

# FOLIO

FALL 2015

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News from Shakespeare & Performance

Mary Baldwin College

in partnership with

the American Shakespeare Center

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## A Folio by any Other Name

BY PAUL MENZER



If you are reading this, I am grateful and surprised. There are so many other things to do, like watch one of the many excellent television programs carried by your local cable provider. But if you *are* reading this, I am certain you will have noticed the *Folio* redesign that we “rolled out” in the last issue. (I pause while you think through the importation of the metaphor “rolled out” from the automobile industry for application to a textual concern.)

Indeed, as S&P’s teacher of record for “Textual Culture,” I wept with a kind of quiet joy as multiple readers contacted me to voice their appreciation for the

redesigned *Folio* but also to point out politely that our *Folio* is a quarto. Now I appreciate as much as anyone attention to imposition — in truth, far more — but my hot tears of quiet joy were for the chance to point out that our *Folio* is as advertised, a folio. Indeed, our first *Folio* was, like the *First Folio*, a folio in sixes, three sheets of printed paper folded once and bound up as a quire. Concerned readers mistook the size of the *Folio* with the size of a quarto, allowing me to make an important textual point: a “folio” is a format, not a size. Same goes for a “quarto,” an “octavo,” a “duodecimo,” and right on down to the dreaded “sixteenmo,” a

word I cannot bring myself to type without first taking a stiff bracer of brandy.

*Folio's* redesign was part of a larger effort this academic year to refresh our print and digital profile, one in keeping with the program's ever-evolving nature. You can check out S&P's website redesign at [www.mbc.edu/shakespeare](http://www.mbc.edu/shakespeare). In fact, soon we will premiere our digital *Folio* on that same site. There we'll post timely articles to keep you up-to-date on the many activities going on in the S&P community while reserving the print *Folio* for an end-of-the-academic-year retrospective.

Thus far, I have indulged in roughly 250 words of textual niggling to make the point that our redesigned profile is more than merely cosmetic. We would not spend the time and effort it takes to work through a redesign merely to give our materials a facelift. (I can't make the same promise for our faculty. Some of us have set up second homes in the vale of years.) The redesign is part of our ongoing, concerted effort to integrate our materials and our

methods, the what-we-do with the how-we-do-it, our walk with our talk. So that, for instance, this *Folio* is not just a fillip to our efforts to keep in touch with our alums. It is also a teaching tool. Our *Folio* is also a "folio," and in being so is demonstrative of our pedagogy, our attempt to put learning in the hands of the students while we — as a faculty — ask questions, encourage push-back, offer critique, and try, always, to learn with you.

In the pages that follow — the sheets, to be consistent with this column's textual fastidiousness — you'll learn of some generous gifts that came our way this year, as well as some of the generous artists and scholars that came our way. As you read, consider too the handsome redesign of this folio, our *Folio*. While it is the face of our program, we hope the redesign is more than skin deep. □

# Shakespeare and Performance: A Home for Misfit Texts

BY MERLYN Q. SELL

**M**odern theatre companies have a lot to consider when deciding what plays to stage. They have to please their audiences, and it is a rare audience indeed that would prefer an anonymous 16th-century romance/comedy/adventure over *Arsenic and Old Lace*. Fortunately, audiences within the Shakespeare and Performance (S&P) community are as rare as they come. Filled with early modern enthusiasts, S&P audiences have an appetite for new stagings of old favorites as well as the obscure and unfamiliar. Coupling the willing audience of the S&P community with the ambition and audacity of its students creates the ideal atmosphere to

reintroduce early modern texts to the stage. During the 2014-15 school year, MLitt students had the opportunity to participate in two productions that would have terrified the marketing department of a commercial theatre. In fall 2014, rising MFA student Marshall B Garrett helmed a production of the Padua Folio cut of Shakespeare's *Measure for Measure*. In February 2015, Garrett was at it again, directing the official show of the second year class, *Clyomon and Clamydes*. These dubious, obscure, and often forgotten productions are unlikely to be seen on any stage outside of the S&P program.

The Padua Folio is a copy

of Shakespeare's First Folio held by the University of Padua. Its annotated *Measure for Measure* is believed to be a 17th-century prompt book. In a program pre-occupied with the original staging conditions of Shakespeare's works,

the opportunity to produce an early modern cut of the play was irresistible to Garrett. Interestingly, the version proved resistant to some of the main tenants of original practices as practiced by the American Shakespeare Center

Mark Pajor (left) and Natalia Razak Wallace (right) perform in *Clyomon and Clamydes*. Photo by Catie Osborn.



and studied by S&P students. Actors found that cuts were made with apparent disregard for the text's scansion. One of *Measure for Measure's* biggest draws for Garrett was the chance to explore audience contact, especially via Pompey's speech in Act IV, Scene 3. The speech had been cut completely from the Padua Folio. As Garrett admits, *Measure for Measure* "isn't one of the most reliably marketable of Shakespeare's plays," and commercial directors might find more success in using their own cuts. As an academic investigation, however, the Padua cut was a boon to the production team. In addition to providing students with the chance to work with an early modern performance text, the production contributed heavily to Garrett's MLitt thesis.

