

Pictured above are Ann Bates as Desdemona and Michael Cherrie in the title role of Houston Shakespeare Festival's 2000 production of *OTHELLO*. Photo by George Hixon.

HOUSTON SHAKES PLAYS TWENTY-SEVENTH SEASON

Last season, *OTHELLO* and *THE MERRY WIVES OF WINDSOR* played to packed houses with individual audiences topping at close to nine thousand. And this year, Sidney Berger, Founder and Producing Director of the **Houston Shakespeare Festival**, announces that HSF's 27th season will include *ROMEO & JULIET* and *KING JOHN*. Both plays will run in repertory throughout the month of August at Miller Outdoor Theatre in Herman Park. Berger is slated to direct *ROMEO & JULIET*, while Houston veteran actor/director Rutherford Cravens is scheduled to direct *KING JOHN*.

BARD ON THE BEACH SETS THREE IN VANCOUVER


Artistic Director Christopher Gaze announces Vancouver's 2001 season of **Bard on the Beach**. *ANTONY AND CLEOPATRA* opens the mainstage season June 13 and runs through September 22. Miles Potter directs. *THE TAMING OF THE SHREW* plays in repertory with *ANTONY AND CLEOPATRA* June 26-September 23. Glynis Leyshon directs. *THE TWO GENTLEMEN OF VERONA* runs on the Studio Stage, July 10-September 2 and is directed by Bard Artistic Associate Dean Paul Gibson.

Now in its 12th season, **Bard on the Beach** is Western Canada's only professional Shakespeare company. For tickets and information call (604) 739-0559 or check out the web site at www.bardonthebeach.org.

Shakespeare Theatre Association of America

quarto

STAA News Spring/Summer 2001



CULLUM CAPTURES THE KING

The **San Francisco Shakespeare Festival** opens June 29 with a 19th season of Free Shakespeare in the Park including *THE MERRY WIVES OF WINDSOR*, directed in freewheeling physical style by **SF Shakes**, **SF Mime Troupe**, and **Pickle Family Circus** veteran Joan Mankin. It runs through September 3.

On September 15, the cast comes inside to the Gershwin Theatre with *KING LEAR*, running in rep with *MERRY WIVES*. **New Jersey Shakespeare Festival** founder Paul Barry directs, and the production features Tony and Emmy award winner John Cullum in the title role through October 7.

San Francisco's Free Shakespeare in the Park plays in Oakland, Pleasanton, Cupertino, and San Francisco in Golden Gate Park.

SFSF's holiday show, a British pantomime version of *CINDERELLA*, is also at The Gershwin Theatre in San Francisco, November 24-December 22.

For additional information and updates, contact (415) 422-2222 or www.sfshakes.org.



Award-winning actor John Cullum plays the title role in The San Francisco Shakespeare Festival's 2001 production of *KING LEAR*.

CHANGES CHALLENGE KINGS COUNTY

Kings County Shakespeare Company (KCSC) is now officially in residence at St. Francis College's Founders Hall Theatre. The new **KCSC** address is **Kings County Shakespeare Company**, A.R.T./NY Building, 138 South Oxford Street #1C, Brooklyn, NY 11217. Call (718) 398-0546 for season information.

At the close of the 2000 Festival, KCSC bid a sad farewell to Co-Artistic Director and Company Founder Liz Shipman, who reported to St. Louis, Missouri, as a new faculty member at Webster University. Ms. Shipman plans to return for the summer 2001 season. New Associate Artistic Directors Alex Roe and Renee Bucciarelli have been welcomed on board by Artistic Director and Company Founder Deborah Wright Houston.

KCSC's 2001 season includes *THE TAMING OF THE SHREW*, June 1-14, and *RICHARD III*, June 19-July 1, at Saint Francis College in the heart of Brooklyn. In addition, **KCSC**'s Professional Actors' Classical Training Program production is *THE COMEDY OF ERRORS*, touring indoor and outdoor Brooklyn venues July 1-31.



Pictured above are Joseph Small as Sir Anthony Absolute, Vicki Hirsch as Mistress Malaprop, and Ashlynn Holder Mosley as Mistress M's Page in **Kings County Shakespeare Company**'s 2000 production of *THE RIVALS* directed by Deborah Wright Houston. Photo by Jonathan Slaff.

Brightening New York's summer parks, **KCSC** is producing a Shakespeare Day Camp in Prospect Park July 1-August 3 and August 6-10. "YOU GOTTA HAVE BARD!" at The Shakespeare Playground" is produced with the aid of the Prospect Park Alliance. This theatre's literacy program for children ages 8 to 13 was recently picked by the **New York Post** as the "hottest" kids' summer drama workshop in New York City.

NOTES FROM THE STAA PRESIDENT

"So we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies...."

(KINGLEAR)

I trust, friends, that the Idaho Conference provided you with such memories and fond conversations. I'm sure you join me in commending Charlie Fee, Mark Hofflund, Tonia Ginkel, and the entire **Idaho Shakespeare Festival** board, staff, and volunteers for their warm hospitality and a wonderful conference. A standing ovation and brilliant reviews to you all, Idaho. Planning for all of us, production for many, reflection for some – our festivals, theatres, and organizations are constantly moving forward in the creation of living Shakespeare. The gathering of our "tribe" each year provides renewal, reflection, hopefully greater understanding, and enrichment. It is the one organization that I belong to that has been inclusive rather than exclusive. I leave each one of these conferences with insight and renewal and look forward to our gathering each year. Looking forward to Washington, D.C., many of you commented on the various topics selected for our 2002 conference. The executive committee, along with Christine Dietze from **The Shakespeare Theatre**, is interested in hearing any comments you have regarding our upcoming event. Please feel free to drop me a line at bradac@chapman.edu. Until then . . .

"Speak what we feel, not what we ought to say."

