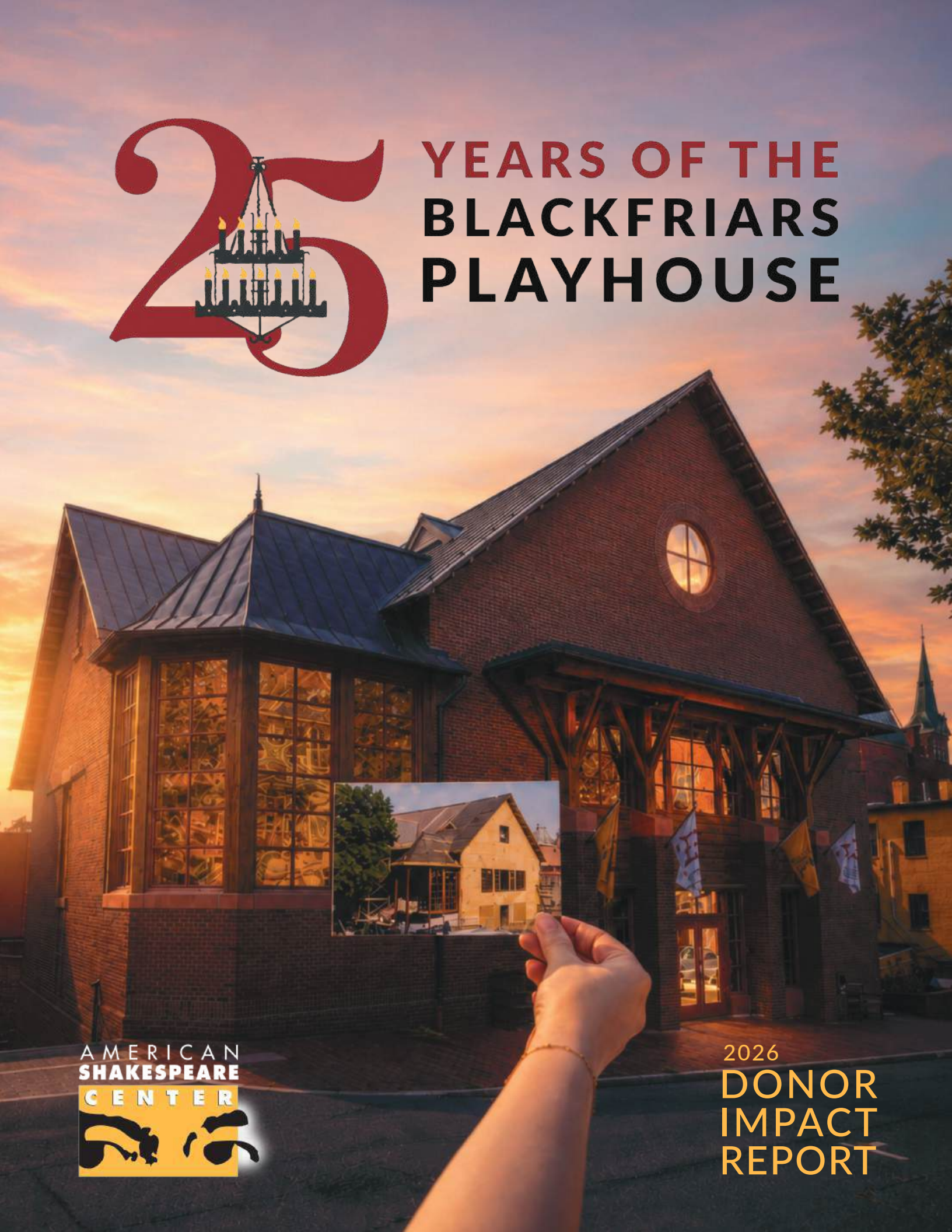
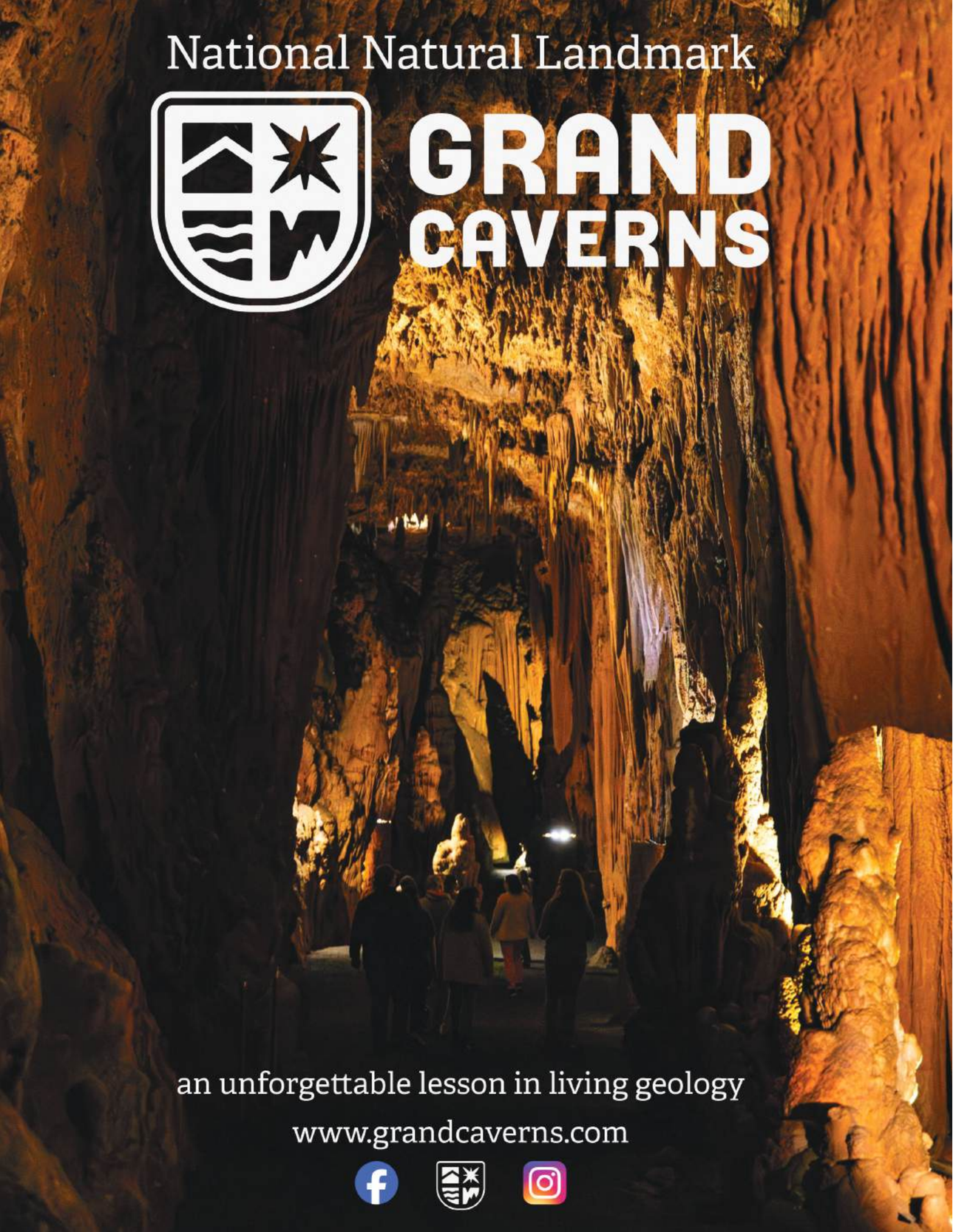
25 YEARS OF THE BLACKFRIARS PLAYHOUSE



