

A Book Review

WITH OUR GOOD WILL, 30 YEARS OF SHAKESPEARE AT THE IDAHO SHAKESPEARE FESTIVAL

This gloriously colorful and engaging history of the **Idaho Shakespeare Festival** is part scrapbook, part chronicle, and all heart. Festival founder Doug Copsey is the author and he captures the summer of 1977, “our midsummer night’s dream come true,” with pride, nostalgia and a superb book design team that makes every turn of the page an adventure in the joys of Shakespeare, the bravado of Boise, and the craziness of youth. This is a must read for anyone contemplating Shakespeare in production and wondering how to cope with the inevitable years of red ink and hazards of outdoor producing, artistic growth, theatre building, team building, community building and the creation of an institution with purpose.

Copsey covers the 30 years with panache and eloquently introduces the many players and challenges. As ISF Managing Director Mark Hofflund notes in the chapter on New Beginnings, “To build this was phenomenal, astonishing, unbelievable,” and looking to the future, Artistic Director Charlie Fee wisely adds, “The truth is, you’re either growing or your shrinking, there’s

no in between.” David Bogie’s photographs and Chris Latter’s book design helps tell the story of the beginnings and the in-between in a way that few of the world’s Shakespeare festivals have managed.

-Jim Volz

INTERNATIONAL FOCUS ON EDUCATION AND LEPIDUS GROUP (continued from page 3)



Students from Rutgers University’s BFA junior year abroad at **Shakespeare’s Globe**.

“A Happie Imitator of Nature”

Is how Heminges and Condell described Shakespeare in the *First Folio*. An increasing number of departments are drawing on Shakespeare’s plays for issue-based learning and to help develop personal and social skills. Contemporary stories culled from *The New York Times* provide issues for a playwriting project (Orlando); developing leadership skills is the aim of *Will to Lead* while skills for employment are developed in *Will Power to Youth* (Shakespeare Festival LA). An anti-bullying program is offered by Shakespeare on the Sound. Kentucky Shakespeare Festival offers *KRUSH (Keeping Relationships Upbeat, Safe and Healthy)* and also provides conflict resolution workshops. Marin Shakespeare is but one company that has begun to work with youth “at risk.” *Midnight Shakespeare* is an established program working in San Jose and San Francisco that builds young adults’ confidence and self-esteem through making play (San Francisco Shakespeare).

“And a Most Gentle Expresser of it”

Creative and play-filled approaches are supporting the teaching of literacy (King’s County) and language learning among immigrant communities (Marin). Gentle expression and self-expression are also being nurtured in sonnet writing classes (Nebraska, Heart of America and Riverside) playwriting projects (Alabama), poster design (Heart of America), arts and crafts classes (Delaware) and a quilt design project (Alabama).

I hope to bring a web-based digest of all STAA members’ education programs to Nashville for discussion and development but this Lepidus can think now of nothing better than joining a Chesapeake Shakespeare Company Pub Night. With thanks to Adrienne Gillam, Marlies Kink and Professor Charlotte J. Headrick for their help with this survey.

-Patrick Spottiswoode,

Director, Globe Education, Shakespeare’s Globe



Cornelis Vandraager as Malvolio in the **Shakespeare SA (South Africa)** production of *TWELFTH NIGHT*, directed by Paige Newmark.

SHAKESPEARE ON SAFARI: CHARTING NEW TERRITORY

Shakespeare SA (South Africa) will be expanding their production base to two plays in June and July, 2007. Paige Newmark will direct *AS YOU LIKE IT* and the rarely performed first quarto of *HAMLET* for their tour of Kwa Zulu Natal and the Eastern Cape in South Africa. *HAMLET* will be an original practice production in commemoration of the first performance of a Shakespeare play in Africa 400 years ago. Shakespeare SA continues to pursue its strong educative mandate, which is intended to create opportunities for heightening the awareness of Shakespeare at all levels of the school and university systems. The company strives to make Shakespeare as accessible as possible to the widest possible audience by embracing multi-culturalism and transcending traditional class barriers. The company philosophy, that Shakespeare’s plays were written to be performed, forms the cornerstone of their



continuing growth: after producing one play in each of its first two years, Shakespeare SA is expanding to two productions and traveling further afield as South Africa’s National Touring Shakespeare Company. The company is sponsored by the South African National Lottery, Rhodes University, the Shakespeare Society of Southern Africa, and the Grahamstown Foundation. For further information, view the website on www.ShakespeareSA.com.

