THE PRESIDENT'S MESSAGE

Dear Fellow Members,

My text for this sermon is a tape. I was unable to attend last year's meeting in Minneapolis: at the very moment, as a matter of fact, having just returned to the joys of the classroom after a long hiatus, I was teaching Titus Andronicus at the beginning of a small discussion class in Shakespeare's tragedies. But a dear friend kindly sent me a tape of President Beckerman's remarks at the luncheon meeting of the Association. There is no one in our profession from whom I have learned more about Shakespeare in the theater than Bernie, and as usual I found myself listening eagerly and agreeing with him, up to a point — the point at which my sermon begins.

Bernie's theme was that "the pursuit of the innovative, the unusual" in production, especially the kind of novelty that proclaims itself, has reached a place where it is self-defeating. He recalled attending what turned out to be the prematurely final performance of Nicoll Williamson's Macbeth when, after the last curtain, Williamson, defending what many had construed to be a rather conventional failure as "a new way of producing Macbeth," looked forward to the day when audiences would have the courage and imagination to accept unusual theatrical versions of the plays. With greater courage Bernie spoke candidly of his own weariness in attending yet another pretentiously imaginative but essentially tired production of Richard III, and he warned us that Shakespeare is not inexhaustible but, like any precious natural resource, must be cared for and protected. Finally, he spoke sadly of the experience of so many the summer before at Stratford who found the non-Shakespearean performances at The Other Place fresher and more exciting than the Shakespeare at the large theater.

As I say, I could hardly have agreed more. This past summer, in my home town, which must remain nameless, a reportedly successful production of The Winter's Tale set its Bohemia in a cowboy town in Texas (the seacoast presumably hidden decorously behind the swinging doors of the saloon). At Ashland during the same summer I saw two Shakespeare productions which I must admit many in the audience evidently adored (and there were a lot of things to admire), but which I found guilty on both of Bernie's counts: tired and conventional on the one hand, uselessly innovative on the other (in Romeo and Juliet a Zeffirelli-esque Mercutio who wept the Queen Mab speech as Bottom first hoped to roar the lion; in Henry V, before the Prologue, long scenes from the Boar's Head Tavern of 2 Henry IV and a Latin coronation scene that Shakespeare never wrote). As a passionate fan of Ashland for decades — my now grown children learned to love Shakespeare there as tots — I was even more dismayed when on my last night there I saw members of the same company, at the Ashland equivalent of The Other Place (a marvelous theater you'll be able to see this spring) put on a production of Strindberg's The Father that gripped its audience and left us stunned.

Now remember that as Bernie was speaking I was teaching Titus Andronicus, of all plays, to a group of students who had never read it before. The excitement in the classroom was palpable. As we discussed the Ovidian implications of the recurrent Philomela story — implications so powerfully explored by a scholar, Eugene Waith, and never brought to life as they might have been in any production I've seen —, one student asked, "Say, didn't Matthew Arnold write a poem on Philomela?"; and another said that indeed he did, and quoted the whole last magical stanza: "Dost thou to-night behold/ Here, through the moonlight on/ This friendly palace in the Thracian wild?/ Dost thou again peruse/ With hot cheeks and sear'd eyes/ The too clear web, and thy dumb Sister's shame?/ Dost thou once more assay/ Thy flight, and feel come over thee/ Poor Fugitive, the feathery change/ Once more, and once more seem to make resound/ With love and hate, triumph and agony/ Lone Daulis, and the high Cephasian vale? ..." A moment later, as we talked about the tears which flow so copiously at the beginning and the end of the play and are literally frozen in the imagery during the central revenge sequence, a third student observed that she'd been reading Ovid's tale of Philomela the night before (!), and had noticed that Ovid mentions tears and revenge in the same line, and wondered if that's where Shakespeare had got the idea.

Not that these wonderful kids were future Bradleys. Until better educated they agreed unanimously that Hamlet was a pain in the neck for trying to make a big Watergate deal out of Claudius's pecadilles, and that Iago was the only interesting character in his play. But from the beginning to the end of that course they reacted to all the plays with the kind of excitement that would have brought joy to Bernie's heart as it did to mine. Just last week, lecturing on the Iliad in a freshman western civilization course, I read out Achillé's furious and grieving refusal to spare the wretched Lykao: "Why all this clamor about it? Patroklos also is dead, who was better by far than you are"; and when I compared that to Lear's "Why should a dog, a horse, a rat, have life/ And thou no breath at all?" there was an audible gasp: those seventeen-year-olds knew Lear, and it had the power over them that our most inexhaustible treasure will always have.

