



**BRAVE SPIRITS THEATRE  
ARCHIVE**

PROGRAM

*The Lunatic Rep: The Changeling & The Duchess of Malfi*  
2018

(updated February 2021)

**Directors:** Charlene V. Smith and Casey Kaleba  
**Dramaturg:** Claire Kimball

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

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**BRAVE SPIRITS**  
VERSE AND VIOLENCE



# ABOUT BRAVE SPIRITS THEATRE

Brave Spirits Theatre stages visceral and intimate productions of Shakespeare and his contemporaries with a focus on female artists and feminist perspectives.

Brave Spirits Theatre is a 501(c)(3) nonprofit organization. Your contribution is tax-deductible to the extent allowed by law. Visit [www.bravespiritstheatre.com](http://www.bravespiritstheatre.com) to donate or mail a check to Brave Spirits Theatre, 1801 N. Quaker Lane, Alexandria, VA 22302.

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#BSTLunatics

#BSTChangeling

#BSTDuchess

#artsALX

**A note about content:** The staging and discussion of these plays will engage with depictions of sexual assault, mental illness, ableism, and self-harm. **Please be advised that gunfire will be used in both shows.**

*Brave Spirits Theatre acknowledges that we perform on the traditional land of the Pamunkey Indian Tribe. Historically, they inhabited the coastal tidewater of Virginia on the north side of the James River near Chesapeake Bay. Scholars estimate that various distinct cultures of Native Americans occupied this part of the mid-Atlantic coast for more than 10,000 years before European contact.*

## OUR BOARD

Charlene V. Smith, *Producing Artistic Director*

Kelly Elliott, Katharine Fairhurst, Lisa Hill-Corley, Briana Manente, Amanda Michaels, Sally Paustian, Valerie Rigsbee, Melissa Sites, J. Simmons, and Keith Smith.

## OUR ARTISTIC ASSOCIATES

Jason Aufdem-Brinke, *Resident Lighting Designer*

Casey Kaleba, *Resident Fight Director*

Claire Kimball, *Resident Dramaturg*

Victoria Reinsel, *Cofounder*

Zach Roberts, *Resident Music Director*

Jessica Aimone

Jenna Berk

Danny Cackley

James T. Majewski

Briana Manente

Ian Blackwell Rogers

Hannah Sweet

Anderson Wells

**This season is supported in part by the Virginia Commission for the Arts, the National Endowment for the Arts, the City of Alexandria, and the Nora Roberts Foundation.**



# THE CHANGELING

## BY THOMAS MIDDLETON AND WILLIAM ROWLEY

### In Alicant

Vermadero, <i>castle captain and Beatrice's father</i> .....	Charlie Cook
DeFlores, <i>servant to Vermadero</i> .....	Musa Gurnis
Beatrice-Joanna, <i>Vermadero's daughter</i> .....	Danielle Scott
Diaphanta, <i>Beatrice's waiting woman</i> .....	Rebecca Speas
Alonzo de Piracquo, <i>a nobleman engaged to Beatrice</i> .....	Steve Lebens
Tomazo de Piracquo, <i>Alonzo's brother</i> .....	Rebecca Speas
Alsemero, <i>a travelling nobleman</i> .....	Ben Peter
Jasperino, <i>Alsemero's friend</i> .....	Ryan Fields
Servant .....	Ian Blackwell Rogers

### At the Asylum

Alibius, <i>the asylum steward and doctor</i> .....	Steve Lebens
Isabella, <i>Alibius's wife</i> .....	Adrienne Knapp
Lollo, <i>Alibius's assistant</i> .....	Ian Blackwell Rogers
Antonio, <i>a newly arrived patient</i> .....	Jared H. Graham
Pedro, <i>Antonio's friend</i> .....	Ben Peter
Franciscus, <i>a mad patient</i> .....	Ryan Fields

