



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Spring 2015 – Kalamazoo Edition

☞ The 50th Congress on Medieval Studies ☛ May 14-17, 2015

MRDS Sponsored Sessions

Finding Sources: Play Texts and Archives *Session 30. Thursday 10:00 a.m. Bernhard 106*

Organizer: Alexandra F. Johnston, Records of Early English Drama, and Matthew Sergi, Records of Early English Drama
Presider: David N. Klausner, Univ. of Toronto

REED: The Last Fifty Years
Alexandra F. Johnston

REED: The Next Fifty Years
Matthew Sergi

The Macro Plays in Georgian England
Gail McMurray Gibson, Davidson College

Respondent: *Matthieu Bonicel, Bibliothèque nationale de France*

The Production of the Medieval Play (A Roundtable) *Session 89. Thursday 1:30 p.m. Bernhard Brown & Gold Room* Co-sponsored with the Medieval Institute, Western Michigan U.

Organizer: Jesse D. Hurlbut, Medieval and Renaissance Drama Society
Presider: Theresa Coletti, Univ. of Maryland

A roundtable discussion with *Alexandra F. Johnston, Records of Early English Drama; Robert L. A. Clark, Kansas State Univ.; Jill Stevenson, Marymount Manhattan College; Susannah Crowder, John Jay College of Criminal Justice, CUNY; and Martin Walsh, Univ. of Michigan–Ann Arbor, with an epilogue from David Bevington, Univ. of Chicago.*

Expanding the Canon: Period, Performance, and Pedagogy *Session 353. Saturday 10:00 a.m. Fetzer 2020*

Organizer: Cameron Hunt McNabb, Southeastern Univ., and Frank M. Napolitano, Radford Univ.
Presider: Frank M. Napolitano and Cameron Hunt McNabb

E. K. Chambers: Patron Saint of the Expanded Canon
Kurt Schreyer, Univ. of Missouri–St. Louis
What the Accumulated Records Say about Performance Traditions in Early Suffolk
James Stokes, Univ. of Wisconsin–Stevens Point

Making the Case for “Appropriation”
Kathleen Ashley, Univ. of Southern Maine
Global Horizons: Expanding the Medieval Dramatic Canon
Jesse Njus, Tisch School of the Arts, New York Univ.

Changing Scenes: Production Then and Production Now (A Roundtable)

Session 411. Saturday 1:30 p.m. Fetzer 2020

Organizer: Carolyn Coulson, Shenandoah Univ.
Presider: Clifford Davidson, Western Michigan Univ.

A roundtable discussion with *Lofton L. Durham, Western Michigan Univ.; Kathleen Ashley, Univ. of Southern Maine; Kyle A. Thomas, Univ. of Illinois–Urbana-Champaign; and David N. Klausner, Univ. of Toronto.*

Broadening the Horizons of Theater: Geography and Theory *Session 470. Saturday 3:30 p.m. Fetzer 2020*

Organizer: Christopher Swift, New York City College of Technology, CUNY, and Susannah Crowder, John Jay College of Criminal Justice, CUNY
Presider: Christopher Swift and Susannah Crowder

Active Spaces: Representation and Performance at Maignrauge
Elina Gertsman, Case Western Reserve Univ.

Challenging Theater History: Cognitive Studies and Intermediality
Lofton L. Durham, Western Michigan Univ.

Performing the Caliphate of Córdoba: Theater and Historiography

Denise K. Filios, Univ. of Iowa

Respondent: *Carol Symes, Univ. of Illinois–Urbana-Champaign*

MRDS Business Meeting *Saturday, 5:15 p.m. Fetzer 2020*

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The 50th Congress on Medieval Studies
Other Sessions of Interest

Records of Early English Drama North East
Session 109. Thursday 3:30 p.m. Fetzer 1045

Sponsor: Records of Early English Drama

Organizer: Diana Wyatt, Durham Univ.

Presider: Alexandra F. Johnston, Records of Early English Drama

Assessing the Durham Difference: Contexts for the Durham Corpus Christi in the Trade Company Records

Mark Campbell Chambers, Durham Univ.

“We must be married, or we must live in bawdry”: Wedding Revels at the Earl of Northumberland’s Household ca. 1511–1515

Suzanne R. Westfall, Lafayette College

The Osmotherly Jig: A Village Feud Goes Big Time

David N. Klausner, Univ. of Toronto

One Karre, One Worme, and Two Angel Wings: Unpicking the Evidence for the Beverley Hairers’ Pageant of Paradise.

Diana Wyatt

Much Ado about Nothing: Pre-Texts, Texts, and After-Texts
Session 118. Thursday 3:30 p.m. Schneider 1245.

Sponsor: Shakespeare at Kalamazoo

Organizer: Lea Luecking Frost, Lindenwood Univ.

Presider: Joseph F. Stephenson, Abilene Christian Univ.

Sex and the Single Girl: The Problem of Margaret

Nora L. Corrigan, Mississippi Univ. for Women

More than a Song: “Sigh No More” as Dramatic Impulse in Opera and Film

Parker Gordon, Abilene Christian Univ.

Recent After-Texts of *Much Ado about Nothing*: A Study in Contrasts

Yvette Kisor, Ramapo College

All the World’s a Stage: Performance and Performativity in Medieval England

Session 224. Friday 10:00 a.m. Bernhard 212.

Sponsor: Program in Medieval Studies, Cornell Univ.

Organizer: Rachel E. Grabowski, Cornell Univ., and Kaylin Myers, Cornell Univ.

Presider: Rachel E. Grabowski

Happy Wife, Happy Life: Performing Female Moral Authority in *The Pride of Life*

John T. Sebastian, Loyola Univ. New Orleans

The Performance of Self and the Production of Space in *The Book of Margery Kempe*

Meisha Lohmann, Binghamton Univ.

Play Time’s Over: Robin Hood Revels and Riots in Late Medieval England

Marybeth Ruether-Wu, Cornell Univ.

Performing Prayer in Late Medieval England

Paul Holchak, Graduate Center, CUNY.

Liturgical Drama: In Memory of Clifford Flanigan

Session 250. Friday 1:30 p.m. Schneider 1145.

Sponsor: Early Drama, Art, and Music

Organizer: Robert L. A. Clark, Kansas State Univ.