Pictured above: Zoya Mabuto as Feste in the **Shakespeare SA (South Africa)** production of *TWELFTH NIGHT*, directed by Paige Newmark.



SOUTHERN FESTIVAL ATTRACTS WORLD SHAKESPEARE LEADERS

Utilizing international resources with Shakespeare Festivals from throughout the world, the 2007 STAA conference in Nashville, Tennessee will include strategic sessions for artistic and management leaders of American Shakespeare Festivals, educational workshops for teaching artists, and mentoring programs for younger theatres. Other sessions include community contributions discussions, season planning approaches, audience development and diversity initiatives, a puppet *HAMLET* production and breakout sessions with theatres of various sizes and missions (outdoor, free, LORT, TCG, touring, etc.)

Moderators include leaders from Shakespeare’s Globe in London, Massachusetts’ Shakespeare and Company, DC’s Shakespeare Theatre Company and leaders from the Oregon, Utah, California, St. Louis, New Jersey, Ohio, and Atlanta Shakespeare festivals to name a few. A highlight of the visit to Nashville will be an overview of the Nashville Shakespeare Festival and a performance and gathering at the Grand Ole Opry at Ryman Auditorium

Hosted by the Nashville Shakespeare Festival, the 2007 STAA conference is set for the Doubletree Hotel in the heart of Music City USA’s historic downtown district. The Gaylord Entertainment Center, Country Music Hall of Fame, Tennessee Performing Arts Center, and the State Capitol are all nearby and less than a fifteen minute drive from the Nashville International Airport (BNA) and the Opryland complex. For additional information, e-mail staa2007@nashvilleshakes.org or call (615) 255-2273.

CHICAGO SHAKESPEARE THEATER CELEBRATES ANNIVERSARY

The Chicago Shakespeare Theater is celebrating its 20th Anniversary Season and director David Bell is directing a new swashbuckling musical version of *THE THREE MUSKETEERS* in Chicago Shakespeare’s Courtyard Theater, Dec. 16 through Feb. 18, 2007 while Artistic Director Barbara Gaines is directing *TROILUS AND CRESSIDA*, April 13-June 28. CST’s annual budget has grown from \$2.9 million in 1999 to over \$13 million for the current season and its subscription base has increased from 7,200 to more than 22,000 subscribers. Since CST’s inception, reaching



Shylock (Mike Nussbaum) in **Chicago Shakespeare Theater’s** 2006 production of *THE MERCHANT OF VENICE*. Photo by Liz Lauren.

out to young audiences has been integral to its mission. Team Shakespeare, CST’s arts-in-education program, reached 500,000 students in its first decade serving 50,000 students and teachers annually. Team Shakespeare’s multi-faceted programming expands on traditional teaching methods by building long-term partnerships with a team of educators, administrators and students, and CST’s artistic and educational staff.

A NOTE FROM THE STAA PRESIDENT

As you make your travel plans for the STAA 2007 conference hosted by Nashville Shakespeare Festival, I hope you will begin to think about the focus of this year's meeting—building community. This has been the topic of many recent conferences and convenings from the TCG National Conference to recent Arts Education Partnership convenings. For STAA members, this topic provides an opportunity to consider our place in our own communities, our position in the national community and our role as a membership community. As members of STAA, we are leaders in our field—presenting Shakespeare to diverse audiences, in a variety of settings and styles. I hope this conference will provide an opportunity to strengthen our alliances, create new partnerships and work together as advocates for our field both externally and within our organizations.