*There will be one 10-minute intermission.*

## THE DUCHESS OF MALFI

### BY JOHN WEBSTER

Ferdinand, <i>the Duke of Calabria</i> .....	Ian Blackwell Rogers
The Cardinal, <i>Ferdinand's brother</i> .....	Steve Lebens
The Duchess, <i>sister to Ferdinand and the Cardinal</i> .....	Katie Culligan
Antonio, <i>the Duchess's household steward</i> .....	Jared H. Graham
Delio, <i>a courtier and Antonio's friend</i> .....	Danielle Scott
Bosola, <i>a servant to Ferdinand</i> .....	Rebecca Speas
Julia, <i>Castruchio's wife and the Cardinal's mistress</i> .....	Adrienne Knapp
Castruchio, <i>an old lord and Julia's husband</i> .....	Charlie Cook
Cariola, <i>the Duchess's waiting woman</i> .....	Musa Gurnis
Pescara, <i>a marquis</i> .....	Ben Peter
Malateste, <i>a count</i> .....	Ryan Fields
A Doctor .....	Ryan Fields
Servant .....	Ryan Fields

*There will be one 10-minute intermission.*

## PRODUCTION TEAM

Director, <i>The Changeling</i> .....	Charlene V. Smith
Director, <i>The Duchess of Malfi</i> .....	Casey Kaleba*
Stage Manager, <i>The Changeling</i> .....	Abby Wasserman
Stage Manager, <i>The Duchess of Malfi</i> .....	Laura Hawk
Dramaturg .....	Claire Kimball*
Fight Director.....	Casey Kaleba*
Intimacy Choreographer .....	Emily Sucher
Costume Designer .....	Madeline Belknap
Lighting Designer .....	Alex Brady
Sound Designer .....	Jordan Friend
Makeup Designer .....	Briana Manente*
Set Consultant.....	Daniel Mori
Music Director, <i>The Changeling</i> .....	Zach Roberts*
Puppetry Designer, <i>The Changeling</i> .....	Genna Beth Davidson
Fight Captain .....	Jared H. Graham
Music Captain.....	Ben Peter
Graphic Designer .....	Jessica Aimone*
Production Photography .....	Claire Kimball*
Lobby Art.....	Danielle Scott

\*BST Artistic Associate

## DRAMATURG'S NOTE

*The Duchess of Malfi* and *The Changeling* are two macabre tales with unforgettable female protagonists who struggle to keep secret affections, secret acts, and secret identities hidden from the powerful men governing their lives. Both plays examine sex, violence, abuse, madness, and family – but they do so through very different lenses. John Webster's *The Duchess of Malfi* (first performed around 1613) was based on a purportedly true account and it was praised in its first printing as a masterpiece of tragedy. On the other hand, *The Changeling* by Thomas Middleton and William Rowley (first performed around 1622) was based in part on a moralistic fiction and early performances were popular due to its comedic subplot. While Webster's work examines various power structures and delves into unsettling individual moralities, Middleton and Rowley's play uses a mix of the gruesome and the absurd to explore our anxieties over appearance, disguise, and deception. Both plays, however, focus on self-determined women who defy their families to pursue their own manner of independence. The confident Duchess refuses to compromise her free will and self-respect. The desperate Beatrice-Joanna removes obstacles in the way of her happiness by any means available. Though we follow these characters to different geographies, in different stations, and through different tactics, they are each haunting examples of women who battle against the constraints of their worlds at the risk of their own lives.

## SYNOPSIS, THE CHANGELING

On the coast of Spain, a traveling gentleman named Alsemero is on his way to Malta. During a stop in Alicant, he meets Beatrice-Joanna at her local church and the two of them fall in love. Upon meeting her father, Vermandero, Alsemero discovers that Beatrice-Joanna is engaged to the noble Alonzo de Piracquo. Meanwhile, Alibius, the steward of the local asylum, shuts his young wife, Isabella, away from the world in order to keep her from other men. While imprisoned at her husband's asylum, however, she must fend off the advances of his assistant, Lollo, as well as a fool named Antonio and a madman named Franciscus. At Vermandero's, Beatrice grows desperate to avoid her upcoming marriage to Alonzo without offending her father. She plots to have her father's servant, DeFlores, kill her fiancé. DeFlores has desired Beatrice from afar and agrees to help her. But when DeFlores demands repayment for his deeds and Alonzo's brother begins to suspect that someone in the castle is guilty of murder, Beatrice finds herself trapped by terrible secrets ...

