with Nu Sass Productions, and she mentioned she was in need of a director and asked me if I was interested. I of course said yes. She then sent along the script and asked for me to shoot back my thoughts on it.

The Maid's Tragedy is not a perfect play. It was clearly written by two people: the verse changes rhythm and style scene to scene, and there are certain disagreeing plot points that make me wonder if one writer neglected to show their work to the other before they put their parts together.

But my god, it's beautiful. I thought so then, and I think so now. Beaumont and Fletcher have created a vicious, savage, sensual world peopled by lovers and traitors and the play addresses equality issues of gender and religion and class that still reflect our society today. One of the themes that the cast and I tackled together throughout this process comes from the very title. The titular Maid of *The Maid's Tragedy* could be either Evadne or Aspatia—both certainly endure enough to claim the tragedy as

theirs. But more than that, the real tragedy lies in Maidenhood itself—in the prizing of feminine chastity, in the owning of female bodies, in the control of men's desires over women's will. That is the tragedy we are exploring tonight, brought to us by passionate and larger-than-life characters who, caught by the rules of the tyrant they serve, cannot sever themselves from love nor save themselves from destruction.

—Angela Kay Pirko

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

Cassie Ash (Dramaturg): BST: Artistic Associate; *Arden of Faversham* (Dramaturg), *A King and No King* (Director, upcoming). DRAMATURGY: Royal Shakespeare Company Scholar's Pitch: *Look About You*, *Ram Alley*; Shakespeare Institute Players: *Edward II*, *The Comedy of Errors*; Mary Baldwin College: *King Lear*, *Der Bestrafte Brudermord*, *Love's Labours Lost*. DIRECTING: Folger Theatre (Assistant Director): *A Midsummer Night's Dream*, *Mary Stuart*; Studio Theatre 2nd Stage (Assistant Director): *Mary-Kate Olsen Is In Love*; American Shakespeare Center: *Sweetnam the Woman Hater* (staged reading), *The Island Princess* (staged reading), *Hamlet*, *Rosencrantz and Guildenstern Are Dead*, *The Comedy of Errors* (Assistant Director), *A Christmas Carol* (Co-director); Graceland University: *Anton in Show Business*. TRAINING: BA Graceland University; MLitt and MFA Mary Baldwin College; PhD Shakespeare Institute.

Greg Atkin (Strato) is delighted to be making his BST debut in *The Maid's Tragedy*. Recent credits include *Medieval Storyland* (King Richard/Opaque Priest) with Red Knight Productions and *Rosaline's Adventure* (Balthazar) with Nu Sass Productions. He received his BFA from Ohio University. Thanks to Angie and the whole creative team. Let's kill tonight. P.S. Thank you Mom.

Keegan Cassady (Lysippus) is finally on stage with BST! A local videographer, he has recorded three of BST's prior productions for posterity. When he's not behind a camera or in front of a computer, he's either on film or on stage, working in DC and Baltimore. Recent credits include *Titus Andronicus* and *Much Ado About Nothing* with Chesapeake Shakespeare Company, *The Paper Game* and *A Bright Room Called Day* with Nu Sass Productions, and several roles with Educational Theatre Company's

Shakespeare in the Schools program. He holds an MBA from George Mason University, and a BA in Theatre with honors from the College of William and Mary.

Gary DuBreuil (Calianax) is pleased to make his BST debut with *The Maid's Tragedy*. A recent DC transplant, Gary has performed locally with Next Day Theatre and Annapolis Shakespeare Company (Touchstone, Sylvius, others in *As You Like It*). Other recent credits include Mike Talman in *Wait Until Dark* (Acadia Repertory Theatre, ME), Mercutio in *Romeo and Juliet* (Advice to the Players, NH, directed by Kevin G. Coleman, co-founder of Shakespeare & Co.), and Bob Cratchit in a National Tour of *A Christmas Carol* (Papermill Theatre Company, NH). Gary is a graduate of Saint Michael's College in Vermont and the Shakespeare Program at the British American Drama Academy in London. www.garydubreuil.com

Casey Kaleba (Fight Director) is BST's resident fight director, having staged violence for *Richard III* and *Romeo and Juliet* and co-directed *The Bloody Banquet*. A Certified Teacher 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

James T. Majewski (Amintor): A BST Artistic Associate, *The Maid's Tragedy* marks James' third performance with BST, having recently performed in *Henri IV: the Re-Gendered Henry IV Repertory* and 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 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.

Brendan McMahon (Diphilus) is a Washington, DC native and happy to be making his debut with BST. Other recent credits include *1776* (Thomas Jefferson) at Toby's, *The Pillowman* (Tupolski) and *The Changeling* (Alsemero) with 4615 Theatre Company. Upcoming: *Good Kids* (Connor) with Theatre Prometheus at the Capital Fringe Festival. He is a graduate from the Catholic University of America School of Drama and was an acting apprentice at the Williamstown Theatre Festival.

