

SAVORING THE CLASSICAL TRADITION IN DRAMA

ENGAGING PRESENTATIONS BY
THE SHAKESPEARE GUILD

IN COLLABORATION WITH

THE NATIONAL ARTS CLUB

AND THE NEW YORK BRANCH OF

THE ENGLISH-SPEAKING UNION

SPEAKING OF *Shakespeare*



FRED R. SHAPIRO and JESSE SHEIDLOWER to Compare Notes About Shakespeare's Influence on the English Language

We're delighted to launch our 2008-9 season with two experts on the impact our leading playwright has had on today's English. **FRED R. SHAPIRO** recently completed *THE YALE BOOK OF QUOTATIONS*, an indispensable compendium that corrects the record about the origin and accuracy of thousands of the phrases we employ most frequently. Mr. Shapiro's collection draws from sources not represented in *Bartlett's Familiar Quotations* or other references (fields such as popular culture, sports, computer technology, politics, and the social sciences), and it includes scores of expressions that most sets omit. **JESSE SHEIDLOWER** is Editor at Large, with primary responsibility for entries that relate to North American usage, for the authoritative but ever-evolving *OXFORD ENGLISH DICTIONARY*. He is also renowned for his book on *THE F-WORD*. Both scholars have logged dozens of appearances in **William Safire's** "On Language" column for the *New York Times Magazine*. Both are admired for the light touch with which they display vast stores of erudition. And both can be counted on to entertain us with witty reminders of the debts we owe not only to Shakespeare but to personalities as varied as Mae West, Mark Twain, and Yogi Berra. They'll chat with the Guild's **JOHN ANDREWS** and will be happy to answer attendees' questions about and sign copies of their publications, samples of which will be available for purchase.



NATIONAL ARTS CLUB

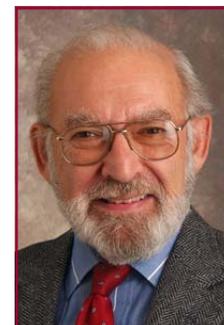
15 Gramercy Park South
Manhattan

MONDAY, SEPTEMBER 15
8:00 p.m.

MEMBERS \$25 OTHERS \$30

JAY HALIO To Explore Today's Approaches to Shakespeare

JAY L. HALIO is one of today's leading Renaissance scholars. He has edited one of drama's most problematic scripts, *King Lear*, in three different formats, the last two versions for Cambridge University Press. He is also widely admired for thought-provoking annotated editions of *The Merchant of Venice* and *Henry VIII* for Oxford University Press. A *summa cum laude* graduate of Syracuse University, with a master's degree and a doctorate from Yale, Dr. Halio has enriched our libraries with more than a dozen book-length studies, among them an influential Prentice-Hall anthology of 20th-century interpretations of *As You Like It*. Among his many contributions to our understanding of Shakespeare in performance is a recent parallel-text volume of the earliest printings of *Romeo and Juliet*. In 1998 the University of Delaware Press saluted him with a compilation of articles in his honor by esteemed admirers from around the world. The Press has also created an annual Jay L. Halio Prize in Shakespeare and Early Modern Studies. It recognizes outstanding scholarship and criticism, and it carries both a stipend and a publishing contract. Professor Halio will discuss a broad range of current issues with the Guild's **JOHN ANDREWS**. He'll also be pleased to inscribe books that will be on hand for purchase.



NATIONAL ARTS CLUB

15 Gramercy Park South
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MONDAY, OCTOBER 6
8:00 p.m.

MEMBERS \$25 OTHERS \$30

Coming up are events on November 17 with HUGH HARDY (renowned theatre architect), December 8 with GAIL KERN PASTER (Editor of SHAKESPEARE QUARTERLY and Director of the FOLGER SHAKESPEARE LIBRARY in Washington), and January 26 with RUSSELL JACKSON (advisor for several Kenneth Branagh films and English professor at the UNIVERSITY OF BIRMINGHAM).

PATRICK STEWART Receives the 2008 GIELGUD AWARD at a Gala in New York

On Monday evening, March 10, in collaboration with the ENGLISH-SPEAKING UNION and the NATIONAL ARTS CLUB, the SHAKESPEARE GUILD saluted Patrick Stewart with its

2008 GIELGUD AWARD FOR EXCELLENCE IN THE DRAMATIC ARTS.

The event occurred in Manhattan, at a venerable 19th-century Gramercy Park brownstone that had once been owned by Samuel J. Tilden, a patriarch of the New York Public Library, a distinguished Governor of the Empire State, and a Democratic nominee for President of the United States who won the popular vote in 1876 but lost in a controversial disputed election to the Republicans' Rutherford B. Hayes of Ohio.