## DIRECTOR'S NOTE, THE CHANGELING



Recently the Renwick Gallery here in Washington, D.C., hosted a Burning Man art exhibit. Included was a smaller version of Marco Cochrane's sculpture *Truth is Beauty*, made of steel rod, tubing, and covered by a stainless steel mesh. The piece depicts a woman with her head thrown back, on her tip-toes, and stretching toward the sky. It is meant to convey a woman expressing her humanity. Displayed at Burning Man in 2013, the original sculpture was fifty-five feet tall and had a base which included an inscription in multiple languages: "What Would The World Be Like If Women Were Safe?"

That world is so far from reality, I cannot even imagine it. When we started *The Changeling*, I thought I would keep a running tally of how many news stories about men assaulting women I would see over the course of the rehearsal process. I found I couldn't bear to keep count.

The perennial dramaturgical question, "why this play now?" is not typically how I find my way into a production as a director. But this time around, it is all I could

think about. This play is four hundred years old, yet every moment of it I recognize from my life, and from the lives of my friends. What did it mean to be staging it now as we once again asked women to publicly relive their trauma? What did it mean to ask audiences to watch a play about men's physical and emotional subjugation of women while our own nation was once again showing women how little our pain counts, particularly when it threatens to get in the way of the ambitions of a white man?

There are no easy answers. But what theatre asks us to do is to witness: the lives, the hopes, the actions, and the sorrows of other people. The successful confirmation of Brett Kavanaugh to the Supreme Court marked a supreme failure of Americans to witness the pain of women. And we have been here before.

In this theatre, as part of this audience, you are agreeing to witness--together. And maybe, once we are able to witness, and we are witnessed, we might finally be able to imagine what that *Truth is Beauty* world would be like.

## **SYNOPSIS, THE DUCHESS OF MALFI**

In Italy, the widowed Duchess of Malfi has been forbidden to remarry by her brothers, Duke Ferdinand and the Cardinal. When she defies them and marries her steward, Antonio, she must keep the union a secret. The powerful brothers, however, are suspicious of their sister and hire the murderous Bosola (who has served the Cardinal in the past) to spy on her. Bosola discovers that the Duchess' has been hiding a pregnancy and tries to learn the name of the father. Once Ferdinand receives Bosola's report, he becomes enraged and threatens his sister. The Duchess and Antonio plot Antonio's escape from Ferdinand's grasp. They concoct a story that Antonio has cheated the Duchess' out of her fortune and Antonio runs away to Ancona with one of their infant twins. Just as the Duchess leaves Malfi to covertly reunite with her husband, the Cardinal discovers their plan and sends word to have them banished and arrested ...

## **DIRECTOR'S NOTE, THE DUCHESS OF MALFI**

Early modern tragedies make strange bedfellows. Artaud built his imagined first season of the Theatre of Cruelty around them, T.S. Eliot quipped in praise that Webster "saw the skull beneath the skin," and rare is the article or review of Sarah Kane without an adjectival 'Jacobean.' Modern productions are often described as "Tarantino-esque," which is a bit backwards really. It is truer to observe that the early modern dramatists we often feature here at Brave Spirits were writing in an incarnadine tradition that stretched continuously back through medieval theatre and into the darker Dionysian urges of antiquity, and this thread still entwines us today.

*The Duchess of Malfi* is a revenge tragedy that almost forgets that it is one. Between a winking self-awareness – the characters constantly refer to being in a play and compare themselves to actors – the actual action that must be revenged doesn't occur until almost the play's end. Unlike *Hamlet* or *The Revenger's Tragedy*, which lay out their wrongs quickly and move on to their mouse-traps, *Duchess* doesn't even reveal who is avenging what until it is far too late for the characters to escape.

Of course, the characters could have escaped, but where would they run? One of the themes I see in the play is not that power corrupts, but that power is dangerously attractive to the already corrupt. Positions of authority allow the (male) characters of the play to act almost entirely without consequence, and to impose their ghoulish amorality on everyone around them. There are no incorruptible institutions: the state, the church, family, and marriage are all seen through their failings, and those institutions often serve as shelter for the abusers at the expense of the victim.

