

The American Shakespeare Center's
Tenth Blackfriars Conference

**TUESDAY 22 OCTOBER 2019 –
SUNDAY 27 OCTOBER 2019**



A Conference for the Exploration and
Celebration of Early Modern Drama

*The most convenient place that I can think of
For such receipt of learning is Blackfriars.*
Henry VIII, 2.2.139

Roz Knutson Means Business

This year the Blackfriars Conference celebrates Roslyn Lander Knutson, whose work on repertory and the business of theatre in early modern drama challenged decades-old notions of that world and in doing so expanded our view of the plays, playwrights, and companies that deserve our attention.

Anticipating the theme of the presidential campaign of her Little Rock neighbor Bill Clinton, the guiding principle of Roz's work might be said to be "It's the business, stupid." We make much here at the Blackfriars of Shakespeare's playing conditions as a way to understand the plays; Roz has asked us to try to understand his larger theatrical landscape by thinking harder about the "paying conditions" of his profession. How did the companies make money putting on plays? How did the need to make money determine the plays they staged? How did that need influence the people who wrote plays? How did that need govern how companies competed or cooperated in promoting those plays? Trust me: these very questions are still the fundamental concern of every commercial theatre company.

Roz's politely suggesting to scholars this practical approach would, by the thoroughness of her research and the force of her logic, *might* have been enough to change our viewpoint. But that ain't Roz. When Roz confronts the status quo, she means business. You need only to hear her talk about early modern play culture to know that her success derives also from her sense of humor, her directness, and her cheerful readiness to rumble. Consider the titles of her talks and essays: "What kind of dynamite are the attributionists playing with?" "What was James Burbage Thinking???" "Inter-Play Borrowings: What are They Good For?" "Ur-Plays and Other Exercises in Making Things Up," "Who Cares about Lost Plays? YOU SHOULD!"

No wonder that she won Teacher of the Year in Arkansas's colleges and universities or that her courses here in our graduate program at Mary Baldwin University were so popular or that her talks at conferences are always the best attended. And no wonder that her work with our students here coincided with an increase in interest in such titles as *Mucedorus*, *The Blind Beggar of Alexandria*, and *Look About You*, or that their academic value has in turn influenced the programming of the American Shakespeare Center.

This conference is devoted to the idea that it would profit scholars and practitioners to be in conversation with one another. Roz is the proof of that. In pushing us to rethink the great theatrical flourishing of Shakespeare's age in commercial turns, she has given us more data, widened our market, and furnished us more inventory for both the page and the stage. Roz Knutson has been good for business.

—Ralph Alan Cohen

BLACKFRIARS PLAYHOUSE
The Tenth Conference

TUESDAY 22 OCTOBER 2019

2:00 p.m. to 5:00 p.m.

Registration: Blackfriars Patrons' Lobby

2:00 p.m. to 5:00 p.m.

Presenters Rehearse with Actors

Presenters working with actors will meet with them in 15-minute sessions

7:00 p.m.

Remembering Shakespeare (a film)

*Visulite Cinema
12 N. Augusta Street*

8:30 p.m.

Early Arrivers' Party

*Stelle Rose
36 Middlebrook Avenue*

UNLESS OTHERWISE NOTED,
ALL EVENTS TAKE PLACE IN THE
BLACKFRIARS PLAYHOUSE

WEDNESDAY 23 OCTOBER 2019

8:30 a.m. to 2:00 p.m.

Registration: Blackfriars Patrons' Lobby
Coffee, tea, and pastries from 8:30 a.m. to 10:30 a.m.

10:00 a.m. to 10:45 a.m.

Welcome

10:45 a.m. to 11:30 a.m.

Keynote

DAVID STERLING BROWN
Power, Privilege, and Shakespeare's "Other Race Plays"

Binghamton University, SUNY

1:00 p.m. to 2:30 p.m.