(KINGLEAR)

Thomas Bradac, STAA President

A LETTER FROM THE EDITOR

It's hard to believe that both STAA and the STAA **quarto** are now over a decade old and that such a glorious camaraderie has developed between the leaders of Shakespeare Festivals and theatres throughout the world. Approximately 40 national leaders representing 36 companies gathered together for STAA's first meetings, January 12-13, 1991, in the Library Board Room at **The Shakespeare Theatre** at the Folger and Opera Rehearsal Room #1 at the Kennedy Center. We were welcomed by STAA Founders Sidney Berger and Douglas Cook, Michael Kahn proved a gracious host, and Sam Wanamaker discussed his dreams for the International Shakespeare Globe Centre.

So it's true – what goes around does indeed come around. It seems a dream that a growing STAA Shakespeare leadership journeyed to visit Sam's dream on the Thames during the STAA 2000 conference and that we return to where it all began in 2002 with a visit again to Michael Kahn, Washington, DC, and **The Shakespeare Theatre**. So mark your calendars for January 17-20, celebrate your friends in the world of Shakespeare, and thank you for making **quarto** a success over the years!

Jim Volz

STAA STATEMENT OF PURPOSE

The Shakespeare Theatre Association of America was established to provide a forum for artistic and managerial leadership of theatres whose central activity is the production of Shakespeare's plays; to discuss issues and share methods of work, resources, and information; and to act as an advocate for Shakespearean productions and training in North America.

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DEADLINES FOR **quarto** ARE OCTOBER 1 AND MARCH 1

Send information and black and white photos for **quarto** to Jim Volz, 142 Marion Boulevard, Fullerton, CA 92835. Tel. (714) 278-3538 or Fax (714) 278-7041. **quarto** is published for member organizations of the Shakespeare Theatre Association of America. For member information, please contact David Prosser, STAA Secretary (address listed above). This newsletter is produced by the Alabama Shakespeare Festival and California State University, Fullerton.

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IN OUR OWN WORDS: RALPH COHEN AND JIM WARREN DESCRIBE THE SHANENDOAH SHAKESPEARE STYLE

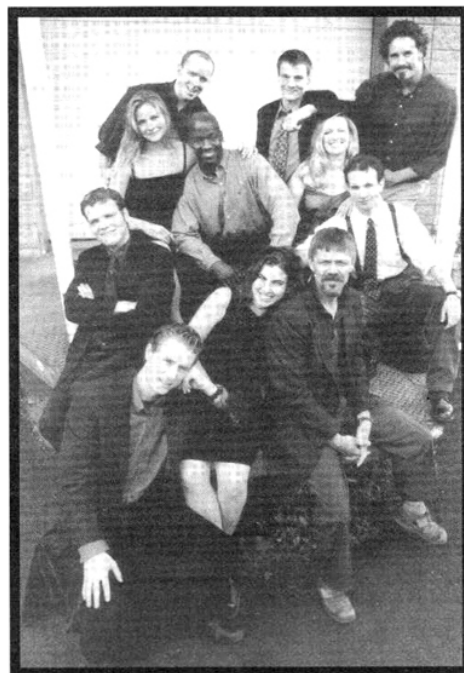
The amphitheatres in which Shakespeare and his company performed are enjoying a renaissance. As with the fictional dinosaurs of *Jurassic Park*, scholars have been able to "clone the DNA" of Shakespeare's Globe Theatre, so that his vast three-story wooden "O" once again inhabits the landscape along the banks of the Thames in London. In our hometown of Staunton, Virginia, **Shenandoah Shakespeare** is hard at work constructing an authentic replica of Shakespeare's indoor playhouse, The Blackfriars Theatre, as well as an open-air replica of the second London Globe, which was built in 1613 after the original 1599 structure burned to the ground. By following the basic principles of Renaissance theatrical production, the **Shenandoah Shakespeare Express (SSE)** (the touring arm of **Shenandoah Shakespeare**) has always attempted to give its audiences some of the pleasures that an Elizabethan playgoer would have enjoyed. In the near future, it will give us pleasure not only to continue bringing Shakespeare to you on the road, but also to invite you to see SSE in an authentic Elizabethan setting at The Blackfriars and at The Globe in Staunton, Virginia.

Universal Lighting – Shakespeare's actors could see their audience; SSE actors can see you. When an actor can see an audience, actors can engage with an audience. And an audience can play the roles that Shakespeare wrote for them – Cleopatra's court, Henry V's army, or simply the butt of innumerable jokes. Leaving an audience in the dark can literally obscure a vital part of the drama as Shakespeare designed it.

Doubling – Shakespeare's *MACBETH* has more than forty parts; Shakespeare's traveling company may have had fewer than fifteen actors. With a company of ten to twelve actors, SSE doubles parts, with one actor playing as many as seven roles in a single show. Watching actors play more than one role, an audience can experience another aspect of Elizabethan play going: the delight of watching a favorite actor assume multiple roles.

Gender – Because women didn't take to the English stage until after the Restoration (1660), all the women in Shakespeare's plays were originally played by men or young boys. Shakespeare had a great deal of fun with this convention. In a production of *AS YOU LIKE IT* in 1600, a boy would have played Rosalind, who disguises herself as a boy then pretends to be a woman. Let's review: that's a boy playing a woman disguised as a boy pretending to be a woman. Because SSE is committed to the idea that Shakespeare is about everyone – male and female – SSE is not an all-male company, but we try to re-create some of the fun of gender confusions by casting women as men and men as women.

Length – We cannot know the precise running time of a Shakespeare play in the Renaissance, but the Chorus in *ROMEO & JULIET* promises "two hours' traffic of our stage." **The Express** tries to fulfill this promise through brisk pacing, no intermission, and a continuous flow of dramatic action.



Pictured above are the cast of *Shenandoah Shakespeare Express*. Photo by Mike Bailey.

ENDEARING YOUR THEATRE TO YOUR COMMUNITY: STRATEGIC TIPS OF THE TRADE

Endearing ourselves to our communities involves active management both up and down the organizational structure. The goal is for artists, company members, staff, audience members, volunteers, university presidents, city council members, governors, etc., to feel a sense of ownership in our theatres, thereby making them "their" theatres. Active participation, meaningful involvement, and personal contact can all help create a sense of necessity and pride. Celebrating your successes and letting people know that they are valued and appreciated keeps them committed. Artistic Directors Christopher Gaze, Cindy Melby Phaneuf, Stephanie Shine, Boise Mayor Brent Coles and 43 other participants gathered together at STAA 2001 with moderator Jim Volz to brainstorm on successful techniques to "endear ourselves to our community." Obviously, not all of the following ideas will apply to all theatres, but hopefully, you will find some glimmer of an idea for your theatre.