*Clyomon and Clamydes* had a different appeal. Marketed as "the play that probably didn't inspire Monty Python and the Holy Grail," *Clyomon and Clamydes* is an anonymous play from the late 16th century, that enjoyed its American debut in February at the Blackfriars Playhouse. A coalition

of second-year students suggested the play for production after encountering it in a class taught by visiting scholar Roslyn Knutson. Where *Measure for Measure* had academic appeal, *Clyomon and Clamydes* triumphed as giddy entertainment. With sword fights, a dragon, a princess in disguise, and couplets aplenty, *Clyomon and Clamydes* has something for everyone. As Garrett points out, "if any play is still entertaining after 400 years, then it's still worth doing." Garrett's production proved that this forgotten gem deserves wider exposure.

Whether an academic curiosity or a rollicking adventure, obscure plays have a lot to offer S&P students. Commercial theatres may balk at staging early modern sexual politics or impaled dragon heads, but S&P students embrace these challenges. As graduates of the program enter into the theatrical workplace, they will have ample opportunity to stage *A Midsummer Night's Dream* or *Macbeth*, while here they can explore the full panoply of early modern drama. □

# Lisa Wolpe Directs TGS to Success with *The Winter's Tale*

BY KAYLA BLUE

In January and February 2015, MBC Shakespeare and Performance had the privilege of hosting Lisa Wolpe to direct Turning Glass Shakespeare's production of William Shakespeare's *The Winter's Tale* and teach Directing Topics. Wolpe has been founding producing artistic director of the all-female Los Angeles Women's Shakespeare Company since 1993, where she produces, directs, and has performed roles including Hamlet, Richard III, Angelo, Leontes, Romeo, Shylock, and Iago. Wolpe also uses Shakespearean theatre in her international activism for women and empowerment of marginalized people.

Although Wolpe is a renowned theatre-maker, the Blackfriars stage and Shakespeare's staging conditions were new to her. Alongside Colleen Kelley of

the University of Virginia, Wolpe turned her artistic vision for *The Winter's Tale* into a reality by directing a show with intense combat, lively music, and raucous dancing that featured the abilities of Mary Baldwin's MFA students. Wolpe liberated the playhouse to utilize the balcony and trap, staged exits and entrances through the audience, and transformed the architecture of the playhouse into Sicilia and Bohemia. After an intense rehearsal process, the production was lauded as a success.

Turning Glass Shakespeare (TGS) students and five journey-men — actors outside the MFA company — benefitted from Wolpe's experience and training in clowning, voice, and male gendering for female actors. For TGS, a company with a distinct interest in male gendering in early modern

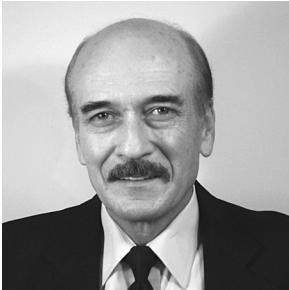




Sarah Blackwell (right) plays male Polixenes in *The Winter's Tale*, alongside Amy W. Grubbs (left) as Hermione. Photo by Catie Osborn.

drama, Wolpe graciously shared her career-long expertise in “acting maleness.” In fencing combat, 1920s dance numbers, posturing and gesture, and vocal work, Wolpe’s direction and coaching brought the male characters to life — so successfully, in fact, that

S&P professors failed to recognize some of their female students on stage. Wolpe’s focused work with MBC students and performers, particularly the coaching of female actors to play male roles, added invaluable tools to their theatrical toolboxes. □



## Alum Initiates MFA Capstone Fund

BY PAIGE HAMMOCK

**B**rian O'Connor '03/'08, one of the first graduates of the Shakespeare and Performance program — when it was known as the Shakespeare and Renaissance Literature in Performance program — finds himself regularly making his way back to his alma mater. O'Connor has shown overwhelming support for the advancement of S&P in numerous ways, recently taking his contributions to the next level with a seed donation that established the MFA Capstone Fund.

“Regardless of whether you are an alum or currently enrolled,

one way or another, you have added to the program’s development, and we all have the capacity to continue contributing to its success,” O'Connor said.