Paper Session I

Moderator: Doreen Bechtol, Mary Baldwin University

Joseph Stephenson, Abilene Christian University

"Did 'The Dutch Lady Go to Law School?":

The Inns of Court and Early Modern Theatrical Practice

Robin Bates, University of Lynchburg

"A Place Sometime Called Ravenspurre": Mapping Lost Space in Richard II

Michael Wagoner, Florida State University

Shakespeare Aloft, Fletcher Above: Gendered Vertical Space

Elizabeth Sharrett, University of Lynchburg

Staging 'Virginians' in George Chapman's i

Kathryn Moncrief & Brendon Fox, Worcester

Polytechnic Institute & Washington College

"All hid, all hid": The Challenges of Concealment in Love's Labour's Lost

WEDNESDAY 23 OCTOBER 2019, CONT.

Paper Session I, cont.

Stephen Wittek, Carnegie Mellon University
The Blackfriars Playhouse in Virtual Reality

2:45 p.m. to 4:00 p.m.

Staging Session I

Blackfriars Playhouse Stage

Bonduca
Tina Romanelli
Meredith College

The Tragedy of Nero
Melinda Marks
Mary Baldwin University Alum

Judges' Panel:

Dan Hasse (ASC Associate Artistic Director)
Jay McClure (ASC Associate Artistic Producer)
Anne Morgan (ASC Literary Manager)

Colloquy Session I:

Leadership Pedagogy and Early Modern Drama

R.R. Smith Center: Lecture Hall

Chair: Rhonda Knight, Coker College

Presenters: Kirsten Wimberg, Christina Gutierrez-
Dennehy, Jennifer Black, Edith Frampton,
Stephanie Howieson, Molly Barger

Colloquy Session II:

Staging Eavesdropping in Shakespeare

Tyson Education Center

Chair: Emma Atwood, University of Montevallo

Presenters: Claire Martin, Danielle Sanfilippo,
Michael Howley

WEDNESDAY 23 OCTOBER 2019, CONT.

4:15 p.m. to 5:30 p.m.

Paper Session II

Washington & Lee ASC Leadership Consortium Session

Moderator: Marc Connor, Washington & Lee University

Michael Hirrel, Independent Scholar

Properties and Scenery: How Sparse Were They, Really?

Grace Tiffany, Western Michigan University

Shakespeare's Guns

Matteo Pangallo, Virginia Commonwealth University

*(False) Fire in a Crowded Theater, or, The Lively Failure
of Deadly Props on Shakespeare's Stage*

Lauren Robertson, Columbia University

*Theatrical Convention, Audience Expectation, and
Falstaff's Lively Corpse*

Gretchen York, University of Virginia

*In the "Likeness" of Falstaff: The Image of Power in
I Henry IV's Play-within-a-Play*

Sarah Neville, Ohio State University

Staging Management in Julius Caesar

8:00 p.m.

CAESAR AND CLEOPATRA

Directed by Eric Tucker

Blackfriars Playhouse

Music begins at 7:45 p.m. | Q & A Following

THURSDAY 24 OCTOBER 2019

8:00 a.m. to 9:00 a.m.

Wake-Up Workshop: Audience Contact

Lia Wallace, ASC College Prep Programs Manager
Blackfriars Playhouse Stage

8:30 a.m. to 1:00 p.m.

Registration: Blackfriars Patrons' Lobby
Coffee, tea, and pastries from 8:30 a.m. to 10:30 a.m.

9:00 a.m. to 10:30 a.m.

Paper Session III

Moderator: Martha Walker, Mary Baldwin University

Mary Finch, Staunton Montessori School

*'Put on Your Nightgown': A Case for Pajamas in
Macbeth*

Claire Kimball, Brave Spirits Theatre

*"And so I am awake": Staging Night Watchers in Early
Modern Drama*

Jane Wells, Muskingum University

*Nocturnal Appreciation: Aestheticizing Visual Deficiency
in Shakespeare's Comedies*

Robert Miola, Loyola University, Maryland

Great Caesar's Ghost

Ian Borden & Wesley Broulik, University of
Nebraska

*Staging Death on Death as Morality Show in The
Second Maiden's Tragedy*

Barbara Bono, State University of New York at Buffalo

Ugly Beauty in the Court of The Faerie Queene

THURSDAY 24 OCTOBER 2019, CONT.