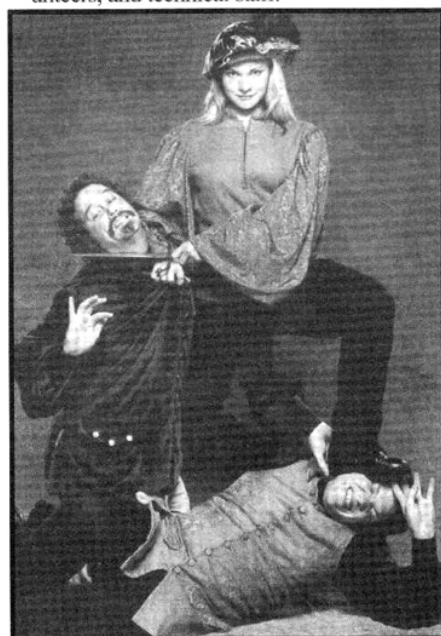
"We know what we are, but know not what we may be." (HAMLET)

In order to remind ourselves that we serve many communities, we have divided the suggestions into four categories: 1) Artists/Company/Staff; 2) Audience/Education (Students of all ages); 3) Patrons/Board Members/Volunteers; and, 4) Community-at-large (the community in which we live).

Artists/Company/Staff

1. We will hire artists, company members, and staff interested in creating community — we will cast the company with people who are generous.
2. We will treat actors well and advocate for our local acting community. We will acknowledge those who do a lot of work for very little money.

3. We will hire locally, when appropriate, and be honest in terms of salaries.
4. We will see possibilities when casting — offering actors diverse opportunities in our rep seasons.
5. We will say "yes" to other theatres in terms of sharing resources and creating programs.
6. We will honor our light board operators, volunteers, and technical staff.



K'Dee Miller takes care of business as *THE ROARING GIRL* in *Shenandoah Shakespeare Express*' 2001 "Charm Your Tongue Tour." Photo by Mike Bailey.

7. We will ask, "What can we do for you?" or "How can we help?" or "How are you?" periodically throughout the process.
8. We will take time to celebrate our successes.
9. We will support other theatre and arts events in our community by attending and showing a real interest in their work.

Audience/Education

1. We will create an exciting "event" that turns observers into active participants.
2. We will make children welcome at our theatre and provide for family options, such as family day at the theatre or babysitting services for the plays.
3. We will provide golf cart pick-ups for patrons who are walking long distances or who need additional assistance.
4. We will allow audience members access to our process. For example, we might open read-throughs as an event for the public.
5. We will be available after the performance to say thanks, goodnight, and even more importantly, to accept thanks and compliments personally and with the glow of the theatre experience fresh upon us.
6. We will anticipate audiences' reactions asking "Who won't like this," or "Who might we offend?" and establish forums for discussion.
7. We will treat people well and know that our friends will emerge when times are tough. Also, we will let key people know that we appreciate them.
8. We will create opportunities for actors and audience members to interact in informal ways such as receptions, dinners, or play readings with

(Continued as ENDEARING YOUR THEATRE on p. 8)

SHAKESPEAREAN SNIPPETS

- ◆ The Bard Bash is a one-of-a-kind celebration. For \$25, patrons receive drinks and an evening of fun, games, and great conversation with the entire **Theatre at Monmouth** company. "It's bound to be entertaining, strange, delightful, and yes, even educational," promise the theatre's press writers.
- ◆ "The Wooden O Symposium," a Medieval and Renaissance studies conference, is set for August 6-8, 2001, at the **Utah Shakespearean Festival**. "The Wooden O Symposium" is a new cross-disciplinary conference that will explore Medieval and Renaissance studies (the early modern era, 1450-1660) through the text and performance of Shakespeare's plays. Scholars from all disciplines are submitting papers that offer insights and new ideas springing from the works of William Shakespeare. "The Wooden O Symposium" is hosted by Southern Utah University and the **Utah Shakespearean Festival**. For more information, contact Dr. Robert Behunin, Department of Languages and Literature, 351 W. Center Street, Cedar City, UT 84720.
- ◆ Artistic Director Michael Kahn and **The Shakespeare Theatre** Board of Trustees selected award-winning actor Ralph Fiennes to receive **The Shakespeare Theatre's** 14th annual William Shakespeare Award for Classical Theatre (the "Will Award"). The March 3rd gala was a benefit for **The Shakespeare Theatre's** outreach and education programs. Past honorees include Anthony Hopkins, Dame Maggie Smith, Hal Holbrook, Patrick Stewart, Sam Waterston, Lynn Redgrave, Christopher Walkin, Morgan Freeman, Mel Gibson, Kenneth Branagh, Christopher Plummer, Kevin Kline, and the late Joseph Papp.
- ◆ As part of a major expansion, New York's **Theatre for a New Audience** has hired M. Edgar Rosenblum as Executive Director and Sir Peter Hall as director for **TROILUS AND CRESSIDA**. In addition, they are searching for a new home. **TROILUS AND CRESSIDA** runs through May 13, and the theatre is also producing **SAVED** by Edward Bond, which will be directed by Robert Woodruff, running through April 18. For additional information contact (212) 229-2819 or www.tfana.org.
- ◆ The **LA Times Wire** reports that several 17th century clay pipes found on the site of William Shakespeare's home may have been used to smoke marijuana according to scientists. The Shakespeare Birthplace Trust in Stratford-Upon-Avon in England allowed South African researchers in Pretoria to analyze 24 pipe fragments. Eight of the fragments showed evidence of marijuana, and two also showed evidence of cocaine, the scientists said.