The Capstone Fund O'Connor initiated is geared toward that continuing success. The MFA company’s flagship production each year, referred to as the Blackfriars Play, is a final, full-scale capstone performance, allowing students to experiment with creating a high-production-value show. It was the 2014 MFA Festival capstone production of *Fuente Ovejuna* that inspired O'Connor to invest in the



Members of 2013-14 MFA company Rogue Shakespeare perform their capstone production *Fuente Ovejuna*. Photo by Norm Shafer.

future success of the program.

“All in all, it culminated in a very well-attended and exceptional performance,” O’Connor said of *Fuente Ovejuna*. “That evening, it crossed my mind that with some ongoing additional financial support, the festival could build on its success, broaden both its audience and support, and continue to provide the company with the ‘real world’ experience of a professional theatre production. Thus, the MFA Capstone Fund.”

O’Connor hopes that the fund will generate additional financial support as well as interest

in the Spring MFA Play Festival.

“Now that a decade and a half has passed, we have a sizeable alumni community, and this fund offers a way for graduates and others with an interest in S&P to assist the festival as it continues to develop.”

Currently working as a studio potter, O’Connor returns to the stage now and then, and recreationally writes dramatic verse. Following an interest in scribal copy that he pursued as an S&P student, O’Connor keeps a hand in the analysis of the Lambarde Manuscript of Fletcher’s *The Woman’s Prize, or The Tamer Tam’d*. □

# ‘A Time to be Born and a Time to Die:’ Turning Glass Shakespeare bids a fond farewell

BY SARAH MARTIN

As the academic year drew to a close, the members of the 2014-15 MFA Company, Turning Glass Shakespeare (TGS), prepared for new, post-graduate-school lives. TGS had, since its inception in May 2014, been a company conscious of our limited lifespan. One point of pride for our company was the fact that we began our May Term 2014 session -- the initial step in the year-long MFA journey -- on April 23, the date which marks the birth and death of William Shakespeare. We even decided our company name at 4:23 p.m. on the final day of May Term. Beginnings and endings seemed to go hand-in-hand for TGS. Our hourglass logo also served as a constant reminder that one day our company members would look up and realize that our journey had ended.

After a year of intense learn-

ing, teaching, and theatre-making, we said goodbye to the MBC Shakespeare and Performance (S&P) program. The S&P program was our home much longer than the lifespan of TGS. All of the company's 10 members progressed through the entire three years of the MLitt/MFA program together and learned to be a company early on, from the first days of REN 531 where our class debuted in *Pericles*, *Prince of Tyre*.

Two years later, TGS's season officially concluded on April 14, 2015, with our final touring performance of *Romeo & Juliet* at Riverheads High School. Two weeks prior, we had remounted all of our full productions for the MFA Play Festival and had the chance to revisit *Little Life* (devised), *Twelfth Night* (educational), *Romeo & Juliet* (small-scale touring), *The Winter's Tale* (Blackfriars), and *A*



The members of Turning Glass Shakespeare: (left to right, front row) Nicola Collett, Mara Sherman, Sarah Martin; (middle) Nora Manca, Sarah Blackwell, Rebecca Wright, David Loehr; (back) Ashley Pierce, Amy W. Grubbs, Emma Patrick. Photo by Catie Osborn.

*Chaste Maid in Cheapside* (Renaissance-style).

TGS was the first MFA Company to remount their devised show at the MFA Festival, and our performance of *Little Life* reflected the fact that our time here had come to an end. The final scene in *Little Life* saw each company member take a verse from Ecclesiastes 3 as we stepped into our last tableau. This ancient text reminds us: “to everything there is a season and a time to every purpose under heaven.” When we first performed *Little Life* in September 2014, we flipped the second verse to reflect our new birth as a company, exclaiming, “a time to die and a time to be born.” In our final performance of *Little Life*, we restored the verse to its original order

and reminded the audience, and ourselves, that there is “a time to be born and a time to die.”

In our small-scale touring show, *Romeo & Juliet*, the Nurse claims, “death’s the end of all.” No offense to the Nurse, but Turning Glass Shakespeare begs to differ. While we have come to the end of one journey, we are poised to begin others. On our new journeys, we take with us the memories of the many lessons we learned, the friendships we made, and that same love of Shakespeare that brought us here in the first place (cue Boyz II Men song here). Turning Glass Shakespeare may have died, but the knowledge and experience that we gained at MBC will live on in our future endeavors. □