It's not just a matter of "Tis new to thee," but rather, I prefer to think, of the eternal power of these texts, imagined as plays in the fresh young minds of students who have not grown sick of them in the preponderantly mediocre stagings they get — witness most of the BBC productions as well as the kitsch Bernie laments. Our new emphasis in the classroom on teaching the plays as plays rather than as poems is invaluable and essential, but I venture to say that it is the classroom rather than the late twentieth-century theater that is going to keep Shakespeare alive.

P.S. As far as I know, the Constitution of our Association does not say anything about procedures for impeachment.

Sincerely,
Norman Rabkin, President
Shakespeare Association of America
Registration and Participation
The annual meeting of the SAA is open to all members of the Association. In addition, this year a limited number of local residents will be permitted to attend upon payment of a registration fee somewhat higher than that charged to members. As always, spouses are welcome guests at all sessions of the meeting, though of course they must pay for the Friday luncheon and for theater tickets.

The registration fee of $25 ($35 for non-members in the Ashland area) will include the costs of the Friday luncheon, coffee breaks, receptions, and transportation to all special events and performances.

A packet of materials containing a registration form, ticket order form, hotel reservation card, ballot, and final information on program and arrangements will be mailed early in February.

Hotel and Reservations
The sessions of the SAA's annual meeting will be held in the Ashland Hills Inn. A low, rambling structure built to blend with the Oregon terrain, the Inn is a new hotel providing excellent service and accommodations. Special discounted rates will be $45 for single rooms and $55 for double or twin rooms. Reservations must be made by March 24.

Hosts and Receptions
For the first time in its history, the SAA is being hosted by a regional college and by an American Shakespeare company. Southern Oregon State College has long cooperated in bringing students, teachers, and devotees of Shakespeare to Ashland by making available dormitory and meeting space. The college will entertain SAA members on campus at the opening reception on Thursday evening, 7 April, from 5:30 to 7:30.

The Oregon Shakespearean Festival, perhaps the most successful and certainly oldest continuous Shakespeare company in North America, has been preparing for the visit of the SAA for more than two years. Through the Renaissance Institute and other programs, they have a considerable history of work with Shakespeare scholars. Delegates will have an opportunity to talk informally with members, officers, trustees, and friends of the Festival at a reception on Friday, 8 April, before the performance of Hamlet.

Performances and Tickets
Except for the week-long World Shakespeare Congress in 1981, the Ashland meeting will offer more theater than any previous gathering of the SAA. Because the outdoor Elizabethan Stagehouse does not open until June, there will be only one Shakespeare play—Hamlet. However the Ashland company is noted for its wide range of fine dramatic performances. The Matchmaker, The Entertainer, Man and Superman, Don Juan in Hell, and Ah, Wilderness! will give members ample opportunity to judge the competence of the Oregon Shakespearean Festival.

Tickets for all performances on Thursday, Friday, and Saturday may be ordered with advance registration for the meeting. A bloc of the best seats for the Bowmer and Black theaters is included in the price of the admission. Several special sessions have been scheduled to take advantage of the resources of the Oregon Shakespearean Festival company. Backstage tours of the three theaters, the costume and property shops, and other areas usually closed to the public have been set for Thursday afternoon, Saturday morning, and Sunday morning. It may also be possible to watch rehearsals in the outdoor playhouse. Several company members will conduct small, limited-enrollment workshops in special fields such as music, body movement, stage combat, voice and diction, textual interpretation, and rehearsal techniques. For those who favor a more relaxed kind of interaction, there will be informal play readings from Shakespeare on Thursday afternoon and again on Saturday morning.

One formal session on Friday will discuss the Hamlet production at Ashland in the light of Hamlet stage traditions. An alternate session will focus on the history and philosophy of the Oregon Shakespearean Festival, with special emphasis upon its research resources and opportunities.

