

Shakespeare still resonates *John Andrews '65 relishes the bardic moment*



Andrews

JOHN F. ANDREWS '65—a Shakespeare scholar, impresario and educator—moves in the most rarefied of dramatic circles. As editor for the venerable *Everyman Shakespeare* series, he has enlisted an impressive cast of actors to write forewords; they include F. Murray Abraham, John Gielgud, Hal Holbrook, James Earl Jones, Kevin Kline, Kelly McGillis, Tony Randall, and Tim

Pigott Smith. As creator of the annual Sir John Gielgud Award for Excellence in the Dramatic Arts, whose first three winners were Ian McKellen, Derek Jacobi, and (this spring) Zoe Caldwell, he mingles at the award galas with performers and guests such as Kenneth Branagh, Marvin Hamlisch, George Plimpton, Lynn Redgrave, Diana Rigg, and Patrick Stewart.

For Andrews, who was born in Carlsbad, New Mexico, the turning point was a course on Renaissance literature during his sophomore year, taught by then-professor Sherman Hawkins. "That was the experience that really made me decide to major in English," recalls Andrews.

After a year studying teaching at Harvard, Andrews headed to Vanderbilt to earn a Ph.D. There he decided to specialize in Shakespeare—thanks to a chance assignment working for *Shakespeare Studies*, an academic journal. After four years teaching at Florida State University, Andrews moved to Washington, D.C., to take a job with the renowned Folger Shakespeare Library. There he was assigned to edit another journal, *Shakespeare Quarterly*, oversee the library's book-publishing efforts, and head the Folger Institute, an educational consortium for Renaissance studies.

While at the Folger, Andrews made his first concerted efforts toward popularizing Shakespeare's works. Between 1979 and 1982, the Folger helped organize an exhibition and an accompanying book called "Shakespeare: The Globe and the World." In addition to the usual centuries-old artifacts and costumes, Andrews included what he calls "a lot of junk"—items that showed how pop culture has long been fascinated with Shakespeare. The tour—originally planned for six cities—was so popular that it was expanded to eight.

Andrews's outreach efforts reached an apogee in the early 1980s as PBS broadcast new productions of Shakespeare's plays and distributed free teaching materials to schools across the country. A follow-up project was devised, in which plays were broken up into easy-to-digest, one-hour, televised segments hosted by Walter Matthau. But poor scheduling doomed the project after its first season, and Andrews moved to the National Endowment for the Humanities in 1984. When offered the chance to edit books again, Andrews jumped at the chance, first with Doubleday and then with *Everyman*.

"I think my attraction is partly that compared to any other writer, you find a breadth of vision and understanding that is incomparable," Andrews says. "The language continues to be amazing. Shakespeare's always ahead of us, no matter the latest '-ism.' F. Murray Abraham said that when he played the role of Bottom in *A Midsummer Night's Dream*, people would come up to him after the performance to marvel that 400-year-old jokes were still so funny."

Aside from editing the *Everyman* series, Andrews, who lives in Washington, D.C., and is the father of Eric '93 and Lisa '95, is writing a book on the role of Shakespeare in the Lincoln assassination. Andrews conceived the idea after stumbling upon a copy of a program for a play whose cast included three Booth brothers, one of whom was future assassin John Wilkes Booth. "I find it very interesting to imagine what must have been going through Booth's mind when he was waiting to go on," Andrews says. "In the play, the conspirators bathe in Caesar's blood, and five months later he acted it out as a political act, an act of war, committed 12 and a half feet above a real stage."

"There are always things in any Shakespeare play that echo contemporary events," he says. "Washington seems to be the perfect place, partly because we're accustomed to this city being a stage where great issues are debated, which is something characteristic of most Shakespearean plays. As Hamlet says, drama is an attempt to hold a mirror to nature. Here, we hold Shakespeare as a mirror to human nature as we see it displayed in Washington. It can often be a very good reflector."

— Louis Jacobson '92



Oppmann, Parish, Pittman, Reunions chairman Rudell (seen here in his shades from the 25th,

Arthur, Bacheller, Barton, Dick Brown, Dreesy, Dellenbaugh, Fisher, Pete Freeman, Gaffney, Hardy, Helm, Hu (for his son Greg's graduation, and accompanied by his daughter Caroline '94), Marsden, Michael, Miller, Andy Nagy, Nee, Ober, Rod

plotting the 35th), Sexton, Shultz, Sutcliffe, Ed Sylvester (practicing his lines for his interview on Casper Citron's show on WOR in NYC about the new revised version of his book *The Healing Blade*), Tenner, John Turney, Rob Vaughan, Ron Watson, R. Watson, Dan White, VZ, Bill Wolfe, and Woodbridge, plus spouses, significant others, and children too numerous to count. A mighty good time.

Have a great summer. See you in the fall. New stadium opens Sept. 19 with Cornell.

We received a spectacular letter of thanks from Sean Buckley '00, a recipient of our class

scholarship. Copies are available from the class secretary.

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DURING THE PAST year Richard G. "Tiny" Morgan (pictured at the top of the next column) joined Shook, Hardy & Bacon L.L.P. as the primary member of its newly established energy law section. Shook, Hardy & Bacon is an in-