One of the reasons I am drawn to these plays is the reminder that power is not just an idea, or rhetoric, or an ideology. Power is enacted upon real bodies, and there are real consequences. As Terry Eagleton observed, "It is of no particular consolation to the victims of torture to be told that their anguish is culturally constructed." Our dark guide through this play, Bosola, begins preoccupied by trivia and a self-serving justice, blind to the consequences of actions until she literally must bear the bodies herself. Early modern tragedy, for all its lurid violence, corrupt eroticism, and grotesque setting is deeply rooted in the idea that politics and ideas are lived in the flesh.

## ARTIST BIOGRAPHIES

**Jessica Aimone (Graphic Designer)** (she, her, hers) is an actor, director, graphic designer and mother to the best little man ever. She has performed across the country and with the American Shakespeare Center (*Macbeth*, *The Merry Wives of Windsor*, *Love's Labours Lost*); 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 theatres in the DC metro area. She directed shows for the DC Capital Fringe (*Macbeth*) and BST (*A Midsummer Night's Dream*) and works as a graphic designer at Signature Theatre. She is proud to be a part of BST and its incredible mission. Next up she'll be directing *As You Like It*.

**Madeline Belknap (Costume Designer)** (she, her, hers) is a DC-based costume designer, actor, and musician. Her previous design credits include 1984 with SCENA Theatre, *This Is All Just Temporary* and *Bhavi the Avenger* with Convergence Theatre, *Stupid F\*\*\*ing Bird* with Silver Spring Stage, and *The Laramie Project* with CUA's CenterStage. She currently stitches for the Washington National Opera, and her costume construction has been seen

in their productions of *La Traviata*, *Candide*, *The Barber Of Seville*, *Don Carlo*, and *Alcina*. She is also a freelance stitcher and dressmaker.

**Alex Brady (Lighting Designer)** (he, him, his) has been designing lighting locally in Annapolis and Baltimore since 2002. He has been nominated for the WATCH Award for Outstanding Lighting Design multiple times, most recently for *33 Variations* and *Who's Afraid of Virginia Woolf?* at Colonial Players. Brady serves as the resident lighting designer for the AACC Dance Company and works with various local theatres and high schools. He is an alumnus of the Graduate Institute at St. John's College and also teaches for the Arts Departments at Anne Arundel Community College.

**Charlie Cook (Changeling: Vermandero; Duchess: Castruchio)** (he, him, his) is a robot-dinosaur space-cowboy who is excited for his premiere shows with BST. He is a local DC actor who has worked primarily with 4615 Theatre Company (*Macbeth*, *Waxing West*, *King John*, *The Lion in Winter*, *A.W.E.S.*, *Loves' Labour's Lost*, *Women Beware Women*). He would like to thank his friends and family who support him, The Happy Tart, and Emma Cech. He would like to give a PSA discouraging the population from pursuing immortality as it ultimately leads to ruin as life passes you by in an existential horror, the likes of which most can scarcely dream. You gotta carry that weight. Crabs steal boots.

**Katie Culligan (Duchess: Duchess of Malfi)** (she, her, hers) is thrilled to be returning to BST after playing Wagner in *Doctor Faustus* last fall! DC Area: Quotidian Theatre – *Hedda Gabler* (Hedda); Round House Theatre – *Caroline or Change* (Rose u/s, performed); Ford's Theatre – *A Christmas Carol* (Sister); Arena Stage – *Legacy of Light*; Cumberland Theatre – *Noises Off* (Brooke), *The Rocky Horror Show* (Magenta); Creative Cauldron – *Nevertheless* (Virginia); Unexpected Stage Company – *Zombie Prom* (Coco); Off-Broadway/NY: *Golden Fleece Ltd.'s Madame* (Helena Rubinstein); Nosedive Prod/Molotov Theatre – *Fat Men in Skirts* (Pam/Popo). National Tour: Adventure Theatre – *Five Little Monkeys* (Monkey #2). Education: JMU, BA in Theatre. She sends her love to Toby and Derek. [www.katieculligan.com](http://www.katieculligan.com)