For the better portion of a century the Tilden Mansion has been home to the NAC, and it was in this space that notables such as John Barrymore, Julia Marlowe, and Ashley H. Thorndike established the original Shakespeare Association of America in 1923 and began issuing what would eventually become *Shakespeare Quarterly*. Everyone thought it altogether fitting, then, that in a setting adjacent to another historic institution, a Players Club bequeathed to the acting profession by Edwin Booth, a stellar company of luminaries came together to extol an artist who has been described by Sir Ian McKellen as "one of the great Shakespearians of our time."

Unfortunately, Sir Ian, who had been the first thespian to be honored in Gielgud's name (at a 1996 gathering in Washington's FOLGER SHAKESPEARE LIBRARY) was unable to attend the ceremony. He sent a warm congratulatory message, however, in which he noted that anyone "familiar with the Wars of the Roses will appreciate how much it pains a Lancastrian, like me, to be nice about" a man with the "disadvantage of being born on the wrong side of the Pennine Hills." Notwithstanding this handicap, McKellen went on to say, he was compelled to acknowledge that he couldn't "think of another actor who works so hard and so consistently well in a wonderful variety of styles." He bestowed special praise on Mr. Stewart's recent performances in Bardic roles such as Macbeth, Malvolio, and Prospero. And he described his friend's 2006 Antony as "by a mile the best I've ever seen."

Similar accolades arrived from other recipients of GIELGUD laurels, among them Sir Derek Jacobi and Lynn Redgrave. One of the most touching came from Michael Kahn, Artistic Director of the Shakespeare Theatre Company in Washington, who had been feted in May 2007 at a BRITISH EMBASSY reception hosted by Sir David and Lady Manning. "It is remarkable

and inspiring," Mr. Kahn said, "that after achieving recognition in *Star Trek* – making millions of fans, including the high and mighty in your own country – you chose to return to your roots

in classical theatre. With imagination and an unfailing technique, you have investigated, inhabited, and indeed triumphed in most of the greatest and most challenging roles in the repertory."

In light of the auspices under which Mr. Kahn had himself been toasted, it seemed entirely apt that one of the most eloquent

tributes to the 2008 GIELGUD awardee was delivered by Sir Nigel Sheinwald. Sir Nigel had succeeded Sir David Manning as Her Majesty's Ambassador to the United States in October 2007, and he expressed both pride and pleasure as he ascended the podium to extol the achievements that had made Patrick Stewart so popular and revered a figure on both sides of the Atlantic. As he did so, he reinforced many of the comments that had been transmitted by others who couldn't be on hand for the revels.

Among the remarks he echoed was a testimonial from Peter Holland, Professor of English at the University of Notre Dame, Editor of *Shakespeare Survey*, and former Director of the Shakespeare Institute in Stratford-upon-Avon. Dr. Holland talked about the work that Mr. Stewart did as a key founder of ACTER: A Center for Theatre, Education, and Research, an enterprise inaugurated by Dr Homer Swander at the University of California in Santa Barbara. Beginning in the 1970s, Stewart and dozens of his RSC associates helped organize and took part in tours of American educational institutions. During week-long residencies that brought talents like Lisa Harrow, Ben Kingsley, Ian Richardson, and David Suchet into classrooms and auditoriums from one coast to the other, Mr. Stewart and his colleagues revolutionized the teaching of dramatic literature, not only in the United States but, in ways that could not have been anticipated, throughout the world. As a result they transformed the way Shakespeare and other playwrights were approached in the study, in rehearsal, and in production. Because of their efforts, theatre and film artists, scholars, critics, and playgoers are now engaging in sophisticated forms of practice and discourse that would have been unimaginable a few decades earlier.