AMERICAN SHAKESPEARE CENTER

2026

DONOR IMPACT REPORT



25 Years *of the* Blackfriars Playhouse

Twenty-five years ago, the Blackfriars Playhouse opened its doors in Staunton, the realization of an ambitious idea: to create a permanent home where Shakespeare's plays could be experienced in the shared light, intimacy, and immediacy for which they were written.

But the story of the Blackfriars has never belonged to the building alone. It belongs to the people who imagined it, the donors and community members who made it possible, and the generations of artists, scholars, students, volunteers, and audiences who have filled it with life. Over the last 25 years, the Playhouse has become **a place of discovery and belonging**, where practices are studied, challenged, passed forward, and made new again.

The stories in these pages celebrate that remarkable journey. They look back at the vision and generosity that brought the Blackfriars to life, at the artistry and relationships that have flourished within its walls, and at the people who continue to care for it today. As we celebrate 25 years, we also look ahead, grateful for what has been entrusted to us and inspired by all that is still to come.

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- 25 Years of Lasting Memories
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Illuminating the Playhouse for 25 Years *and Beyond*

Within these walls, actors and audience members alike breathe together, share space, laugh, cry, and create lasting memories. With every performance, class, rehearsal, and conversation, the Blackfriars breathes alongside us.

Inside the pages of this magazine are stories of artistry and collaboration, where the past continually shapes the future. Our co-founders, Ralph Cohen and Jim Warren, inspired generations of artists by bringing Early Modern theatre practices to the Shenandoah Valley. Doreen Bechtol helped bring Shakespeare's words to life in some of ASC's earliest productions and continues that legacy today as both a teacher and artist.

The walls of this theatre also hold the memories of those we have lost—Preston C. Manning, Doug Roller, Lee Cochran, Cynthia Tyson, Tom Cabe, Tom McLaughlin, Gordon Smyth, and Mary Beth Smyth. Together, they shared the courage to imagine what did not yet exist, the tenacity to see it through, and the generosity of spirit to build something that would belong not only to themselves, but to generations they would never meet. They understood that theatre is a radical act of community—that together we imagine worlds that none of us could create alone. That spirit continues every time artists, craftspeople, scholars, students, volunteers, donors, and audiences gather within these walls to bring another story to life.

As we look toward the next 25 years of the Blackfriars Playhouse—and, in just two years, the 40th Anniversary of the American Shakespeare Center—we are reminded that every generation inherits both a gift and a responsibility. Those who came before us entrusted this extraordinary place to our care. Now it is our turn to preserve it for the generations who will follow.

In celebration of the Blackfriars Playhouse's 25th Anniversary, we are launching a $250,000 fundraising effort to begin preserving and strengthening this remarkable theatre for the next 25 years. Thanks to Chris Little's generous gift, improvements are already underway in the building that houses our costume and props shops, affectionately known within the company as "Arden," after Shakespeare's Forest of Arden. Now, we turn our attention to the Blackfriars itself, ensuring that this home of artistry, scholarship, and community continues to welcome those we may never meet.

Twenty-five years from now, another generation will gather here. They will breathe the same air, laugh and cry together, and collectively imagine worlds within these walls. Our hope is that they will inherit this place as we did—stronger because we had the courage, tenacity, and generosity to care for it in our time.

Vanessa Morosco

Vanessa Morosco
Executive Artistic Director of the American Shakespeare Center



Vanessa Morosco.
Photo by Solas Photography.

TO ALL OUR DONORS, SPONSORS, AND FOUNDATION PARTNERS:

Thank you for believing in the American Shakespeare Center, and for helping us build a place where art, story, and community thrive.

SCAN TO SEE OUR DONOR HONOR ROLL

Photos, left to right: construction photo, Jan 12, 2001; The Cast of *Hamlet*. Photo by Lindsey Walters, Miscellaneous Media Photography, 2018.

1.



The Cast of SSE's Tour of *A Midsummer Night's Dream*. Photo by Todd Plitt, 1993.

2.





Blackfriars Conference



Dame Judi Dench watching *The Importance of Being Earnest*, directed by Nick Hutchison, 2004.

3.



James Keegan as Sir John Falstaff in *2 Henry IV*. Photo by Tommy Thompson, 2010.



Mia Wurgaft as Viola and Topher Embrey as Sir Andrew Aguecheek in *Twelfth Night*. Photo by Lauren Parker, 2020.

25 Years *of* Lasting Memories

The Blackfriars' opening show on 21 September 2001 when I walked on stage with my co-founder, Jim Warren, will always be one of my happiest and proudest memories. We were greeted with a prolonged standing ovation by donors, builders, and supporters—people who believed that the recreation of Shakespeare's indoor theatre was a good idea for the City of Staunton and far beyond.

And I treasure those magical moments each summer when our teenage campers perform two or three plays by Shakespeare to the pride—and sometimes awe—of their parents.

For years we have shown the world what it means to "do it with the lights on," put on plays as every playwright from Sophocles to Shakespeare to Lope de Vega to Moliere imagined: actors speaking their words in the midst of an audience turned into a community celebrating the joys and sharing the challenges of our common humanity, an audience sharing the light. Human hearts doing U-turns in unison, strangers laughing and then crying together in a matter of seconds. The magic of theatre when we are simultaneously in the world of the play and in the world of the audience members around us.