Presider: Robert L. A. Clark

Hildegard of Bingen and Hugh of Saint-Victor: A Comparison of Two Liturgical Commentators

Margot E. Fassler, Univ. of Notre Dame

The Fleury Playbook Conversion of Paul: A Saint’s Play or a Sacramental Ritual

Nils Holger Petersen, Københavns Univ.

Holy Sepulchres, Again: Five Centuries of Celebrating Easter at Klosterneuburg

Amelia Carr, Allegheny College, and Michael L. Norton, James Madison Univ.

Redoing the “Schuler II”: Editing the Melodies of Easter and Passion Plays

Ute Evers, Univ. Augsburg

New Perspectives on Liturgical Drama

Session 310. Friday 3:30 p.m. Schneider 1235. Sponsor: Early Drama, Art, and Music

Organizer: Timothy McGee, Univ. of Toronto

Presider: Timothy McGee

The Quem Queritis Reconsidered

Melanie Batoff, Baldwin Wallace Univ.

Large Clerical Dramas of the Twelfth–Thirteenth Centuries: A Secular Churches Phenomenon?

Christophe Chaguinian, Univ. of North Texas

Mary Magdalene Converts Her Vanities through Song in the German Dramas from Erlau and Alsfeld

Peter V. Loewen, Rice Univ.

Other Papers of Interest

Moveing Silence: The Speaking Body in Medieval Drama

Clare Wright, Univ. of Kent

The Sounds of Silence

Session 273. Friday 1:30 p.m. Bernhard 205.

Ibn Daniyal and the Rise of Puppet Theater in the Medieval Mediterranean

Kiana Gonzalez, Univ. of Connecticut

Papers by Undergraduates II

Session 319. Friday 3:30 p.m. Schneider 1340.

Dramatic Entries: How to Fit God, Jesus, and the Holy Ghost into Mary’s Body in the N-Town Salutation and Conception

Daisy Black, Univ. of Hull

Movement in Medieval Literature

Session 313. Friday 3:30 p.m. Schneider 1275.

Subtle Play: Alchemy and “Miracles Playing” in the Croxton Play of the Sacrament

Jasmine Lellock, Univ. of Maryland

Literature and Science in the Middle Ages

Session 292. Friday 3:30 p.m. Fetzer 1010.

*The 50th Congress on Medieval Studies
Performances*

Drama

**Staged Reading of *Much Ado about Nothing* (A Performance)
*Session 171. Thursday 7:30 p.m. Bernhard 210.***

Sponsor: Shakespeare at Kalamazoo
Organizer: Lea Luecking Frost, Lindenwood Univ.
Presider: Lea Luecking Frost

A performance with Dianne Berg, Tufts Univ.; Nora L. Corrigan, Mississippi Univ. for Women; Kavita Mudan Finn, Southern New Hampshire Univ.; Mark Fulk, Buffalo State, SUNY; Joseph F. Stephenson, Abilene Christian Univ.; and Patricia R. Taylor, Georgia Institute of Technology.

**Performing *Christ and Satan: A Readers' Theater Performance of the York Smiths' Play ("The Temptation") and the York Saddlers' Play ("Harrowing of Hell") from the York Mystery Cycle*
*Session 289. Friday 3:30 p.m. Valley I Ackley 106.***

Sponsor: Chaucer Studio
Organizer: Joe Ricke, Taylor Univ.
Presider: Joe Ricke

A performance with Jane Chance, Rice Univ.; Alan T. Gaylord, Dartmouth College; Thomas J. Farrell, Stetson Univ.; Susan Yager, Iowa State Univ.; Carolyn Coulson, Shenandoah Univ.; Alan Baragona, James Madison Univ.; Bernard Lewis, Murray State Univ.; and Paul R. Thomas, Brigham Young Univ.

Music

**Modern Chamber Music Inspired by the Music of Hildegard von Bingen
*Saturday. 7:00 p.m. Fetzer 1045***

Sponsor: International Society of Hildegard von Bingen Studies; Medieval Institute, Western Michigan Univ.; Michigan Festival of Sacred Music
Organizer: Elizabeth Start, Michigan Festival of Sacred Music
Presider: Elizabeth Start

**To Hildegard
Elizabeth Start**

. . . circling, circled . . .

Lawrence Axelrod, Chicago Composers' Consortium

A panel discussion with composers and performers follows the performance.

**Lais and Virelais: Music by Machaut (A Performance)
*Session 146. Thursday 7:30 p.m. Valley II Eicher 202.***

Organizer: Hunter Hensley, Eastern Kentucky Univ.
Presider: Judith A. Peraino, Cornell Univ.

A performance by Tamara Bentley Caudill, Tulane Univ.; Hunter Hensley; and Rupert T. Pickens, Univ. of Kentucky, with commentary by Judith A. Peraino.

Miscellaneous

***Piers Plowman* as Never Heard Before: A Dramatic Reading from *Piers Plowman*:**

A Modern Verse Translation (A Performance)

Session 150. Thursday 7:30 p.m. Valley I. Hadley 101.

Organizer: Peter Sutton, Independent Scholar
Presider: Ian Cornelius, Yale Univ.
A performance featuring Peter Sutton

Medieval Poetry/Modern Poets (Open Mic) (Performances)

Session 172. Thursday 7:30 p.m. Bernhard 213.

Organizers/Presiders: Jane Chance, Rice Univ., and Paul Hardwick, Leeds Trinity Univ.

Reading aloud of original medievalistic poems by modern poets, first come, first served, 5 minute limit. Contact jchance@rice.edu or p.hardwick@leedstrinity.ac.uk.

Performing Malory: The Tale of Arthur and Lucius, Emperor of Rome (A Readers' Theater Performance)

Friday evening. 7:30 p.m. Valley III. Stinson Lounge

Organizer: Leila K. Norako, Stanford Univ., and Kristi J. Castleberry, Univ. of Rochester
Presider: Leila K. Norako and Kristi J. Castleberry
A readers' theater performance.

Performances of Marie de France: *Guigemar*

Session 351. Saturday 10:00 a.m. Fetzer 1060.

Sponsor: International Marie de France Society
Organizer: Tamara Bentley Caudill, Tulane Univ.
Presider: Ann McCullough, Middle Tennessee State Univ.