SHAKESPEARE THEATRE ASSOCIATION OF AMERICA SURVEYS MEMBER THEATRES' CONTRIBUTED INCOME

Shakespeare Theatre Association of America — Survey of Donor Benefits
January 2001

Theatre Name	Total Income	Contributed Income	Percent Contributed
Alabama Shakespeare Festival	\$8,000,000	\$3,440,000	43%
Colorado Shakespeare Festival	\$1,079,102	\$245,405	23%
Georgia Shakespeare Festival	\$1,300,000	\$650,000	50%
Harrisburg Shakespeare Festival	\$60,000	\$38,400	64%
Heart of America Shakespeare Festival	\$630,700	\$546,440	87%
Houston Shakespeare Festival	\$150,000	\$150,000	100%
Idaho Shakespeare Festival	\$1,662,000	\$442,500	27%
Kentucky Shakespeare Festival	\$587,543	\$377,033	64%
Kings County Shakespeare Company	\$60,000	\$50,000	83%
Lake Tahoe Shakespeare Festival	\$900,000	\$125,000	14%
Marin Shakespeare Company	\$413,345	\$203,500	49%
Montana Shakespeare in the Parks	\$332,000	\$184,000	55%
Nashville Shakespeare Festival	\$240,000	\$220,000	92%
Nebraska Shakespeare Festival	\$312,000	\$241,000	77%
North Carolina Shakespeare Festival	\$1,400,000	\$631,558	45%
Oklahoma Shakespeare in the Park	\$128,000	\$54,303	42%
Pennsylvania Shakespeare Festival	\$1,236,454	\$295,822	24%
Penobscot Theatre Company (Maine Shakes)	\$550,000	\$240,000	44%
Riverside Theatre	\$700,000	\$350,000	50%
San Francisco Shakespeare Festival	\$1,400,000	\$775,000	55%
Shakespeare and Company	\$2,700,000	\$1,100,000	41%
Shakespeare Festival of Dallas	\$955,500	\$861,000	90%
Shakespeare in Santa Fe	\$526,000	\$354,980	67%
Shakespeare in the Schools	\$282,639	\$78,676	28%
Shakespeare on the Sound	\$356,000	\$280,000	79%
The Shakespeare Theatre	\$10,564,078	\$4,208,297	40%
The Theatre at Monmouth	\$320,000	\$130,500	41%
Theatre for a New Audience	\$2,500,000	\$1,800,000	72%
Utah Shakespearean Festival	\$4,843,995	\$757,405	16%
AVERAGE PERCENTAGE OF CONTRIBUTED INCOME			43%

Compiled by Phil Santora and reprinted with the permission of Georgia Shakespeare Festival. Contact phil@gashakespeare.org for additional information.

MARK YOUR CALENDAR TODAY!

The dates for the 2002 conference in Washington, DC, are January 17-20, 2002. Highlight these dates — the conference is one week later than usual!



Pictured above (L to R) are Michael Rogers as Hubert & Ned Eisenberg as KING JOHN in Theatre for a New Audience's 21st season production directed by Karin Coonrod. Photo by Ken Howard.

BIG CHANGES BRING NEW LIFE TO TYGRES HEART

Portland, Oregon's **Tygres Heart Shakespeare Company** has had an eventful season with Artistic Director Nan Doherty completing her first full year and new Executive Director Matthew Jones leaving his position as General Manager with **Portland Center Stage** to steward **Tygres Heart's** business concerns. A large turnover of the Board of Directors resulted in a re-energizing of board member efforts and a reduction of debt from \$130,000 to approximately \$40,000.

The 2001-2002 season includes **THE TEMPEST** (September 28-November 4, 2001), **KING RICHARD II** (January 11-February 17, 2002), and **A MIDSUMMER NIGHT'S DREAM** (April 12-May 19, 2002). **KING LEAR**, directed by Ms. Doherty, will be a first for **Tygres Heart**.

PROSPERO — MAGICIAN, PARENT, EXILED RULER, W O M A N ?

(Oregon Shakespeare Festival) For the 2000 production of *THE TEMPEST*, director Penny Metropulos has chosen to have a woman play the role of Prospero. "While mature male Shakespearean actors have the great roles of Lear and Prospero to look forward to," she says, "mature female Shakespearean actors have — nothing." Yet the Festival's repertory company is fortunate in having many strong women, who are more than able to meet the demands of the great roles.

When studying the play, Penny noticed that in Act Two, Scene 1, the text indicates that a female could become ruler. To Penny, this suggested a world where a woman might become a powerful person. "When I looked at the production with this in mind, I saw the play and the character of Prospero afresh." Viewing Prospero as a woman raised interesting questions: Why does Prospero relinquish power and then, when pushed into a certain position, try to play God? Why is Prospero incapable of accepting her baser self,

as symbolized by Caliban, yet determined to harness and control her creativity, as symbolized by Ariel? (Note: Both Caliban and Ariel will be played by men, John Pribyl and Christofer Jean, respectively.)

In the words of actress Demetra Pittman: "Dealing with the psychological and emotional arc of Prospero — where does she begin as a person, and where does she eventually end up? It is the nature of that journey that I feel will be the most challenging and exciting aspect of this project. So much of Prospero's journey has to do with learning about what has brought her to this island and eventually to relinquishing many things in her life."

— Edited from an OSF article by Justin C. Lockwood. (Mr. Lockwood works in the publications department at the **Oregon Shakespeare Festival** in Ashland, Oregon. He is also Co-Artistic Director of his own theatre company called **artattack** and is an actor, playwright, and director.)



Prospero (Demetra Pittman) and Ariel (Christofer Jean) in the Oregon Shakespeare Festival's 2001 production of THE TEMPEST. Directed by Penny Metropulos; scenic design by William Bloodgood; costume design by Christina Poddubiuk; lighting design by Robert Peterson. Photo by David Cooper.

SHAKESPEARE ROCKS IN EL PASO, TEXAS

The ninth season of El Paso's **Shakespeare on-the-Rocks** features four Shakespeare plays in repertory the month of September. A *MIDSUMMER NIGHT'S DREAM*, *JULIUS CAESAR*, *MACBETH*, and *MUCH ADO ABOUT NOTHING* will play alternately Thursday through Sunday, September 6-September 30, 2001. Artistic Director Hector

Serrano will direct *MIDSUMMER*, Don Pasco of Long Beach, California, comes in to direct *CAESAR*, Tim Pinnow from New Mexico State University directs *MACBETH*, and Paul Gilbert from the University of Texas-El Paso will direct *MUCH ADO*. For more information, contact Layle Chambers at (915) 565-6900, extension 13.