Mr. Stewart's impact as an inspiring educator became even clearer when Vice-Chancellor Robert Cryan talked about how much the actor has done to support the instructional programs of his alma mater, the University of Huddersfield in Yorkshire, where he now serves both as Chancellor and as an active Professor of Performing Arts. Not only did Dr. Cryan emphasize the philanthropy with which his colleague is providing opportunities to students who, more often than not, are the first in their families to experience the benefits of higher learning. He went on to discuss a number of Mr. Stewart's other civic engagements, among them his endeavors as Honorary Patron of Refuge, the UK's leading charity to assist the victims of domestic violence. According to Sandra Horsley, who heads this agency, Stewart has been a strong advocate of its mission since the early '70s, when "he carried armfuls of clothes and household goods to help equip its very first safe house in West London. Hundreds of women and children flocked to it because, for the first time, someone was saying it was wrong to beat your partner."



Stewart aficionados at the NAC were treated to a similar message from **William F. Schulz**, who had retired in 2006 after an eventful and highly productive decade as Executive Director of Amnesty International USA. Opening with a speech from Claudio in Act III of *Measure for Measure* (“The miserable have no other medicine, but only hope”), Mr. Schulz said “It strikes me that this line captures perfectly all that you have given to the human rights movement over the past twenty or more years.” After enumerating several of Mr. Stewart’s extraordinary contributions, Mr. Schulz told him that what made each of them particularly significant was that “you didn’t *have* to do any of these things.” The lesson they all conveyed, he said, was “that by the very lending of your time, you were sending a profound message: that valuable as celebrity and honor may be, they pale in comparison to generosity of heart, and that, in the face of tears and torture and tragedy, you chose to cast your lot not with the mighty but with the miserable. Your voice and your presence, the gifts that have made you a world-class actor, gave them hope. If for no other reason than that, you deserve the great honor you receive tonight.”

For most of the gala’s attendees, Patrick Stewart’s efforts in these spheres were unfamiliar. But it soon became evident that none of his charitable activities were incompatible with those which had always guided him in roles that are better known to the fans of Jean-Luc Picard, Charles Xavier, Captain Ahab, and other personae. The festivities commenced with warm greetings from **O. Aldon James**, President of the **NATIONAL ARTS CLUB**, and from **Marguerite Yaghjian**, head of the NAC’s Shakespeare Committee. These leaders were followed by **Barbara O’Dwyer Lopez**, Executive Director of the **ENGLISH-SPEAKING UNION OF NEW YORK**, and by **John Andrews**, President of the **SHAKESPEARE GUILD**. Attendees also heard witty comments from **Whoopi Goldberg**, who talked about how much fun she’d had during her guest appearances on *Star Trek: The Next Generation*. Everyone smiled as actor **Joel Grey** sang a ditty from *Cabaret* (for which he’d won both a Tony and an Oscar) and as television producer **Robert Halmi Jr.** reminisced about memorable moments from a TV rendering of Dickens’ *A Christmas Carol* in which Grey had represented the Ghost of Christmas Past and Mr. Stewart had portrayed Ebenezer Scrooge.



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Enoch Arden had been recorded, and he said he was hoping for an encore recital in the near future at Carnegie Hall.

Attendees cheered, along with the actress’s fellow cast members, as a beauty who’d been lauded by *New York Times* critic Ben Brantley as “the fine, fierce **Kate Fleetwood**” saluted the Thane with whom she’d enjoyed so many ovations as Lady Macbeth. In a Scottish Play that had been directed by Ms. Fleetwood’s husband

Rupert Goold, the company had earned several Olivier nominations at the Gielgud Theatre in London and a comparable array of Tony nods for the Lyceum transfer that resulted from the show’s sold-out initial U.S. run at the Brooklyn Academy of Music.

Everyone was moved by the fervor with which **F. Murray Abraham** praised the conviction Mr. Stewart had brought to a pivotal moment in his Broadway rendering of a role that Mr. Abraham had originated Off Broadway in Arthur Miller’s *A Ride Down Mount Morgan*. The audience chuckled as the awardee’s son **Daniel Stewart**, himself a stage and screen actor with a number of impressive credits and a very promising future, recounted some of his favorite boyhood memories, several of which illustrated the difficulties a typical English family had endured as it sought to make ends meet in the days before one of Gene Roddenberry’s subordinates happened to attend a one-man show by a visiting RSC performer in the mid-’80s at UCLA.