Gower and Performance (A Performance)

Session 397. Saturday 1:30 p.m. Valley II. Eicher 202.

Sponsor: Gower Project
Organizer: Eve Salisbury, Western Michigan Univ.
Presider: Georgiana Donavin, Westminster College

The Bayeux Tapestry: The Stitches Speak (A Performance)

Session 460. Saturday 3:30 p.m. Valley I. Britton 103.

Sponsor: Manchester Centre for Anglo-Saxon Studies
Organizer: Daisy Black, Univ. of Hull, and Maren Clegg Hyer, Valdosta State Univ.
Presider: Daisy Black
A performance written and directed by Daisy Black.

In Honor of Alan T. Gaylord: A Readers' Theater Presentation: The Oral-Aural Chaucer (A Performance)

Saturday. 7:00 p.m. Bernhard 210

Sponsor: Medieval and Renaissance Research Seminar, Baylor Univ.
Organizer: D. Thomas Hanks, Jr., Baylor Univ.
Presider: D. Thomas Hanks, Jr.

A Reading from Chaucer's *Canterbury Tales*

Sarah Rude, Baylor Univ.

A Reading from Chaucer's *Canterbury Tales*

Adam Bryant Marshall, Baylor Univ.

A Reading from Chaucer's *Troilus and Cryseyde*
Dorsey Armstrong, Purdue Univ.



FESTIVAL OF EARLY DRAMA (FoED 2015)
POCULI LUDIQUÉ SOCIÉTAS PRESENTS
FESTIVAL OF EARLY DRAMA (#foed2015)
JUNE 5 -7, 2015
at University of Toronto, St. George Campus

This year marks our 50th anniversary and as part of our birthday year celebrations, we're staging a Festival of Early Drama on June 5-7 2015. The festival includes productions by over 20 theatre groups from around the world who are coming to Toronto especially for this special event. The festival will include international plays from the medieval to the early modern eras, and will be performed in English and some in French.

For more information, visit <http://foed2015.weebly.com/>

Masque of Queens

COMPANY: Loyala University of New Orleans
 VENUE/TIME: Isabel Bader Theatre (75 minutes)
 PERFORMANCE TIME: Friday at June 6th at 6pm

Mankynd*

COMPANY: Poculi Ludique Societas at University of Toronto
 VENUE/TIME: Margaret Addison Hall Sports Field (75 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 11 am, 5pm and Sunday June 7th at 11 am and 4pm

The Widow and the Usurer from Andrieu de la Vigne's Mystère de St. Martin

COMPANY: University of Michigan/Harlotry Players
 VENUE/TIME: Victoria Chapel (55 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 12:30pm and Sunday June 7th at 4:30pm

Road to Emmaus (Chester)*

COMPANY: Redeemer College
 VENUE/TIME: Victoria South (15 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 2pm & 4:30pm

Y GwR Kadarn*

COMPANY: Boston University
 VENUE/TIME: Victoria Quad (60 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 1pm and Sunday June 7th at 3:45pm
 NOTE - Presented in Welsh

* Tickets for these performances are free.

Sapientia

COMPANY: The Rude Mechanicals Medieval and Renaissance Players at Shepherd College
 VENUE/TIME: Cat's Eye Pub (40 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 12pm and Sunday June 7th at 1:15pm

Hans Sachs' The Marriage Test*

COMPANY: Duquesne U
 VENUE/TIME: Emmanuel College East (20 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 2:30pm, Sunday June 7th at 12:30pm & 3:15pm

N-Town Nativity and Trial of Mary and Joseph

COMPANY: University of Illinois
 VENUE/TIME: Alumni Hall (45 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 2:30pm and Sunday June 7th at 12:15pm

Slaughter of the Innocent & Death of Herod*

COMPANY: University of Maryland/Lord Baltimore's Company
 VENUE/TIME: Victoria South (20 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 3:10pm and Sunday June 7th at 1pm and 2:45pm
 NOTE - Violence; not suitable for young children

Conversion of St. Paul*

COMPANY: University of Virginia
 VENUE/TIME: Margaret Addison Hall Sports Field (60 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 3:30pm and Sunday June 7th at 1:30pm

Three Ladies of London

COMPANY: McMaster University
 VENUE/TIME: Helen Gardiner Phelan Playhouse (90 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 4pm

La Farce de Soeur Fessue & La Farce du Temoin

COMPANY: Théâtre L'On Donne from the University of Western Ontario
 VENUE/TIME: Emmanuel Hall (45 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 4:30pm and Sunday June 7th at 11 am and 1:45pm
 NOTE - Performed in French with printed translations
 NOTE - Sexual content; not suitable for young children

Fleury Visitatio Sepulchri

COMPANY: Brock University
 VENUE/TIME: Trinity Chapel (30 minutes)
 PERFORMANCE TIMES: Saturday June 6th at 7pm and Sunday June 7th at 2:30pm

Three Lords and Three Ladies of London

COMPANY: Purdue Players
 VENUE/TIME: Burwash Hall (90 minutes)
 PERFORMANCE TIME: Saturday June 6th at 8:15pm

Henry VI, Part I

COMPANY: University of Waterloo
 VENUE/TIME: Helen Gardiner Phelan Playhouse (135 minutes)
 PERFORMANCE TIME: Sunday June 7th at 4 p.m.
 WARNING - Violence

Recent Publications

Books, General

Tamara Atkin. *The Drama of Reform: Theology and Theatricality, 1461-1553*. Late Medieval and Early Modern Studies 23. Turnhout: Brepolis, 2013.

Ton Broos, Clifford Davidson, and Martin Walsh, Editors. *Mary of Nimmegan*. An edition of the English chapbook with the original Dutch Morality play and its translation. New York: AMS Press, 2015.

Roger Clegg and Lucie Skeaping. *Singing Simpkin and Other Bawdy Jigs*. Exeter: University of Exeter Press, 2014.

Heather Anne Hirschfeld. *The End of Satisfaction: Drama and Repentance in the Age of Shakespeare*. Ithaca, New York: Cornell University Press, 2014.

Jacqueline Jenkins. *Editing, Performance, Texts: New Practices in Medieval and Early Modern English Drama*. Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2014.

