



**BRAVE SPIRITS THEATRE
ARCHIVE**

PROGRAM

The War Rep: The Trojan Women Project & Coriolanus
2018

Directors: Rachel Hynes and Charlene V. Smith
Dramaturg: Laura Esti Miller

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

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THE TROJAN WOMEN PROJECT



IN REPERTORY WITH



CORIOLANUS

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 to donate or mail a check to Brave Spirits Theatre, 1801 N. Quaker Lane, Alexandria, VA 22302.

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



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#BSTCoriolanus

#BSTTrojanWomen

#artsALX

#WomensVoicesFest

THE WOMEN'S VOICES THEATER FESTIVAL

The Women's Voices Theater Festival is grateful for the renewed support of lead donors Heidi and Mitch Dupler, and hope that their generosity spurs new and renewed support of individuals and foundations across the national capital region. Additional funding for the Festival comes from Share Fund, Arlene & Robert Kogod, Andrew Rodger Ammerman in tribute to Josephine Friedman Ammerman, and The Morris & Gwendolyn Cafritz Foundation. This project is supported in part by an award from the National Endowment for the Arts.



TodayTix is the official ticketing partner of the 2018 Women's Voices Theater Festival.

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**THE TROJAN WOMEN PROJECT
DEvised BY RACHEL HYNES AND THE ENSEMBLE**

Jenny.....Suzy Alden
Reagan.....Renea S. Brown
Jessica Francesca Marie Chilcote
Betty Lisa Hill-Corley
Sarah..... Karen Lange
Lolly.....Nancy Linden
Willow.....Ruthie Rado
Maya.....Diana Gonzalez Ramirez
Nefertiti..... Nicole Ruthmarie
Kimberly Claire Schoonover
Devin.....Ezra Tozian
Alexis..... Allison Turkel
Maria.....Claudia Rosales Waters

There will be one 10-minute intermission.

Trigger warning: Sexual assault, emotional abuse, and police brutality.

**CORIOLANUS
BY WILLIAM SHAKESPEARE**

Caius Martius, *later Coriolanus, a Roman warrior* John Stange
Volumnia, *Coriolanus's mother* Jessica Lefkow*
Virgilia, *Coriolanus's wife* Renea S. Brown
Young Martius, *Coriolanus's son* Henry Kramer

Menenius Agrippa, *a senator of Rome* Ian Blackwell Rogers*
Cominius, *a Roman general and consul* James Allen Kerr
Titus Lartius, *a Roman soldier* Thomas Shuman
Valeria, *a noblewoman of Rome* Tori Boutin

Sicinius Velutus, *a tribune of the people* Anderson Wells
Julia Brutus, *a tribune of the people* Diane Curley

Tullus Aufidius, *a Volscian general* Robert Pike

citizens, messengers, senators, plebeians, patricians, soldiers, aediles, nobles, conspirators,
servants, people, and spies played by members of the ensemble.

Please return to the lobby for the one 10-minute intermission.

Both productions use the spaces around the audience as performance areas. For the safety of the actors and yourself, please ensure that all bags are completely tucked under your seat and avoid putting items in the aisles.

PRODUCTION TEAM

Director/Playwright, <i>The Trojan Women Project</i>	Rachel Hynes*
Director, <i>Coriolanus</i>	Charlene V. Smith
Assistant Director, <i>The Trojan Women Project</i>	Amber Smithers
Assistant Director, <i>Coriolanus</i>	Jordan Friend
Stage Manager, <i>The Trojan Women Project</i>	Kaylin Peachey
Stage Manager, <i>Coriolanus</i>	Sarah Mango
Dramaturg.....	Laura Esti Miller
Fight Director.....	Casey Kaleba*
Costume Designer.....	Kristina Martin
Set and Props Designer.....	Brian Gillick
Lighting Designer.....	Peter Caress
Makeup Designer	Briana Manente*
Music Director, <i>The Trojan Women Project</i>	Karen Lange
Music Director, <i>Coriolanus</i>	Anderson Wells
Fight Captain, <i>The Trojan Women Project</i>	Claudia Rosales Waters
Fight Captain, <i>Coriolanus</i>	Ian Blackwell Rogers*
Graphic Designer	Jessica Aimone*
Publicity Photography	Justin Schneider
Production Photography.....	Claire Kimball*

* BST Artistic Associate

OUR BOARD

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

DIRECTOR'S NOTE, THE TROJAN WOMEN PROJECT

When Charlene asked me to devise an adaptation of *The Trojan Women*, my first thought was to get a bunch of smart people in the room and ask, “Why this play? Why now?” We interrogated female tropes, toxic masculinity, and patriarchal lineage and then went deeper -- how did the reality of these women defy their stereotypes?