Featured above are Don Pasco and Layle Chambers in Shakespeare-on-the-Rocks 2001 production of A MIDSUMMER NIGHT'S DREAM in El Paso, Texas.

ATLANTA SHAKESPEARE CAPTURES KRESGE GRANT

The **Atlanta Shakespeare Company (ASC)** at The Shakespeare Tavern was honored with a nomination for Arts Organization of the Year by the Metro Atlanta Chamber of Commerce and the Arts and Business Council at Atlanta's annual Abby Awards and, in a separate happy event, is receiving a check for \$150,000 from the Kresge Foundation. The completion of ASC's Kresge Challenge marks a successful end to ASC's first capital campaign. ASC's \$1.6 million capital campaign to renovate, expand, and purchase The Shakespeare Tavern has had outstanding results. The renovated theater (sometimes referred to as The New American Shakespeare Tavern) now features a Globe-inspired balcony, an expanded, even more Elizabethan stage, and a full-service kitchen.

Audience response to the new Tavern has been tremendous, with ASC productions playing to regularly sold-out houses. This season ASC has not only expanded its facility, but ASC has increased its dramatic offerings as well. ASC's 2000-2001 season features 13 productions running August-June and ranging from Shakespeare and other classics to works such as *GALILEO* and *A STREETCAR NAMED DESIRE*. For further information, please visit www.shakespearetavern.com.

PLANS FOR THE FUTURE DETAILED IN STAA 2001 MINUTES

The 2001 STAA Business Meeting was called to order by President Sidney Berger. Berger expressed thanks to Charlie Fee and Mark Hoffland and the entire **Idaho Shakespeare Festival** organization for serving as host of the 2001 conference.

Berger noted that the term of the Secretary had been changed to two years at the last conference and that this revision was omitted from the current printing of the by-laws. He then presented the slate of officers for 2001-2002:

President, Tom Bradac, Orange County
Vice President, Richard Garner, Georgia
Secretary, David Prosser, Stratford Festival
Treasurer, Lesley Currier (2nd year), Marin
At Large, Christine Dietze, The Shakespeare Theatre

At Large, David Dreyfoos, Oregon

Motion was made to accept the slate by Doug Cook, seconded by Phil Santora, and unanimously accepted by the membership in attendance. (Outgoing Secretary Richard Garner noted that a quorum was not present and that the membership would be contacted via e-mail for a majority vote.)

Future conference dates were announced as January 17-20, 2002, at **The Shakespeare Theatre** in Washington, DC, and a discussion was held about the 2003 conference being held at **Oregon Shakespeare Festival** in Ashland. Oregon could only host the conference in March, preferably the first week. Berger suggested incoming President Tom Bradac poll the membership to see if a critical mass could attend a conference in the first or second week of March, 2003. It was suggested that if less than fifty participants would be in attendance, then we should seek an alternate location. Chicago has also offered to serve as host but could not host in January.

Discussion about the pros and cons of a March conference followed. Reasons against that time included potential conflicts with USITT, SETC, production meetings, auditions, etc. Also, it was mentioned that hotels tend to be full in Ashland in March and this would need to be addressed by OSF. Regardless of when and where the conference may be, we don't want to go if only a few theatres would be represented. A straw vote indicated that most in attendance could attend Ashland the first week of March.



Pictured above are (L-R) John Tyson as Dromio of Syracuse and James Black as Antipholus of Syracuse in *The Alley's* 2000 production of *THE COMEDY OF ERRORS*, directed by Gregory Boyd in Houston. Photo by Jim Caldwell.



Pictured above are A. Bryan Humphrey as Launce and Bear as Crab the Dog in the 1994 production of *THE TWO GENTLEMEN OF VERONA* at Boulder's Colorado Shakespeare Festival. Photo by Edward DeCroce.

Bradac charged Garner with polling the full membership to see if most could attend. If not, **Bard on the Beach** in Vancouver has offered to host, and they could be considered as an alternate site. Utah also offered to host again if needed.

Treasurer's Report – Lesley Currier:

The organization still has a bank balance between \$15,000 and \$18,000 and expects to be in the same range after all receipts for the conference are in. A detailed report was distributed at the Executive Board meeting.

Discussion was held about the length of the conference lasting for two or three days. The hosts at Idaho initially thought two days was too short, but they felt that a third day would tax the host organization too much. Suggestions were made to put the business meeting early in the conference so those leaving early could still participate in that session.

Bradac asked for ideas about next year's conference and opened the floor for discussion. A 10 a.m.-6 p.m. schedule was mentioned as preferable to a 9 a.m.-5 p.m. schedule. Some double scheduling of sessions would allow attendees to attend a wider variety of sessions. New members indicated double scheduling would allow more interaction with more of the membership. The difficulty of double scheduling for the host organization was mentioned, and it was suggested that maybe only special topics be double scheduled.

The possibility was raised for Thursday as an optional special focus day (marketing or education) with the full conference starting on Friday, preceded by a welcome reception Thursday

evening. Some mentioned liking the way Idaho focused on education and kept it distinct from the main conference activities.

Other discussion:

A question was raised about the availability of facts about STAA. The directory contains some. Discussion was held about separate focus days for artistic, management, and education topics. A recommendation was made for a revolving focus on an administrative area – one year marketing, one year development, and one year board. This way other administrative staff and board could receive value from the conferences on a cyclical basis.

The **Idaho Shakespeare Festival** Board was surprised at the lack of board attendees from other theatres. What is the feeling about board attendance at the conferences? Responses included the note that there has been discussion in the past about the conference being primarily for working professionals from member theatres. There was further discussion about the value of board attendees from smaller organizations. Maybe some special sessions could be planned for board members to meet together.

The value of four or five sessions running concurrently versus just two raised discussion about resisting the temptation to make the sessions too narrowly focused. There is value in sessions of interest to the entire membership.