Occasionally, that magic becomes unforgettable, as it did in our production of *Henry IV, Part 2*. That play ends with the coronation of young Henry the Fifth at which he banishes his old companion Falstaff, "the tutor and the feeder of [his] riots" and one the greatest of Shakespeare's characters. Just before the opening night show, James Keegan, who was playing Falstaff, received word that his mother in New York was dying, and he needed to get to her as soon as possible. James insisted on going ahead with the show, including the Epilogue (which we could have cut or had to have someone else deliver) in which he came out as himself carrying the "fat suit" he wore as Falstaff.

Consider the moment: the end of Shakespeare's great play about aging, about friendship and duty, and about a son saying goodbye to a parent; the cast and crew know that their colleague and friend will be getting in his car and hoping to make the seven-hour drive in time to be with his mother. The audience does not know this. And yet, in that room, in that shared light, somehow, they feel it. Hearing the brief second of quiet following the Epilogue and the thunderous standing ovation that followed, and seeing the tears on the faces of an audience in the grip of Shakespeare's words and the performance of those actors, was a melding of fiction and reality I will never forget.

James was in time to say goodbye to his mother.



Ralph Alan Cohen
ASC Co-Founder and Senior Advisor

We Know What We Are, But Know Not What We May Be.

When we opened the doors of the Blackfriars Playhouse for the first time in September of 2001, the Shenandoah Shakespeare Express started a new chapter. But the book began in 1988.

By the mid-1990's, we had already toured 47 U.S. states + 5 other countries + the District of Columbia + 1 U.S. territory, morphing every hole in the wall and cavernous auditorium into an Elizabethan/Jacobian playhouse. Once we re-created Shakespeare's indoor theatre, we began to experiment with how Shakespeare's plays milked the architecture of the Blackfriars—how should we:

- use the doors? (hinged to open toward the stage was problematic)
- use the trap? (it's probably too small)
- use the musician's gallery? (pre-show/intermission music)
- use the onstage design? (not roam the aisles)
- use the heavens? (damn, winches are expensive)

How might Shakespeare's company have used the Blackfriars? Part of discovering the magic was finding the right performers. We needed actors who could work as a team, maximize their training or scrub it all—actors who could contribute and thrive in our ongoing exploration of Shakespeare's Staging Conditions.

In celebrating the 25th Anniversary of the Blackfriars, let's raise our glasses to all the artists, craftspeople, and donors whose spirit of adventure helped write the epic story that is this magnificent space.

Jim Warren
ASC Co-Founder

Photos, next page from top, left to right: The building site awaits; Groundbreaking; The Playhouse under construction; Blackfriars Playhouse Ribbon Cutting Ceremony, September 2001; René Thornton Jr. as Gower in *Pericles*. Photo by Lindsey Walters, Miscellaneous Media Photography, 2014; The finished Blackfriars Playhouse; *Much Ado About Nothing*, 2020, Photo by Lindsey Walters, Miscellaneous Media Photography.



Nick Hutchison and Lee Cochran, 2001.

Nick Hutchison

A Second Home in Staunton

British theatre director, actor, lecturer, and educator Nick Hutchison has a long love not only of the Blackfriars Playhouse, but also of Staunton, Virginia. Having met Ralph Alan Cohen at The Globe during the early days of the SSE, Nick remembers hearing about the building of the Playhouse and the extraordinary dream that Ralph and Jim Warren had together, calling it an "enormous leap of faith." Nick spoke at the opening of the Playhouse (writing the speech last minute on a bag during his flight), and continues to be involved with the ASC, attending conferences, and directing *Much Ado About Nothing*, *Love's Labour's Lost* and *The Importance of Being Earnest*. Yes, that production that Dame Judi Dench came to see in 2004.

Joe and Evy Harman

Two Dreams Come to Light

BY GARRY WALTON

You might say it started with a phone call between strangers.

After years of sending energetic young actors all over Virginia, to dozens of states, and even abroad, Professor Ralph Alan Cohen and co-founder Jim Warren dreamed of a permanent home for Shenandoah Shakespeare Express—an intimate theater for fast-paced, text-centered discoveries created moment to moment with a surrounding audience in shared light. What they needed was a business partner.



Evy and Joe Harman

Augusta County native Joe Harman also had a dream—to help transform small, sleepy Staunton into the beautiful, thriving, vital, artsy town it had once been. He had been a teacher, a farmer, an amateur actor, an investment banker, a realtor. He returned home in the 1980's with wife Evy, his accountant and partner in crime, and they invested in Staunton, buying a local business, becoming innkeepers. As other businesses fled downtown, they remained, looking for the big attraction that would bring tourists off the interstate to discover the local delights.