We looked at the War on Women in America and decided that this was our Trojan War. The presidential election of 2016 was a turning point in the creation of the play. Most stunning to me was the statistic that 53% of white, college-educated women voted for Trump.

During the campaign, it was oft stated, “if all women voted today, we’d have a female president,” but women did vote and we don’t have a female president. With this cast of 13 amazing artists, we tried to unpack American womanhood. We shared our diversity in opinions and experience and discovered commonalities. We offer our discoveries through Greek theatre, because the role of theatre in Greek society was to engender conversations about their lives and their society, a democratic society. The miracle of Greek theatre was

that playwrights took mythic figures and presented them in their humanity. Are you ready to accept women as humans, rather than myth? What is a woman's issue?

DRAMATURG'S NOTE

The audience seating configuration for *Coriolanus* resembles a square and for *The Trojan Women Project*, an amphitheatre. A quick look into both symbology and script structure lends insight into these choices.

According to neurologist G.D. Schott, the symbols immediately recognizable as denoting "male" and "female" are variations of classical Greek astronomical symbols for Mars and Venus. Schott also points to 18th century botanist Carl Linnaeus, who was the first to record these symbols in reference to gender. Mars – depicted as square and male - is traditionally connected to war, action, and assertion. Venus – depicted as circular and female – is traditionally connected to love, beauty, and fertility. These symbols, as they were first documented, and the ideas associated with them, tended to exist on a binary rather than in a sphere. Before finding an inclusive form of documentation, divergent gender representation typically resulted in an empty set recording or erasure.

The seating configuration of our production of *Coriolanus*, which is square and mimics traditional male iconography, warrants a look into Shakespeare's script structure. In *Coriolanus*, Shakespeare borrows much from Aristotle's theories of drama, from general plot structure but also from the idea that tragedy follows when a man - a true tragic hero - falls because of an error in judgment. Aristotle concluded that in the best tragedy, the hero fails and turns to misery when he abuses his good qualities. But in this play, in which so many characters are failing and turning to misery, how do we identify our hero? Is it the title character? The multiple antagonists? The women pleading for the lives of the citizens? The crowds of soldiers, or commoners, or tribunes representing the voices of the people?

The Trojan Women Project does not follow Aristotelian construction, the classical format including an inciting event spurring its characters to rising action, a climax, and denouement. Instead, this play's structure is foreshadowed in its undulating seating configuration. It is designed around a series of images, sequences, monologues, and dialogues. The devisors intentionally mined personal circumstances and paired them with specific historical events and universal experiences while being mindful of voices that have historically been undervalued, misrepresented, and hidden. The play is mostly set in physical and meta-physical spaces that show where the oppressed and maligned people have been, and the better places we are fighting to move towards.

DIRECTOR'S NOTE, CORIOLANUS

Watching the season selection for Shakespeare companies over last year, this year, and next year, certain titles have been showing up more frequently than usual: *Julius Caesar*, *The Merchant of Venice*, and *Coriolanus*. Artistic directors seem to be drawn to these plays because they contain stories they wish to tell in this particular moment in America.

Coriolanus has never been particularly popular, but it has always been political. Directors and adaptors have seen wildly different messages in the play. Nahum Tate called his 1682

adaptation *The Ingratitude of a Commonwealth*, whereas John Dennis titled his *The Invader of his Country* (1720), their opposing viewpoints demonstrated in their titles. I have long been fascinated with this difficult play, a play which was co-opted by both Brecht and the Third Reich for opposite political purposes. Unsurprisingly, Brecht's adaptation refocuses towards the people. In contrast, Nazi Germany saw the play as portraying the corrupt nature of democracy and the necessity for a strong military leader. Directors often use their productions to put forth a thesis as to who is the hero and who is the antagonist. In some stagings, Coriolanus is an arrogant tyrant. In others, the people are foolish and fickle. Sometimes, the tribunes are marked as the clear villains, two power-hungry politicians manipulating the people for their own ends.