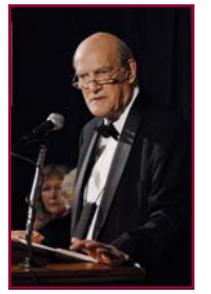


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Finally, everyone relished the perspective that **David Jones** brought, both to his four decades of association with the awardee, many of them during the glory days of the celebrated Aldwych Theatre on the perimeter of Covent Garden, and to his admiration for Sir John Gielgud and for all he’d done to keep Shakespeare and other classics vibrant during what is universally regarded as a golden age for modern British drama. A gifted film and TV director with *The Trial*, *Betrayal*, and *84 Charing Cross Road* among his many accomplishments, Mr. Jones had unveiled a star in Mr. Stewart’s honor on Hollywood Boulevard. For this reason the audience was enormously grateful for his willingness to bestow the 2008 **GIELGUD AWARD** on Mr. Stewart.

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Among the many highlights of the gala was the thoughtfulness, charm, and humility with Mr. Stewart thanked those who’d participated in what he described as an unforgettable evening. In a note the following day he told those who’d arranged a joyful get-together that “nothing like this” had “ever happened” to him before.

Like him, the **SHAKESPEARE GUILD** is immensely indebted to those who did so much to make a lovely occasion successful. Above all the Guild wishes to single out actor **Clive Francis**, whose many delightful caricatures include a limited-edition print to commemorate the 1996 ceremony at which Sir John Gielgud was inducted into Britain’s august Order of Merit. He inscribed a few of those portraits, and Mr. Francis has generously donated them for presentation to those selected for what David Jones tellingly commended as one of the most prestigious distinctions in the performing arts.



Join the Guild, and Greet the Stars EVENTS IN LONDON, NEW YORK, AND WASHINGTON

If you attended *A SHAKESPEAREAN REVEL AT LINCOLN CENTER* a few Junes back, you relished such personalities as actors **JOHN CLEESE**, **KITTY CARLISLE HART**, **DANA IVEY**, and **TONY RANDALL**, writer **ADAM GOPNIK**, and directors **BERNARD GERSTEN** and **MARGOT HARLEY** in a toast to **KEVIN KLINE** as the 2002 recipient of the *GIELGUD AWARD FOR EXCELLENCE IN THE*



DRAMATIC ARTS. It was a joyous occasion, but like its predecessors, and like its sequel a year later with **LYNN REDGRAVE** as *GIELGUD* laureate and with her brother **CORIN** and her sister **VANESSA** as presenters at the **NATIONAL ARTS CLUB**, it was also substantive, with scintillating remarks not only about the honoree's achievements but about the heritage



they illustrate. In this respect it echoed a May 1999 presentation at Broadway's **BARRYMORE THEATRE**, where **ZOE CALDWELL**, who had won the 1998 *GOLDEN QUILL* at the **FOLGER SHAKESPEARE LIBRARY**, led a parade of theatrical celebrities – actors **KEITH BAXTER**, **BRIAN BEDFORD**, **HAL HOLBROOK**, **RONALD PICKUP**, **CHRISTOPHER PLUMMER**, and **TOBY STEPHENS**, playwright Sir **DAVID HARE**, director Sir **RICHARD EYRE**, *Masterpiece Theatre* producer **REBECCA EATON**, and news host **ROBERT MACNEIL** – in a sparkling tribute to Dame **JUDI DENCH**. A few months later Dame **JUDI** and another *GIELGUD* honoree, Sir **DEREK JACOBI**, were among the hosts for a January 2000 presentation to performer,

director, and filmmaker **KENNETH BRANAGH** in London's historic **MIDDLE TEMPLE HALL**. This Bardic *SALUTE TO "THE MAN OF THE MILLENNIUM"* featured vignettes by U.S. Ambassador **PHILIP LADER**, composer **PATRICK DOYLE**, and actors **SAMANTHA BOND**, **RICHARD BRIERS**, **HELENA BONHAM CARTER**, **RICHARD CLIFFORD**, **BEN ELTON**, **STEPHEN FRY**, **BOB HOSKINS**, **GERALDINE MCEWAN**, and **TIMOTHY SPALL**.

