

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 VANDERBILT STATION • NASHVILLE, TENNESSEE 37235

VOLUME 5, NUMBER 2, JULY 1982

SAA HOLDS TENTH ANNUAL MEETING IN MINNEAPOLIS

The Shakespeare Association of America marked its tenth anniversary (1972-1982) at the annual meeting in Minneapolis, Minnesota, held 8-10 April at the Marquette Hotel. Some 250 attended, including colleagues from Germany, Taiwan, Japan, Israel, and England. The program featured a dozen seminars, an equal number of formal papers, and two special forums. Professor Madeleine Doran, the Annual Lecturer, spoke on "The *Macbeth* Music."

At the business luncheon Friday, 9 April, President Bernard Beckerman announced the results of the elections for 1982-1983. Norman Rabkin (University of California) will serve as President, with David Bevington (University of Chicago) and George Hibbard (University of Waterloo) as Trustees. In a special tenth anniversary presentation, Executive Secretary Ann Jennalie Cook offered a resolution of thanks to J. Leeds Barroll for his efforts in organizing the SAA in 1972 and for serving as its first Executive Secretary.

With Tom Clayton handling the local arrangements, the SAA was hosted by the University of Minnesota, with special assistance from Bethel College-St. Paul, Carleton College, Concordia College-Moorhead, Concordia College-St. Paul, College of St. Catherine, and St. Olaf College. Delegates were entertained by the Concentus Musicus Renaissance Ensemble at a reception in the Alumni Club on Thursday evening. The James Ford Bell Library provided a Friday evening reception so that delegates could see the exhibition on "The Flourishing Age: Geography and Travel in Shakespeare's England." A workshop by Theatre de la Jeune Lune, a tour of the Guthrie Theatre, and a panel discussion by members of the Guthrie Company were additional highlights of the Minneapolis meeting. A record number of exhibitors also provided members with a look at the latest books in the Shakespeare field.

**MEMBERS WHO HAVE NOT YET PAID THEIR
DUES FOR 1982 ARE URGED TO DO SO AT ONCE.**

OREGON FESTIVAL IS SITE OF 1983 ANNUAL MEETING

SAA members will gather at the Ashland Hills Inn in Ashland, Oregon, on 7-9 April 1983 for their eleventh annual meeting. Hosts for the event are the Oregon Shakespearean Festival and Southern Oregon State College. This marks the first time that either a regional college or a theatrical company has hosted the Association.

The program will feature O. B. Hardison, Director of the Folger Shakespeare Library, as Annual Lecturer. Additionally, there will be seminars on specialized topics (see opposite page), speakers on more general topics, a wide variety of sessions with members of the Oregon Festival company, and the opportunity to see outstanding theater. *Hamlet* and other plays in the repertory will be on the boards at the Angus Bowmer and Black Swan Theaters.

WHY SHOULD I GO TO ASHLAND?

Though well known to Shakespeareans on the West Coast, the Oregon Festival usually surprises critics, scholars, and playgoers from other areas with the remarkable quality of its productions. Just how a tiny, out-of-the-way, picture-book town has managed to sustain the longest-running American Shakespeare company, build three splendid theaters, set box office records year after year, and offer widely acclaimed professional performances remains a mystery.

In any case, Shakespeare scholars who have seen Ashland will certainly plan to return. And Shakespeare scholars who have not seen Ashland should not miss the chance to combine a professional meeting with a theatrical treat. Then, too, the enthusiasm of the Festival Company about our coming and their willingness to interact with the SAA in as many ways as possible offer members an extraordinary look at the inner working of this unusual group.

Besides, the local gurus have promised that the valley will be filled with pear trees in full blossom. The nearby mountains will still provide spring skiing for anyone with a bit of spare time for sport, and the streets and parks of Ashland seem to have been specially designed for pleasant walking.

HOW CAN I AFFORD TO GO TO ASHLAND?

Except for West Coast members, getting to Ashland will require a connecting flight from San Francisco or Portland into Medford, the nearest airport. However, the fare need not be more expensive than the cost of getting to any major city on the West Coast and may well be less than the cost of flying to Midwest cities — like Minneapolis. Whenever possible, flights should be booked all the way on United Airlines, Medford's major carrier, for the most economical rates. A shift from one airline to another results in a considerably higher fare.