I think Shakespeare's truth is somewhere in the middle. As humans, we want to easily divide everyone into clear-cut categories. This person is trustworthy. This person is deplorable. A traitor. A patriot. With us. Against us. But the more complicated reality is that a hero and a villain lies within each of us.

And I find this reading more palpable, more frightening: what if all of these characters are doing what they think is best, and destruction still can't be avoided? Earlier eras used this play to pose questions about the power of the masses and the necessity of a great man. But the question *Coriolanus* asks us today is: are we even capable of not harming ourselves?

ANDREA: Unhappy the land that has no heroes. ...

GALILEO: No. Unhappy the land where heroes are needed.

-- Brecht, *The Life of Galileo*

SYNOPSIS, CORIOLANUS

A crowd of plebeians riots in Rome. The citizens are desperate for food and accuse the aristocrats of stealing grain for their own use. Caius Martius, a warrior turned aristocrat, refuses to grant the common people grain at fair prices, but he and a senator, Menenius, appease them with the promise to hear their petitions through tribunes. The plebeians appoint representatives, Sicinius Velutus and Julia Brutus.

The riots cease when a neighboring army, the Volscians, attack Rome. Caius Martius, eager to engage in combat, leads the Roman forces in a counter attack, battling the Volscian leader, Tullus Aufidius. Meanwhile, Caius Martius's family – his mother, Volumnia, his wife, Virgilia, and his son, Young Martius - anxiously wait for any news from the front lines. At the battle of the Volscian city of Corioles, Caius Martius conquers Aufidius and his army, earning the moniker "Coriolanus."

By Roman custom, a victor can be made consul upon returning from battle. But first, Coriolanus must ask for support from the citizens. In order to garner favor and win votes, a candidate for consul must stand in a public marketplace and show the common people his wounds and scars. Sicinius and Brutus, concerned that Coriolanus' pride may lead him to wrest political power away from the people and claim it for himself, conspire against him. Each person must decide where their loyalties lie and what they are willing to sacrifice for what they want most.

ARTIST BIOGRAPHIES

Suzy Alden (*The Trojan Women Project: Jenny*) is thoroughly enjoying her first production with BST and hopes you do as well! A graduate of Regent University (magna cum laude), her regional credits include: Compass Rose Theatre: *The Liar* (Clarice); NextStop Theatre Company: *Boeing Boeing* (Gloria) *The Wizard of Oz* (Co-director); Americana Theatre Company: *Grease* (Patty Simcox); Synetic Theatre: *Sleeping Beauty*, *Taming of the Shrew* (U/S performed); Metropolitan Jazz Orchestra: *To Swing Through the Sky* (Featured Swing Dancer); Reston Players: *Vanya and Sonia and Masha and Spike* (Nina), *Private Lives* (Assistant Director); RRR Dinner Theater: *The Importance of Being Earnest* (Cecily Cardew). Hebrews 10:23. www.suzyalden.com

Tori Boutin (*Coriolanus: Valeria*) is just happy to be here. Previous credits: We Happy Few: *The Dog in the Manger*; Adventure Theatre MTC: *Junie B. Jones is Not a Crook*; Rorschach: *She Kills Monsters* and *Truth and Beauty Bombs*; PG County's Shakespeare in the Parks: *As You Like It*; Source Festival: *The Physics of Now*, *Ball Drop*, *Collect Everything*, and *What Remains of Youth*; Nu Sass: *22 Boom*. Upcoming Credits: Imagination Stage: *Balloonacy*; Parlor Room Theatre: *Burst*. Tori is a proud graduate of Catholic University's Department of Drama and a resident company member of Rorschach Theatre.

Renea S. Brown (*The Trojan Women Project: Reagan; Coriolanus: Virgilia*), Lexington, KY, obtained her BS in Theatre Arts from the University of Louisville and a Certificate in Acting from Circle in the Square in Manhattan. Credits include *The Tempest* and *Macbeth* at Shakespeare Theatre Company; Lady Macbeth in *Macbeth*, Amber in *Good Kids*, Guiderius in *Cymbeline* and Taylor in the Kennedy Center's Page to Stage production of *Abortion Road Trip* at Theatre Prometheus; Celia in *As You Like It* at PG Shakes; *Macbeth*, *Taming of the Shrew*, and *The Tempest* at KY Shakespeare Theatre.