Since the 2002 conference will be in Washington, DC, making national arts advocacy a focus was suggested. We could use the conference to impact the perceived value of Shakespeare and theatre in the U.S. Both Utah senators were invited to address the conference as pro-arts voices. Could NEA Chair Bill Ivey attend?

Bradac asked if Utah was spearheading advocacy efforts for the 2002 conference. Questions were raised about inviting the First Lady and/or TCG Executive Director Ben Cameron. The dates for the conference in Washington, DC, January 17-20, were re-stated because they fall one week later than the traditional dates of the conference.

Thanks were offered to Jim Volz and the **Alabama Shakespeare Festival** for their work on **quarto**. A reminder was offered about the deadlines for **quarto** submissions, and Volz offered that **quarto** needs to go to two eight-page issues per year.

The Internet Shakespeare Editions offered to include STAA on their website. Discussion included links, who would be listed on the site, and ability to translate members' data into digital format for easy searches.

Bradac asked if the membership wished him to pursue involvement. Response was yes.

Bradac issued a call for e-mail submissions to him for topics for the 2002 conference.

Berger offered hopes of maintaining the focus of STAA on artistic work. This sentiment, echoed by Bradac, states that our commonality is the work we all do, not the administrative support of that work. Meeting adjourned by President Bradac.

A FOUR-BARD FEST IN BOULDER

The **Colorado Shakespeare Festival** in Boulder is producing *THE TWO GENTLEMEN OF VERONA*, *KING LEAR*, *AS YOU LIKE IT*, and *QUEEN MARGARET* (an adaptation of *HENRY VI, PARTS I, II, and III*), from June 29-August 19, 2001. Jane Page will direct *THE TWO GENTLEMEN OF VERONA*. Elizabeth Huddle, former artistic director of **Portland Center Stage** and Seattle's **Intiman Theatre**, will direct *KING LEAR*; Lynn Nichols will direct *AS YOU LIKE IT*; and Tom Markus will direct *QUEEN MARGARET*. For the fourth year, **CSF** will go on the road and take *AS YOU LIKE IT* to the Ford Amphitheater in Vail, August 23-25. For more information, call **CSF's** Box Office at (303) 492-0554.

SEASONS OF SHAKESPEARE

◆ Kicking off its 40th anniversary, the **Utah Shakespearean Festival** has announced its 2001 summer and fall seasons. The summer season of six plays will run June 21-September 1. The fall season, featuring two additional plays, will run September 13-October 20. *THE TEMPEST*, *THE TWO GENTLEMEN OF VERONA*, *JULIUS CAESAR*, *ARSENIC AND OLD LACE*, *THE PIRATES OF PENZANCE*, *AH, WILDERNESS!*, *AROUND THE WORLD IN 80 DAYS*, and *THE FANTASTICKS* make up this year's program. For more information, call the Festival box office at (435) 586-7878 or (800) PLAYTIX or visit the Festival web site at www.bard.org.

◆ The **Pennsylvania Shakespeare Festival's** 2001 season is a "celebration of love," with *ROMEO & JULIET* (June 19-July 8) and *A MIDSUMMER NIGHT'S DREAM* (July 17-August 4). The **Pennsylvania Shakespeare Festival** presents its shows at the Labuda Center for the Arts, DeSales University, Center Valley, PA. For information about **PSF**, call (610) 282-WILL or visit www.pashakespeare.org.

◆ The **Lake Tahoe Shakespeare Festival's** 2001 playbill features *THE COMEDY OF ERRORS* and *THE TWO GENTLEMEN OF VERONA*, July 21-August 26, 2001. For more information, contact (800) 74-SHOWS or laketahoeshakespeare.com.

◆ **Chicago Shakespeare Theater** completes its 2000-2001 season on Navy Pier with *KING LEAR*. Artistic Director Barbara Gaines directed the production, rounding out a second sold-out season, which included *THE TWO GENTLEMEN OF VERONA* and a production with the **Stratford Festival of Canada** of Sheridan's *THE SCHOOL FOR SCANDAL*. The season saw **Chicago Shakespeare Theater** retain a spectacular 85% of its 17,000 Inaugural Season subscribers and increase its committed audience base to a record-breaking total of nearly 22,000 subscribers. *KING LEAR* runs through April 22.

◆ **The Globe Theatre** of Texas presents *RICHARD III* (October 5-13) and *THE GOSPEL ACCORDING TO SCROOGE* (November 2-10). For more information, write to: The Globe of the Great Southwest, 2308 Shakespeare Road, Odessa, TX 79761.

◆ **The Theater at Monmouth's** 32nd season opens with an abridged version of *HENRY IV, Parts I and II* (June 29-August 24), Thornton Wilder's *THE MATCHMAKER* (July 6-August 25), *CYMBELINE* (July 20-August 23), Noël Coward's *PRIVATE LIVES* (July 27-August 25), and an adaptation for children of *A MIDSUMMER NIGHT'S DREAM* (August 5-August 21).

◆ **Vpstart Crow's** 9th season in Manassas, Virginia includes *MUCH ADO ABOUT NOTHING* (May 18-June 16) with Executive Director Tim Shaw as Benedick. For more information, please contact (703) 365-0240 or www.tickets.com.

◆ **Harrisburg Shakespeare Festival** is producing *KING JOHN* (June 1-16) in Reservoir Park and *THE LION IN WINTER* (September 14-30) in Strawberry Square in Harrisburg, Pennsylvania. Check out the web site at www.HbgShakespeare.pa.net

◆ **Nebraska Shakespeare Festival** has set *AS YOU LIKE IT* (June 21-July 7) and *HAMLET*

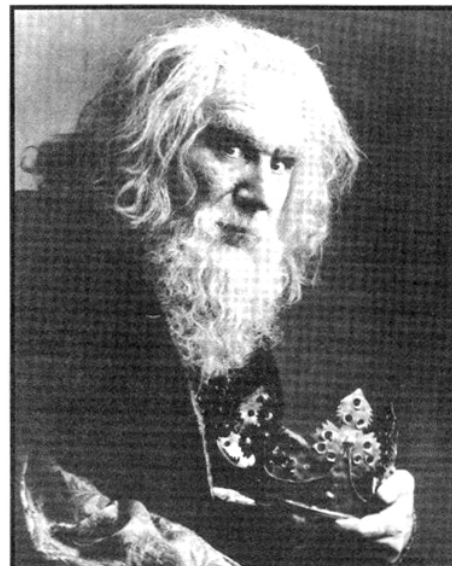
(June 28-July 8). Jack Wright will direct *AS YOU LIKE IT*, and D. Scott Glasser will direct *HAMLET*. Shakespeare on the Green is presented each summer in cooperation with Creighton University, the University of Nebraska at Omaha, and the City of Omaha. The plays are offered free of charge to the public. For more information, call (402) 280-2391.