FEATURE



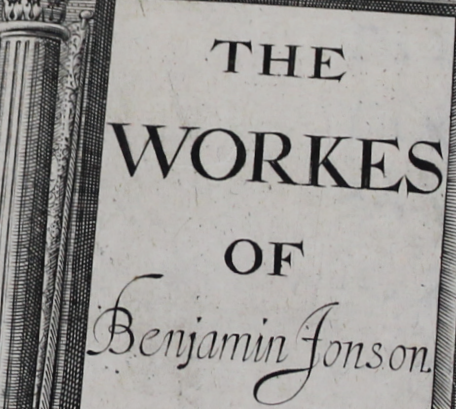
## Lipscomb Gift Hands Jonson Folio to MBC

BY MARK PAJOR

**W**ritten by the hand of Ben Jonson, printed with the press of Richard Bishop, and sold at the shop of Andrew Crooke: in 1640, a copy of the second folio of Jonson's works began its movement into the hands of readers, scholars, and collectors. Now, that copy aids the studies of Shakespeare and Performance (S&P) students at MBC, thanks to a generous gift from Elizabeth and Lloyd Lipscomb.

The Lipscombs donated three Ben Jonson books to MBC in February: the first and second volumes of his 1640 folio, and a bound collection of his works published from 1631-40. Each bears its own individual peculiarities, from the Jonsonian anecdotes written by an unknown hand in the front of the folio's first volume, to the unusual red





text on the title page of *The Devil is an Ass* in the 1631-40 volume.

These books build on MBC's early modern book collection, which began several years ago when the Lipscombs gifted a quarto of Beaumont and Fletcher's *A King and No King* and a play excerpted from Jonson's 1616 folio.

Elizabeth Lipscomb taught English courses at MBC from 1963-64, during which time she met her husband Lloyd. Elizabeth inherited the antique books, along with a passion for literature, from her father.

"My father, George Burke Johnston, purchased these books in the early 1930s to enrich his graduate studies of Ben Jonson's poetry," Lipscomb said.

Johnston's investment in his studies paid off. He became a professor and dean at Virginia Tech, specializing in the works of Shakespeare and Jonson. He published two books on Jonson's poetry, and his doctoral dissertation was also based on Jonson's works. This specialization no doubt grew from his access to the Jonsonian books.

"In later years, he cherished them and shared them with his students as tangible links with Jonson, Shakespeare, and their world," Lipscomb said. "We hope that they will serve the same dual purposes for all of those in the Shakespeare and Performance program, both enhancing scholarly research and bringing to life images of early modern England."



S&P Program Director and Professor Paul Menzer uses the gifted Jonson books to teach Shakespeare and Textual Culture, a graduate course centered on the idea that a full understanding of early modern plays can only come with knowledge of their history as printed objects. That knowledge actualizes with a tactile, full contact with printed books from the period.

In his remarks at the February reception held to thank the Lipscombs for their generosity, Menzer noted that the Jonson books represent not only an opportunity for S&P students, but a responsibility for the program.

“These books remind us not just of our continuity with the past but our responsibility to the future,” Menzer said, “for ours are not the last hands that will hold these books. They are not ours to keep, but to hand on.”

Johnston seems to have anticipated Menzer’s sentiment about reconsidering our relationship with the books in a sonnet he wrote, “Jonson Folio, 1640.” The sonnet, inserted at the front of the first volume of the 1640 folio, ends with an enlightening couplet: “I call these volumes mine, but I am theirs; three centuries from now they’ll own my heirs.” □



J O N S O N F O L I O , 1 6 4 0

**T**hanks to the Folio the brawny-brained  
Colossus, dead three centuries, sits with me  
And speaks through bibliotic incense, strained  
From yellowed pages. Dimly I can see  
His massive head, thin-bearded rock-hewn jaws.  
On Gypsy lore, witchcraft, and puckish sprite  
He muses, nods at each emphatic pause,  
Tells how by faint alembic's flickering light  
He sweat out iambs liquor-winged and tart:  
Now stooping to excoriate a fool,  
Now mellowing to praise Horatian art,  
Or tell a story that he heard in school.  
I call these volumes mine, but I am theirs;  
Three centuries from now they'll own my heirs.

George Burke Johnston



# Introducing Sweet Wag Shakespeare

BY THE COMPANY

In the weeks-long debate about our company name, we encountered a crucial dilemma: do we choose a name that fits with our season selection, or one that fits our personality as an ensemble? This discussion began on the first day of company building during May Term, with nearly every option proposed being promptly rejected. A few suggestions gained traction early on, but many of us still searched for that elusive spark of inspiration that would tie everything together.

At the end of the third week, during table work on *Cymbeline*, we encountered this line of text spoken by Pisanio: “[A] waggish courage, / Ready in gibes, quick-answer’d, saucy, and / As quarrellous as the weasel,” and something clicked. The naming debate resumed with

renewed fervor, and in the last hour of the last day of May Term, we arrived at a name: Sweet Wag Shakespeare. “Wag,” derived from “waghalter” (one likely to be hanged), among other things means animated motion, a joker, or a maker of (good-natured) mischief. “Sweet,” as opposed to any other adjective, is a nod to both our adventures in Eastcheap in our first-year production of *1 Henry IV*, and to what we consider the true nature of our collective waggery.