Peter Caress (*Lighting Designer*) is happy to be working with BST for the first time. Recent lighting design credits include *Mystery School* (Edge of the Universe Players 2), *Clara Bow: Becoming 'It'* (LiveArtDC), *Hexagon 2016: Red, White & Voters' Blues* (Hexagon) and *Crime and Punishment in America* (American Century Theater). Later this year he will design *Speech and Debate* (Peter's Alley Theatre) and *A Shanya Maidel* (Peace Mountain Theatre). He is a graduate of Dartmouth College.

Francesca Marie Chilcote (*The Trojan Women Project: Jessica*) is very excited to be a part of this incredible ensemble. Local credits: Chesapeake Shakespeare Company: *Tempest*, *UnScene: Shakespeare's Most Frequently Cut Scenes*. Adventure Theatre MTC: *Aladdin and the Wonderful Lamp*. Encore Stage & Studio Young Audiences Series: *Kitchen Adventures*. Smithsonian Discovery Theatre: *Seasons of Light*. District Players: *Twelfth Night*. Training: BA Theatre, College of William and Mary. MFA in Physical Theatre, Accademia dell'Arte. She is a proud co-devisor of the production "LadyM" a project about witches and menstruation with Rachel Hynes. She is also founding member of Women from Mars, an all-female clown troupe that performs all over Italy and the United States.

Diane Curley (*Coriolanus: Brutus*) is thrilled to be making her BST debut with the incredibly gifted and giving cast of *Coriolanus*. Some favorite previous credits include *Othello* (Desdemona), *Much Ado About Nothing* (Hero), *Fallen Angels* (Julia), *Cat on a*

Hot Tin Roof (Maggie), *Clybourne Park* (Betsy/Lindsey – Artie Award Winner), *The Music Man* (Ethel), *Blithe Spirit* (Elvira), *Avow* (Irene), *Measure for Measure* (Mariana), *Cloud 9* (Edward/Victoria) with Chesapeake Shakespeare Company, Irish Classical Theatre, Road Less Travelled, MusicalFare, Kavinoky Theatre, BUA, Shakespeare in Delaware Park, and the New Phoenix Theatre respectively. Trained with San Francisco's A.C.T., UC San Diego, and the British American Drama Academy.

Jordan Friend (Assistant Director, *Coriolanus*) is a DC-based director, actor, and composer, and thrilled to join the BST team for the first time. He is the Founding Artistic Director of 4615 Theatre Company, where he has directed productions including *King John* and *The Lion in Winter*. As an actor, he has most recently appeared as Isaac in *Disgraced* (NextStop Theatre Company). Jordan holds a BFA in Acting from Ithaca College and has studied directing under Joy Zinoman at the Studio Theatre, as well as classical acting at the London Academy of Music and Dramatic Art. Learn more at www.4615theatre.com.

Brian Gillick (Scenic Designer) recently worked on *You Have Made a Story on My Skin* at Mead Theatre Lab and *Brother Mario* with Flying V. Other favorite pieces include *Very Still and Hard to See* with Rorschach, and *Going to a Place Where You Already Are* with Theatre Alliance. Brian graduated in 2014 from the University of North Carolina School of the Arts with a BFA in scenic design.

Lisa Hill-Corley (*The Trojan Women Project: Betty*) is an actor and writer. BST: *Doctor Faustus* (Ensemble), *'Tis Pity She's a Whore* (Donata), *A King and No King* (Ensemble), *Henri IV* (Westmoreland/Worcester) Theatre: *Much Ado About Nothing* (Antonia) Next Stop Theatre, *Macbeth* (Witch) Theatre Prometheus, *Psycho Beach Party* (Berdine) and *A Christmas Story* (Miss Shields), Landless Theatre, *Nasty Women of the Ecstatic Rainbow Mystical Retreat* (Themis), *Antigone Reflected* (Antigone) Capital Fringe Festival, *Romeo and Juliet* (Lady Capulet) Prince George's Shakespeare Festival. www.lhcorley.com

Rachel Hynes (Director/Playright, *The Trojan Women Project*), a BST Artistic Associate, devises collaborative, innovative performances and help others develop new works. Her own shows include storytelling about menstruation, scars, zombies, tigers and grief (CulturalDC's Mead Theatre Lab Program), as well as several site-specific performances featured in Art All Night (Lit) and Supernova Performance Art Festival. Rachel was an Artistic Associate with banished? productions, a Co-Artistic Director of avant garde performance group, Helsinki Syndrome and has been a collaborator with George & Co, Emma Jaster, and Natsu Onoda Power. She is a winner of the Larry Neal Award for Dramatic Writing, and three Artistic Fellowships with the DCCAH. She is a graduate of the London International School of Performing Arts and a Producing Playwright with the Welders.