When Joe first decided to cold-call Ralph, Evy wasn't sure it was a good idea to invite a total stranger to move his whole operation to Staunton. But Joe, like Ralph and Jim, proved unstoppable. And the Blackfriars team succeeded. Joe and Evy had local connections with business and civic leaders and in the area theater community. They hosted endless meetings at the Frederick House and donated significantly themselves. As chair of the finance committee of the theater's first official board, Joe recruited backers for the project, worked to locate an appropriate site, and helped to secure a loan to complete the project.

Joe and Evy were at the groundbreaking in April 2000 and at the grand opening on September 21, 2001. They have been at Blackfriars performances ever since, basking in the shared light of a playhouse they helped to birth—and continuing to dream and scheme for the ASC's future success.















YOUR IMPACT

You gave a touring company a home to continue to create theatre magic.

The Anatomy of the Blackfriars Playhouse

Every corner of the Blackfriars Playhouse tells a story. From hand-turned bannisters and hidden messages beneath the benches to the trap below the stage and the "Heavens" above it, the building is filled with details shaped by history, craftsmanship, ingenuity, and a little theatrical magic.

Take a closer look at some of the features that make the Playhouse unlike any other theatre in the world.



Summer England as Rosalind in *As You Like It*. Photo by Madison Patterson, 2026.

The Heavens

Alongside Hell, the trap door in the ceiling of the Playhouse is also called the Heavens. Theatremakers can drop things from the ceiling, and in one special case come down from the heavens on a circus ring.

Bannisters

Each of the bannisters were hand-turned by Ray Jones, a retired shop teacher who worked in Tim Cox's workshop and mill.

Chandeliers

"The Shakespeare Theater represents a foot in the past and a foot in the future. As a present day blacksmith, whose craft spans centuries, it seemed appropriate to instill the chandeliers and sconces with a character befitting of Shakespeare." — Fred Crist, Blacksmith





Roof

"As the project came closer to finishing they painted, and everyone got to sign the plywood. The next day the sheet of plywood got cut into shape and used on the roof. If I remember correctly, one big piece of it is over the stairwell to the left of the front of the building, and another piece is on the main roof in about the same area."

— Sam Shell, Subcontractor

Handrails

Designed by Paul Borzelleca, added in 2026 for accessibility and patron safety. In thanks to the Mary Morton Parsons Foundation.

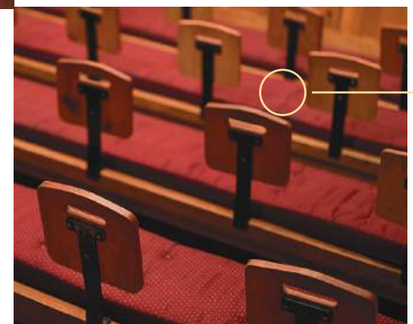
Trap

Early Modern theatremakers called it Hell, due to actors being able to come from underneath the stage.

The Floor

The floor is inspired by the floor of the Smithsonian. In 2000, carpenter Tim Cox attended his son's fifth grade class field trip to the museum. He remembers looking down at the floor of the Smithsonian and noticing the gaps in between the floor boards to accommodate for the expanding and contracting of the wood.

Seatback schematic designed by Tom Cabe and Paul Borzelleca.



Benches

"Underneath every bench," remembers Paul Borzelleca, "are haikus written by Danica Jameson, his intern and an art major at MBU."



"For 25 years, the Blackfriars Playhouse has been camp's Chocolate Factory."





Top: Topher Zane as the Friar in *Much Ado About Nothing*. Photo by Lindsey Walters, Miscellaneous Media Photography, 2016. Topher Zane as Henry V, 2021. Bottom row, left to right: Lia Wallace and ASCTC Campers, 2018. ASCTC Cast of *Twelfth Night*, 2026. Photos by Lindsey Walters, Miscellaneous Media Photography.

ASC Theatre Camp

The Playhouse Becomes Theirs

BY LIA WALLACE, EDUCATION PROGRAMS MANAGER

The day they arrive in Staunton, I take ASC Theatre Campers on a tour of the Blackfriars Playhouse. Of course I want to acquaint them with the history of the building and the location of the restrooms and other important information, but more than anything, I want to watch their faces as they step into the space for the first time. I tell anyone who's new to the building to come to the front of the group, and then I let them know that while they have rich lives behind them and bright futures ahead of them, no day will be better than the one when they walked into the Blackfriars Playhouse for the first time. And then I open the doors.