10:45 a.m. to 11:30 a.m.

Keynote

IRINA BROOK

***“Mom, you mean Shakespeare wrote plays in
English too?”***

Théâtre National de Nice

12:00 p.m. to 1:00 p.m.

Mary Baldwin Shakespeare & Performance

Alumni Luncheon

The Wharf, 19 West Johnson Street

1:00 p.m. to 1:30 p.m.

Honoric

ROZ KNUTSON MEANS BUSINESS

Professor Emerita University of Arkansas - Little Rock

1:45 p.m. to 3:00 p.m.

Paper Session IV

Moderator: Brian Granger, Mary Baldwin University

Sae Kitamura, Musashi University

*Sweet Breath and Stinking Breath in Early Modern
English Drama*

David Landon, Sewanee: The University of the South

“The Outcry”: Shakespeare from the Heart

Jennifer Linhart Wood & Emily Russell, Folger

Shakespeare Library & St. Mary’s College of
Maryland

*Vocalizing Gendered Sounds of Witches in Shakespeare’s
Macbeth and Jonson’s Masque of Queens*

THURSDAY 24 OCTOBER 2019, CONT.

Paper Session IV, cont.

James Loehlin, The University of Texas at Austin

Playing at Questions

Catherine Loomis, Rochester University of Technology

"Have You No Song for this Purpose?"

Dawn Tucker, Flagstaff Shakespeare Festival

Acrobats on the Early Modern Stage: How Human Spectacle Enhances Original Practices Shakespeare

3:15 to 4:30 pm

Staging Session II

Blackfriars Playhouse Stage

The Spanish Tragedy

Annalisa Castaldo

Widener University

Friar Bacon and Friar Bungay

Garry Walton

Meredith College

Judges' Panel:

Dan Hasse (ASC Associate Artistic Director)

Jay McClure (ASC Associate Artistic Producer)

Anne Morgan (ASC Literary Manager)

Colloquy Session III:

The Power of the Blackfriars:

*Finding the Human and Three-Dimensional in
Jacobean Staging*

R.R. Smith Center: Lecture Hall

Chair: Christopher Marino, Theatre University of North Carolina and Alchemical Theatre of Wilmington

Presenters: Julia Griffin, Thomas Brown, Mandy Hughes, Bill Gelber, Christa Reaves

THURSDAY 24 OCTOBER 2019, CONT.

Colloquy Session IV: Hearing in Shakespeare

Tyson Education Center

Chairs: Walter Cannon & Laury Magnus, Cannon College
& U.S. Merchant Marine Academy

Presenters: James Keegan, Megan Lloyd, Nicholas
Bellinson, Clio Doyle

4:45 p.m. to 6:00 p.m.

Paper Session V

University of North Carolina, Greensboro ASC Consortium

Moderator: Christopher Hodgkins, University of North
Carolina, Greensboro

Celia Madeoy & Stephanie Shirilan, Syracuse University
*Shakespeare Inspired: Lessons from an Experimental,
Interdisciplinary Teaching Collaboration*

Kate McPherson, Utah Valley University
*"The Expunger of Naughtiness": Bowdler Scenes from
Antony and Cleopatra*

Eric Brinkman, Ohio State University
*"And what love can do, that dares love attempt": The
Performance of Erotic Knowledge in Romeo and Juliet*

Clara Biesel, University of Minnesota
Olivia's Socially Mobile and Misidentified Hand

Stacey Jocoy, Texas Tech University
Ophelia's Jig Drama, or, The Method to her Madness

Hailey Bachrach, King's College London and
Shakespeare's Globe
Silence and Consent in Shakespeare's History Plays

8:00 p.m.