Casey Kaleba (Fight Choreographer) is BST's resident fight director, having staged violence most recently for *'Tis Pity She's a Whore*. A Certified Fight Director with the Society of American Fight Directors, Casey has arranged fights for more than four hundred productions, including extensive work with the Folger, Round House, Signature, and Rorschach Theatres. He has stabbed hearts, dismembered bodies, served up *brain a la cranium*, built blood fountains, poked eyes both in and out, and done away with too many babies in too many ways. Other work includes the Men at Arms: Reforged web series and Marvel Universe Live. www.toothandclawcombat.com

James Allen Kerr (Coriolanus: Cominius). Originally from Saint Louis, Missouri, James is thrilled to be in his first production with BST. After graduating in 2017 with a BFA in Acting from Ithaca College, he has recently been seen in 4615's summer repertory season as The Bastard in *King John* and as Richard the Lionheart in *The Lion in Winter*. When he's not in a show James enjoys reading, writing, playing music and hiking. Thank you so much! He hopes you enjoy the show. www.jamesallenkerr.com

Henry Kramer (Coriolanus: Young Martius) is thrilled to be making his professional debut with BST after studying at St. Mary's College of Maryland. He is excited to perform with such a lovely cast and crew, and cannot wait to see what the future holds!

Karen Lange (The Trojan Women Project: Sarah) is a proud DC artist. She is Artistic Director of Pinky Swear Productions, an award-winning woman-focused theatre company. She's thrilled to return to BST in this timely production. Selected credits: *TAME*. (WSC AvantBard); *Happy Days* (Flashpoint Theater Lab); *Assassins* (Pallas Theatre Collective); *The Carolina Layaway Grail* and *Our National Museum of the Unforeseen Tragedy* (The Welders); *Perfect Arrangement* (Source Festival); *LIZZIE, Over Her Dead Body: A Bluegrass Benediction*, the *Cabaret XXX series* (Pinky Swear Productions); *A Killing Game* (dog & pony dc); *Henri IV Part 1 & 2* (BST); *A Bright Room Called Day* (Nu Sass Productions).

Jessica Lefkow (Coriolanus: Volumnia). BST Artistic Associate. Jessica Lefkow previously appeared with BST as Cleopatra in *Antony & Cleopatra* (2016) and Margaret in *Richard III* (2012). Local credits include appearances at Keegan Theatre, 1st Stage, Taffety Punk Theatre Co., dogandponydc. Regionally, Jessica appeared with the 2015-16 Dangerous Dreams Touring/Spring Resident Company of the American Shakespeare Center and with Gulfshore Playhouse in Naples, FL. BFA (Acting), Catholic University of America; MFA (Classical Acting), STC Academy of Classical Acting, George Washington University. Freelance Director; Adjunct Professor of Acting, Montgomery County Community College; Artistic Associate, 1st Stage; EMC; AFTRA. Mom to DJE.

Nancy Linden (The Trojan Women Project: Lolly). Nancy's recent work, mostly in Baltimore, includes Williams and the King of France, *Henry V*, and Volumnia, *Coriolanus* (Cohesion Theatre Company); Ensemble, *Something Like Jazz Music* (Single Carrot Theatre); Narrator, *The Rocky Horror Show* (Iron Crow Theatre, two productions); Women's Greek Chorus, *Murder in the Cathedral* (Compass Rose Theater, Annapolis); Mother Miriam Ruth, *Agnes of God* (Spotlighters Theatre); and Mrs. Hardcastle, *She Stoops to Conquer* (Mobtown Players). She is a member of SAG-AFTRA. She also makes art, sails schooners and square-rigged ships, and sailed for two years with her husband throughout Europe and the Caribbean on their 35-foot boat.

Briana Manente (Makeup Designer). While Briana is primarily an actor in the DC area she is thrilled to be makeup designing for BST's productions of *Coriolanus* and *Trojan Women Project*. Briana loves playing with the power of makeup and continues to do expand her makeup portfolio and kit. She is a proud Artistic Associate of BST and Associate Artistic Director of M-NCPPC's Shakespeare in The Parks: Prince George's County.