Bus transportation will be provided for the short drive from Medford to Ashland. If demand justifies it, similar transportation may also be arranged from Klamath Falls, which is served by Republic Airlines. This spring Republic offered packages with two tickets for the price of one to Klamath Falls and may do so again next year.

When the seminars and speakers are set, the SAA will check into the feasibility of group flights from cities with a sufficient number of people planning to attend the meeting. In the meantime, a good travel agent can best advise individual members on the most economical and convenient flights to Medford. Early booking is strongly recommended.

PAPERS REQUESTED FOR ASHLAND MEETING

Any SAA member may submit a paper to be considered for the program at the 1983 annual meeting. Papers may be on any topic, since the aim is to feature the best work currently in progress by the membership. Two copies of each manuscript, suitable for 20 minutes of reading time (10-12 pages), should be sent to the Shakespeare Association of America, 6328 Vanderbilt Station, Nashville, Tennessee 37235. A committee headed by a Trustee will make the final decisions.

NOMINATION SUGGESTIONS WELCOMED FOR 1983-1984

Trustee Thelma Greenfield (University of Oregon), Chairman of the Nominations Committee, will be happy to receive any suggestions from the membership for 1983-1984 officers. A President and two Trustees, all of whom will serve a three-year term, will be elected next spring. A slate of nominees will be presented in the January *Bulletin*.

The Constitution also provides for nomination to any office by a signed petition of 25 members. Such petitions must reach the Executive Secretary no later than 1 January 1983.

SEMINARS SET FOR ASHLAND MEETING

Registrations for 1983 seminars will be accepted through **15 September 1982**. Participation in the seminars is open to all members of the SAA, and all participants will receive formal letters of invitation to assist in securing travel funds.

Seminar members will be expected to fulfill assignments and meet deadlines set by their respective chairmen. All written materials will be circulated and read in advance, with the meeting time at Ashland reserved for discussion of the relevant issues that have been raised.

1. **"King Lear, VI.vi."** Abbe Blum (Haverford College), **Chairman**. This seminar will focus on Act IV, scene vi, of *King Lear* in order to encourage an examination that is simultaneously detailed and diverse. Participants will bring their particular sets of definitions and approaches to bear in a circumscribed way on this scene that, in terms of theme, emotion, and stagecraft, is "Of th' extreme verge." Matters of stagecraft, history of production, applicability of psychoanalytic techniques, differences between Quarto and Folio, ideology, family, or legitimacy of scene division might be considered in order to look at the multiple structures that produce dramatic meaning.
2. **"Understanding Richard III: History, Text, Performance."** Scott Colley (Vanderbilt University), **Chairman**. This seminar will have two purposes: Participants will be given research guides and bibliographies to bring them up to date on "what we now know" about textual studies, sources, and performance recorded. Seminar members will also have opportunities to submit papers on *Richard III* for comment and discussion.
3. **"Shakespeare's Uses of the 'Clown Scenes.'"** Joan Hartwig (University of Kentucky), **Chairman**. We will investigate the uses of the recognizable comic format of the "clown scene" as it appears throughout the canon, giving special attention to the context in which scene counters form.
4. **"The Book of Sir Thomas More: Problems and Implications."** T. H. Howard-Hill (University of South Carolina), **Chairman**. The seminar will consider what is really known about the *Sir Thomas More* manuscript and attempt to establish its value for theatrical scholarship.
5. **"Abstracts and Brief Chronicles: Elizabethan London's Professional Players and their Companies."** William Ingram (University of Michigan), **Chairman**. In the spring of 1583 Edmund Tilney set about to "choose out a companie of players" for the Queen, thus giving to the activity of London's professional stage players the highest official sanction. The 400th anniversary of Tilney's enterprise provides an appropriate theme for our seminar: the professional player in Elizabethan London. We should take as our common charge the need to assess the adequacy of research tools in this area, the current directions in scholarship on players and companies, and desiderata for future inquiry. In addition to this overview of the field, discussion in the seminar will focus upon the specific problems outlined in the presented papers.
6. **"Reformation Themes in Shakespeare."** Andrew M. McLean (University of Wisconsin-Parkside), **Chairman**. The 500th anniversary of Luther's birth makes it appropriate to consider the relationship between the Reformation and Shakespeare. Just as recent studies of "Protestant poetics" have provided several approaches to examining Reformation events as they influenced Tudor literature, so this seminar proposes to consider how Reformation themes permeate Shakespeare's work. Furthermore, the seminar may also suggest appropriate methodological approaches to understanding Shakespeare as a Reformation dramatist, explore problems inherent in inter-disciplinary study, provide substantive bibliographical guides, and offer several model analyses for discussion.
7. **"Sexuality in Shakespeare's Problem Plays."** Robert P. Merrix (University of Akron), **Chairman**. This seminar is intended to examine the relation of sexuality to all elements in the problem plays, rather than isolate bawdy language. For example, to what extent does Shakespeare's use of erotic elements determine the moral premises, characterization, theme, and tone of these plays? Are there specific "sexual structures" employed as syntactical units within given episodes? Are such characters as Lucio or Pandarus ethical characters, or what Leeds Barroll terms "artificial persons," or fully developed characters whose sexuality reflects their society?
8. **"Will the real Hamlet please stand up?"** Sanford Sternlicht (State University of New York-Oswego), **Chairman**. In studying the Shakespearean play that will be performed during the meeting, we will consider the way meaning develops through performance and character develops through the actor on the stage. A particular focus will be the need and the realization of a consistent theatrical interpretation.