Lister M Matheson, William G. Marx, Robert L. Kinnunen, and Vincent Corrigan, Editors. *Staging Salvation: Six Medieval Plays in Modern English*. Tempe, Arizona: Arizona Center for Medieval and Renaissance Studies, 2014.

Scott Oldenburg. *Alien Albion: Literature and Immigration in Early Modern England*. Toronto: University of Toronto Press, 2014.

Power and Violence in Medieval and Early Modern Theater, edited by Cora Dietl, Christoph Schanze, and Glenn Ehrstine. Place: Vandenhoeck & Ruprecht, 2014.

Books, Anthologies

Susan Bennett and Mary Polito, Editors. *Performing Environments: Site-Specificity in Medieval and Early Modern English Drama*. Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2014.

Thinking Site: an Introduction, Susan Bennett and Mary Polito

Part I: Building Frameworks

Patricia Badir. "The whole past, the whole time": untimely matter and the playing spaces of York.

Elisabeth Dutton. John Heywood, Henry, and Hampton Court Palace.

Kim Solga. Playing The Changeling architecturally.

Part II: Travel and Typography

Jim Ellis. Performing folk at Kenilworth.

Helen Ostovich. Knights and daze : the place of romance in the Queen's Men's repertory.

Julie Sanders. Geographies of performance in the early modern Midlands.

Part III: Psychic Spaces

Kevin Teo. Mapping guild conflict in the York passion plays. Clare Wright. Body, site and memory in the Croxton Play of the Sacrament.

Sarah Crover. A taste of high life at Elvetham: Elizabethan progresses and the rural consumption of royal neverwheres.

Part IV: Crossing Boundaries

Joseph Rodriguez. "With the grace of God at th'entryng of the Brigge": Crown versus town and the giant of London Bridge in Lydgate's triumphal entry of Henry VI.

Amy Scott. Cymbeline and the politics;poetics of mobility.

Vimala C. Pasupathi. Locating the Valiant Scot.

Philip Butterworth and Katie Normington, Editors. *European Theatre Performance Practice, 1400–1580*. Farnham: Ashgate, 2014.

Part I Records

Alan H. Nelson. St John's College register of inventories (1548–49), Trinity College Inventory (1550).

Elizabeth Baldwin, Lawrence M. Clopper, and David Mills. Cordwainers' and shoemakers' accounts (1549–50), Smiths', cutlers', and plumbers' accounts (1560–61), Bowyers', fletchers', coopers', and stringers' accounts (1571), Painters', glaziers', embroiderers', and stationers' accounts (1571).

R.W. Ingram. Cappers' records (1540), Drapers' accounts (1563), Smiths' accounts (1584).

Audrey Douglas and Peter Greenfield. Corporation chamberlains' accounts (1573–74) (Elizabeth's visit), Willis' description of a play at Gloucester (1570s).

James M. Gibson. Chamberlains' accounts (New Romney, 1483–86 and 1560–61).

David Galloway. Grocers' Guild records (1564–65).

Alexandra F. Johnston and Margaret Rogerson. Mercers' pageant documents (1433) (indenture), Mercers' pageant documents (1461) (expenses).

Sebastiano Serlio. Of perspective.

Leoni di Somi. Third dialogue.

Part II Pageant Vehicle Staging

Alexandra F. Johnston and Margaret (Dorrell) Rogerson. The York Mercers and their pageant of Doomsday, 1433–1526.

Peter Meredith. The development of the York Mercers' pageant wagon.

John Marshall. The manner of these playes.

Reg Ingram. The Coventry pageant wagon.

Part III Other Forms of Staging

David Bevington. Criteria for a popular repertory,

Pamela M. King and Asunción Salvador-Rabaza. *La festa d'Elx: the Festival of the Assumption of the Virgin, Elche (Alicante)*.

Katie Normington. *Drama and the city: city parades*.

Tom Pettitt. *Moving encounters: choreographing stage and spectators in urban theatre and pageantry*.

Part IV Costume, Mask and Stage Effects

Apparell comlye, Meg Twycross.

Philip Butterworth. *Gunnepowdyr, fyre and thondyr*.

Meg Twycross and Sarah Carpenter. *Mystery plays*.

Philip Butterworth. *Magic through sound: illusion, deception and agreed pretence*.

Part V Playing

David Mills. "Look at me when I'm speaking to you": the "behold and see" convention in medieval drama.

Philip Butterworth. *Prompting in full view of the audience: a medieval staging convention*.

John Marshall. "Walking in the air": the Chester shepherds on stilts.

Margaret Rogerson. *Devotional acting: Sydney 2008 and medieval York*.

Philip Butterworth. *Parts and parcels: cueing conventions for the English medieval player*.

Peter Meredith. *The professional travelling players of the 15th century: myth or reality?*

Part VI Audiences and Spectatorship

John J. McGavin. *Medieval theatricality and spectatorship*.

Peter Meredith. *The 15th-century audience of the York Corpus Christi play: records and speculation*.

Sarah Carpenter. *New evidence: vives and audience-response to Biblical drama*.

Alan E. Knight. *Faded pageant: the end of the Mystery plays in Lille*.

Glenn Ehrstine. *Framing the Passion: mansion staging as visual mnemonic*.

Andrew Gurr and Farah Karim-Cooper, Editors. *Moving Shakespeare Indoors: Performance and Repertoire in the Jacobean Playhouse*. New York: Cambridge University Press, 2014.

Introduction. Andrew Gurr and Farah Karim-Cooper.

Part I. The Context of Hard Evidence

John H. Astington. *Why the theatres changed*.

Jon Greenfield and Peter McCurdy. *Practical evidence for a re-imagined indoor Jacobean theatre*.

Oliver Jones. *Documentary evidence for an indoor Jacobean theatre*.

Mariko Ichikawa. *Continuities and innovations in staging*.

Part II. Materiality Indoors

Tiffany Stern. 'A ruinous monastery': the Second Blackfriars playhouse as a place of nostalgia.

Martin White. 'When torchlight made an artificial noon': light and darkness in the indoor Jacobean theatre.

Sarah Dustagheer. *Acoustic and visual practices indoors*.

Penelope Woods. *The audience of the indoor theatre*.