Kristina Martin (Costume Designer). REGIONAL: BST: *Doctor Faustus*; Chesapeake Shakespeare Company: *Julius Caesar*; CUA: *Little Women*; Keegan Theatre Company: *Six Degrees of Separation*; Theatre Prometheus: *Cymbeline*, *Macbeth*; Urban Arias: *Indepen-*

dence Eve; NextStop Theatre: *Wizard of Oz*, *Assassins*, *Disgraced*, *Urinetown: the Musical*, *Boeing Boeing*, *Willy Wonka*, *Eurydice*, *City of Angels*, *Snow White*, *Crimes of the Heart*, *Seussical*, *Middletown*, *Kiss Me Kate*, Disney's *Aladdin Jr.*, *The Secret Garden*, *A Man For All Seasons*, *Love Loss and What I Wore*, *Gutenberg! The Musical*, *Charlie Brown Christmas*, *Sylvia*, *Miss Electricity*; Infinity Theatre: *A Closer Walk With Patsy Cline*, *Godspell*, *Million Dollar Quartet*, *Almost Heaven*. www.KristinaMartinDesign.com

Sarah Magno (Stage Manager, *Coriolanus*) is pleased to be working with BST for the first time and joining the amazing team of *Coriolanus*. Past stage management credits include - LOCAL: *Electra* (4615 Theatre Company) *The Man Who, Can't Complain*, *Bison Beast of Dubois*, *Last of the Whyos* (Spooky Action Theater); *Doubt* (Quotidian Theatre Company): *Very Still and Hard to See* (Rorschach Theatre); *Bat Boy The Musical*, *The Cripple of Inishmaan* (1st Stage Theatre); *Caesar and Dada*, *The Ggnadiges Fraulein* (WSC Avant Bard); *Reflections* (Wandering Souls); *King Arthur* (Synetic Theater); - NEW YORK: 2009 Dance Festival, *Higher Ups* (La Mama Experimental Theatre); *For The Duration* (Midtown International Theatre Festival); *Bitch!* (New York Fringe Festival); *Lysistrata* (Ashberry Productions Access Theater). Sarah previously worked as the Production Manger for WSC Avant Bard from 2011-2013.

Laura Esti Miller (Dramaturg) is the Literary Manager for 1st Stage as well as a dramaturg, writer, and educator to students from preschool through college. Work in the DC area includes over ten productions with Forum Theatre, where she is an ensemble member. Laura is the former Creative Development Director of the off-Broadway company Electric Pear Productions, and has worked with The Public Theater, The Kennedy Center, and Shakespeare's Globe Theatre, among others. She has a BA from James Madison University and an MFA from Brooklyn College.

Kaylin Peachey (Stage Manager, *The Trojan Women Project*) is a recent graduate of the Arts Management M.A. Program at American University. Kaylin is a non-profit fundraiser, costume designer, and pet lover who spends more time watching foreign TV than American TV.

Robert Pike (*Coriolanus: Tullus Aufidius*) is ecstatic to make his BST debut. DC Credits: *Neverwhere*, *A Bid to Save the World*, *Truth and Beauty Bombs: a softer world*, *She Kills Monsters* (Rorschach Theatre); *The Wizard of Oz*, *Much Ado About Nothing*, *Crimes of the Heart* (NextStop Theatre); *Henry V*, *Chalk* (We Happy Few); *The Glass Menagerie*, *Dial M for Murder* (Parlor Room Theatre); *A Midsummer Night's Dream* (WSC Avant Bard). Robert is a company member at Rorschach Theatre and We Happy Few and a proud graduate of Catholic University. Upcoming: *Burst* (Parlor Room Theatre). Pikerf.weebly.com

Ruthie Rado (*The Trojan Women Project: Willow*) is a DC-area theatremaker and visual artist. Recent performance credits include: *Oblivion*, Unexpected Stage Company; *Sidewalk Stroll*, Encore Stage & Studio; *Fabulas Fairytale*s, Discovery Theatre; Backup Singer, Patti LuPone in Concert. Ruthie is Artistic Director of Pocket Change Theatre Company, a devised and site specific troupe for young audiences. RuthieRado.weebly.com.