JULIUS CAESAR

Directed by Ethan McSweeney

Blackfriars Playhouse

Music begins at 7:45 p.m. | Q & A Following

FRIDAY 25 OCTOBER 2019

8:00 a.m. to 9:00 a.m.

Wake-Up Workshop: Rhetoric

Aubrey Whitlock, ASC Education Associate
Blackfriars Playhouse Stage

8:30 a.m. to Noon

Registration: Blackfriars Patrons' Lobby

Coffee, tea, and pastries from 8:30 a.m. to 10:30 a.m.

9:00 a.m. to 10:15 a.m.

Paper Session VI

Moderator: Ty Buckman, Mary Baldwin University

Caroline Latta, Professor Emerita Columbia College
Chicago

*Shakespeare's Auditory Worlds: Sight and Sound,
Absence and Silence - Margaret in Much Ado About
Nothing*

Holly Pickett, Washington & Lee University
Jaques: Sincere or Cynical Convert?

Emily MacLeod, The George Washington University
*Fair and Foul Faces: Spectacles of Otherness in Arden
of Faversham*

Matthew Davis, University of Virginia
*Strange Ways to Die: Some Meditations on Non-
Biological Causes of Death in Shakespeare*

Donovan Sherman, Seton Hall University
*The Philosopher's Toothache: Performing Stoicism in
Early Modern Drama*

Chelsea Phillips, Villanova University
*"'T'll make thee think thy swan a crow": Rivaling Juliets
on the mid-18th Century London Stage*

FRIDAY 25 OCTOBER 2019, CONT.

10:45 a.m. to 11:30 a.m.

Keynote

ETHAN McSWEENY

*Towards a Slow Theatre: Artistic Leadership and
Classical Theatre in the Digital Age*

American Shakespeare Center

12:00 p.m.

Workshop:

*Shakespeare in Three Panels: the Art of Early Modern Stick
Figures*

Mya Gosling, Independent Scholar
The Wharf, 19 West Johnson Street

1:00 p.m. to 2:30 p.m.

Paper Session VII

Moderator: Mary Hill Cole, Mary Baldwin University

Deb Streusand, University of Texas at Austin

*Of Course We All Know What 'Quondam' Means:
Performative Playgoing at the Blackfriars Conference*

Richard Preiss, University of Utah

Infinite Numbers

Elizabeth Tavares, Pacific University

*"At the a poyntment of the companye": Meeting, Eating,
and Collective Agency in Henslowe's Diary*

Casey Caldwell, Northwestern University

*Going Medieval on Direct Address: Money, Labor, and
Performance in Mankind*

Lia Wallace, American Shakespeare Center

*"Pause for a Reply": A How-To Guide for Audience
Activation*

Sid Ray, Pace University

*Laugh Lines: Generating Laughter and Audience
Complicity in The Merry Wives of Windsor*

FRIDAY 25 OCTOBER 2019, CONT.

2:45 p.m. to 4:00 p.m.

Staging Session III
Blackfriars Playhouse Stage

A Fair Quarrel
Bill Gelber
Texas Tech University

The Devil's Charter
Roslyn Knutson
Professor Emerita, University
of Arkansas - Little Rock
Evelyn Tribble
University of Connecticut

Judges' Panel:

Dan Hasse (ASC Associate Artistic Director)
Jay McClure (ASC Associate Artistic Producer)
Anne Morgan (ASC Literary Manager)

Colloquy Session V:
***"Them's Fightin' Words": The Language of
Violence in Shakespeare's Works***

Tyson Education Center

Chair: Danielle Rosvally

Presenters: Christian Fernandez, Kim Carrell, Amalia
Oswald, Marisa Cull, Amanda Rogus, Annette
Drew-Bear, Virginia Vaughan

Colloquy Session VI:
***Accessing Shakespeare Beyond Text: Concept,
Vision, Age, Gender, Race, and Identities***

Stonewall Jackson Hotel: Blue Ridge Room

Chair: Jeremy Fiebig

Presenters: Cecilia Rubino, Claire Martin, Alexandra
LaGrand, Lisa S. Starks, Suzanne Delle

FRIDAY 25 OCTOBER 2019, CONT.