The folks at Nashville Shakespeare Festival have a great deal of civic pride and I cannot imagine a better location for this conference. The highlight of the Executive Committee's trip to Nashville was a tour of the city hosted by Ann Jenalie Cook Calhoun, professor at Vanderbilt University. We so enjoyed learning about the "Music City" that we have included the tour as a pre-conference option and encourage you to make your travel plans to take in the town (who knew there was a replica Parthenon in Tennessee)? There are two other pre-conference options—based on suggestions from attendees at last year's conference—we will send a follow-up email to all registrants to confirm your participation in these sessions. The hospitality we received from board members and other leaders in Nashville prompted us to make this conference a moveable feast—hosting sessions in both the Nashville Public Library and the Tennessee Performing Arts Center. Both are a very short walk from the hotel and get us out of the "hotel meeting room" and into spirit of community, literally.

If you haven't done so already, please visit the STAA website and download the 2007 Conference Registration and Agenda. Please also download and send your Annual Membership dues to Mark Jones at Shakespeare & Company. While the session topics are set, there is still time to add lunchtime sessions or express your interest in joining a panel. I encourage all members to contact me directly with suggestions on this year's STAA conference or to use the Contact Us feature on the website to send ideas and thoughts to the Executive Committee.

Thank you to all the committee chairs and members who contributed to the planning of the 2007 STAA Conference. I look forward to seeing old friends and meeting new members this January in Nashville!



Dawn McAndrews, STAA President

"I am of the opinion that my life belongs to the community, and as long as I live it is my privilege to do for it whatever I can." -George Bernard Shaw

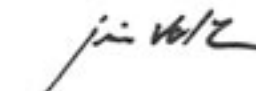
A LETTER FROM THE EDITOR

This has been a wild few years with visits to many of your theatres, travels to theatres throughout the world and the resulting book, THE BACK STAGE GUIDE TO WORKING IN REGIONAL THEATER hitting bookstores in 2007. This is the book I always wanted when I was graduating from college and working in regional theatre and I hope you will find it of interest. Visiting so many of your theatres and working on this book inspires me to follow-up with a new book on AMERICA'S SHAKESPEARE FESTIVALS.

I'd really like to tell YOUR stories and include YOUR THEATRE in this book (and newspaper, magazine, and/or journal articles), but I need your help. If you want to be included, I need you or one of your staff to fill out a brief survey and return it to me asap! Just email me at jvolz@fullerton.edu and I'll send it right out to you. Your work in the American theatre deserves the attention! Hope to see you in Nashville!



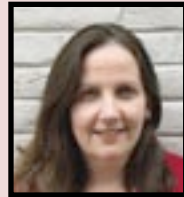
Jim Volz



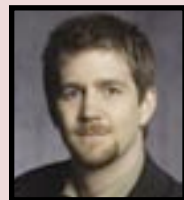
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2006-2007 STAA OFFICERS

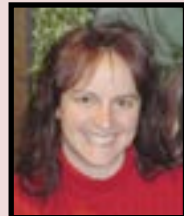
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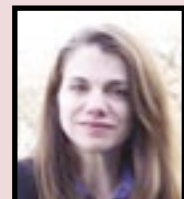
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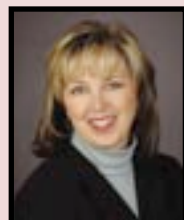
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WEIRD WILLIAM



Vancouver's **Bard on the Beach** 2006 A MIDSUMMER NIGHT'S DREAM featuring Kyle Rideout's Puck.

is working to catalog the nearly 500 "bardacious" scripts from 1867 to the present day and includes songs, plays, films, short stories and other adaptations. For more information, checkout www.canadianshakespeare.ca

❖ **MUCH ADOOBIE BROTHERS ABOUT NOTHING** is the **Troubador Theater Company's** latest "Rock & Soul Take" on the Bard's work as the company "lands smack dab in the music of the 1970's with *Takin' It To the Streets* and *Rockin' Down the Highway?*" This latest take on the Bard was directed by Matt Walker.