◆ Inspired by a quote from *RICHARD II*, **New Jersey Shakespeare Festival's** "Words, Life and All!" includes *THE COMEDY OF ERRORS* (June 12-July 1). *COMEDY* will be paired with *THE BOMB-ITTY OF ERRORS*. This hip (or, rather, hip-hop) version of *THE COMEDY OF ERRORS* took Manhattan by storm in 2000. According to **NJSF** publicist Marilyn Wilt, "Seeing *THE COMEDY OF ERRORS* on **NJSF's** Main Stage, with a follow-up visit to the Other Stage (dates and location to be announced) to see *BOMB-ITTY*, should prove to be an unforgettable and fun experience for all ages." Bonnie J. Monte, **NJSF** Artistic Director, stages *THREE SISTERS* (July 10-29), and *THE TRAGEDY OF HAMLET, PRINCE OF DENMARK* follows (August 7-September 2). *HAMLET* will be directed by Festival newcomer Tom Gilroy, and the title role will be played by Jared Harris — son of legendary British actor Richard Harris. *TARTUFFE* follows (September 11-30), and will be directed by Gabriel Bare. *THE CRUCIBLE*, with Bonnie Monte at the helm, runs October 23-November 19. For additional information, call (973) 408-5600, or visit www.njshakespeare.org.

◆ **The Cincinnati Shakespeare Festival's** founding member, R. Chris Reeder, has made a specialty of adapting Shakespeare's histories for the **CSF** stage. He began with an adaptation of Shakespeare's *HENRY VI, PARTS I, II, and III*, titled *THE WARS OF THE ROSES* in the 1998-1999 season, which culminated with a one-day double feature of *THE WARS OF THE ROSES* and Shakespeare's *RICHARD III*. He continues in the 2000-2001 season with an adaptation of *HENRY IV, PARTS I and II*, for 5 actors, titled *KING HENRY IV: THE HEART OF AMAN* (May 3-27). "CSF audiences have been remarkably receptive to these adaptations," explains Reeder. "One reason for this is that **CSF** focuses on involving the audience in its productions." From onstage seating, where the audience members are literally inches away from the action, to having the actors enter, exit, and speak lines from the house, the audience member is an integral part of the action at **CSF**. Call (513) 381-BARD (2273) for information.

◆ **Judith Shakespeare Company** presents *THE TEMPEST* directed by Artistic Director Joanne Zipay (May 5-20) at Theatre 3, 311 West 43rd Street, NYC. Call (212) 592-1885 for details and reservations or to join our mailing list.

◆ **Maine Shakespeare Festival 2001**, scheduled for July 17-August 18, will feature *KING LEAR* and *TWELFTH NIGHT* as well as Goldoni's *THE SERVANT OF TWO MASTERS* performed in rotating repertory on the Bangor waterfront. Also, during July, *THE LITTLE PRINCE* by Antoine de Saint-Exupéry will be performed at the Bangor Opera House. To learn more, contact (207) 942-3333 or www.maineshakespeare.com.



KING LEAR features Greg Vinkler in the title role and is directed by Artistic Director Barbara Gaines at Chicago Shakespeare Theatre on Navy Pier, running through April 22, 2001. Photo by Dan Rest.

SANTA CRUZ SHAKES SETS SEASON AND SABBATICAL

Shakespeare Santa Cruz celebrates its 20th Anniversary Season with *MACBETH* and *A MIDSUMMER NIGHT'S DREAM*, and Oliver Goldsmith's *SHE STOOPS TO CONQUER*. The three productions play in repertory July 11-September 2 at the Performing Arts Complex of the University of California Santa Cruz campus, including outdoor performances in the Sinsheimer-Stanley Festival Glen.

"It is a privilege to be at the helm of a theatre company that can attempt such ambitious seasons of true repertory theatre," noted Paul Whitworth, artistic director since 1995. Whitworth, who has been involved with **SSC** for 17 years, begins a two-year sabbatical in January. Stepping in as artistic director for the 2002 and 2003 festival seasons will be John Dillon, former artistic director of **Milwaukee Repertory Theater**.

MACBETH will be directed by Michael Edwards, whose background includes seven years as past **SSC** artistic director. Tim Ocel directs *A MIDSUMMER NIGHT'S DREAM*, and Beth Milles will direct *SHE STOOPS TO CONQUER*.



Pictured above are Lise Bruneau as Countess de Roefield and Paul Whitworth as Kean in *Shakespeare Santa Cruz's* 2000 production of *KEAN* by Jean-Paul Sartre, directed by Michael Edwards. Photo by R. R. Jones.

ENDEARING YOUR THEATRE TO YOUR COMMUNITY: STRATEGIC TIPS OF THE TRADE

(Continued from p. 3)

- leading actors and audience members.
9. We will match educational programs to the community school curriculum.
10. We will do something for Shakespeare's birthday. (Perhaps in a new location such as Border's Bookstore — to attract a new audience.)
11. We will remember that adults crave educational



Pictured above are Johnny Lee Davenport and Susan Wands in the Alabama Shakespeare Festival's 2001 world premiere of *THE NEGRO OF PETER THE GREAT* by Carlyle Brown, currently running in repertory through July 15 with *A MIDSUMMER NIGHT'S DREAM*, *KING JOHN*, *JULIUS CAESAR*, *RELATIVE VALUES*, and *AN IDEAL HUSBAND*. Photo by ASF/Scarsbrook.