SEMINAR REGISTRATION

Name _____

Institutional Affiliation _____

Mailing Address _____

Seminar Choices (in order of preference): 1st _____ 2nd _____ 3rd _____

Return Registration Form to Shakespeare Association of America, 6328 Vanderbilt Station, Nashville, Tennessee 37235.
DEADLINE FOR REGISTRATION 15 SEPTEMBER 1982

RABKIN'S RESPONSE

In the absence of Norman Rabkin, the following message was read by Bernard Beckerman in Minneapolis when he announced Professor Rabkin's election to the Presidency of the SAA for 1982-1983.

I want to thank you *and* to express my deep regrets. My thanks because the Shakespeare Association of America is closer to my heart than one should allow organizations of any sort to get. It's the right size, and it's made up of people who care passionately, and who like to talk about, one of the few remaining subjects in the world that bring only pleasure — or should I say joy — to think about. Our meetings have always been a marvel to me; unlike others we can all think of, they are sheer fun — non-competitive, educational in the best sense, often exciting. And our members seem to me the group of people I'd most like to be stranded on a desert island with, or, in Minneapolis, under a snowbank.

My regrets for this meeting because I can't be with you today. As some of you know, I've just been through a year and a half of horrendous illness. I'm over it now, and in fact I've just returned to the classroom after that monstrous gap. The monster has left me tied to a wheelchair but otherwise fully functional, but I thought that the trip to the frozen midwest (from what turns out to be frozen California) might be a bit too much for me at this moment. I promise to fulfill all the rest of my duties in person.

I'm especially sad about not being here for this meeting, in addition to missing the inaugural ball and the chance for my wife to model her new red dress, I must miss the pleasure of the chance to introduce Madeleine Doran, which would certainly have been one of the most delightful duties I would ever have had the honor to perform, and my enthusiasm merges with that of Bernie Beckerman as he kindly takes my place. My warmest wishes to all of you, and my intense gratitude as well.

GLOBE PROJECTS

COMMENDED

The Board of Trustees, meeting in Minneapolis, unanimously approved the following letter of commendation which recognizes two projects of special interest to Shakespeareans everywhere.

For nearly a century Shakespeare readers, scholars, and performers have been exploring Elizabethan stage practice in order to understand better the nature of Shakespeare's plays and to realize them better as living theatrical productions. Central to this exploration has been the goal of reconstructing the Globe playhouse, partly as a memorial to the world's greatest dramatist but principally as a laboratory for studying his art. But though there have been many proposals and many partial reconstructions, a replica of the entire playhouse in all its essential features has yet to be erected.

It is thus most heartening that two serious and promising efforts to recreate the Globe are underway. Especially commendable is the policy followed by both enterprises. Each has forged an active partnership among scholars, stage directors, actors, and architects to assure that the latest knowledge of Elizabethan stage conditions will inform the final designs. The fact that the two projects embody somewhat different yet tenable plans can only give the Shakespearean community additional opportunity for research and appreciation.

Therefore, the members of the Shakespeare Association of America commend the directors of the Shakespeare's Globe in America project and the International Shakespeare Globe Theatre Centre for their initiative and boldness, and wish them well in completing their plans.

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 VANDERBILT STATION • NASHVILLE, TENNESSEE 37235

DATED MATERIALS ENCLOSED