Paul Menzer. *In the event of fire*.

Farah Karim-Cooper. *To glisten in a playhouse: cosmetic beauty indoors*.

Part III. The New Fashions for Indoors

Andrew Gurr. *The new fashion for indoor plays*.

Eleanor Collins. *Changing fashions: tragicomedy, romance and heroic women in the 1630s hall-playhouses*.

Bart van Es. *Reviving the legacy of indoor performance*.

Sarah Dustagheer. *Appendix: list of plays performed at indoor playhouses, 1575-1642 (Appendix)*.

Robert Henke and M. A. Katritzky Editors. *European Theatre Performance Practice, 1580-1750. Critical Essays on European Theatre Performance Practice Series*. Farnham; Burlington, VT: Ashgate, 2014.

Introduction.

Part I Playing Spaces

Michael Anderson. *The changing scene: plays and playhouses in the Italian Renaissance*.

John Orrell. *The theatres*.

Jonathan Thacker. *Staging and performance*.

Jan Clarke. *The material conditions of Molière's stage*.

Part II Staging

J.L. Styan. *Shakespeare's stage*.

Robert Weimann. *Shakespeare's theater: tradition and experiment*.

Jane Tylus. *Women at the windows: commedia dell' arte and theatrical practice in early modern Italy*.

Ann Rosalind Jones and Peter Stallybrass. *The circulation of clothes and the making of the English theater*.

Andrew Sofer. *Absorbing interests: Kyd's bloody handkerchief as palimpsest*.

Natasha Korda. *Insubstantial pageants: women's work and the (im)material culture of the early modern stage*.

Part III Acting

Ronnie Ferguson. *Ruzante and the evolution of acting practice in Renaissance Italy*.

Richard Andrews. *Arte dialogue structures in the comedies of Molière*.

Peter Thomson. *Rogues and rhetoricians: acting styles in early English drama*.

Tiffany Stern. *Rehearsal, performance and plays*.

M.A. Katritzky. *Comic stage routines in Guarinonius' medical treatise of 1610*.

Virginia Scott. 'La vertu et la volupté': models for the actress in early modern Italy and France.

Gerry McCarthy. *Acting*.

Part IV Audiences

Andrew Gurr. *The audiences*.

Stephen Orgel. *Theaters and audiences*.

Jean E. Howard. Women as spectators, spectacles, and paying customers.
Robert Henke. Toward reconstructing the audiences of the commedia dell' arte.
W.L. Wiley. The audience.
N.D. Shergold. The actors and their audience.

Articles, General

Peter Happé. "'All mine own folly': the function of folly in The Winter's Tale." *Theta, Théâtre Tudor* 10 (2013), 217-238.

---. "'You ha' 'freshed my rememory well': Memory in Jonson's Late Plays." *Actes des congrès de la Société française Shakespeare*, 30 (2013), 127-148.

---. "John Bale and the practice of drama." *Reformation* 18.1, (2013) 7–20.

---. "'What is ane King?': Lyndsay's A Satire of the three Estates, 2013." *Medieval English Theatre* 35 (2013), 140-7.

---. "Rejecting and Preserving: Bale's Dramatisation of the Baptism of Christ." *Cahiers Elisabéthains* 86 (2014), 7-22.

---. "Theatricality in classical comedy and the English interlude: Jack Juggler." *European Medieval Drama* 16 (2012) 99-113.

Max Harris, "Diabolic Suffering, Whips, and the Burning of Judas: Holy Week in Cabral, Dominican Republic." In *Festive Devils of the Americas*, ed Milla Cozart Riggio, Angela Marino Segura, and Paolo Vignolo (London: Seagull Books, 2015).

Max Harris, "Interpreting the Role of Christ and His Donkey: The Palmesel as Actor in the Processional Theatre of Palm Sunday," *European Medieval Drama* 16 (2012).

James Hirsh. "The Second Part of Henry IV: Expectation and Disappointment." In *Reading What's There: Essays in Honor of Stephen Booth*. Ed. Michael Collins. Newark: U of Delaware P, 2014. 51-62.

James Hirsh. "Late Renaissance Self-Address Fashioning: Scholarly Orthodoxy versus Evidence." *Medieval and Renaissance Drama in England*. 27 (2014): 132-60.

Ross Knecht. "Shapes of Grief": Hamlet's Grammar School Passions. *ELH*, Volume 82, Number 1, Spring 2015.

Erika T. Lin. "Suits of Green: Festive Livery on Shakespeare's Stage." In *Shakespeare and Costume*. Bella Mirabella and Patricia Lennox, Editors. London: Arden Shakespeare, 2015.

Cameron Hunt McNabb. "Hocus Pocus and the Croxton *Play of the Sacrament*." *Early Theatre* 17.2 (2014): 11-33.

Rebecca Olson. "Too Gentle": Jealousy and Class in *Othello*. *Journal for Early Modern Cultural Studies*. 15.1 (2015) 3-25.

Matteo A. Pangallo. The Pirate, the Pirate-Hunter, and the Beginning of Early Modern Play Editing. *English Literary Renaissance* 45.1 (2015) 146-171.

Margaret Rogerson, "Medieval Religious Plays in England: Afterlives and New Lives through Performance." In *Medieval Afterlives in Contemporary Culture*. Gail Ashton, Editor. London: Bloomsbury, 2015.

Martin Walsh. "St. Martin's Clowns: The Miracle of the Blind Man and Cripple in Art and Drama." In *Further Studies in the Medieval Dramatic Tradition*. Clifford Davidson, Editor. New York: AMS Press, 2015.

---. "The Claude la Gente Episode in Andrieu de la Vigne's *Mystère de Saint Martin* (1496): Perversion of the Law, a Bourgeois Heroine, and Testimony from beyond the Grave." *Essays in Medieval Studies*, 2015.

Articles, Selected Journals

Comparative Drama
Volume 48, Number 4, Winter 2014
Elizabeth Bradburn, Editor.

Mark Bayer. Heywood's Epic Theater
Jo Eldridge Carney. "I'll Find a Day to Massacre Them All":
Tamora in *Titus Andronicus* and Catherine de Médicis

Comparative Drama
Volume 49, Number 1, Spring 2015
Elizabeth Bradburn, Editor.