Shakespeare Festival at Tulane's 2006 production of A MIDSUMMER NIGHT'S DREAM featuring Gary Rucker as Demetrius and Jessica Podwell as Hermia. Photo by Martin L. Sachs.

the auction will help establish an endowment to support MSC's operating costs, including its first paid position of Artistic Director and its youth education programming. Visit MSC's website at www.montanashakespeare.org.

❖ *Back Stage East* reports on the bizarre lawsuit featuring a vintage Jaguar XKE, a **Kingsmen Shakespeare Company** production 1960's-themed THE MERRY WIVES OF WINDSOR and an opening night crash into the stage during a performance! Evidently, the only serious casualty was the Jaguar—and the sensibilities of the reported 800 witnesses in the audience. Kingsmen Shakespeare Festival is produced in Kingsmen Park on the campus of California Lutheran University.

❖ **Southwest Shakespeare Company** is marketing "Shakespeare's Head-on-a-Stick, unique tasty suckers in a variety of flavors, shaped like a bust of the Bard!" Email houseofstewart8736@yahoo.com for prices, display trees and shipping information.



Shakespeare Festival/LA designer Katie Sandy's "Beatles Poster" publicized the 2006 "Summer of Love" production of THE TWO GENTLEMEN OF VERONA.

❖ Former *quarto* associate editor Thomas Adkins reports that DAMMIT SHAKESPEARE! made its New York debut at **Urban Stages Theatre** on 30th Street as part of a University of Alabama Research project. Seth Panitch's comedic look at the Bard featured alumni from the University's MFA program.



Pictured above in **Oregon Shakespeare's** 2006 production of THE TWO GENTLEMEN OF VERONA are David Kelly as Launce and Terwilliger as Crab. Directed by Bill Rauch. Photo by Jenny Graham.

❖ **TINY NINJA HAMLET**, created and performed by Dov Weinstein, is dedicated to the principle that "there are no small parts, only small actors," notes Chicago Shakespeare publicists. Tiny Ninja Theater (TNT) uses a cast of inch-high dime-store figurines, including a pocket-sized, knife-wielding, red ninja as Hamlet. In this small-scale spectacle Weinstein maneuvers and provides distinctive voices for all 33 characters. He also skillfully uses video cameras and projection screens to enhance the intimacy of the performance for the audience. The production played through Oct. 18.

DEADLINES FOR *quarto* ARE OCTOBER 1 AND MARCH 1

Send information and photographs or jpegs with cutlines for *quarto* to Jim Volz, 142 Marion Boulevard, Fullerton, CA 92835. Tel. (714) 278-3538 or email: jvolz@fullerton.edu. *quarto* is published for member organizations of the Shakespeare Theatre Association of America. For member information, please contact Melissa Nicholson, STAA Secretary (address listed above). This publication is produced by the Alabama Shakespeare Festival and California State University, Fullerton.

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SHAKESPEAREAN SNIPPETS

➤ The **Oregon Shakespeare Festival** has named Bill Rauch as the artistic director who will succeed Libby Appel (retiring at the end of the 2007 season). "I am overjoyed by this appointment," said Rauch from his Los Angeles home. "From the moment I first worked in Ashland over five years ago, I fell in love with the Festival's three-theater campus, the ever-surprising rotating rep



Pictured above is Bill Rauch. Photo by David Cooper.

of plays, and the brilliant company of artists and administrators. With our devoted and multi-generational audiences, OSF is a true peoples' theater: not only preserving the past, but creating the theater of the future. Building on the Festival's distinguished history and Libby Appel's inspiring legacy in particular, I look forward to partnering with Paul Nicholson to lead OSF to achieve its full potential as both a regional resource and a truly national theater company."