**Genna Beth Davidson (Changeling: Puppetry Designer)** (she, her, hers) is a DC-based puppeteer, puppet builder and actress. She graduated from the University of Maryland, College Park, in 2008 with a BA in Theatre. Her home base for all things puppet is DC company, Wit's End Puppets, a company she helped found. This year she'll be producing the second Puppet SlamNation in Takoma Park (coming up on November 2, 2018). She encourages you to check out the bi-monthly Puppet Lobby that Wit's End Puppets hosts in DC. This is her first time designing for BST and thanks Charlene for giving her this opportunity. [www.witsendpuppets.com](http://www.witsendpuppets.com)

**Ryan Fields (Changeling: Franciscus / Jasperino; Duchess: Malatesti)** (they, them, theirs) is an actor who recently graduated from Muhlenberg College, where they received a BA in English and Theatre. Here, they performed in projects such as *Glory* (Gloucester), an adaptation of Shakespeare's *Henry VI* tetralogy; as well as Tarell Alvin McCraney's *Wig Out!* (Eric). At Allentown Public Theatre, they performed as John in Athol Fugard's *The Island*. Ryan has been a resident of the DMV their entire life and is excited to be joining BST's fall shows.

**Jared H. Graham (Fight Captain; Changeling: Antonio; Duchess: Antonio)** (he, him, his) is glad to be spending his first season with BST. DC AREA: 4615 Theatre (Company Member)—*Macbeth* (Macbeth), Dinner; Olney Theatre Center/National Players Tour 69—*Othello* (Iago), *The Great Gatsby*, *Alice in Wonderland*. MEMPHIS—New Moon Theatre Company: *Hamlet* (Hamlet), *Titus Andronicus* (Saturninus); Playhouse on the Square/ Circuit Playhouse—*King Charles III* (Harry), *Peter and the Starcatcher*, *American Idiot*, *Billy Elliot*, *Seminar*, *Assassins* (Proprietor/ Lee Harvey Oswald). TRAINING: MFA in Physical Theatre from the Accademia dell' Arte in Arezzo, Italy; BFA in Theatre Performance from University of Memphis.

**Jordan Friend (Sound Designer)** (he, him, his) is a DC-based director, actor, and composer. He is the Founding Artistic Director of 4615 Theatre Company, where he has directed productions including *King John*, *The Lion in Winter*, and *Macbeth*. 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](http://www.4615theatre.com).

**Musa Gurnis (Changeling: DeFlores; Duchess: Cariola)** (she, her, hers) is a scholar whose teaching and research focuses on early modern theatre. This is her first time performing the plays that she loves. She is delighted to have this opportunity to join the warm and talented acting community in DC.

**Laura Hawk (Duchess: Stage Manager)** (she, her, hers) is a freelance Stage Manager working in the DC/Baltimore area. She recently graduated from McDaniel college and this is her first production with BST. Previous credits include: Montgomery Summer Dinner Theater: *Sister Act* (Stage Manager); McDaniel credits: *The Bakkhai* (Stage Manager), *Carrie: The Musical* (Stage Manager), *Hair* (Stage Manager), *Snow White: A British Panto* (ASM), *Wendell* (ASM).

**Casey Kaleba (Director, The Duchess of Malfi; Fight Director)** (he, him, his) is BST's resident fight director. 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. Professional directing credits include the National Players, Rorschach Theatre, as well as numerous academic productions. [www.toothandclawcombat.com](http://www.toothandclawcombat.com)

**Adrienne Knapp (Changeling: Isabella; Duchess: Julia)** (she, her, hers) is excited to be in her first productions with BST! Adrienne is a Pittsburgh native and a graduate of Point Park University with a BFA in Acting. Recent roles include Guardía/Puppeteer in *Don Cristóbal* (Pointless Theatre), Sarah in *Stop and Smell the Rosé* (LiveArt DC 2018), Juliet in *Romeo and Juliet* (Pittsburgh Irish and Classical Theatre), and Gladys in *1984* (Prime Stage Theater: Pittsburgh). She also worked as a stand-in for season one of David Fincher's Netflix series *Mindhunter*. She is overjoyed to be working with puppets, guns, and whips (oh my!) In bocca al lupo, crepi il lupo. Instagram: @adrianneknapp

**Claire Kimball (Dramaturg; Production Photographer)** (she, her, hers) is a theatre practitioner, educator, and scholar of early modern drama. She has previously taught high school theatre arts and served as an education editor for *The Shakespeare Standard*. Dramaturgy: *The Tempest*, *Love's Labour's Lost* (American Shakespeare Center); *The Bloody Banquet*, *A King and No King*, *'Tis Pity She's a Whore*, *Doctor Faustus* (BST). BA with Departmental Honors from Washington College, MLitt in Shakespeare and Performance from Mary Baldwin University.

