

Sixth World Shakespeare Congress

'Shakespeare and the Twentieth Century'

and

1996 Annual Meeting of the Shakespeare Association of America



'Full House' by Graham Clarke

7 to 14 April 1996
Los Angeles

arranged by

THE INTERNATIONAL SHAKESPEARE ASSOCIATION

with

The Shakespeare Association of America

THE INTERNATIONAL SHAKESPEARE ASSOCIATION

The I.S.A. was founded after the first World Shakespeare Congress, held in Vancouver in 1971. Since then the Association has organized five-yearly Congresses in Washington, D.C., Stratford-upon-Avon, Berlin, Tokyo and now, in conjunction with the Shakespeare Association of America, Los Angeles. Between congresses the I.S.A. arranges occasional smaller meetings and lectures. It is dependent entirely on membership subscriptions to finance its work. For further details write to the Secretary at the Association headquarters – The Shakespeare Centre, Henley Street, Stratford-upon-Avon, CV37 6QW, England.

President: Sir John Gielgud
Vice-Presidents: Kenneth Muir (University of Liverpool)
S. Schoenbaum (University of Maryland)
Hon. Vice-President: Levi Fox (Shakespeare Birthplace Trust)
Chairman: Ann Jennalie Cook (Vanderbilt University)
Vice-Chairman: Stanley Wells (Shakespeare Institute, University of Birmingham)
Secretary: Roger Pringle (Shakespeare Birthplace Trust)

EXECUTIVE COMMITTEE:

Sukanta Chaudhuri (Jadavpur University)
Manuel Conejero (Shakespeare Foundation of Spain)
Ann Jennalie Cook (Vanderbilt University)
Werner Habicht (Universität Würzburg)
Nancy Hodge (Shakespeare Association of America)
Eldred Jones (University of Sierra Leone)
Marie-Thérèse Jones-Davies (Université de Paris-Sorbonne)
Nico Kiasashvili (Tbilisi State University)
Jae-nam Kim (Shakespeare Association of Korea)
Alexander Leggatt (University of Toronto)
Derick Marsh (La Trobe University)
Ruth Nevo (Hebrew University of Jerusalem)
Roger Pringle (Shakespeare Birthplace Trust)
Paola Pugliatti (University of Florence)
Zdeněk Stříbrný (Charles University, Prague)
Yasunari Takahashi (Shakespeare Society of Japan)
Robert Weimann (University of California, Irvine)
Stanley Wells (Shakespeare Institute, University of Birmingham)

CONGRESS COMMITTEE:

Chairman: Stanley Wells (Shakespeare Institute, University of Birmingham)
Secretary: Roger Pringle (Shakespeare Birthplace Trust)
Jonathan Bate (University of Liverpool)
Catherine Belsey (University of Wales College of Cardiff)
Alan Brissenden (University of Adelaide)
Manuel Conejero (Shakespeare Foundation of Spain)
Ann Jennalie Cook (Vanderbilt University)
Werner Habicht (Universität Würzburg)
Nancy Hodge (Shakespeare Association of America)
Tetsuo Kishi (Kyoto University)
François Laroque (Sorbonne Nouvelle)
Jill Levenson (Trinity College, Toronto)
Jerzy Limon (University of Gdansk)
Paola Pugliatti (University of Florence)

REGISTRATION

The registration fee is \$175 per person. Delegates, spouses, and guests should register by 22 March. After this date the registration fee will be \$200. U.S. and Canadian delegates must be members of the SAA for the calendar year 1996 in order to register for the World Congress. Other delegates should be current members of the I.S.A. or one of the national Shakespeare associations which is a corporate member of the I.S.A.

Methods of payment:

- (a) Visa or Mastercard (card number, expiry date, and authorized signature required)
- (b) A check or bank draft in U.S. dollars, made payable to the Shakespeare Association of America, and sent to Dr. Nancy Hodge (see below).

Spouses and guests need not be members of the I.S.A., the S.A.A., the S.S.J., etc., but they must pay the registration fee of \$175 in order to attend Congress functions. If they wish to attend the receptions only, they must pay \$100. Tickets for theater and concert performances and optional tours may be purchased or reserved for spouses regardless of whether or not they have registered for the Congress.

Please note that the reservation forms (and payments) for “Optional Tours” and “LATC Offerings” (as well as for “Hotel Reservations”) should not be sent to the SAA’s offices, but to the address listed on each form.

Congress registration fees will be refunded provided such requests are made by 22 March. After that date a \$25 handling charge will be made.

The Congress registration form and payment should be sent to:

Dr. Nancy E. Hodge
Shakespeare Association of America
Department of English
Southern Methodist University
Dallas, Texas 75275-0435
U.S.A.