Over the next several weeks of camp I watch their awe grow through familiarity into ownership. The campers take the stage. As they speak their texts and work their scenes, they learn which boards creak a little more than others, which corners offer the best sight lines to which seats in the house. They nap on the benches and whisper backstage. The Playhouse becomes theirs, and I remain a witness to the next generation of theatremakers coming into their own. The American Shakespeare Center lets me play Willy Wonka, and for 25 years the Blackfriars Playhouse has been camp's Chocolate Factory. I hope we're both around for decades more of theatrical confections to come.

YOUR IMPACT

Generations of campers, artists, and scholars have made this stage their own.

From Blackfriars to Baldwin

BY DOREEN BECHTOL
CO-PROGRAM DIRECTOR OF SHAKESPEARE AND PERFORMANCE, MFA COMPANY MANAGER AND DIRECTOR OF TRAINING

Back in the summer of 2002, which was the ASC Resident Troupe's inaugural season, I performed as Olivia in *Twelfth Night* at the Blackfriars Playhouse. Terry Southerington, at the time a Theatre Professor at Mary Baldwin University, designed and built the exquisite Renaissance costumes, and even hand-stitched my Olivia dress. Terry's detailed craftsmanship was so stunning that we displayed the dress in the upper lobby for years. And when actors gave tours in those early days, I proudly shared stories about the costume's inner workings; after all, that dress and I had been companions for over a year.





Photos, left: Doreen Bechtol as Olivia in *Twelfth Night*, 2003. right: Kahlan Kelly as Olivia in ASCTC's *Twelfth Night*. Photo by Lindsey Walters, Miscellaneous Media Photography, 2026.

Fast forward twenty-four years to the summer of 2026, where I am now a professor and co-Director of the Shakespeare & Performance program and still an artistic collaborator with the ASC. I took my 18 year-old son to see the ASCTC student production of *Twelfth Night*, so he could cheer on friends he met during his years in Drama Club. Not only was I excited to join him in seeing and celebrating the next generation perform this delightful play, but I was proud to witness the dedicated people who put this program together. The long list of S&P graduate students involved in camp is a testament to the special relationship between the ASC and S&P programs: two institutions who have been the closest of companions since the Blackfriars Playhouse opened in 2001. For instance, you will see our S&P students act both on stage and as understudies; they staff the box office and give tours; they assistant direct, dramaturg, and stage manage shows; they are production managers; they work in wardrobe and props, in development, and education. Our S&P faculty serve on the board, direct, choreograph, dramaturg, and assist with the Blackfriars Conference. And in S&P we greatly value the time, energy, and guidance the ASC actors and staff provide our students.

Our institutions thrive on these people-centered relationships, which weave together our collective artistry and scholarship, our creativity and our sustainable business practices, all while celebrating Shakespeare's work. In fact, the shared legacy between our institutions tells a story foremost about the friendships and creative partnerships stitched together under the rafters of the Playhouse. When I watched ASCTC's production of *Twelfth Night*, I saw that legacy unfold before my eyes. From the campers who started as youngsters in Drama Club, now being taught by S&P alums with ASC actors cheering them on in the audience. Even Terry Southerington was sitting on a gallant stool watching the show. Imagine her and my surprise, when Olivia stepped on the stage in the dress Terry made for me twenty four years ago, seeing our work continue to be treasured by the next generation. Magical.

Behind the Stage

"My time as a Stage Manager at American Shakespeare Center continues to expand the way my craft can be approached. I have become a stronger stage manager; strengthened my interpersonal communication skills and managed the flexibility of the space which makes me invaluable to producers. ASC values the artistry, the individual and how their individuality impacts the art. They welcome the opportunities to include my motherhood into my artistry and youth into the space. Their openness to each artist's individuality allows for innovation to flourish. It allows for artistic collaborators and future ones to see ASC as a theatre to keep coming back to."

— JOCELYN A. THOMPSON, ASC STAGE MANAGER

Ushering in Another 25 Years

What is your favorite memory of the Playhouse?

◇ "Friendships, especially hanging out with The Wednesday Ushers. I miss them, Lucille, Sara and Frank, plus James."

— TEENA HAZEL
USHER SINCE 2001

◇ "Going for my daughter's 13th birthday (her request). One actor sat next to her and started pulling on her blanket as he delivered his lines—it can be a bit cold in the theater! She laughed hysterically and still remembers that day 17 years later."