Judy H. Park. The Tragicomic Moment: Republicanism in
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Stijn Bussels. Vondel's *Brothers* and the Power of
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Maurice Hunt. Brothers and "Gentles" in *The Life of King
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Edited by Helen Ostovich and Melinda J. Gough

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Ann Hubert. Preaching Rhetorical Invention: Poeta and Paul
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Elza C. Tiner. Performance Spaces in Thomas Chaundler's
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Lloyd Edward Kermode. 'This Citie of insufficiency': Heraldic
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Misha Teramura. The Admiral's *Vayvode* of 1598.

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Miryana Dimitrova. Labienus and Sceva: Two Classical Supporting Characters and Their Early Modern Dramatic Life in Fletcher and Massinger's *The False One*.

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Cameron Hunt McNabb. Hocus Pocus and the Croxton *Play of the Sacrament*.

Maya Mathur. 'To all kinde of estates I meane for to trudge': Making Room for the Commoners in *Cambises*.

Mathew R Martin. Inferior Readings: The Transmigration of 'Material' in Tamburlaine the Great.

Matthieu A Chapman. The Appearance of Blacks on the Early Modern Stage: *Love's Labour's Lost's* African Connections to Court.

Hristomir A Stanev. Ben Jonson's Eloquent Nonsense: The Noisy Ordeals of Heard Meanings on the Jacobean Stage (1609-14)

Issues in Review Essays

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Grace Ioppolo. Thomas Heywood, Just in Time

William Proctor Williams. 'Stolne and Surreptitious': Heywood as a Test Case.

William B Long. Playhouse Shadows: The Manuscript behind Dick of Devonshire

English Literary Renaissance

Spring 2015, Volume 45, Issue 2

Edited By Arthur F. Kinney

Gordon Braden. Hero and Leander in Bed (and the Morning After).

Christine M. Gottlieb. Middleton's Traffic in Dead Women: Chaste Corpses as Property in *The Revenger's Tragedy* and *The Lady's Tragedy*.

Marissa Greenberg. Processions and History in Shakespeare and Fletcher's *Henry VIII*.

European Medieval Drama

Volume 16, 2012. (Available in 2015)

General Editor, Jelle Koopmans.

Max Harris. Interpreting the Role of Christ and His Donkey: The Palmesel as Actor in the Processional Theatre of Palm Sunday.

Tiziano Pacchiarotti. La formation du jeu, entre culture de l'altérité et carnavalisation du discours.

Vicki L. Hamblin. 'Putting People in their Place in French Hagiographic Mystery Plays': The Craft(s) of Medieval Theatre: Spaces and People.

Charlotte Steenbrugge. Presenters in N-Town: We asygne it to oure good deliberacion.'

Heidy Greco-Kaufmann. Theatrical Actions during Carnival and Religious Disputes: The Bernese Way of Promoting Reformation Ideas.

Cora Dietl. A Polemical Theatre Review on Stage: Johannes Cochlaeus' Ein heimlich gsprech Vonn der *Tragedia Johannis Hussen*.

Peter Happé, Theatricality in Classical Comedy and the English Interlude: Jack Juggler.

Tatiana Victoroff. Misteri d'Elx et Mystère de la Dormition de la Mère de Dieu de Dimitri de Rostov: Entre représentation et presentation.

Medieval and Renaissance Drama in England

Volume 27, 2014

David M. Bergeron. Thomas Middleton, Thomas Middleton in London 1613.

Beatrice Groves. "One man at one time may be in two placys?" *Jack Juggler*, Proverbial Wisdom, and Eucharistic Satire.

Katja Pilhuj. "Willing to Pay their Maidenheads": Charting Trade and Identity in Thomas Heywood's *If You Know Not Me, You Know No Bodie*, Part 2

Catherine Willits. The Dynamics and Staging of Community in Medieval "Entry into Jerusalem" Plays: Dramatic Resources Influencing Marlowe's *Jew of Malta*.

Frank Ardolino. "Author and actor in this tragedy": The Influence of Apuleius's *The Golden Ass* on Kyd's *The Spanish Tragedy*.

James Hirsh. Late Renaissance Self-Address Fashioning: Scholarly Orthodoxy versus Evidence.

Christopher Matusiak. Elizabeth Beeston, Sir Lewis Kirke, and the Cockpit's Management during the English Civil Wars.

Warren Chernaik. Shakespeare as Co-Author: The Case of *I Henry VI*.

Lori Schroeder. The Only Witness a Tongueless Child: Hearing and Reading the Silent Babes of *Titus Andronicus* and *The Winter's Tale*.

Medieval English Theatre
Vol. 36, 2014

Matthew Sergi. Beyond Theatrical Marketing: Play Banns in the Records of Kent, Sussex, and Lincolnshire.

James McBain. Recycling Authority: John Bale at Magdalen?

Tamara Atkin. "The Personages that Speake": Playing with Parts in Early Printed Drama.

Clare Egan. "Now Fearing neither Friend nor Foe, to the Worldes Viewe these Verses goe": Mapping Libel Performance in Early-Modern Devon.

Alexandra F. Johnston. The Puzzle of the N.Town Manuscript Revisited.

Renaissance and Reformation
Volume 38, No 1 (2015)

Ian McAdam. Eucharistic Love in *The Merchant of Venice*.

Tom Rutter . Hamlet, Pirates, and Purgatory.

Renaissance Drama: A Critical Annual
Volume 43, No. 1 Spring 2015

Jeffrey Masten and William West, Editors.

Andrew Barnaby. "The Botome of Goddes Secretes": 1 Corinthians and *A Midsummer Night's Dream*.

Christy Pichichero. Words of the "Wise Captain": Pierre Corneille, *Le Cid*, and Fidelity.

Robert N. Watson. Lord Capulet's Lost Compromise: A Tragic Emendation and the Binary Dynamics of *Romeo and Juliet*.

Patricia Wareh. Literary Mirrors of Aristocratic Performance: Readers and Audiences of *The Faerie Queene* and *The Winter's Tale*.

Renaissance Drama: A Critical Annual
Volume 42, No. 2 Fall 2014

Bradley D. Ryner. The Cosmopolitical Economies of *The Merchant of Venice* and *A New Way to Pay Old Debts*.