Exhibitions
The Exhibit Center adjacent to the theaters and the Festival offices will mount a special display on Hamlet productions at Ashland. Drawing on the archives of the Oregon Shakespearean Festival, the exhibit will include photographs, playbills, costumes, props, and other materials. The admission fee will be waived for all SAA delegates.

The Margery Bailey Collection will be open to all interested members at the Southern Oregon State College Library. Named for the Stanford professor whose association with the Ashland Festival pioneered dialogue between academia and the theater, this collection is quite remarkable. Its treasures include both the Jonson and the Beaumont and Fletcher First Folios, as well as many other rare materials. Several folios will be on display at the College reception on Thursday, 7 April, with the full collection accessible throughout the meeting.

Transportation
The Medford airport is served principally by United Airlines, but Pacific Express, Horizon Air, and Air Oregon also offer flights from many West-coast cities. Traveling all the way on United will generally be least expensive, though the current rash of special promotion fares may make it more economical to fly to San Francisco or Portland and then to Medford on another carrier.

Additionally, both Amtrak and Republic Airlines serve Klamath Falls, which is just over an hour away from Ashland. If demand justifies, we can set up ground transportation for members who prefer to travel to the meeting via Klamath Falls. Ask Mr. Foster Travel Service in San Francisco has agreed to act as agent for the SAA meeting. They will make reservations for individuals or, where feasible, for groups from any city at the lowest available rates. Anyone who wishes to use this service should fill out the blank provided on the opposite page.

Because Medford has a relatively small airport, all members are urged to make reservations as soon as possible to guarantee arrival at the time they find most convenient.

Transportation to Ashland
Bus transportation for airport transfers to and from the hotel will be provided at a nominal fee for members who request such service. Transportation to the receptions is covered by the registration fee, and transportation between the hotel and the theaters is included in the price of the admission.

THE FULL PROGRAM IS LISTED ON PAGE 7
THE SHAKESPEARE ASSOCIATION OF AMERICA
6328 VANDERBILT STATION • NASHVILLE, TENNESSEE 37235

1983 MEMBERSHIP DUES FORM

Please enroll me as a member of the Shakespeare Association of America for 1983. I understand that the annual membership dues are now set at $25.00. I also understand that additional payment may be made for subscriptions to one or more of the following journals: Shakespeare Newsletter, Shakespeare Quarterly, Shakespeare Studies, Shakespeare Survey. I have checked below the payments I will be making.

___ Annual Dues ($25.00)
___ Shakespeare Newsletter ($6.00)
___ Shakespeare Quarterly ($16.00)
___ Shakespeare Quarterly with Bibliography ($20.00)
___ Shakespeare Studies ($20.00)
___ Shakespeare Survey ($25.00)

TOTAL PAYMENT DUE

Payment is enclosed.

I wish to charge the above sum to one of the credit cards listed below.

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Signature: ______________________________________________

PLEASE PRINT:

Name (last name first): _____________________________________

Address: __________________________________________________

Please return to Shakespeare Association of America, 6328 Vanderbilt Station, Nashville, Tennessee 37235

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TRAVEL RESERVATION REQUEST

Shakespeare Association of America
Annual Meeting, 7-9 April 1983, Ashland, Oregon

Name ____________________________

Address ____________________________

Telephone (Home) __________________ (Office) __________________

City of Departure __________________ Alternate City (if any) __________

Departure Date ________ Return ________ Alternate Dates (if any) ______

Preferred Time of Arrival ___________ Departure ___________

Other Requirements/Requests __________

Priority(ies) in Travel: City of Departure Dates of Arrival/Departure

Time of Arrival/Departure Cost of Travel

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ISA CONGRESS PROCEEDINGS ORDER FORM

Please send me ______ copies of the 1981 ISA Congress Proceedings, Shakespeare: Man of the Theatre. As a member of the SAA, I understand that I am entitled to a 25% discount from the list price of $27.50. I therefore enclose a check or money order in the amount of $20.52 per copy.

Name ____________________________

Address ____________________________

Send payment and this form to Associated University Presses, 4 Cornwall Drive, East Brunswick, NJ 08816.

Send this form to Bea Ehrlich, Ask Mr. Foster Travel Service, 601 California Street, #2002, San Francisco, CA 94108
A WORD ON ANNUAL DUES
Members should note that, in the face of considerable inflation, dues of the SAA have remained the same for the third year in a row. Every effort consistent with past standards will be made to maintain the dues at the present rate of $25 annually.

