



Winter 1984  
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## Shake Scene

### The Globe Reborn: Will or Toy?

Will it be built? On the assumption that the Globe playhouse will be reconstructed on the banks of the Thames in the foreseeable future, more than a handful of scholars, teachers, theatre professionals, and other practitioners gathered 26-30 June 1984 in Evanston, Illinois, to consider the proper use for a building that has been a gleam in Sam Wanamaker's eye for more than a decade. The conference has been held in arrangements for funding proceed. So it seemed appropriate to discuss how the Globe, once it is rebuilt, can best serve the purposes of an interest in its utilization.

The opening session on Friday began with two technical reports. The first, by Professor John Orrell (University of Alberta), reviewed the information contained in a pamphlet, "The Shape of the Globe," which had been sent to participants prior to their arrival. Professor Orrell supplemented this information with an extensive slide presentation. Orrell's calculations, based upon Holler's drawing of the Second Globe and informed by new information about Holler's method of perspective study, have enabled scholars to ascertain with a fair amount of confidence the size and dimensions of the theatre. The underlying assumption of course, is that the Second Globe did not vary significantly in design from the First. When the Globe is rebuilt, therefore, it will quite closely resemble the original building, the one built from the timbers of The Theatre in 1599. Some concessions to modern requirements for safety and comfort will have to be made, of course. For example, since people take or calculate and seating will be necessary. And higher standards for fire prevention and escape—i.e., larger stairways and a tiled (not a thatched) roof—must be maintained. Inasmuch as the rebuilt Globe will also serve as a research and study center, moreover, an audiovisual facility will be housed nearby in an adjacent building. This was the subject of the second technical report, given by Professor Kenneth Rothwell (University of Vermont).

After a coffee break came the first of four open seminars, this one on "Performance at the Globe: Professional Possibilities." The panelists included Gerald Freedman (Chairman of the American Shakespeare Festival, and now at the Julliard School), Kristin Linklater (Shakespeare and Company), Professor Diana Russ (University of Southern California), and Randall Duk Kim (American Players Theatre). Mr. Freedman raised

each of whom had very real interests in the reconstructed Globe and, as became apparent as the conference went on, very strong views on what should and should not be given high priority in its utilization.

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of production, not just the products, especially for those, like himself, who would be traveling from afar to visit the Globe. He advocated a resident company of professionals from various countries on three-year rotating contracts to ensure that what had been learned would not have to be rediscovered each time a new troupe was installed.

One issue had to do with the use of artificial lighting—not stage lighting as such, but floodlights to compensate for the darkness that would engulf performances commencing in the late afternoon. Sam Wanamaker insisted on the need for reasonable compromise here, reminding conference members that some matinees would start early enough so that performances would not require any artificial lighting.

The Shakespeare Globe Centre has not received government subsidies, and none are planned. Therefore, the quarter of a million tourists who will be needed each year to make the project viable cannot be overlooked. But as some conference members noted, their impact on the scholarly and professional goals of the theatre will have to be weighed carefully and repeatedly.

The keynote address, "Shakespeare in America," was delivered by actor, director, and producer John Houseman. After commenting on his own interest in and experiences as director of Shakespeare's plays, Mr. Houseman reminded the conference that modern players will have to learn to listen as well as Elizabethan audiences once did if they are to recapture the full experience the rebuilt Globe will offer. He noted the importance of Shakespeare's plays in the history of the theatre, not only to themselves but as vehicles for those who wish to make a new "statement."

After a farwell luncheon, Professors Stylian and Gurr chaired a Joint Advisory Council meeting to ratify a draft document, "The SGC Planning Prospect," distributed in advance of the conference. Among the issues that remained unresolved were the composition of the resident company, the educational purposes of the Globe project, and the desirability of having tourists present at rehearsals. The conference agreed that the resident company should be international and of the highest quality, but without resorting to the "tourist trap" of the educational purposes should focus on teaching and exploring classical acting and directing. At the discretion of the director, tourists might comprise audiences during rehearsals, but demonstration scenes would not be submitted for ongoing rehearsals should the Globe be a studio rather than a theatre-in-the-shed. In the new facilities, teaching rooms,

rehearsal spaces, and hotels would need to be provided. The audiovisual library should include recording facilities, which might also provide a source of income. Once "The SGC Planning Prospect" was duly ratified, the conference came to an end.