A freelance director, Mr. Rauch co-founded Cornerstone Theater in Los Angeles – the nation's definitive community-based arts organization—where he was artistic

director for 20 years. More information about Mr. Rauch, as well as his answers to several questions about his new position and vision for OSF's future, will be posted on the Oregon Shakespeare website at www.osfashland.org.

➤ Canada's **Stratford Festival** announced the appointment of **La Jolla Playhouse** Artistic Director Des McAnuff as one of three artistic directors, effective in 2008. Marti Maraden and Don Shipley round out the artistic team, to be led by Stratford General Director Antoni Cimolino. More information is available at www.stratfordfestival.ca



Hank Stratton, Michael Milligan, Erik Steele, Amir Arison and Aubrey Decker in the **Shakespeare Theatre Company's** production of *LOVE'S LABOUR'S LOST*, directed by Michael Kahn. Following its run in Washington, D.C., this production traveled to Stratford-upon-Avon, England, for two weeks of sold-out performances at the Royal Shakespeare Company's Complete Works Festival. Photo by Carol Rosegg.

➤ Mark Hofflund, managing director of the **Idaho Shakespeare Festival** in Boise, was honored with the 2006 Mark R. Sumner Award for distinguished achievement in the U.S. outdoor drama movement at a ceremony on October 14, at the National Conference on Outdoor Drama in Manteo, NC.

A native of Maryland, Hofflund first joined the Idaho Shakespeare Festival in 1993. The Mark R. Sumner Award was

established in 1990 to honor the director emeritus of the Institute of Outdoor Drama and his lifetime contribution to the U.S. outdoor drama movement.

➤ **SHAKESPEARE** is a major peer-reviewed journal, publishing articles drawn from the best of current international scholarship on the most recent developments in Shakespearean criticism. Its principal aim is to bridge the gap between the disciplines of Shakespeare in Performance Studies and Shakespeare in English Literature and Language. The journal builds on the existing aim of the British Shakespeare Association, to exploit the synergies between academics and performers of Shakespeare. For more information about the journal, or to request a sample copy go to www.tandf.co.uk/journals/titles/17450918.asp or contact kate.arthur@tandf.co.uk



Pictured above: Philip Charles Sneed

➤ Philip Charles Sneed will succeed 17-year veteran Richard M. Devin as Producing Artistic Director for the **Colorado Shakespeare Festival**. Mr. Sneed's experience incorporates a long career of acting, producing, directing, and theatre administration, including a total of sixty-six productions of twenty-two of Shakespeare's plays. He served for twelve years as artistic leader of The Foothill Theatre Company (FTC) of California. Mr. Sneed said, "I am delighted to be given this chance to return to Boulder, where I received my early theatre training in the undergraduate degree program at CU, and also onstage at the Colorado Shakespeare Festival."



Ross Lehman as Dogberry, Tiffany Vance as Margaret and Robert Spencer as Leonato in **Milwaukee Shakespeare's** 2006 production of *MUCH ADO ABOUT NOTHING*, directed by Kate Buckley. Photo by Lila Aryan.



Kevin Spacey receives the William Shakespeare Award for Classical Theatre at the Shakespeare Theatre Company's Annual Gala in Washington DC. Photo by Kevin Allen.

PATRICK SPOTTISWOODE REPORTS ON INTERNATIONAL FOCUS ON EDUCATION AND LEPIDUS GROUP EFFORTS

STAA was initiated to provide a forum for discussion between Artistic Directors (Mark Antonys) and Festival Managers (Octavius Caesars). At the Vancouver conference, a clutch of educators sought admission to the coterie. We named ourselves after the third member of the triumvirate, albeit the one who is weak, drunk and does not have many lines. The Lepidus group was born.

A Lepidus meeting was included as part of the formal proceedings in Baja, Mexico. The group asked if education programs might be given more prominence on the STAA website and in *quarto*. Jim Volz has kindly supported the request. Not every Festival was able to respond to a questionnaire about programs and new initiatives but future *quarto* submissions will remedy shortcomings. Omission is no quittance.