A WORD ON SUBSCRIPTIONS
The costs of subscriptions ordered through the SAA are set by the publishers, with a varying discount offered to members. Mailing of all subscriptions is handled by the publishers of the volumes and not by our office. *Shakespeare Survey* and *Shakespeare Studies* are both published late in the year, so members will not receive their issue for 1983 until early in 1984. *Shakespeare Quarterly* issues are mailed as published unless late payment of dues necessitates the delay of back-ordering. Problems and questions concerning subscriptions should be directed to the offices of the SAA.
ADDITIONS AND CORRECTIONS TO THE 1981-1982 SAA DIRECTORY

A number of memberships were received too late for inclusion in the most recent Directory. In addition, there have been changes of address, a few errors in listings, and other minor matters that require correction. The following list should be added to each member’s Directory for accurate collation and consultation. A new Directory will be issued in the fall of 1983.

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ELEVENTH ANNUAL MEETING
OF THE
SHAKESPEARE ASSOCIATION OF AMERICA

PROGRAM

Thursday, 7 April
Noon - 5:00
Registration
Open House with SAA Officers

2:00 - 4:00
Backstage Tours
Play Reading(s)
Hamlet Demonstration

5:30 - 7:30
Reception, hosted by Southern Oregon State College
Special Exhibition of Rare Books from the Margery Bailey Collection

8:00 - 10:00
Ah, Wilderness! (Angus Bowmer Theatre)

Friday, 8 April
8:00 - Noon
Registration

9:00 - 10:00
Session I: Modern and Traditional Perspectives on Shakespeare

“The Elizabethan Hall,” John Cox (Hope College)

“Annihilating Intimacy in Coriolanus,” Madelon Gothke (University of Minnesota)

Session II: The Romantic Comedies

“Heroines in Disguise: Women’s Rights in the Romantic Comedies,” Edward I. Berry (University of Victoria)

“Wonder in Shakespeare’s Romantic Comedies,” Dolora Cunningham (San Francisco State College)

10:00 - 10:30 Coffee Break

10:30 - 11:00 Session III: Method and Meaning in the Text

“Collator in a Handbag,” Randall McLeod (University of Toronto)

“The Play of Phrase and Line in Shakespeare’s Iambic Pentameter,” George T. Wright (University of Minnesota)

Session IV: From Lear to Antony

“Lear for Our Time,” R. A. Foakes (University of California at Los Angeles)

“Antony and Cleopatra, or How Does One Escape King Lear?” William H. Matchett (University of Washington)

Noon - 1:30 Annual Business Luncheon
Presiding, Norman Rabkin (University of California, Berkeley)

2:00 - 3:00 Session V: Hamlet

“Hamlet in Stage History,” Marvin Rosenberg (University of California, Berkeley)

“Hamlet at Ashland in 1983,” Director or Principal Actor (Festival Company)

Session VI: The Oregon Shakespearean Festival, Past and Present

“History of the Festival,” Ed Brubaker (Franklin and Marshall College)

“Present Philosophy and Future Plans,” Jerry Turner (Festival Artistic Director)

3:30 - 5:30 Seminar 1: King Lear, IV.v
Chairman, Abbe Blum (Haverford College)

Chairman, Scott Colley (Vanderbilt University)

Seminar 3: “Abstracts and Brief Chronicles: Elizabethan London’s Professional Players and their Companies”
Chairman, William Ingram (University of Michigan)

Seminar 4: “Reformation Themes in Shakespeare”
Chairman, Andrew W. McLean (University of Wisconsin, Parkside)

Seminar 5: “Sexuality in Shakespeare’s Problem Plays”
Chairman, Robert P. Merrieh (University of Akron)

Seminar 6: “Will the real Hamlet please stand up?”
Chairman, Sanford Sternlicht (State University of New York, Oswego)

Saturday, 9 April
9:00 - 10:30 Workshops with Festival Company Members
Play Reading(s) with Festival Company Members
Backstage Tours

10:30 - 11:30 SAA Annual Lecture
O. B. Hardison (Folger Shakespeare Library)