Eric McMorris (Scenic Designer) is excited to be working with BST for the first time! Eric is a local designer (lighting as well!) and electrician who got his start in the DC area as an electrician's apprentice at Studio Theatre. He's also a resident designer and the technical director of Theatre Prometheus and frequently works with Nu Sass

Productions. Before moving here, Eric studied drama at Vassar College, where he was the technical director of the Susan Stein Shiva Theater and juggled fire.

Mary Myers (Dula) is a professional actor and singer based in the DC area. Recent credits include *Friendship Betrayed* (Lucia) with WSC Avant Bard; *The Comedy of Errors* (Adriana), *Romeo and Juliet* (Lady Montague), and *A Christmas Carol* (Caroline/Martha Cratchit) with Chesapeake Shakespeare Company; *The Glory of Living* (Lisa), *One Flea Spare* (Morse), and *One Glitz Wish* (Andi) with Strand Theater Company; *As You Like It* (Jaques), and *Julius Caesar* (Mark Antony) with HalfMad Theatre. She has her BA in Theatre from the College of William and Mary and is a teaching artist with Educational Theatre Company.

Lauren Patton (Stage Manager) is a stage manager, actor, and the associate artistic director for Theatre Prometheus.

Angela Kay Pirko (Director) is the co-producer and resident director for Nu Sass Productions and a co-producer with Shakespeare in the Pub. Other DC Companies worked with include Shakespeare Theatre Company, Studio Theatre, Lean & Hungry Theatre, National Conservatory for Dramatic Arts, and Source Festival. She is a member of the 2014 Lincoln Center Theatre Directors Lab, a member of the 2015-2016 SDCF Observership Class, and a member of the inaugural class of the Directors' Studio at Shakespeare Theatre Company. Upcoming productions include directing with Young Playwrights Theatre, directing a staged reading of *The Tragedy of Messalina, The Roman Empress* with the American Shakespeare Center, and starring in Theatre Prometheus's *Macbeth*, coming April 2016.

Victoria Reinsel (Aspatia): THEATRE: BST (Associate Artistic Director and Co-Founder): *Arden of Faversham* (Alice Arden), *Richard III* (Lady Anne/Rivers/Others), *The Two Gentlemen of Verona* (Julia); Shakespeare Theatre Company Education: *Tiny Tempest* (Prospero); *A Mini-Summer Night's Dream* (Theseus/others); Constellation Theatre Company: *Blood Wedding* (The Bride); Taffety Punk Theatre Company: *Much Ado About Nothing* (Margaret), *Love's Labours Lost* (Jacquenetta); Folger Shakespeare Theatre: *Richard III* (u/s Lady Anne, u/s Elizabeth); American Shakespeare Center: *Much Ado About Nothing* (Hero), *The Merry Wives of Windsor* (Anne Page/William/Rugby), *Titus Andronicus* (Lavinia), *Henry IV, part 1* (Lady Mortimer/Peto), *The Rehearsal*, *A Midsummer Night's Dream*, *The Revenger's Tragedy*; Orlando Shakespeare Theatre: *Julius Caesar* (Soothsayer), *Twelfth Night*, *The Imaginary Invalid*; FILM: *Manuscript X*; *Rainbow Bridge* (upcoming). www.victoriareinsel.com

Zach Roberts (Music Director) is an actor, musician, and the artistic director of the DC Music Theatre Workshop. He is happy to return to BST after he music directed and performed in *The Two Noble Kinsmen* and *A Midsummer Night's Dream*. Recently Zach performed in *Friendship Betrayed* (Lauro and Felix) and *The Madwoman of Chaillot* (Pierre) with WSC Avant Bard. Directing credits include the US Premiere of *Family Portrait* by Theo Jamieson at the DC Music Theatre Workshop, *A Taste of Honey* at Thomas Jefferson High School, and assistant directing several projects with the Theatre Lab. This summer he will be acting and playing the piano in *The Lady with the Little Dog* at Quotidian Theatre. www.zachroberts.com

Ian Blackwell Rogers (King), a BST Artistic Associate, is delighted to return to the stage with both Charlene and Victoria, which hasn't happened since Brave Spirits's inaugural production of *The Two Gentlemen of Verona*, where Ian played the Duke, Antonio, and Launce (with his little dog). He also played Stanley, Tyrrel, and the Lord Mayor in *Richard III* with Brave Spirits, and Theseus and Oberon in their *Two Noble Kinsmen/Midsummer Night's Dream* repertory. Ian is a Resident Company Member of Baltimore Shakespeare Factory, where he's been privileged to undertake many wonderful roles in BSF's stripped-down, Shakespearean staging conditions, playing Hamlet, Macbeth, Prospero, Shylock, Petruchio, Malvolio, Touchstone, and Leontes. Ian is a member of the Pallas Theatre Collective, where he played Adolphus Cusins in *Major Barbara* and Gonzalo in *The Tempest*. He played Edgar Allan Poe in *A Dream Within a Dream*, an immersive theater project at Capital Fringe Festival 2014. He's also worked a lot with Scena Theatre, in *Public Enemy*, *The Plague*, *The Chairs*, and *The Insect Play*. Ian will be playing Athos, Richelieu, and others in a production of *D'Artagnan*, a sequel to *The Three Musketeers* for four actors, in Pittsburgh and the DC area. Look for Ian this summer in Quotidian Theatre Company's *The Lady with the Little Dog*.