Indeed, that “waggish” energy buoyed us during our Ren 531 experience (inside sources indicate it may have been what influenced our directors, Doreen Bechtol and Matt Davies, to choose that particular play for us in the first place), and revealed itself again in our second year

through our dramatically diverse and wonderfully wayward Thesis Festival presentations in February 2015. We are abidingly animated, ceaselessly sassing, and frequently flirting with disaster. In short, we are a bunch of Wags, our tongues firmly planted in our cheeks.

## THE SEASON

*Hamlet*, *Shakespeare's War of the Roses*, *As You Like It*, *The City Nightcap*, and *Cymbeline*: disguise, puppets, paper swords, human kickball, and *deus ex machina*. Think you

know which play contains which? Think again. Audiences can expect the unexpected, with new twists on old favorites, in addition to several unfamiliar or original texts. True to our nature, we Wags intend to investigate questions of succession, gender, family, and trust in our diverse season of a devised piece, five early modern plays, and two staged readings by both honoring boundaries and pushing them in the most creative and collaborative ways.

The season opened on September 6 with the Wags' devised show *Strange Absence*, created by

The members of Sweet Wag Shakespeare: (clockwise from bottom left) Merlyn O. Sell, Patrick Harris, Molly Harper, Ian Charles, Aubrey Whitlock, Marshall B Garrett, Maria Hart, Meredith Johnson, Adrienne Johnson, Natalia Razak Wallace, Jess Hamlet. Photo by Doreen Bechtol.



the Wags under the guidance of Bechtol. Elements of the season's five plays inspired the show. The goal of the devised show is to build a strong ensemble through daily physical training while creating original compositions to heighten our relationships to the characters, plots, and themes within each play in our season. In addition, this performance integrates elements of our mission and explores our individual and company identities within the culture and community that we inhabit. This waggish work began in early August.

The company's touring shows kicked off on October 12 with a 60-minute education production of *Hamlet* directed by Aubrey Whitlock. Inquiring Wags want to know: In a world in which anything we do can be seen by anyone, when are we *not* performing? How do we know when (or if) we are truly alone? Geared toward high school and college audiences, this production uses the surveillance scripted in Shakespeare's play to comment on the pervasive culture of private-becomes-public and the roles we all play whether we want

to or not. A waggish conflation of all three extant texts, our production of *Hamlet* will ultimately ask our young-adult audiences to consider the true difference between reality and performance, if such a difference even exists, and, if it doesn't, what we should do about it.

Sweet Wag Shakespeare will round out our tour offerings with two small-scale shows, *Shakespeare's War of the Roses* directed by Marshall B Garrett and *As You Like It* directed by Merlyn Q. Sell. Both productions will seek to stretch the boundaries and conventions of the small-scale genre with monumental challenges to their production teams. *Shakespeare's War of the Roses* — our first original conflation/adaptation of multiple Shakespeare plays (2 and 3 *Henry VI*) — will feature more than 90 characters played by five female actors. These women will enter the liminal space of the stage and valiantly tackle "men's issues" of power, of succession, of war. Waggishly analogous to the upcoming presidential race, the themes of power behind the throne, women in power, dynastic succession, and anti-intellec-

alism will ring true with anyone following American politics today. Conversely, *As You Like It* stands out in Shakespeare's canon as the rare play wherein the heroes triumph not from violence and revenge but through kindness and compassion, and the villains are not punished but reformed. As such it will present a powerful yet subtle counterpoint to Sweet Wag's other touring shows: a different lens through which to see, as Touchstone puts it, "how the world wags." Gentler, but no less ambitious, *As You Like It* will have a cast of only three actors and will incorporate found-object puppetry and music to investigate themes of gender and class. These two contrasting, compelling, and complementary studies in waggery will open December 5.

With the new year will come a new genre and a nearly-forgotten play. The Wags will dive into 2016 with Robert Davenport's *The City Nightcap*, rehearsed and performed in "Ren" style with no director and a limited rehearsal period. *The City Nightcap* is by turns an incisive investigation of gender politics and a comedic romp filled with kicks

both literal and figurative. Sweet Wag Shakespeare's production of *The City Nightcap* in February will explore, ask questions about, and perhaps attempt to resolve some of the play's ideas about class and status, gender roles and female agency, and the theatricality of trial and punishment.