**Steve Lebens (Changeling: Alonzo / Alibius; Duchess: Cardinal)** (he, him, his) started his career at the Guthrie Theater in his home state of Minnesota. In DC he has worked at many theatres, including Folger Theatre, Signature Theatre, Studio Theatre, WSC, American Ensemble Theater, No Rules Theatre, Source Theatre and American Century Theater, where he was a company member. Most recently Steve played Duncan in *Macbeth* with 4615 Theatre, Jimbo in *Adult Entertainment* with the Klunch, and Orgon in *Tartuffe* with Perisphere Theater. Steve also works in film and television and has played supporting and co-star roles in *Field of Lost Shoes*, *King Lear*, *House of Cards*, *VEEP* and *Law and Order: Criminal Intent*.

**Briana Manente (Makeup Designer)** (she, her, hers) is primarily an actor in the DC area who loves playing with the power of makeup and continues to do expand her makeup portfolio and kit. For BST she has played Hotspur (*Henri IV*), Vasquez (*'Tis Pity She's a Whore*), and Mardonius (*A King and No King*). Previously she designed makeup for *Coriolanus*, *The Trojan Women Project*, *'Tis Pity*, and *A King and No King*. She is a proud Artistic Associate of BST and Associate Artistic Director of M-NCPPC's Shakespeare in The Parks: Prince George's County.

**Daniel Mori (Set Consultant)** (he, him, his) is a multi-disciplinary designer, director and teaching artist, with concentrations in puppetry and early childhood arts education. DC area credits have included Smithsonian Discovery Theater (Production Manager, Casting Director, Designer-in-Residence) and Flying V Theatre (Production Manager, Intern Coordinator, Director). Daniel currently serves as Theater Production Supervisor for the City of Rockville, and is a proud company member of Young Playwright's Theater and Flying V Theatre.

**Ben Peter (Changeling: Alsemero; Duchess: Pescara)** (he, him, his) is thrilled to be making his BST debut this season. DC AREA: UrbanArias: *WHY IS EARTHA KITT TRYING TO KILL ME? A Love Story*; Monumental Theatre Co.: *Pippin*; Workhouse Arts Center: *Cabaret*; The Little Theatre of Alexandria: *West Side Story* and *The History Boys*; George Mason University: *Middletown*, *Boleros for the Disenchanted*, and *Peter Pan: The Boy Who Hated Mothers*. Ben is completing his BFA in Acting at George Mason University this fall. He has also completed a work study program at Studio Theatre's acting conservatory. He would like to thank his parents, girlfriend, and friends for their endless support.

**Zach Roberts (Changeling: Music Director)** (he, him, his) is BST Resident Music Director. BST credits include: *'Tis Pity She's a Whore*, *Antony and Cleopatra*, *A Midsummer Night's Dream*, *The Two Noble Kinsmen*, and *The Maid's Tragedy*. Zach recently performed in *The Lady with the Little Dog* (Quotidian), *War of the Worlds* (SCENA), *Friendship*

*Betrayed* (WSC Avant Bard), and *Madwoman of Chaillot* (WSC Avant Bard). He also directed *Family Portrait* for the DC Music Theatre Workshop.

**Ian Blackwell Rogers (*Changeling*: Lollio; *Duchess*: Ferdinand)** (he, him, his) is a 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*); Menenius (*Coriolanus*). 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*.