Kimberly Huth. Figures of Pain in Early Modern English Tragedy.

Jennifer Panek. Shame and Pleasure in *The Changeling*.

Chloe Preedy. Performance and the "Holy Purse": Ben Jonson's Attack on Puritan Value(s).

Thomas J. Moretti. Via Media Theatricality and Religious Fantasy in Thomas Dekker and Philip Massinger's *The Virgin Martyr* (1622).

Shakespeare Bulletin
Volume 33, Number 1, March 2015

Clare McManus, Lucy Munro. Renaissance Women's Performance and the Dramatic Canon: Theater History, Evidence, and Narratives.

James Stokes. The Ongoing Exploration of Women and Performance in Early Modern England: Evidences, Issues, and Questions.

Andy Kesson. "It is a pity you are not a woman": John Lyly and the Creation of Woman.

Pamela Allen Brown. Anatomy of an Actress: Bel-imperia as Tragic Diva

Sophie Tomlinson. The Actress and Baroque Aesthetic Effects in Renaissance Drama

Roberta Barker. The "Play-Boy," the Female Performer, and the Art of Portraying a Lady

Clare McManus. "Sing it Like Poor Barbary": Othello and Early Modern Women's Performance

Shakespeare Bulletin
Volume 32, Number 4, Winter 2014

Francesca Rayner. Whose hand do we kiss?: Performing Democracy in a Portuguese *A Midsummer Night's Dream*.

Huw Griffiths. Hotel Rooms and Bodily Fluids in Two Recent Productions of *Measure for Measure*, Or, Why Barnardine is Still Important.

Thomas P. Anderson. Surpassing the King's Two Bodies: The Politics of Staging the Royal Effigy in Marlowe's *Edward II*.

June Schlueter. No Puppets Dallying: Green's 1626 Production of *Hamlet*.

Robert I. Lublin. "Apparel oft proclaims the man": Visualizing *Hamlet* on the Early Modern Stage.

Benjamin Hilb. Afro-Haitian-American Ritual Power: Vodou in the Welles-FTP *Voodoo Macbeth*.

The Welles FTP *Voodoo Macbeth*: a Debate.

Ayanna Thompson. Racial Authenticity: The Tension between Production & Reception in the Shakespeare Archive.

Marguerite Rippy. Welles's "Voodoo" *Macbeth*: Neither Vodou nor Welles? Discuss.

Peter Erickson. Shakespeare and the Process of Appropriation.

Benjamin Hilb. Receiving *Vodou Macbeth*.

Shakespeare Quarterly Volume 66, Number 1, Spring 2015

Laura Estill, Dominic Klyve, Kate Bridal. "Spare your arithmetic, never count the turns": A Statistical Analysis of Writing about Shakespeare, 1960–2010.

Amir Khan. My Kingdom for a Ghost: Counterfactual Thinking and *Hamlet*.

SEL Studies in English Literature 1500-1900 Volume 55, Number 2, Spring 2015

Tudor and Stuart Drama

Andrew Bozio. Embodied Thought and the Perception of Place in *King Lear*.

Garth Kimbrell. Taste, Theatrical Venues, and the Rise of English Tragicomedy.

Katherine Gillen. Female Chastity and Commoditized Selfhood in *Bartholomew Fair*.

Staging Allegory

Joseph Campana. Introduction: Staging Allegory.

Liza Blake. Allegorical Causation and Aristotelian Physics in Henry Medwall's *Nature*.

Kirk Quinsland. Antitheatricalism and the Interpretation of Tudor Allegorical Performance.

Alan C. Dessen. Allegorical Action and Elizabethan Staging.

Margaret E. Owens. *The Revenger's Tragedy* as Trauerspiel.

Stephen Wittek. Middleton's *A Game at Chess* and the Making of a Theatrical Public.

Jody Enders. Allegory Plays.

Roland Greene. Recent Studies in Tudor and Stuart Drama.



The fifteenth triennial colloquium of the Société Internationale pour l'étude du Théâtre Médiéval 2016
CALL FOR PAPERS

The fifteenth triennial colloquium of the Société Internationale pour l'étude du Théâtre Médiéval, jointly sponsored by the North East research team of Records of Early English Drama, will be held in Durham, England on 7-12 July, 2016 immediately after the IMC in Leeds.

For details of the colloquium please visit the web site (<http://community.dur.ac.uk/reed.ne/>)

There will be five general themes for the conference:

- i. Performing Latin
- ii. Archive-based research
- iii. Reformation, Recusant and Humanist Drama
- iv. Revivals, Reinventions, Inventions
- v. Paratheatrical Performative Tradition / Ritual and Festive Culture

MRDS Awards

Annual awards given to recognize achievement in publication, conference presentation, and archives research in the field of early drama studies.

For an essay or book published in the 18 months before January 31, 2016:

- Martin Stevens Award for best new essay in early drama studies (\$250 award + one year membership in MRDS)
- Barbara Palmer Award for best new essay in early drama archival research (\$250 award + one year membership in MRDS)
- David Bevington Award for best new book in early drama studies (non-Shakespearean, no edited volumes) (\$500 award + two years membership in MRDS)

For a conference paper presented in the 12 months before January 31, 2016:

- Alexandra Johnston Award for best conference paper in early drama studies by a graduate student (\$250 award + one year membership in MRDS)

Entry Information

- Deadline for nominations: January 31, 2016
- Eligibility: All MRDS members and non-members
- The Judges: Each category of submissions is judged by committees made up of members of the MRDS Executive Council.