— ANNICK DUPAL
USHER SINCE 2023

◇ "As an audience member, the first time my family went to see *As You Like It*. Orlando gave my son a letter to Rosalind and he still has it."

— MARCY BRIDGES
USHER SINCE 2023



Usher and ASC Trustee Garry Walton at *As You Like It*. Photos by Madison Patterson, 2026.



Usher Teena Hazel during *Sense and Sensibility*. Photo by Madison Patterson, 2025

◇ "Seeing a few audience members disrupt the beginning of the play by walking up on the stage, and then realizing they were actors, in *Knight of the Burning Pestle*."

— ROBERT GUTKOWSKI
USHER SINCE 2015



ASC's Usher Guild., 2026. Photo by Mili Koncelik, 2026.

Why do you think people should attend the shows at the Blackfriars Playhouse?

◇ "Because there is no better art form than live theatre, especially in this intimate space, with the lights on! You can't help but become emotionally involved; you can't pause the show to go to your refrigerator; you can't hide your emotions as you would in a dark theater. You're aware of the actors speaking directly to you, and you're aware of how everyone around you is reacting."

— JIM PRINTY
USHER SINCE 2001

Beyond the House

For 25 years, volunteers have supported the Blackfriars in ways audiences see and ways they don't.

From helping to paint the Playhouse, building costumes and props, and bringing breakfast for the first day of rehearsals, our volunteers are a strong part of our community both on and off stage.

YOUR IMPACT

Volunteers and patrons turned a theatre into a community.

◇ "The theater experience is unlike other entertainment. Sitting with others and sharing the emotions and the reactions that are caused by the play helps people see how much in common they have with each other. The more people who see live theater the more people we have with a greater understanding of the human experience."

— KAREN OLIVARES
USHER SINCE 2022

◇ "Staunton is most fortunate to have a professional Shakespeare playhouse. It elevates this picturesque small town from charming to world class charming. And as someone in the audience said to me recently, 'You don't even have to go to England!'"

— GEORGI TOMISATO
USHER SINCE 2020

Love Letters to the Blackfriars Playhouse



ASC is such a beautiful example of theater + love for Shakespeare growing where they are planted! I love it here - Staunton is my happy place ♡

We love camp! The values and mission of this place are so important and inspiring. Thank you, we love watching and working with the ASCTC

♡ASCTC campers!!
P.S. Thanks for the poem)
Serenity, Maggie, Esme, Emma



Saw my first show here in 2011 with college friends. Have been making the trip once or twice a year ever since! The performances never fail to move and inspire. The artistry of doing theater this way is a joy to see every time.

Thank you! !!

I have been coming here since I was 3 years old. I love the plays, and I love the actors. I have a great time when I come here!

P.S. I am 10 years old.
Henry







I ♡ it
Harper
age: 9

A Lasting Legacy

BY GARRY WALTON

Though these patrons are no longer with us, their outstanding contributions turned the dream of the Blackfriars theater into a reality. As shown by their receipt of the ASC's highest honor, the Robin Goodfellow Award, their dedication and generosity brought the Blackfriars to light.

TOM CABE, an aerospace engineer and stalwart patron of the arts in the area, played a pivotal role in bringing the American Shakespeare Center to Staunton, served on its board during the crucial early years, and oversaw construction of the Blackfriars Playhouse as chair of the building committee.

LEE COCHRAN was president, board member, trustee, or founder of virtually every civic organization in Staunton, including the ASC. She was essential in garnering local support for the new Blackfriars Theater, led the campaign that raised $2.7 million, and recruited the project's major donors, called sharers.

LARRY HOOVER was a traveller, a lawyer, a mediator, a teacher, a listener, a singer, a lover of theater, and a fervent supporter of the ASC. As an early Board member, he helped transform the Shenandoah Shakespeare Express into the American Shakespeare Center and helped secure its permanent home in Staunton at the Blackfriars.

DR. PRESTON MANNING loved Shakespeare, music, travel, and the Shenandoah Valley. He was an ardent supporter of the American Shakespeare Center, serving as chair of the capital campaign to build the Blackfriars, as Board chair during that period, and as a trustee for eight years.

TOM MCLAUGHLIN was a noted Richmond architect who considered his design work for the Blackfriars Playhouse his crowning achievement. His careful research, abundant talent, and unflagging commitment to the project resulted in the breathtaking venue patrons enjoy today, as close as practicable to the original early modern theater in London. It was his vision to encase a late sixteenth-century timber theater in a modern shell, reversing the original Blackfriars' modern wooden theater inside a medieval shell.