The range is awe-inspiring. Audience development is no longer the art of preparing little Pompeys well enough so that they sit still on theatre seats. Audience empowerment is perhaps a better term. Education departments are engaging students, teachers and members of the general public in active explorations of the arts and crafts that make up play and, additionally, are nurturing personal development and growth through creativity and play. Shakespeare very quickly ceases to be seen as merely a history lesson.

What follows can only be an overview. Nor has there been room to refer to web resources, distance learning or adult education initiatives. Future submissions will, I hope, provide more depth as well as discussion of practice and process.

Elementary School Activities Spark Imaginations

Georgia Shakespeare's *Creative Play* is an acting class while *The Play is the Thing* is a residency that results in children performing their own abbreviated version of a Shakespeare play with the involvement of parents and teachers. California Shakespeare's *Imagination Playground* and *Playshop* are also residencies that lead to performance. Several schools gather to present their own scenes at a one-day festival at Colorado Shakespeare and have the dubious pleasure of meeting the Bard "himself" afterwards.

2007 will mark the 200th anniversary of the Lambs' *Tales From Shakespeare*. *Tell a Tale of Shakespeare* (Shakespeare on the Sound), *Shakespeare Says* (Atlanta) *Shakespeare's Stories* (Marin) and *Bard Buddies* (Heart of America) are keeping the story-telling tradition alive. In *Shakespeare Story Work*, masks and puppets help tell the tale before children relate the story to their own experience. A new story is then written down by the company and the children help to illustrate each new page of a new book (*The Company of Fools*).

High School Adventures Abound

High school classes gather together and present scenes at a number of Festivals (Folger, Globe London, Harrisburg, Shakespeare and Company, St. Louis). *A Teen Touring Company* takes Shakespeare into schools (Marin) and students can re-direct professionals (Nashville). Eight schools are invited for a two-day *Shakespeare on Wheels* residency (Stratford Festival).

Word By Word explores poetry, rhythm and meaning (Shakespeare on the Sound) while *Hyphy Rhythm: Hip Hop and Shakespeare* (California Shakespeare) is a semester long exploration of the intersection of hip-hop and Shakespeare within the world of street theatre.

Oregon Shakespeare has been introducing students to performances in school for 36 years and many other companies take abridged or full-length productions into schools with accompanying workshops (Idaho, New Jersey Shenandoah, Utah and others).

Actor residencies in schools are offered by many such as *Shakespeare's Studio* (Kentucky), *ShakeSpirit* (North Carolina), *Shakespeareance* (Orlando), *Will Power* (Riverside), *RE-Act* (Shakespeare Theatre), *Shakespeare Outreach* (Houston), and *Shakespeare and Company*.

Summer Camps Capture Enthusiastic Students

From camps for the very young (Alabama, Nebraska, Shakespeare on the Sound) to camps for teenagers (American Shakespeare Center, Shakespeare and Company); from one-week acting workshops (Lake Tahoe) to five-week monologue and scene workshops (Judith Shakespeare); from Seattle Shakespeare to Stratford, Ontario to DC's Shakespeare Theater Company, residencies abound.



Alabama students participating in a Shakespeare workshop taught in the schools by **Alabama Shakespeare Festival** teaching artists.



Missouri students playing Brutus and Cassius in the Metro Youth 2006 production of *JULIUS CAESAR* at the **Shakespeare Festival of St. Louis**.

Patrick Spottiswoode Story Continued on Page 8

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.

SEASONS OF SHAKESPEARE



Nathan Darrow as Henry V in the 2006 **Heart of America Shakespeare Festival** production, directed by Sidonie Garrett. Photo by Doug Hamer.

❖ The **Heart of America Shakespeare Festival's** Summer 2007 will mark the Festival's 15th Anniversary season of free Shakespeare presented in Kansas City's Southmoreland Park. The Festival will produce **ROMEO & JULIET**, June 19 - July 8, 2007. Check out the Festival website at www.kcshakes.org.