**Danielle Scott (*Changeling*: Beatrice-Joanna; *Duchess*: Delio)** (she, her, hers) recently graduated with her MFA in Acting at the Catholic University of America. Last year, Danielle performed her thesis solo show as Emily Dickinson in *The Belle of Amherst*. CUA performances include: Lady Macbeth (*Macbeth*), Old Woman (*River Like Sin*), Mary Shelley (*Bloody Poetry*), Queen/June (*The Love of the Nightingale*), Lady Catherine (*Pride and Prejudice*), and Cagedbird\_99 (*Br'er Cotton*). Professional work includes: Millie Martindale (*Perfect Arrangement* with Source), Lucius (*Julius Caesar* with Scena), and Child/Ensemble (1984 with Scena). Danielle thanks her family and friends for their love and support.

**Charlene V. Smith (Director, *The Changeling*)** (she, her, hers) is the Artistic Director of BST. ACTING: 4615 Theatre Company: Lady Macbeth (*Macbeth*), Wynne (*Dinner*); WSC Avant Bard: Regan (*King Lear*); BST: Joan Faustus (*Doctor Faustus*), Evadne (*Maid's Tragedy*), Juliet, and Silvia/Lucetta (*Two Gentlemen of Verona*); NextStop: Little Stone (*Eurydice*); LiveArtDC: Sarah Bow, Elinor Glynn (*Clara Bow: Becoming It*). DIRECTING: *Coriolanus*, *'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. Her article "Margaret of Anjou: Shakespeare's Adapted Heroine" appears in *The Palgrave Handbook of Shakespeare's Queens*. 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 University in partnership with the American Shakespeare Center. charlenevsmith.com.

**Rebecca Speas (*Changeling*: Tomazo / Diaphanta; *Duchess*: Bosola)** (she, her, hers) is a North Carolina-born actor and director who is happy to return to BST after appearing in *The Maid's Tragedy*. Previous roles include Emma Borden in *Lizzie*, Hazel in *Over Her Dead Body* (Pinky Swear Productions); Amiens in *As You Like It* (Prince George's Shakespeare in the Parks); and a Medium in *The Tarot Reading IV* (The Arcanists). By day (and often by night) Rebecca is a fiercely independent bookseller and events coordinator at One More Page Books in Arlington, VA. Love to Quill and Eleanor, for everything.

**Emily Sucher (Intimacy Choreographer)** (she, her, hers) is a multidisciplinary theatre artist and Equity Membership Candidate. Her combined experience as a performer, educator, and physical examination instructor for local medical schools led Emily to her theatrical intimacy studies. A member of Intimacy Directors International, she attended

the first international workshop and credits the IDI Pillars as the foundation of her work. She has intimacy choreographed and consulted for Pinky Swear Productions, 4615 Theatre, The Welders, Fells Point Corner Theatre, and Cohesion Theatre Company, and is excited to help pioneer the movement to empower artists and to create truthful and safe theatre. Emily is currently understudying the roles of Blanche of Spain and Arthur at the Folger Theatre.

**Abby Wasserman (*Changeling*: Stage Manager)** (she, her, hers) is a Freelance Stage Manager in the DC area who graduated from the University of Maryland College Park with a BA in Theatre. This is Abby's first production with BST. Credits include Monumental Theatre Company: *Urinetown* (ASM), *Bonnie and Clyde* (ASM), *Pippin* (ASM); Solas Nua: *The Frederick Douglass Project* (ASM); University of Maryland: *Troilus and Cressida* (ASM), *Second Season Ghetto Symphony* (ASM), *Waking Darkness*, *Waiting Light* (ASM), *UMoves 2017* (ASM), *Finding Space Between* (SM), *i'm just trying to stay here* (SM), *UMoves 2018* (SM), *The Alumni Play Commision 2018* (SM).

## SPECIAL THANKS

Lisa Smith, Convergence  
Michelle Kozlak, Arts on the Horizon,  
Colin Hovde, Maribeth Weatherford, Theatre Alliance,  
Colonial Players, Tim Brown, Melissa Sites, Jessica Aimone,  
Rob Carpenter, Jason Aufdem-Brinke, Danny Cackley,  
Quill Nebeker, John Burkey, Lisa-Hill Corley, Victoria Reinsel,  
Matthew Wilson, Ryan Musil, Dan Emberley

## OUR 2018-2019 DONORS

### Royal Patrons (\$1,500 and above)

Alexandria Commission for the Arts  
Nora Roberts Foundation

### Noble Patrons (\$500 to \$1,499)

Virginia Commission for the Arts

### Patrons (up to \$500)

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## HISTORIES PATREONS

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## OUR PARTNERSHIPS

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.