DOUG ROLLER's two great loves came together in the building of the Blackfriars Playhouse. He was a professional architect at the venerable T. J. Collins firm in Staunton, and he served on the Historic Staunton Foundation board. He also was president for decades of the Oak Grove Theater. His leadership as vice-chair of the Blackfriars building committee—with his knowledge of historic structures, building regulations, and Staunton property—was crucial in locating and getting approvals for the theater site.

GORDON AND MARY BETH SMYTH, after meeting in Waynesboro, became generous philanthropists throughout central Virginia for decades. They supported Mary Baldwin, Mary Beth's alma mater, and other educational institutions through their foundation. Their guarantee of a bank loan secured essential funds that allowed the construction of the Blackfriars Theater to be completed.

DR. CYNTHIA TYSON was born and educated in the north of England, but she made Staunton her home and her place of service for two decades. She was President of Mary Baldwin at the moment of the birth of the Shenandoah Shakespeare Express, and she supported the creation both of the Shakespeare and Performance graduate program and of the Blackfriars Playhouse. The theater's rehearsal space is named in her honor.

The American Shakespeare Center's highest honor takes its name from Robin Goodfellow, better known as Puck, Shakespeare's mischievous fairy in *A Midsummer Night's Dream*. The award honors individuals whose extraordinary dedication, generosity, and service have helped shape and sustain the American Shakespeare Center.

Top to bottom: Ralph Alan Cohen, Larry Hoover, and Dame Judi Dench at the Blackfriars Playhouse, 2004; Tom Cabe, Lee Cochran, Doug Roller, Ralph Alan Cohen, and Christine Kelley; Dr. Preston Manning; Tom Cabe; Thomas McLaughlin, photo by Clement Britt for *Richmond Times-Dispatch*; Cynthia Tyson and Joe Harman.













Thank You

to the ASC Staff and Board Members, past and present, for helping to keep the Blackfriars Playhouse shining brightly for 25 years.

2026 ASC Ensemble

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Vanessa Morosco
Executive Artistic Director

ADVISOR

Ralph Alan Cohen
Founder and Senior Advisor

OPERATIONS

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Facilities and Company Manager Assistant

Tracie Steger
Facilities and Company Manager

PATRON LOYALTY

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CJ Clark
Communications Manager

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Mili Koncelik
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Jessica Rose
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EDUCATION

Rhys McClelland
Director of Learning and Engagement

Lia Wallace
Education Programs Manager

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Grace Easterday
Assistant Prop Shop Manager/Artisan

Conrad Gothard
Prop Shop Manager

Kaylei Kipper
Costume Technician/ Shop Hand

Amy Monsalve
Wardrobe Manager & Design Assistant

Johnny Williams III
Production and Repertory Coordinator

Trina Yager
Costume Coordinator & Wardrobe Supervisor

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YOUR IMPACT

Your generosity and stewardship allows the Playhouse to shine brightly for the next 25 years and more.

25 years

Forging Scholarship & Stagecraft on the Blackfriars Stage

MARY BALDWIN UNIVERSITY

MBU SHAKESPEARE & PERFORMANCE PROGRAMS x THE AMERICAN SHAKESPEARE CENTER



Celebrate 25 Years of Magic.

With A Weekend Worthy of a Standing Ovation

DAY 1

History & Culture



MORNING

Explore charming downtown Staunton shops, galleries, & historic architecture.



AFTERNOON

Immerse yourself in a bygone era at one of our unique museums or historic sites.



EVENING

Experience the magic of American Shakespeare Center's Blackfriars Playhouse.

DAY 2

Savor & Discover



MORNING

Enjoy brunch at a local café or restaurant.



AFTERNOON

Sip, savor & explore local wineries, breweries, and boutiques.



EVENING

Love nostalgic rail journeys? Relax and sight-see aboard the Virginia Scenic Railway.

DAY 3

Adventure & Unwind



MORNING

Take in the beauty of the Shenandoah Valley with a hike or scenic drive.



AFTERNOON

Return to downtown for a sweet treat and exploring.



EVENING

Pick up a special souvenir. There's always more magic to be made.

STAUNTON™ VIRGINIA

PLAN YOUR GETAWAY TODAY!

VisitStaunton.com

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Staunton, VA 24401

MAILING INDICIA
TO BE ADDED
BY PRINTER



The Cast of ASC's *A Christmas Carol*. Photo by Madison Patterson. 2025