❖ **RICHARD III**, **TITUS ANDRONICUS** and **HAMLET** are all part of the Shakespeare in Washington celebration, organized by the Kennedy Center and curated by **Shakespeare Theatre Company** Artistic Director Michael Kahn. The celebration features

more than 40 arts organizations presenting music, dance, film, theatre and visual art related to Shakespeare. **RICHARD III**, directed by Michael Kahn, is set for Jan. 16 to March 18, **TITUS ANDRONICUS**, directed by Gale Edwards, plays April 3 to May 20 and **HAMLET**, directed by Michael Kahn, runs June 5 to July 29, 2007.

❖ Dreamers, devils and drunks is the theme of **Milwaukee Shakespeare's** season, which includes **MACBETH**, directed by Eleanor Holdridge, in Brookfield, Wisconsin, March 3-11, and **1 HENRY IV**, directed by Stephen Fried, April 21-May 20 in Milwaukee. Paula Suozzi is the Artistic Director and Carrie Van Deest is the Managing Director.



Scott Coopwood (Orsino) and Megan Smith (Viola) in **Lake Tahoe/Sierra Shakespeare's** 2006 **TWELFTH NIGHT**. Directed by Nancy Carlin. Photo by Michael Okimoto.

❖ **The New American Shakespeare Tavern** in Atlanta is producing **THE MERRY WIVES OF WINDSOR**, directed by Troy Willis, Jan. 6-Feb. 4; **ROMEO AND JULIET**, directed by Drew Reeves, Feb. 9-March 4; **LOVE'S LABOUR'S LOST**, directed by Laura Cole, March 10-April 8; and **THE TAMING OF THE SHREW**, directed by Tony Brown, April 13-May 20. Checkout the Shakespeare Tavern website at www.shakespearetavern.com

❖ Christopher Gaze recently announced **Bard on the Beach's** 2007 Season, set for May 31 through Sept. 23, 2007. In the Mainstage tent, Stratford's Miles Potter returns to direct **THE TAMING OF THE SHREW**, playing in repertory with **ROMEO AND JULIET** directed by Bard Artistic Associate Dean Paul Gibson. In the intimate Douglas Campbell Studio Stage, Katrina Dunn rejoins the Bard team to direct **JULIUS CAESAR** and James Fagan Tait directs **TIMON OF ATHENS**. "Three tragedies and a comedy may at first glance seem like a challenging season for 2007, but the romance, passionate drama and amazing human insights that wind through these plays promise a summer of very exciting and enticing theatre," forecasts Gaze. Checkout the website at www.bardonthebeach.org.



Hannah Knapp as Helena & Michael Barr as Parolles in the 2006 Livermore production of **Valley Shakespeare's ALL'S WELL THAT ENDS WELL**, directed by Lisa A. Tromovitch. Photo by Neil Riley.



Katherina (Ruth Eglsaer) and Petruchio (Gregory Derelian) in **The Shakespeare Theatre of New Jersey's** 2006 **THE TAMING OF THE SHREW**. Photo by Gerry Goodstein.

❖ **Shakespeare-in-the-Schools (SITS)**, the educational outreach program of the University of Pittsburgh Department of Theatre Arts, offers its 18th season of classic productions and programming for regional educators and students during the 2007 school year. Regional tours of **ROMEO AND JULIET** include customized in-school artist residencies, teacher workshops, field trip matinees and performances for the public at Pitt's Henry Heymann Theatre. **ROMEO AND JULIET**, adapted and directed by Holly Thuma, will tour schools, Jan. to May 2007, featuring three actors playing all the major roles in a 50-minute adaptation that includes live music by Holly Thuma. For more background, email: info@gatewaytothearts.org.

SEASONS OF SHAKESPEARE



Evelyn Carol Case as Gertrude and Bo Foxworth as Hamlet in **Shakespeare Orange County's** 2006 production, directed by Tom Bradac.