Colloquy Session VII: Embedded Performance Studies Scholars

R.R. Smith Center: Classroom #5

Chair: Regina Buccola

Presenters: Janna Segal, Hailey Bachrach

Colloquy Session VIII: The Tent Scene: Process & Playscape

R.R. Smith Center, 2nd floor Lecture Hall

Chair: Theo Black

Presenters: Jim Casey, Larry Weiss, Caroline Bicks

Colloquy Session IX: Fandom and Early Modern Theatre

Telephonically

Chair: Louise Geddes

Presenters: Annalisa Castaldo, Emily Chilton

4:15 p.m. to 5:30 p.m.

Paper Session VIII

Moderator: Amy Cohen, Randolph College

Paul Menzer, Mary Baldwin University

Assassins

Pamela Macfie, Sewanee: The University of the South

John Prine's "Big Door Prize" and Ralph Cohen's "As You Like It"

Darren Freebury-Jones, The Shakespeare Birthplace

Trust

Shakespeare's History Plays and Thatcher's Britain: The Politics of Michael Bogdanov's ESC Productions

Ann Pleiss Morris, Ripon College

Cleopatra's Company: Mary Sidney Herbert, Shakespeare, and Staging Women in the Early Modern Theatre

FRIDAY 25 OCTOBER 2019, CONT.

Paper Session VIII, cont.

Tiffany Stern, Shakespeare Institute and University of
Birmingham

Tarlton and Nobody: Merchandising and Playhouses

Matthew Davies, Mary Baldwin University

Hamlet and the Rhetoric of the Cuckoo

5:30 p.m.

Happy Hour

Sponsored by Mary Baldwin Shakespeare & Performance

The Wharf, 19 West Johnson Street

8:00 p.m.

ANTONY AND CLEOPATRA

Directed by Sharon Ott

Blackfriars Playhouse

Music begins at 7:45 p.m. | Q & A Following

11:00 p.m.

Q1 HAMLET

Presented by Steadfast Shakespeare Company

The Wharf, 19 West Johnson Street

SATURDAY 26 OCTOBER 2019

*Coffee, tea, and pastries from 8:30 a.m. to 10:30 a.m. in the
Patron's Lobby*

9:00 a.m. to 10:30 a.m.

Paper Session IX

Moderator: Dennis Henry, Indiana University, Kokomo

Alice Dailey, Villanova University

*A Book Is a Unit of Time: Library Deselection and the
Work of Mourning*

Eric Johnson, Folger Shakespeare Library

Seven Million Shakespeare Searches

Cassidy Cash, Independent Scholar

*The Game of Noddy and How History Is Essential to
Understanding Shakespeare*

Steven Urkowitz, City College of New York

*Shakespeare Invites You to a Beheading: Killing Suffolk
in 2 Henry VI 4.1*

Bob Jones, University of Texas at Austin

Stopping Short: Pinter, Pauses, and Peter Hall

Matthew Kozusko, Ursinus College

Of Moralls, Murals, and Moons

10:45 a.m. to 11:30 a.m.

Keynote

KATHERINE ROWE

A Shakespearean's Path to Leadership

College of William & Mary

1:00 p.m. to 1:45 p.m.

Post-Shakespeare-Shakespeare

Beth Burns, The Hidden Room Theatre

Stringing together a more complete line of theatrical
practice from today to 1590

SATURDAY 26 OCTOBER 2019, CONT.

2:00 p.m. to 3:15 p.m.