Jay L. Halio  
University of Delaware

### March 1985 Meeting of the Renaissance Society of America

The Renaissance Society of America will hold its annual meeting 21-23 March 1985 at the Huntington Library, Art Gallery, and Botanical Gardens in San Marino, California. The program will feature 75 papers on a variety of topics related to the Italian and Northern Renaissance. Evening events will include a Renaissance banquet at Occidental College in Los Angeles and a buffet reception and gallery exhibit at the Paul Getty Museum in Malibu. For information about registration and accommodations, write Professor Wendy Farnham, Secretary-Treasurer, Renaissance Conference of Southern California, Whittier College, Whittier, California 90608.

### April 1985 Meeting of the Southeastern Renaissance Conference

The Southeastern Renaissance Conference has scheduled its next meeting for 12-13 April 1985 at the University of Georgia in Athens. Persons interested in submitting papers or obtaining information about the conference should write by January 1985 to Professor E. Jacobs, Box AL, University, Alabama 35486.

### April 1985 Iowa State Shakespeare Symposium

Iowa State University will hold its seventh Shakespeare Symposium, "Shakespeare and his Contemporaries," 18-20 April 1985. Papers to be presented at the symposium should be more than 20 minutes in length and should be

submitted by 15 January 1985 to Professor Linda R. Galyon, Department of English, Iowa State University, Ames, Iowa 50011. Subject to the reviewing procedures of the *Iowa State Journal of Research*, symposium papers will be considered for publication in a 1985 or 1986 issue of the journal.

### Stratford Festival Canada Announces 1985 Playbill

Artistic Director John Hirsch has announced a 1985 Stratford Festival season that will include a total of nine productions—four in the Centre Theatre, three in the Avon Theatre, and two by the Young Company in the Third Stage. Opening week will commence 26 May and will feature *Julius Caesar* and *Henry VIII*. August, Avon Theatre productions will include *Twelfth Night* and *Measure for Measure*. *Oh, What a Lovely War!* and *Shakespeare's Merry Men: The Story of Comenius and Cheshkov's "The Cherry Orchard"*. For further information, contact Elizabeth Bradley, Director of Public Relations, Stratford Shakespearean Festival Foundation of Canada, P.O. Box 520, Stratford, Ontario, Canada N5V 2W2.

### Louis Marder Announces Formation of Shakespeare Data Bank

As explained in the Spring 1984 issue of *The Shakespeare Newsletter*, Professor Louis Marder has now formed a corporation whose aim is to generate a storage and retrieval system that will provide rapid and accurate information on every conceivable aspect of Shakespearean scholarship. Professor Marder appears to envision future scholarship by establishing a system that will eliminate factual, intertextual, teaching, benefit stage and film producers, and open up fruitful new areas of research in Shakespeare and Shakespeareana. For further information about the new Shakespeare Data Bank, write Professor Marder at 1217 Ashland Avenue, Evanston, Illinois 60202.

of production, not just the products, especially for those, like himself, who would be traveling from afar to visit the Globe. He advocated a resident company of professionals from various countries on three-year rotating contracts to ensure that what had been learned would not have to be rediscovered each time a new troupe was installed.

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Cover illustration: Engraving of John James Hall's (d. 1791-1834) painting depicting Edmund Kean (1787-1833) as Richard III. (iv). Reproduced here by the Folger art collection.