**STA**

**SHAKESPEARE Theatre Association**

For producers of the works of Shakespeare

A PARTNER of

  
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LIBRARY

Advancing knowledge & the arts

# REPERTORY SCHEDULE

October 18 - November 18, 2018

MON	TUES	WED	THUR	FRI	SAT	SUN
			18 8pm: Ch*	19 8pm: Ch	20 8pm: Ch	21
22	23	24	25 8pm: Du*	26 8pm: Du	27 3pm: Du 8pm: Ch	28 2pm: Du 7pm: Ch
29	30	31 8pm: Du	1 8pm: Ch	2 8pm: Du	3 3pm: Ch 8pm: Du	4 2pm: Ch 7pm: Du
5 8pm: Ch^	6	7 8pm: Ch	8 8pm: Du	9 8pm: Ch	10 3pm: Du 8pm: Ch	11 2pm: Du 7pm: Ch
12 8pm: Du^	13	14 8pm: Du	15 8pm: Ch	16 8pm: Du	17 3pm: Ch 8pm: Du	18 2pm: Ch 7pm: Du

## SPECIAL EVENTS

- A post-show talkback for *The Changeling* will be held after the performance on Friday, November 9th.
- A pre-show lecture will be held prior to the matinee on Saturday, November 10th.
- A post-show talkback for *The Duchess of Malfi* will be held after the matinee on Sunday, November 11th.
- Join us in the lobby following each performance of *The Changeling* for a community conversation.

## SEASON PASSES

**Upgrade your ticket to a season pass and see all 2018-2019 productions!**

Join our family to become a vital part of our company's success. A Journeyman level pass includes tickets to all three regular season productions. Upgrade to the Shareholder level to join us on Saturday, December 15th for our annual Fundraising Fête. Ask the box office about how you can convert your full-priced ticket into a pass.

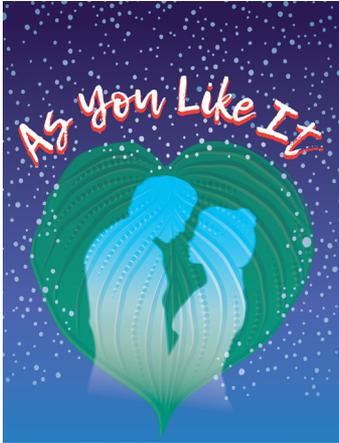
<b>Journeyman Pass: \$50</b>
1 ticket to <i>The Changeling</i>
1 ticket to <i>The Duchess of Malfi</i>
1 ticket to <i>As You Like It</i>
No ticket fees!
<b>A savings of over \$10!</b>

<b>Shareholder Pass: \$75</b>
1 ticket to <i>The Changeling</i>
1 ticket to <i>The Duchess of Malfi</i>
1 ticket to <i>As You Like It</i>
1 ticket to the Fundraising Fête
No ticket fees!
<b>A savings of over \$20!</b>

## COMING NEXT

Fundraising Fête  
Saturday, December 15, 2018  
7pm

Partake in hors d'oeuvres served with wine and beer, bid on silent auction items, and mingle with BST artists and patrons. Help us celebrate our accomplishments to date and look ahead to the future, especially **Shakespeare's Histories!**



*As You Like It*  
by William Shakespeare  
directed by Jessica Aimone  
**April 4 - 27, 2019**

Be our guest in the spring of 2019 at the wedding of the year – a romantic and thoughtful romp through the forest of Arden with all new music. This production reunites the team behind our entertaining, touching, and bittersweet production of *A Midsummer Night's Dream*: director Jessica Aimone and music director Zach Roberts.

## 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 two years at [www.patreon.com/BraveSpiritsTheatre](http://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.



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

**1 THRONE**

**HISTORY**  
**IS 2020**



**BRAVE SPIRITS**  
VERSE AND VIOLENCE

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