Paper Session X

Moderator: James Keegan, University of Delaware

Janna Segal, University of Louisville

*"It's a kind of history" (Induction 2.136): Taming
Shakespeare's Throwaway Theatre*

Kerry Cooke, Mary Baldwin University

Phoebe

Christina Romanelli, Meredith College

*From Titillation to Torture: Pinching in The Merry
Wives of Windsor and The Tempest*

Kimberly West, Samford University

*I Hope Here Be Truths: Modest Legal Suggestions on
Staging the Main Trial Scene in The Winter's Tale*

Caroline Lion, Shakespeare Institute & Southern

Oregon University & Rogue Community College
*Jessica in The Merchant of Venice as Post-Holocaust
Prophetess*

Caroline Bicks, University of Maine

#MarinaToo: Staging the Repressed in Pericles

5:00 p.m.

THE WILLARD SUITCASES

Directed by Ethan McSweeney

Blackfriars Playhouse

7:30 p.m. to 9:00 p.m.

Banquet

Stonewall Jackson Hotel

9:00 p.m.

Staged Reading:

Shakespeare's New Contemporaries Winner

Keene

by Anchuli Felicia King

SUNDAY 27 OCTOBER 2019

9:30 a.m. to 10:45 a.m.

Paper Session XI

*Sewanee: The University of the South & ASC Leadership
Consortium Member*

Moderator: Kelly Malone, Sewanee: The University of the
South

Molly Harper, Sweet Briar College

What to Do With a Roaring Girl?

Thomas Sellari, National Chenchi University, Taipei

*Unlovable Falstaff: The Fortunes of a Fat Knight in
Formosa*

Garry Walton, Meredith College

Shakespeare for an Age

Stephen Buhler, University of Nebraska-Lincoln

The Dramaturg's Dilemma: A Question of Audiences

10:45 a.m. to 11:15 a.m.

Brunch

Patron's Lobby

11:15 a.m. to 12:00 p.m.

Emerging Scholar Keynote

KATHERINE WALKER

Devilish Instinct and Knowledge in Doctor Faustus

Mount Holyoke College

THE ACTORS OF THE AMERICAN SHAKESPEARE CENTER

The Education Department of the American Shakespeare Center would like to extend our appreciation to our colleagues in Artistic for their continual creativity, support, and generosity.

2019 Fall Resident Troupe

Nancy Anderson*
Michael Ryan Blackwood
Leighton Brown*
Brandon Carter*
Sylvie Davidson*
Danielle A. Festa
John Harrell
Chris Johnston
Geoffrey Kent*
David Anthony Lewis
Michael Manocchio
Ronald Román Meléndez
Annabelle Rollison
Zoe Speas
Alexandra Stroud
Constance Swain
David Watson
Stage Manager:
Sarah Dale Lewis
Assistant Stage Manager:
Adrienne Butler

*Member of Actors' Equity
Association

2019/2020 National Touring Troupe

Alexis Baigue
Andrea Bellamore
Sophia Beratta
Madeline Calais
Topher Embrey
Kenn Hopkins Jr.
Sara Linares
Michael Moret
Andrew Tung
Mia Wurgaft
Adam Zarowski
Stage Manager:
Thomas Coppola
Assistant Stage Manager:
Colin Mackey

And special thanks To the MBU MFA actors

Abigail Fralix
Heron Kennedy
Jessie Lillis
Kaitlin Moore

EVENT COORDINATORS

The ASC would like to thank all of the MBC MLitt/MFA students and community members who have volunteered their time and efforts not only during the conference, but in the preceding weeks and months.

We would particularly like to recognize our event coordinators:

Registration Coordinators:

Liz Bernardo-Stewart, Margaux Delaney

Hospitality Coordinators:

Mili Koncelik, Denise Kinsinger

Technology Coordinators:

Jason Steffen, Crystal Fleshman

Bear Ward:

Jessica Boyles

Stage Management Coordinator:

Aubrey Whitlock

Social Media Coordinator:

Lia Wallace

ASC Interns

The Blackfriars Conference at the ASC would not be possible without the dedicated work of our interns. Many thanks to you for all of the hours you put in to make this event possible.