Submissions: Jim Stokes
3275 Soo Marie Avenue
Stevens Point, WI 54481
jstokes@uwsp.edu

For Further information:
<http://themrds.org/upcoming-awards>



MRDS Business Meeting Minutes
Friday, 9 May 2014, 5:15 p.m., Fetzer 1005

DRAFT

- 1) Welcome (Jesse Hurlbut)
- 2) Presentation of minutes from last meeting (Carolyn Coulson) motion to approve – David Klausner. second – Matt Sergi, approved.
- 3) MRDS awards announcement (Vicki Hamblin) – thank you to judges, 2 council members, 1 member at large for each award.
 - Alexandra F. Johnston Award for Best New Conference Paper in Early Drama Studies by a Graduate Student: Sarah J. Brazil, University of Geneva, “Clothing and the Post Lapsarian Body in Early English Drama,” Presented at ICMS, 2013.
 - Martin Stevens Award Best Essay in Early Drama – this year this award is combined with the Palmer Award to create The Barbara Palmer/Martin Stevens Award for Best New Essay in Early Drama Studies: Tiffany Stern, Univ. of Oxford, “Sermons, Plays, and Notetakers: Hamlet Q1 as a ‘Noted’ Text,” Shakespeare Survey, 66 (Cambridge: Cambridge University Press, 2013) 1-23.
 - Barbara D. Palmer Award – see above
 - David Bevington Award Best New Book in Early Drama –Carol Symes, Rob Barrett and Vicki Hamblin on committee – no award this year. Need more nominees (for all awards).
- 4) Treasurer's report (Carolyn Coulson) Sheila Christie moved to approve, and Jill Stevenson seconded – approved

Old Business

- 5) EEDTS (Jesse) – published thru ACMRS. Second volume came out in 2013 – For Pleasure and Profit: Six Dutch Rhetoricians Plays, Volume two: Three Classical Plays, ed. by Elsa Streitman and Peter Happé. In the works: Steven Wright and Elsa Streitman working on three more Dutch plays, Joys of Mary. Need more translations in the pipeline. D. Klausner: what happened to the volume of Polish plays that was “virtually ready for production”?
- 6) Website (Jesse) –negotiating to mirror the ROMARD site for MRDS, with both linked to membership database. Will be straightened out by next year! Jesse promises Vicki.
- 7) Twitter feed - @theMRDS

New Business

- 8) ROMARD (Mario Longtin & Bob Clark) – Research on Medieval and Renaissance Drama. New volume: Guest Editor Bob Clark (vol. 52/53). Thanks to Pamela Sheingorn for her proofreading of the Flanigan volume. We are trying to find new ways to get the presence out there; we now have a ROMARD twitter feed – @romardmrds
- 9) Elections & Terms
 - Results of Council election (Coulson) – Erika Lin and Matthew Sergi are new Council Members (Paul White and Susannah Crowder currently ending terms)
 - Nominations for 2014 Council election, including VP and Secretary/Treasurer (nominating committee) – Invite suggestions for nominations or for anyone interested in being on judging panels.
- 10) Announcements
David Klausner – PLS 50th Anniversary in 2015– 3 projects in celebration. First: Full production of Fulgens and Lucrece with banquet (in fall) Gala performance in November. Matt Sergi will direct. Second: Mid June 2015: “play festival” – bring plays to Toronto. Venues, cheap dorm accommodations. If anyone wants a paper copy of invitation, see David (or give him your email). Third: Nov. 2015 complete production of N-Town Mary play. Seek to solve staging problems in Mary play.

Sandy Johnston – REED and SITM. REED – Civic London is underway, hope to have to publisher by New Year. Last of Print volumes. Working on two new volumes in digital form. Pre-publication venture – unpublished research..- getting them up on website. Hampshire, St Laurence Reading, Berkshire, Eton

records, Winchester Records. Follow REED on twitter! @REED_Project Northeast of England: Durham, Beverly going online. Pre-pub – may be errors – raw data.

SITM Durham- at University, Bishop's Palace. 7-12 July, 2016. Themes: Latin Drama; Ritual and Festive Performance; Para-Theatrical Performances; Early Modern/Recusant; circulation of Dutch material; Performances: Anglo-Saxon Harrowing; Wit and Science, possible Narrative of St. Catharine. One session at a time.

Ashgate publishing four sets of collected essays by David Mills, Peter Meredith, Meg Twycross, Alexandra Johnston.

Lofty Durham - St Veronica play being performed tomorrow at 8pm in Valley 1.

Lofty –ASTR Conference in November - forming Working group – practice and practice-based research – Baltimore in November – he has CFP

Flier for Early Theatre

Jesse – Wikipedia (Med Fem project as model) – we need to help the information that is out there. We need to start a conversation about how we can identify problems and take action to clean up the available information.

11) Topic selection for MRDS sessions at 2015 conferences:

- 50th International Congress on Medieval Studies, Western Michigan University, 14-17 May 2015 (4 sessions) – paperwork due June 1
Special anniversary session at Kalamazoo 2015 – propose in addition to the usual four (Jesse)
Possible co-sponsored session with SITM at Kalamazoo 2015 (Vicki).
Topics:
 - 50 Years of Drama at Kalamazoo – Commemorative Session. Introduce themes, questions, Panel of specialists across disciplines
 - Changing Scenes: Production then and Production Now – Cliff Davidson & Lofty Durham
 - Expanding the Canon: Period and Performance – Frank Napolitano and Cameron McNabb
 - Broadening the Horizon: Geographic and Theoretical- Chris Swift & Susannah Crowder
 - Finding Sources: Play Texts and Archives – Sandy Johnston/REED and Matt SergiSITM would like to work with MRDS in co-sponsoring one of these sessions – potentially Broadening the Horizon. Vicki to work with them.
- International Medieval Congress, Leeds University, 6-9 July 2015 (2 sessions)
Topics:
 - Mario Longtin – Issues of Translation/Modernization of Performance Texts
 - Mandy Lowell - Comedy in European Drama
- Modern Language Association Convention, Austin, 7-10 January 2016 (2 sessions, one co-sponsored)
 - Possible co-sponsorship with Marlowe Society again, or Middle English Language & Literature Excluding Chaucer group, or a Shakespeare group.Topics:
 - Rob Barrett – Eastern/Western Drama – How to teach performance globally? – MLA
 - Mary Maxine Brown & Chris Swift – Early Spanish Performance/Drama in the New World - MLA
 - Need to look for organizations to co-sponsor one of these at MLA

Susannah moved, Lofty seconded. Approved.

12) Adjournment



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MRDS Dues

Regular member dues: US\$25
Student dues: US\$10
Friend dues: US\$50
Benefactor dues: US\$100

To join MRDS, send your name, your postal and e-mail addresses, and a check for your dues made out to "MRDS / Carolyn Coulson-Grigsby, Treasurer" to

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Spring 2015 MRDS Newsletter

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