Diana Gonzalez Ramirez (*The Trojan Women Project: Maya*) is very excited to be taking part in her first BST production. Previous credits include Wanda in Montgomery College's production of *Waiting Room* and Celia in *Love/Sick*. She is currently a theatre perfor-

mance major at Montgomery College.

Toni Robinson (Video Projections) -DCWebweavers- Toni is thrilled to be working with BST! She is a photographer, web developer and graphic production specialist by day and an avid theater lover by night.

Ian Blackwell Rogers (Coriolanus: Menenius). BST, Artistic Associate: Duke, Antonio, Launce (*Two Gentlemen of Verona*); Stanley, Tyrrel, Lord Mayor (*Richard III*); Theseus, Oberon (*Two Noble Kinsmen/Midsummer Night's Dream*); King (*The Maid's Tragedy*); Soranzo, Bessus (*'Tis Pity She's a Whore/A King and No King*); Robin, Lucifer (*Doctor Faustus*). Baltimore Shakespeare Factory: Hamlet, Macbeth, Prospero, Shylock, Petruchio, Malvolio, Touchstone, and Leontes. Pallas Theatre Collective: Adolphus Cusins (*Major Barbara*); Gonzalo (*The Tempest*). Through the 4th Wall Transmedia: Edgar Allan Poe (*A Dream Within a Dream; Madness*). Scena Theatre: Brutus (*Julius Caesar*); Robert (*Public Enemy*), *The Plague*, *The Chairs*, and *The Insect Play*.

Nicole Ruthmarie (The Trojan Women Project: Nefertiti) is a West Chester University of Pennsylvania graduate (BA: Theater Performance). She is thrilled to join the BST family with this production of *The Trojan Women Project*! Her other credits include: Jansis/Lorraine in *Can't Complain* (Spooky Action Theater), Carol in *Oleanna* (Perisphere Theater), Frog 1/Huereque in *Tales From Peru* (Creative Cauldron), Kole/Ensemble in *REACH: Reading* (Dramatists Guild of America), Charlayne Woodard in *Pretty Fire* (Rose Lehrman Arts Center), and the Narrator in *Charlotte's Web* (Rose Lehrman Arts Center).

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

Claire Schoonover (The Trojan Women Project: Kimberly) is honored and delighted to be part of this production. Devising this work has been an enormously fulfilling experience with many challenges and discoveries, she is filled with respect for her cast-mates and in particular for the amazingly multi-talented Rachel Hynes! Local credits include: *Much Ado About Nothing* Annapolis Shakespeare Company. *Entertaining Mr. Sloane*, *Edge of the universe players 2*. Unexpected Stage Company: *Romeo & Juliet: Love Knows No Age*. Claire is a graduate of the Theatre Lab Honors Conservatory and holds a MFA in classical Acting from GWU. You can catch her next as Amanda in Annapolis Shakespeare's production of *The Glass Menagerie*.

Thomas Shuman (Coriolanus: Lartius) is thrilled to be making his BST debut! Recent credits include *Vanya and Sonia and Masha and Spike* at the Highwood Theatre and *Passing* at DC Fringe Festival. He has a degree in Theater, Government, and Arabic from Georgetown University and graduated this past May. He loves talking to people, so come say hi after the show!

Charlene V. Smith (Director, Coriolanus). Charlene is the Artistic Director of BST. ACTING: WSC Avant Bard: Regan (*King Lear*); BST: Joan Faustus (*Doctor Faustus*), Evadne (*Maid's Tragedy*); NextStop: Little Stone (*Eurydice*); LiveArtDC: Sarah Bow, Elinor Glynn (*Clara Bow: Becoming It*). DIRECTING: *'Tis Pity She's a Whore*, *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 College S&P; *The Spanish Tragedy* (Director) at Rude Mechanicals. TRAINING: London Dramatic Academy; BA in Theatre and English from the College of William and Mary; MLitt and MFA in Shakespeare and Performance from Mary Baldwin College in partnership with the American Shakespeare Center. charlenevsmith.com.

Amber Smithers (Assistant Director, *The Trojan Women Project*). This is Amber's first time as an Assistant Director. She has previously been seen in *Twelfth Night* (Maria/US Olivia) and *BootyCandy* (Actor 3) at Montgomery College. She is thrilled to be a part of such an amazing show! She is especially thankful to Rachel Hynes for this opportunity. Special thanks to God and her family for their continued support.