The Year of the Wag will conclude with *Cymbeline*. Guest of the program Leslie Reidel, from the University of Delaware Professional Theatre Training Program, will direct the production. Considered by the Wags to be "Shakespeare in a blender," *Cymbeline* unites many of the threads running through the rest of the season. The relationship between Imogen, Cymbeline, and the Queen parallels and differs from the relationship of Hamlet to Gertrude and Claudius. The cross-dressing and ensuing gender confusion of *As You Like It* comes into play when Imogen, disguised as the boy Fidele, encounters her long-lost brothers. The contention between Britain and Rome in *Cymbeline* can further the company's exploration of rulership and militarism begun with *War of the*

continued on p. 28

## 2015 AWARD WINNERS



### ARIEL AWARD FOR OUTSTANDING SERVICE AND LEADERSHIP

## *Marshall B Garrett*

As a second year MLitt student, Marshall B Garrett directed both the official second-year MLitt show, *Clyomon & Clamydes*, and a production for his thesis research, *Measure for Measure*. Outside the directing sphere, he served as stage manager for the first-year production of *Much Ado About Nothing*. These contributions to the program followed tireless efforts during his first year, in which he provided support to the MFA Company Rogue Shakespeare, filmed program events, and contributed significantly to preparation for the 2013 Blackfriars Conference. Marshall also served as the MLitt student representative to the Educational Policy Committee and the MBC liaison to the American Shakespeare Center.

Marshall now works as production manager for Sweet Wag Shakespeare—the 2015-16 MFA Company—for which he will direct an original conflation of parts two and three of *Henry VI*, tentatively titled *The War of the Roses*. After his year with Sweet Wag, he intends to teach in a college theatre department.



## ANDREW GURR AWARD FOR OUTSTANDING THESIS

### *Jess Hamlet*

Jess' thesis, "A Deed Without a Name': *Macbeth*, *Richard III*, and the Regicidal Fantasies of Civil War Virginia," argues that the performance and witnessing of Shakespeare's plays — specifically *Macbeth* and *Richard III* — became a way for wartime citizens of Richmond, Virginia, to vicariously express their war-induced grief and trauma between 1861 and 1865. The near-constant performances of these plays became a way for consumers of Shakespeare to license and codify their vitriol toward President Lincoln and the Union from which they were seeking to break, while simultaneously acting as a vehicle for Richmonders to realign themselves with their English heritage.

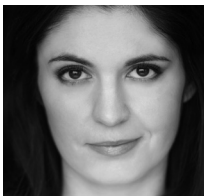
Jess is head of the editorial committee for 2015-16 MFA Company Sweet Wag Shakespeare, for which she will serve as dramaturg for a production of Robert Davenport's *The City Nightcap*. After her year with Sweet Wag, she aims to pursue a PhD.



**LINDA BISESTI** — head of acting at Cal Poly Pomona, founder/director of that university’s Southern California Shakespeare Festival, and member of the LA Women’s Shakespeare Company — visited Staunton in January with LA Shakespeare actor Katrinka Wolfson. A designated Linklater voice teacher, Bisesti led a voice workshop for Shakespeare and Performance (S&P) students and held a talk afterwards about getting started in acting, finding work, working hard, and staying on track. Bisesti hopes to return to Staunton to work with Mary Baldwin students.

**DARLENE FARABEE** visited Turning Glass Shakespeare (TGS) to deliver a talk titled, “Staged Space and Perceived Deaths in Early Modern Drama.” Farabee is a friend of the program who served as undergraduate faculty to S&P alum Stephanie Tschetter at the University of South Dakota.

**COLLEEN KELLY**, director of the MFA acting program at the University of Virginia, served as choreographer for TGS productions *Romeo and Juliet* and *The Winter’s Tale*. Under Kelly’s direction, TGS company members performed impressive combat in both productions as well as a dance in *The Winter’s Tale*. Kelly taught for the S&P program from 2005 to 2012, and her work has been featured at professional theatres such as American Shakespeare Center, Alabama Shakespeare Festival, and San Diego Repertory Theatre.



**GWEN KELSO**, lead teaching artist and Shakespeare program consultant with the Brooklyn Academy of Music, ran a two-day workshop in February for TGS on teaching Shakespeare in schools. Kelso’s



workshops addressed the state of theatre in education, working with the Common Core, and best practices for the actor-educator. Kelso earned her MFA in classical acting from the Shakespeare Theatre Company's Academy for Classical Acting at George Washington University.

**KATHERINE MAYBERRY '07** annually brings her students from Grand Valley State's Bard to Go touring troupe to American Shakespeare Center for an intensive week that includes time spent with the S&P program. This year, Mayberry led a staging workshop with TGS and also delivered a lecture, "On Playing the Rose." She is executive director of Pigeon Creek Shakespeare, a Michigan-based touring company whose performance locations include Blue Lake's reconstruction of the Rose Theater.

