

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.

*Honoriſic*

**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

## 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  
*"I'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 Shakespeareans.

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:

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## 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 dog, 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**

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