Margaux Delaney, Wellesley College
Denise Kinsinger, Mary Baldwin Alumna

THE AMERICAN SHAKESPEARE CENTER'S
2020/21 ARTISTIC YEAR

Winter: Actors' Renaissance Season

Much Ado About Nothing

Henry IV, Part 2

A King and No King

Francis Beaumont and John Fletcher

Henry IV, Part 1

Ren Run: *A Chaste Maid in Cheapside*

Thomas Middleton

Spring: Tour Homecoming

A Midsummer Night's Dream

Imogen (AKA Cymbeline)

The Grapes of Wrath

John Steinbeck, Adapted by Frank Galati

The Defamation of Cicely Lee

Emma Whipday

Summer: Festival Season

Othello

The Merchant of Venice

Volpone

Ben Jonson

Twelfth Night 90

Fall: Repertory Season

Othello

The Merchant of Venice

Volpone

Ben Jonson

Keene

Anchuli Felicia King

Holiday Season

A Christmas Carol

by Charles Dickens

Adapted by James McClure

Single tickets for the 2020 year go on sale November 15, but get the best seats by purchasing your subscription today.

ACKNOWLEDGEMENTS

In the two years of our transition to new artistic leadership, we have renovated and reinvigorated, but not reinvented, the American Shakespeare Center. Change like that has required the hard work and goodwill of every department.

At our core is the idea that all of us at the ASC—from Bookkeeping to Box Office, from Marketing to Management, from Finance to Fundraising, from Artistic to Education—are doing the work of our mission in recovering the joys of Shakespeare's theatre, language, and humanity through performance and education. In working together toward that goal we are all Shakespearians.

That commitment is most visible in the work of our actors on stage. As you delight in their onstage talent, be aware of the other contributions you will see them making at this conference. Consider their help in the paper sessions, their insight in staging sessions, the good-heartedness of their participation in special programming, and their ease in merging the academic's joy in the text with the performer's ability to make that text come alive.

And though you will not see them on stage, be aware that behind the scenes is a squadron of support in Production and Stage Management (Sarah Dale Lewis and Adrienne Butler), Tech (Stacy Skeller Skipper), Props (Lauren Ballard), Costumes (Hope Maddox and Amber Kuennen), Dramaturgy (Anne C. Morgan), Associate Artistic Producer Jay McClure, and of course the work of Artistic Director Ethan McSweeney and the host of guest directors, designers, and interns he has brought into our fold.

My thanks, as well, to Paul Menzer, now Dean of the College of Visual and Performing Arts and the Director of Mary Baldwin University's master's program in Shakespeare and Performance, for his many contributions to the conference; to my colleagues in that program, Matt Davies, Doreen Bechtol, and Julie Fox, the program's coordinator; and to our graduate students for all that they have done to help out during the conference.

As most of you know, the person in charge of the Blackfriars Conference is Sarah Enloe. Her work as Director of Education at the ASC would be remarkable if she had three times the staff. What she and Lia Razak Wallace, Aubrey Whitlock, and Liz Bernardo-Stewart have accomplished together in putting on this conference is a whole other order of magic. Sarah, though, is our head sorceress, our magnificent majordomo, accommodating every request she can while seeing that all goes smoothly. Her energy, her insight, her knowledge, and her graciousness are at the heart of this Tenth Blackfriars Conference.

Finally, thanks to you, the attendees. The first Blackfriars Conference was in 2001, even before the Bear was born. Welcome back to the Blackfriars Conference X. You are here at a propitious time.

— Ralph Alan Cohen

ACKNOWLEDGEMENTS

The fall of every odd-numbered year brings the joy of seeing our friends--new and returning--arrive in Staunton for a week of conversation, performance, and celebration. I revel in the joy of watching our Shakespeare and Performance students hear the work of their textbook authors and talk with them over a drink, of exploring early modern performance in a room full of artists and academics. I've learned many things in my time at the American Shakespeare Center, but perhaps the most important is that collaboration and honoring those we learn from and with is key to making this project (our organization, this conference) a success. ASC's 10th Blackfriars Conference would not be possible without the support and work of a team of people who were always willing to say "yes" and to give more time, energy, and creativity to the endeavor than I could have dreamed possible.