Pacific Theatre Arts Department provides our small theater company access to costume, scenic and properties stock and shops," says Tromovitch. "I'm excited about working with this new company; its Board of Directors has the breadth of experience and commitment necessary to bring professional theater to the tri-valley community."



David Quicksall (Don Pedro) and Paul Morgan Stetler (Benedick) in **Seattle Shakespeare Company's** 2006 production of **MUCH ADO ABOUT NOTHING**. Photo by John Ulman.

❖ **VIRTUAL SHAKESPEARE?** Bridging the gap between 3-dimensional worlds and Shakespeare is Edward Castronova's dream. The Indiana University professor and expert on virtual worlds plans to whisk you away to the Boarshead Tavern in Shakespeare's 16th century London where you can hoist a few pints served by the lovely Mistress Quickly while your pub partner is none other than Sir John Falstaff. Post-beer, you can wander down to the Tower of London, Westminster Abbey, the Globe Theater and along the way, you can discover Shakespeare's world in new ways. This

❖ **A MIDSUMMER NIGHT'S DREAM**, will celebrate the newly formed **Livermore Shakespeare Festival** at Retzlaff Estate Winery, July 12 - August 4th, 2007. Livermore Shakespeare Festival, which includes Lisa Tromovitch, former Producing Artistic Director of Valley Shakespeare Festival (VSF), and the artists and volunteers who produced the 2006 performances of **ALL'S WELL THAT ENDS WELL**, have formed an alliance with the Department of Theatre Arts of the University of the Pacific for next summer's Shakespeare in the Vineyard production. "The alliance between Livermore Shakespeare Festival and the

is the basic premise of a new project by an Indiana University professor who received a \$240,000 seed money grant from the MacArthur Foundation. Edward Castronova believes that Shakespeare's world can be built in a computer.

"What we plan to do is have people encounter the texts in Shakespeare and ideas in the text at many points within a really fun, multiplayer game, so without even knowing it, they gradually are learning more about the bard's work," said Castronova, author of the influential book, **SYNTHETIC WORLDS: THE BUSINESS AND CULTURE OF ONLINE GAMES**. While Castronova hopes that users will find the immersive experience to be educational, his larger purpose is to create a place where serious social science can be conducted.

Linda Charnes, an associate professor of English at IUB who has published several books about Shakespeare and contemporary culture, has agreed to be a consultant on the project. She will ensure that it captures what is particularly Shakespearean about Shakespeare. "What's special about Shakespeare is not to be found in his plot lines, but rather in the psychological complexity of his characters," said Charnes.

❖ **TO RAISE OR NOT TO RAISE?** A Shakespeare Poker Tournament is now an annual event for the **Orlando/UCF Shakespeare Festival**. Fun, food, prizes and No-Limit Texas Hold-'em includes special commemorative Shakespeare poker chips, felt-top tables, and a racetrack-style poker table for the winner's table. Top prizes includes a Martini Bar Party for 20, a \$500 gift certificate to the Mall at Millenia, hotel stays, restaurant gift certificates, a box of Corona Cigars and theatre tickets. The tournament is limited to the first 100 players registered. A donation of \$60 is suggested, but not required for entry into the tournament. For information on this clever fundraiser, call (407) 447-1700.



❖ **The Shakespeare Gallery**, "A Photographic History of Shakespearean Performances," officially launched its site on August 1, 2006. The gallery aims to become the world's largest collection of Shakespearean production photography and a resource for students, actors, producers, and fans of Shakespeare. It's free to browse and photos may be posted to the database for \$1 each. STAA members are urged to check into their copyright agreements with photographers before posting photos or artworks. Checkout www.shakespearegallery.org



John Pribyl as Shylock and Michael Sharon as Antonio in the **Utah Shakespearean Festival's** 2006 production of **THE MERCHANT OF VENICE**, directed by J.R. Sullivan. Photo by Karl Hugh.