On April 19, 2004, in the London theatre that had been renamed for Sir John in 1994, a few months after the **SHAKESPEARE GUILD** unveiled a gleaming **JOHN SAFER** trophy to perpetuate a gifted actor's legacy "with golden quill" (Sonnet 85), the Guild combined forces with the **ROYAL SHAKESPEARE COMPANY** and the **ROYAL ACADEMY OF DRAMATIC ART** for a celebration of the centenary of Sir John's birth. In an evening that was hosted by the **BBC's NED SHERRIN**, playwrights **ALAN BENNETT** and Sir **DAVID HARE**, director Sir **PETER HALL**, and actors Dame **JUDI DENCH**, **CLIVE FRANCIS**, **ROSEMARY HARRIS**, **MARTIN JARVIS**, **BARBARA JEFFORD**, **BARBARA LEIGH-HUNT**, Sir **IAN MCKELLEN**, **MICHAEL PENNINGTON**, **RONALD PICKUP**, **PAUL SCOFIELD**, and Sir **DONALD SINDEN** commended their late-departed friend. On June 12, 2006, the **GUILD** returned to the **NATIONAL ARTS CLUB** for a Manhattan salute to **CHRISTOPHER PLUMMER**, who was toasted by **JULIE ANDREWS**, **ZOE CALDWELL**, **CLIVE FRANCIS**, **NAC President ALDON JAMES**, **ROBERT MACNEIL**, **AUDRA McDONALD**, and **LYNN REDGRAVE**. A few months later, on May 21, 2007, the **GUILD** joined the **ENGLISH-SPEAKING UNION** at the **BRITISH EMBASSY** in Washington for a reception at which **SIR DAVID AND LADY MANNING**, **JUSTICE RUTH BADER GINSBURG**, performers **HELEN CAREY** and **TED VAN GRIETHUYSEN**, and other notables feted **MICHAEL KAHN**, artistic director of the **SHAKESPEARE THEATRE COMPANY**, for his contributions to the cultural life of the Nation's Capital.

In recent years, through events in locales such as the **NATIONAL PRESS CLUB** in D.C., the **CHICAGO SHAKESPEARE THEATER** in Illinois, and the **ALGONQUIN HOTEL** in New York, **GUILD** attendees have chatted with actors **JANE ALEXANDER**, **SIMON RUSSELL BEALE**, **HENRY GOODMAN**, **BILL IRWIN**, **MICHAEL LEARNED**, **ROGER REES**, **PRUNELLA SCALES**, **JANET SUZMAN**, **TIMOTHY WEST**, and **MICHAEL YORK**, directors **PETER BROOK** and **ROBERT WHITEHEAD**, media leaders **COKIE ROBERTS**, **SUSAN STAMBERG**, and **LINDA WERTHEIMER**, and writers **EDWARD ALBEE**, **E. R. BRAITHWAITE**, Sir **HAROLD EVANS**, **MICHAEL FRAYN**, **GEORGE GARRETT**, **STEPHEN GREENBLATT**, **ANTHONY HECHT**, **KEN LUDWIG**, **JUDITH MARTIN**, **JAMES SHAPIRO**, **DEBORAH TANNEN**, and **GARRY WILLS**. **GUILD** constituents enjoy member prices at all *SPEAKING* engagements. In addition, those who affiliate with the **GUILD** as **SUBSCRIBERS** receive 15% discounts on tickets for our annual *GIELGUD GALA*. **CONTRIBUTORS** enjoy 20% discounts on *GIELGUD* tickets, **DONORS** 25%, and **BENEFACTORS** 30%. **PATRONS** receive 4 prime tickets free, and 35% reductions on additional tickets. **SUSTAINERS** receive 10 prime tickets free, and 40% reductions on additional tickets. Members of the **GIELGUD CIRCLE** are entitled to 20 prime tickets, and 50% reductions on additional tickets. Any payments that are not offset by benefits claimed are fully tax-deductible.

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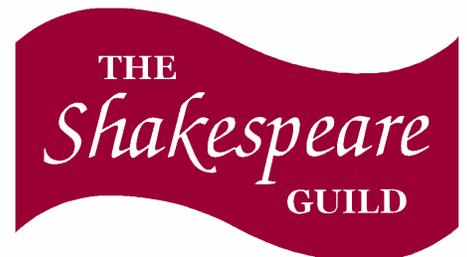
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*Presenter of the GIELGUD AWARD FOR EXCELLENCE IN THE DRAMATIC ARTS
Established in 1994 to Honor Sir John and to Perpetuate his Legacy*

5B CALLE SAN MARTIN

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Founded in 1987 and operational since 1994, The Shakespeare Guild is a global nonprofit corporation that celebrates, and endeavors to cultivate larger and more appreciative audiences for, the dramatist who has been applauded in one society after another as our most reliable guide to the mileposts of life.