- opportunities and consider "Camp Shakespeare" for adults.
12. We will sponsor sonnet writing, playwriting, and visual art events that allow people to respond creatively to Shakespeare's work through other art forms.

Patrons/Board Members/Volunteers

1. We will send Valentine's Day flowers to secretaries and assistants of sponsors, board members, etc.
2. We will send something on company members' and board members' children's birthdays.
3. We will sponsor a Board Appreciation Night, Brunch, and/or Luncheon put on by the company or staff.
4. We will throw dinner parties to make new "Friends of Shakespeare."
5. We will involve our volunteers with specific activities and responsibilities.

Community-At-Large

1. I will become the public face for the organization and embrace the fact that it is all about me. I will be friendly and useful.
2. We will go and visit personally with the mayor in his/her office, and inform him/her of our plans. We will listen to the mayor's platform and find things we can help the city accomplish.
3. We will find ways for our staffs to be examples to the communities, i.e. become donors by taking \$1.00 per week from our checks, turning in petty cash receipts for donations rather than reimbursement, or by simply writing a check.
4. We will do community or state altruistic work on causes that don't directly benefit our theatres or us. For example, we might work on campaigns or work for new facilities for other

arts organizations.

5. We will open our facility for free use for community groups to get people into our venue.
6. We will have staff and company identify themselves while shopping and dining in the community.

"I will show you the beginning and you may see the end." (AS YOU LIKE IT)

By becoming an integral part of our communities, we are given the privilege of putting into practice the lessons in Shakespeare's plays. — Cindy Melby Phaneuf, Annie DiMartino, and Jim Volz

(From a panel at STAA Conference 2001 in Boise, Idaho, January 14, 2001. Special thanks to contributions from Sam Folio, Charlie Fee, Ron Clark, Ryan Lee, Leigh Anne Randall, Angie Gilbert, R. Scott Phillips, Karen Hornberger, Robert Nathan, Timothy Shaw, Phil Santora, Richard Garner, Terry Burgler, John Dillon, Leslie Currier, Louis Rackoff, Scott J. Parker, Doug Hansen, Judy L. Hanscom, Christine Dietze, Gillian Bagwell, Tom Markus, Richard Devin, Lars Tatom, Douglas Cook, Charles McCue, Kristin Dunstan, Joe Wilson, Diane Ronayne, Dennis Serros, David A. Dreyfoos, Darolyn Skelton, Mark Hofflund, Alicia Nichols, Cameron Harvey, Donna Law, Fred C. Adams, Jerry Schubert, David Greenham, Russell Treyz, Ron Nichol, R. Miller, and BJ Anderson).

DID YOU SEE HIM PLAY OPHELIA? CHECK OUT INTERNET SHAKESPEARE EDITIONS

In a small city in the southern United States, a young actor is looking for ideas on how to portray Ophelia for a school performance. Some thousand miles away, a festival director wonders how other directors have solved a puzzling moment in the staging of a particular Shakespeare play. In a British university, a scholar is doing research on Shakespeare performance on the American stage.

For all of these people, a comprehensive and multimedia research tool will soon be only a click away: The Internet Shakespeare Editions Performance Project. Based on research by Shakespeare scholar and computer enthusiast Michael Best (University of Victoria, British Columbia), the database in the Performance Project is currently being designed with a showcase technology by Oracle Canada to provide a quick means of obtaining the information you need, when you need it, at no cost to the researcher.

The Performance Project will be located as a section of the Internet Shakespeare Editions, a website devoted to peer-reviewed plays and historical materials regarding Shakespeare's life and times. Thus, directors or actors seeking to enhance their performances will not only have access to world-class materials but also the very plays themselves, in the original folio and quarto versions. With the support of the STAA, the ISE is now seeking performance materials, both present-day and archival, from companies and festivals located in North America.

For more information, please contact Michael Best at mbest1@uvic.ca or by phone at (250) 598-9575. The Internet Shakespeare Editions are located at www.uvic.ca/shakespeare.

— Roberta Livingstone

15 FABULOUS WAYS TO INFURIATE YOUR COMMUNITY

- 1) Break promises, procrastinate or forget to follow through on your community commitments!
- 2) Sell single tickets for \$20-\$40, and then offer free tickets to your friends or others in the community at the last minute.
- 3) Beg for money that you desperately need for your artistic product, and then send expensive FedEx's to your board on a regular basis because you aren't planning far enough in advance for board meetings.
- 4) Talk about your theatre's substantial economic impact on the community, and then send all of your major printing out-of-state.
- 5) Schedule your theatre's fundraiser on the same date as a long-standing community benefit that supports another nonprofit organization. Also, refuse to participate in your community's United Way campaign.
- 6) Forget to orient your office staff, box office staff, front of house staff, and switchboard operators in regards to the names, photos, and contributions of the governor, mayor, board of trustees, etc., and embarrass all of the above when VIPs visit your theatre.
- 7) Order supplies and services from your board members' or donors' major competitors even though the board members' prices are competitive and they bend over backwards to support your business.
- 8) Be obstinate about offering discounts to seniors, students, or other special interest groups.
- 9) Only call the press to complain about your last review...never to say thank you for a great feature, positive review, or special effort on the journalist's behalf. Write an odious letter to the editor, and show the entire community that you don't know how to handle criticism.
- 10) With a long line at the box office, answer the phone and handle the patron who calls in before dealing with the jerky patrons who had the audacity to drive to your theatre expecting fair and personal treatment.
- 11) Following poignant community pleas to help balance the budget, order expensive bottles of wine and five-course meals and use the corporate credit card to pay for company meals.
- 12) Send five copies of the same brochure to your customers on the same day.
- 13) Telemarket your own board members and VIP donors at dinnertime, and don't inform your phone staff of their giving history (or their VIP status)!
- 14) Sneak in nudity, pederasty, and other x-rated "nasty" scenes into your season, and don't warn your audience — even those who bring their young children, conservative parents, and easily embarrassed grandparents to support your theatre.
- 15) Forget to say thanks, thanks, and ever thanks to your subscribers, donors, board members, advertisers, and community supporters.

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