John Stange (Coriolanus: Coriolanus) has been off the stage for most of 2017, frantically building a Rube Goldberg software contraption to save the world from Twitter propaganda bots, tinfoil-hat nonsense, and dezinformatsia. BST: Enobarbus in *Antony and Cleopatra* and Melantius in *The Maid's Tragedy*. OTHER CREDITS OF VAGUELY RECENT VINTAGE: WSC Avant Bard's *TAME, 22 Boom!* with Nu Sass Productions, *Middletown* at NextStop Theatre, Keegan Theatre's *The Dealer of Ballynaveigh*. He's also a serial enabler of bar theatre, notably Shakespeare in the Pub's monthly shenanigans. John is a loyal graduate of The Theatre Lab's Honors Conservatory, 2009. <http://johnstange.actor>

Ezra Tozian (The Trojan Women Project: Devin) is a multidisciplinary artist rocking it out in Washington, DC. Some of their favorites experiences have been *Crave* (Avalanche Theatre Company), *Play Cupid* ('15 Capital Fringe/New Game Theatre), and the *Tarot Reading* (ask me about this after the show!). They can be seen next in *Use All Available Doors* with Pinky Swear Productions! Love to Meem, Chris, Jon Jon, and Kara!

Allison Turkel (The Trojan Women Project: Alexis) is excited to be making her Brave Spirits Theatre Company debut. Select regional credits include *Dancing at Midnight* with the Wolf Pack Theatre Company, *RAW* and *Dry Bones Rising* at Venus Theatre, *Come Blow Your Horn* and *J.B.* at American Century Theatre, *Rabbit Hole* and *Dixie Swim Club* at Port Tobacco Players, *Five Lesbians Eating a Quiche* and *Vital Signs* at the Hard Bargain Players, *Almost Maine* and *The House of Blue Leaves* at the Providence Players and Assistant Director for *To Kill a Mockingbird* at PPF. Allison studied at Studio Theatre's Acting Conservatory and at Theater Lab. Allison is eternally grateful to Toni for her boundless support!

Claudia Rosales Waters (The Trojan Women Project: Maria). This is Claudia's first production with BST. Claudia Rosales Waters graduated with an MFA in Performance from the University of Maryland 2013 and has worked as a teaching artist and actress for the past six years. As a teaching artist, she works to help students cultivate their distinct and personal voices both as artists and people. She was a member of Izumi Ashizawa Performance with whom she achieved the Director's Choice award in the 2011 D.C. Fringe Festival, performed at the Kennedy Center Millennium Stage and toured throughout Peru July 2012.

Anderson Wells (Coriolanus: Sicinius) is excited to be working with BST again. He was last scene in their rep of *A Midsummer Night's Dream* as Puck and *The Two Noble Kinsmen* as the Wooer. Wells has recently been seen as Gabriel in *Peekaboo!* (The Hub Theatre), Chris Boxer in *The Heidi Chronicles* (Rep Stage), and Stanley Stubbers in *One Man, Two Guvnors* (Silver Spring Stage).

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Jason Aufdem-Brinke, Lisa Smith, Convergence, Traveling Players Ensemble, Michelle Kozlak, Arts on the Horizon, Rob Carpenter, the Courtney Family, John Bodenstein, Jessica Lefkow, Dan Emberley, Keith Smith, John Stange, Casey Kaleba, Danny Cackley, Lisa Hill-Corley, Anderson Wells, Jordan Friend, Shilpa Jinda, Deb Sivigny, Jocelyn Clarke, Otis Ramsey-Zoe, Risikat Okedeyi, Stephanie Tomiko, Peter Danelski, Fatima Quander, Sandra Atkinson, Debora Crabbe, Lilian Oben, Alison Talvaccio, Greta Boeringer, Carly Carothers, Aaron Finkelstein, Robert Pike, Ian Blackwell Rogers, Kent-Harris Repass, Cheyanne Christopher, Marshall B. Garrett

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OUR 2018-2019 SEASON

The Changeling

by Thomas Middleton and William Rowley
directed by Charlene V. Smith

in repertory with

The Duchess of Malfi

by John Webster
directed by Casey Kaleba

October 18 - November 18, 2018

Fundraising Fête
Saturday, December 15, 2018

As You Like It

by William Shakespeare
directed by Jessica Aimone

April 4 - 28, 2019

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.



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For producers of the works of Shakespeare



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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. 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

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