Charlene V. Smith (Evadne): Charlene is the Artistic Director of BST. ACTING: *A Bright Room Called Day* (Emil Traum) at Nu Sass Productions; *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; DIRECTING: *The Bloody Banquet* (Co-Director) *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. TRAINING: London Dramatic Academy; BA in Theatre and English from the College of William and Mary; MLitt and MFA in Shakespeare in Performance from Mary Baldwin College in partnership with the American Shakespeare Center. www.charlenevsmith.com.

Rebecca Speas (Antiphila/Diagoras): A local actor, director, bookseller, and historian, Rebecca is thrilled to be making her BST debut! A North Carolina native, she holds her BA in History & Theatre from Wake Forest University, and previous credits include: *The Little Crane and the Long Journey* (Mother Crane) at Capital Fringe 2015; *Julius Caesar* (Cassius) and *Macbeth* (First Witch) with the Rude Mechanicals; *The Birthday Party* (Meg) with Idly Bent Theatre; *Twelfth Night* (Viola) and *Richard III* (Buckingham) with Empty Chair Theatre Company; *The Last Days of Judas Iscariot* (St. Matthew/Caiaphas) with Wake Forest Theatre; and *Amadeus* (Venticello) at the Bedlam Theatre (Edinburgh, UK.) Rebecca would also like to thank Quill, Eleanor, and Juniper for their support, aloof disdain, and unabashed affection, respectively.

John Stange (Melantius): ACTING: *A Bright Room Called Day* (Herr Swetts) at Nu Sass Productions; *The Dealer of Ballynaffeigh* (Mackers) at Keegan Theatre; *Middletown* (John Dodge) at NextStop Theatre Company. He deserves most of the blame for Shakespeare in the Pub being a thing that happens. John is a company member

with Grain of Sand Theatre and Lean & Hungry Theater, and a loyal graduate of the Theatre Lab's Honors Conservatory, 2009. <http://johnstange.actor>

E-hui Woo (Lighting Designer) is new to the DC area and would like to thank Angie for bringing her on to work on her first production with BST! Lighting design credits include: *They Don't Pay? We Won't Pay!* (Ambassador Theater), *Talley's Folly* (Peter's Alley Theatre Productions), *Legally Blonde, Jr.* and *Alice in Wonderland, Jr.* (Adventure Theatre MTC), *Stone Tape Party: The Re-Mix* (Nu Sass Productions), *A Very Pointless Holiday Spectacular* (Pointless Theatre), *Shrek, The Musical* (Ovations Theatre), *Flight of the Heart*, *Gone Missing*, and *Intimate Apparel* (Ithaca College). Current & upcoming designs: *The Wiz* (Barrie School), *Seussical Jr.* and *Sweeney Todd* (Ovations Theatre). Thank you to my parents, Pan-e and Tommy for your never-ending support!
www.e-hui.info

Heather Whitpan (Costume Designer) is a Washington DC based artist in many capacities. Heather has costumed for many theater companies around town including the Source Festival, Live Action Theatre and the Federal Theatre Project. In addition, Heather is the Producing Artistic Director of LiveArtDC (www.liveartdc.com) and has been working in the DC theater scene for about 14 years. Heather wrote and starred in LiveArtDC's first play *I <3 Hummels* which opened to stellar reviews in the 2012 Capital Fringe Festival. Heather and LiveArtDC brought NYC's Three day Hangover's hit *R+J: Star-Cross'd Death Match* and *Drunkle Vanya* to DC. Next we will be producing a fully devised show, *The Merry Death of Robin Hood*.

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For producers of the works of Shakespeare

BRAVE SPIRITS THEATRE IS PROUD TO ANNOUNCE OUR 2016-2017 SEASON

Antony and Cleopatra
by William Shakespeare
directed by Charlene V. Smith

This fall, Brave Spirits tackles Shakespeare's epic story of two lovers torn between their passion for each other and their duties to their countries. BST Artistic Associate Jessica Lefkow stars as Cleopatra.

Fall 2016

'Tis Pity She's a Whore
by John Ford
directed by Charlene V. Smith

in repertory with

A King and No King
by Francis Beaumont and John Fletcher
directed by Cassie Ash

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

Spring 2017



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