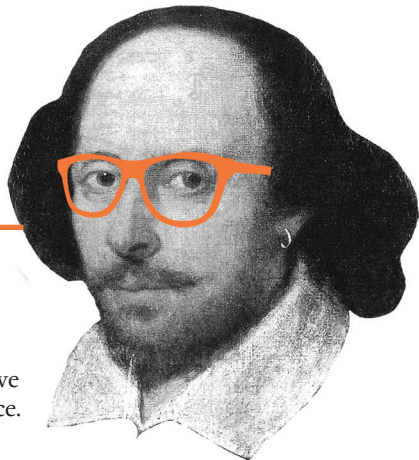


**TIFFANY STERN**, professor of early modern drama at the Oxford's University College, visited the Blackfriars Playhouse in March to give a public lecture titled, "'The Two Hours' Traffic of Our Stage': Time for Shakespeare." Stern has written or edited more than 10 books on Shakespeare and early modern drama. She serves as a general editor for the Arden Shakespeare series and the New Mermaids play series. Her publications include *Making Shakespeare*, *Shakespeare in Parts*, and *Documents of Performance in Early Modern England*.

**COLLEEN SULLIVAN '04** spoke with TGS about life beyond the master of fine arts degree. A director and educator, Sullivan is artistic and program director of the Shakespeare Academy @ Stratford, a new training and performance program focused on ensemble theatre-making in Stratford CT.

## THE LIGHTER SIDE

### You know you're a Shakespeare geek when ...



- #10 ... you turn mid-conversation to give an aside to your invisible audience.
- #9 ... you refuse to eat pie prepared by your enemy.
- #8 ... you know that boarding a ship is an instant storm magnet.
- #7 ... you call a Whisky Sour a Whiskey Shrew.
- #6 ... she speaks in the third person for dramatic effect, but not as often as Christopher Marlowe geeks do.
- #5 ... each St. Crispin's Day, you celebrate your favorite holiday by reciting the entire speech from memory.
- #4 ... you adjust your curses and swears to oaths of "God's \_\_\_!"  
Until they censor you.
- #3 ... you elide your syllables more 'fficiently than any digital native's instant mess'ging.
- #2 ... you wear pentam'ter like your rakish doublets.
- #1 ... you always close with clever rhyming couplets.

*Contributions by Kayla Blue, Megan Clauhs, Clarence Finn, Zac Harned, Paige Hammock, Anna Lobo, Catie Osborn, Mark Pajor, Josh Williams*

## Where Have You Been Gadding?

**CASSIE ASH '08** passed her doctoral viva at The Shakespeare Institute, University of Birmingham, in December 2014. Following that, she served as assistant director for *Mary Stuart* at the Folger Theatre and dramaturg for *Arden of Feversham* with Brave Spirits Theatre Company. She is assistant director on *Mary-Kate Olsen is in Love* at Studio Theatre (DC). With José A. Pérez Díez and Emma Smith, Cassie is co-editing a special 2016 issue of *Shakespeare Bulletin* on editing and performance.

**ERIN BAIRD HINOJOSA '10** recently married Edward Hinojosa in Fresno, California, after they co-directed *Bye Bye Birdie* for Erin's high school theatre students. She is in her fourth year of teaching theatre at Edison High School, where she is also head of the Edison Tiger Theatre Company. During her tenure, the program has grown to more than 260 students per year in theatre classes alone and mounts 3-4 full productions per season. They recently produced a successful run of *Comedy of Errors* under the stars

in the school's amphitheater, drawing on original practices including audience interaction, universal lighting, and live pre-show music.

**CASEY CALDWELL '11** is in his second year of PhD studies in English at Northwestern University. His research focuses on the intersection of sexually-valenced disease discourse and sex work in early modern playhouse culture, especially from an audience studies perspective. He was recently admitted into the Summer Institute in Cologne, a new initiative between Northwestern and the University of Cologne, bringing students from both institutions together to take intensive seminars on select humanities topics. He will participate in the early modern aesthetics and literature seminar. In the upcoming year he will be developing a reading series for undergraduate students, giving them the opportunity to learn lesser-known modern plays and playwrights through performance.



**KELLY ELLIOTT '14** is a board member of Brave Spirits Theatre in Washington DC, which was founded by S&P alumnae Charlene V. Smith and Victoria Reinsel. Their upcoming season includes a production of *The Bloody Banquet* by Thomas Dekker and Thomas Middleton. Their research revealed that this will be the first professional production of the play since the early 1600s. Speaking of productions, Kelly and spouse Josh Brown's July production of awesome twins Ruby and Clara is their best to date.