11:30 - 12:30 Session 7: “King Lear, IV.v”
Chairman, Abbe Blum (Haverford College)

Session 8: “Shakespeare’s Uses of the ‘Clown Scenes’”
Chairman, Joan Hartwig (University of Kentucky)

Session 9: “The Book of Sir Thomas More: Problems and Implications”
Chairman, T. H. Howard-Hill (University of South Carolina)

Session 10: “Reformation Themes in Shakespeare”
Chairman, Andrew McLean (University of Wisconsin, Parkside)

Session 11: “Sexuality in Shakespeare’s Problem Plays”
Chairman, Robert P. Merrieh (University of Akron)

Session 12: “Will the real Hamlet please stand up?”
Chairman, Sanford Sternlicht (State University of New York, Oswego)

5:00 - 6:00 Cash Bar

8:00 - 10:00 Mon and Superman (Angus Bowmer Theatre)
The Entertainer (Black Swan)

Sunday, 10 April
10:00 - 12:00 Backstage Tours

2:00 - 4:30 Ah, Wilderness! (Angus Bowmer Theatre)
Don Juan in Hell (Black Swan)

8:00 - 10:30 Hamlet (Angus Bowmer Theatre)
Don Juan in Hell (Black Swan)

SPECIAL EVENTS
Book Exhibition, Ashland Hills Inn
Rare Books from the Margery Bailey Collection, Oregon State College Library
Hamlet Productions Past and Present, Exhibit Center

HOSTS
Oregon Shakespearean Festival
Coordinators: Bill Patton, Executive Director; Peggy Rubin, Director of Information and Education
Southern Oregon State College
Coordinators: Carol McNair, Bob DeVoe
ANNOUNCEMENTS OF INTEREST

NOMINATIONS FOR 1983-1984

The Nominating Committee, chaired by Trustee Thelma Greenfield, have submitted the following names for 1983-1984 officers:

President:
- O. B. Hardison (Folger Shakespeare Library)
- Jeanne Roberts (American University)
- John Styan (Northwestern University)

Trustees:
- Herbert Berry (University of Saskatchewan)
- Charles Forker (Indiana University)
- Barry Gaines (University of New Mexico)
- Marjorie Garber (Harvard University)
- Marion Trousdale (University of Maryland)

Members will elect a President and two Trustees, all of whom will serve a three-year term on the Board. Ballots go out early in February.

PROGRAM IDEAS SOLICITED FOR 1984

Trustee Susan Snyder, Chairman of the Program Committee for 1984, has issued a call for suggestions from the membership. Recommendations concerning the format of the meeting, topics for seminars or papers, preferences for speakers or seminar chairmen, as well as general comments, will be welcomed. Suggestions should be sent to Susan Snyder, Department of English, Swarthmore College, Swarthmore, PA 19801, by the first of April.

The Program Committee will make formal recommendations to the Trustees at the Annual Meeting. The Trustees in turn will make final decisions regarding the 1984 program.

ISA CONGRESS PROCEEDINGS AVAILABLE

Shakespeare: Man of the Theatre, the Proceedings of the 1981 ISA Congress, is now available from the University of Delaware Press. Edited by Kenneth Muir, Jay L. Halio, and David J. Palmer, the volume contains a selection of the best papers presented at the Stratford meeting, together with a summary of the week's events.

Members of both the ISA and the SAA can purchase the Proceedings at a 25% discount off the list price of $27.50. The present discounted price ($20.52) will obtain even if there are future increases in cost.

Orders should be sent directly to the Associated University Presses, using the order form on page 3 of the Bulletin.

PRIZE-WINNING BOOK ANNOUNCED

Time and the Artist in Shakespeare's Tragedies by John W. Blanpied is the winner of the 1981 prize for the best manuscript submitted in the field of Shakespearean literature to the University of Delaware Press. First runner-up was Happy End by Svi Jagendorf, and second runner-up, Kent van den Berg's Playhouse and Cosmos.

FOR LAUGHS ONLY

A book of Shakespearean humor is being compiled for fun and profit by a consortium of SAA scholars. Jokes, amusing stories, cartoons, anecdotes of all sorts, from any country or period, should be sent to Shakespeare Joke Book, c/o M. Schoenbaum, 613 Constitution Avenue, NE, Washington, DC 20002.