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a number of challenging issues. Will the rebuilt Globe attract new playwrights as well as Shakespeare and his contemporaries? To what extent will the permanent company be interested in its composition? Freedman commented upon the possibility of learning from the rebuilt Globe something about the effects of staging and video projection in such a theatre. Mr. Linklater took up the theme of "verbal" theatre and argued that the rebuilt Globe might have the effect of returning the drama to the actors (as against directors' or designers' theatre). Professor Russ countered by saying that he did not think voice training was all that important, although the acoustics of the theatre were a major consideration. He recognized the value of the theatre as a laboratory, but raised questions about year-in, year-out experimentation. He also wondered whether tourism could sustain the long-term development of the project. The professionalization of the resident company, he thought, would determine its success. Mr. Kim noted that staging at the Globe might help solve certain problems and argued that the facility be made available to visiting companies from all over the world. The discussion that followed, a varied speaker from the four addressed the central issue of whether the Globe should become a museum—that is, chiefly a tourist attraction—or a vital living theatre. Some of the controversy centered on the possibility of open rehearsals. But above all there was a sense that the new relationship between actors and audience that would obtain in a theatre like the Globe offered the opportunity of some exciting discoveries.

In the afternoon, Professors Bernard Beckerman (Columbia University), Alan Dessen (University of North Carolina), Brian Parker (University of Toronto), and Derek Pat (University of Sydney) convened a panel for the second open seminar, "The Globe as Classroom: Teaching Shakespeare." Professor Beckerman asserted that the rebuilt Globe would itself teach as much about Elizabethan drama, but went on to note that these discoveries must await the actual reconstruction of the theatre; we cannot know in advance, he said, what we shall learn in due course. Professor Dessen questioned whether the Globe should be used for plays that could be as easily staged elsewhere, suggesting that it should be reserved for plays specially designed for it. He noted a number of worthwhile experiments, exploring the use of doubling and its implications, testing the various stage conventions, particularly night scenes played in daylight, or experimenting with the staging of problematic or distinctive texts, such as the first quartet of  *Romeo and Juliet* or *Hamlet*, to see what might be

inferred thereby about their provenance. Professor Parker asked what the rebuilt Globe would be able to do for staging Shakespeare that other open stages cannot accomplish. Since audiences could be more directly critical and vocal, he observed, performers at the Globe might be taking new risks. Professor Pat agreed, noting that while the Globe would be larger than most modern theatres it would be at the same time invite a greater intimacy between actors and audience. But the configurations of audience seating and standing—the absence of raked stalls seats, for example—would have important implications for performances, possibly even making them approximate more closely the experience of open spectacles (not necessarily a deplorable situation in Pat's view). During the discussion that followed, arguments for a multiplicity of approaches were met by concerns about how to manage the many competing claims for the time and space the Globe would make available.

During the interval between the afternoon seminars, Professor Glynne Wickham (Bristol University) offered a preview of the BBC videotape on "The Globe Site" that will soon be available to schools and colleges. Then Professor Robert Schoenman (Northwestern University), Charles Lyons (Stanford University), Hugh Richmond (University of California, Berkeley), and Jack Clay (Southern Methodist University), spoke on "Performance at the Globe: Production Possibilities for Students." Professor Schoenman hailed the opportunity the Globe will offer to students seeking a sense of the past. Professor Lyons argued that although finding while working in the Globe should not be regarded as definitive but rather as temporary aids to understanding. Professor Richmond spoke for the importance of student productions as well as highly sophisticated ones, and productions by liberal arts students as well as drama students. Professor Clay mourned the present paucity of classical training for actors and said in re-creating the Globe some hope of restoring this training at least in part, for both actors and directors.

The subject of the fourth and last open seminar was "The Use of the Globe: Reconciling Our Needs." The panel was introduced by Professor Philip Brodskan, who chaired the session. Professor Jay Halio (University of Delaware) argued that the primary aim of the Globe should be to perform plays by Shakespeare and his contemporaries in complete verisimilitude. Professor Marjorie Garber (Harvard University) focused on the importance of establishing priorities so that allocations could be assigned fairly and expeditiously. Professor Gernan Henry (La Trobe University, Australia) noted that there must be good access to the process