**REBECCA HODDER '14** teaches 8th grade language arts at Stuarts Draft Middle School, where she helped coordinate a visit by Turning Glass Shakespeare during which they performed *Twelfth Night* and led several workshops with gifted and talented students. Rebecca has found that acting exercises that involve connecting the voice to the body have helped with students' reading fluency.



**COREY VINCENT HOLMES '07** is in her 8th year as assistant artistic director of a dance academy in Stafford VA. Corey recently bought a house and welcomed a baby boy. She also joined the board and teaching team of StepVa, a



nonprofit that brings lessons and performance opportunities to children and adults with special needs in the Fredericksburg area.

**DANE CT LEASURE '14** recently accepted a position at Weathervane Playhouse (Akron) in the education department. He is working on their upcoming production of *Peter Pan* as assistant director and fight choreographer. Dane is also producing artistic director for Rubber City Shakespeare Company, which is entering its third year of operations and continues to show amazing growth.

**MEGAN MCDONOUGH '05** directed a production of *A Midsummer Night's Dream* this May with the Young Artists Ensemble (YAE) in Thousand Oaks CA. It was YAE's first Shakespeare production in its 34-year history.

**KATY MULVANEY '12** started the academic year as head of the theatre department at Incarnate Word Academy, an all-girls high school in Houston. Both the undergraduate culture and program dynamic at Mary Baldwin have prepared her well for the position.

**CELI OLIVETO '14** is a high school English, theatre, and French teacher in Farmington WV. Her theatre students performed a short scene from *A Midsummer Night's Dream* at Arts Alive, an annual gala promoted by the West Virginia State Board of Education to promote art students. Celi is also troupe manager for The Rustic Mechanicals, the Shakespearean arm of The Vintage Theatre Company, LLC. The Mechanicals are currently West Virginia's only all-Shakespeare touring troupe. The Rustic Mechanicals have set outdoor park attendance records and reached more than 2,000 audience members in their first year of operation. This year the troupe expanded from seven to 14 members and embarked on a seven-performance tour that brought *Much Ado About Nothing* to cities throughout West Virginia. This fall, the Mechanicals are proud to perform *Macbeth* at The Clay Center in Charleston WV for an audience of more than 500 high school students.

**ELIZABETH RENTFRO '13** was recently hired as a teacher's assistant for an arts education focused preschool in Chicago. Additionally, she toured Chicago parks again this summer with the company Midsommer Flight. She also played Lady Macduff in *Macbeth*.

**LAUREN SHELL '09** has started work as set dresser and prop master on a feature film called *Dave Made a Maze*. She recently wrapped up working as set designer and puppet fabricator on *Yamasong: March of the Hollows*, which comes out later this year. Additionally, New Deal Studios won an Academy Award for Best Visual Effects in *Interstellar*, to which Lauren contributed by building the miniature spaceships used in filming. In short, Lauren is living the dream in Los Angeles and is looking forward to the rest of 2015.

Top to bottom: Elliott-Brown family, McDonough with a member of the Yang Artists Ensemble.



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*Sweet Wag Shakespeare*; continued from p. 19

*Roses*. And *Cymbeline* takes an even more drastic approach to male fears of cuckoldry than does Davenport's *The City Nightcap*. The action, romance, and spectacle that the play demands promise a dynamic and enjoyable experience for us Wags and for our audiences. *Cymbeline* will open in March 2016.

In addition to these five plays, Sweet Wag Shakespeare was invited to participate in ASC's October staged reading of *The False One* by John Fletcher and Philip Massinger,

directed by our fellow Wag, Natalia Razak Wallace. In a groundbreaking move never before attempted by an MFA company, Sweet Wag Shakespeare will also premiere *One Woman Town*, an original work penned by Merlyn Q. Sell. An opus of Shakespeare-inspired parody sprinkled with the gun-slinging melodrama of the Wild West, the staged reading of *One Woman Town* will be performed in the fall, with the possibility of a revival performance in the spring. □

## ON STAGE

### 2ND-YEAR MLITT PRODUCTION

*The Taming of the Shrew*

November 9 and 10 at 8 p.m.

### SWEET WAG SHAKESPEARE (MFA COMPANY) PRODUCTIONS

*War of the Roses*

December 5 and 7 at 2 p.m.

December 6 at 8 p.m.

*As You Like It*

December 5 at 8 p.m.

December 6 at 2 p.m.

December 7 at 5 p.m.

### COMING IN SPRING 2016

1st-year MLitt production

*The City Nightcap* (Sweet Wag Shakespeare)

*Cymbeline* (Sweet Wag Shakespeare)

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