In my 7th iteration with this event, I find that I am ever more convinced of its value--to our company, to our field, and to the individuals who attend--and ever more grateful to those who make it possible. Beginning with my own mentor, and friend, Ralph Alan Cohen, who dreams the dreams and gives just enough guidance for us to reach for them to our actors and artistic team who selflessly step up after months of rehearsal and preparation for their season of remarkable productions, I am in awe of their brains, hearts, commitment. Likewise, for the students who swarm at the end of each session to accomplish their voluntary duties, and the box office team who celebrate this busy and hectic week with our participants, I am grateful.

The months following our last gathering have gifted ASC Education with some remarkable talent. Talent shared selflessly and brilliantly in so many areas of our work, and talent that I could not conceive accomplishing this project without. Beginning with my own team, Aubrey Whitlock--our Education Associate-- returned to Staunton in the nick of time to lead college prep programs, head up education artist and teacher training, and stage manage this event. Liz Bernardo-Stewart swooped in to manage our ticketing and administrative tasks with skill and efficiency. Lia Wallace, in her 4th conference, keeps me sane and picks up all of the loose ends. And our interns, Margaux Delaney, who began the process and helped us start on the right foot, and the heaven-sent Denise Kinsinger, who arrived at the exactly right moment and made everything come together seemingly effortlessly and with all of the grace of an angel, have earned my gratitude and admiration for decades to come.

— Sarah Enloe

NOTES:

NOTES:

George Theodore Wright and David Martin Bevington

This year we lost two great scholars and two good friends of the American Shakespeare Center project, George (Ted) Wright and David Bevington.

Ted Wright wrote with equal passion on poets from Chaucer to Pope to Pound. His love was language, and particularly the molecular intricacies of poetry. His celebrated *Shakespeare Quarterly* essay, “Hendiadys and *Hamlet*,” provides a sense of Ted’s brilliance and the focus and laser of his mind. In conversational prose he goes from a learned consideration of a rarely used three-or four-word figure of speech to a persuasive reading of the play as a whole. His study of Shakespeare’s verse quite literally makes every syllable matter. Ted, who was himself a poet composed, as Shakespeare seems to have done, his own epitaph:

He loved his wife, his god, and poetry.
Sprinkle his ashes ceremoniously.

Thanks, friends who’ve shared this golden hitch with me.

David Bevington was the author of fifteen books and the editor of dozens of early modern plays. His edition of the Shakespeare’s works made his name almost synonymous with the playwright’s, as in “I keep my Bevington on the shelf next to my Merriam Webster.” (How is it possible that Word’s spellcheck doesn’t recognize “Bevington”?) And his focus on Shakespeare was increasingly about the performance of the plays. He led the creation of University of Chicago’s major in Theatre and Performance Studies, and encouraged and advised the leadership of fledgling Shakespeare companies, among them Chicago Shakespeare and the Shenandoah Shakespeare Express. Above all, he inspired his students, who cherished him. As one of his colleagues said, “Lots of professors are admired; he was really loved.”

Both men were giants in the study of Shakespeare. Both were keenly interested in much more than Shakespeare. Both wrote foundational works, Ted’s *Shakespeare’s Metrical Art* and David’s *From “Mankind” to Marlowe*, that situate Shakespeare in the historical river of his art and see his work as an expression of things important beyond any single artist. Both were generous and gentle men. Both won the admiration and affection of their students and colleagues. Both admired each other and would be pleased to be paired in this brief remembrance. And both, by being among our earliest keynote speakers, lent their stature to this conference.

To both we say, “Thanks, friends.”



2019

Roz Knutson
BLACKFRIARS CONFERENCE

Please keep all banana related products out of the Blackfriars Playhouse in consideration of a staff member's allergy. Thank you.