FAX 214-768-4129

ON ARRIVAL IN LOS ANGELES

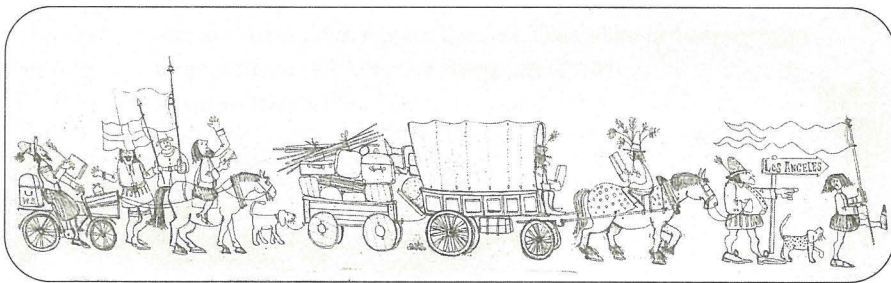
From Los Angeles International Airport to the Biltmore Hotel:

- (1) A shuttle service is available from Los Angeles International to downtown Los Angeles hotels (including the Biltmore). Look for blue Super Shuttle vans outside the baggage claim area. Frequent departures are available. The cost for the approximately 40-minute ride is \$12.
- (2) Taxi service from the Los Angeles airport is available at a rate of \$24, with a maximum of four riders.

Reminder

It is frequently cool and occasionally rainy in April in Los Angeles. Delegates are advised to bring raincoats and jackets, which are likely to be needed in the evening.

The illustrations in this brochure are by courtesy of the artist, Graham Clarke. They are taken from black-and-white line proofs of a series of eight hand-coloured etchings entitled 'Mr. William Shakespeare - The Life and Times Of'. Individual copies or sets of these limited-edition etchings are available for sale at the Congress.



Detail from 'Flower of Cities All' by Graham Clarke

CONGRESS SOCIAL PROGRAMME

THEATRICAL PERFORMANCES

Macbeth by the ACTER company, at the Biltmore on 8 April at 8.00 p.m. Gratis.

Twelfth Night, by the Cornerstone Theatre Company, on 10, 11, 12 April at 8.00 p.m. and at 2.00 p.m. on 13 April, at the Los Angeles Theater Center. Booking needed. See enclosed form.

A Midsummer Night's Dream, by Will and Company, on 10, 11, 12 April at 8.00 p.m. and 2.00 p.m. on 13 April, at the Los Angeles Theater Center. Booking needed. See enclosed form.

Measure for Measure, by the Oasis Theatre Company, on 10, 11, 12 April at 8.00 p.m. and at 2.00 p.m. on 13 April, at the Los Angeles Theater Centre. Booking needed. See enclosed form.

C. Bernard Jackson's *Iago*, by the Inner City Cultural Center, on 10, 11, 12 April at 8.00 p.m. and at 2.00 p.m. on 13 April, at the Los Angeles Theater Center. Booking needed. See enclosed form.

Venus and Adonis, a dramatization by Ben Stewart, on 10 April, from 6.00 p.m., to 7.00 p.m., at the Biltmore Hotel. Reservation needed (see Congress registration form). Gratis.

Alms for Oblivion, a dramatization of Shakespeare's life, written and acted by Gregory Bell, on 11 April, from 6.00 p.m. to 7.00 p.m., at the Biltmore Hotel. Reservation needed (see Congress registration form). Gratis.

Broads with Swords, presented by the Los Angeles Women's Shakespeare Company, on 12 April, from 6.00 p.m. to 7.00 p.m., at the Biltmore Hotel. Reservation needed (see Congress registration form). Gratis.

Will and Testament (a life after death comedy), by Fred Stone, on 13 April, from 2.00 p.m. to 3.00 p.m., at the Biltmore Hotel. Gratis.

FILM FESTIVAL

At the Mark Taper Auditorium of Los Angeles Public Library, on 9, 10 and 13 April. "A Century of Shakespeare on Screen" is an electronic anthology of how Shakespeare's words have been envisioned in moving images on film and tape. Detailed schedules available at the Congress registration desk. Seating in the 235-seat theater is available on a first-come, first-served basis. Gratis.

RECEPTIONS

Host: The Huntington Library in San Marino. On 8 April, 1.30 p.m. to 4.30 p.m. Delegates will visit the Huntington's galleries, exhibit hall, and extensive grounds prior to a tea in the gardens. Bus transportation provided. Reservation needed (see Congress registration form). Gratis. Please note

that those who wish to do research at the Huntington must write to Virginia Renner, Readers Services Librarian, in advance to arrange such work.

Congress Reception. Hosts: Shakespeare Association of America and the City of Los Angeles Cultural Affairs Department. On 9 April at 9.00 p.m., at the Biltmore Hotel. Reservation needed (see Congress registration form). Gratis.

Closing Reception. Hosts: Sponsoring institutions, and the members of the SAA. On 13 April at 7.00 p.m. at the Biltmore Hotel. Gratis.

MUSICAL PERFORMANCES

The Los Angeles Philharmonic with guest artist Midori, 10 April at 8.00 p.m. Tickets available to delegates at half-price at the Philharmonic box office the week of the performance. Coupon provided in Congress registration packet at the Biltmore.

OTHER PERFORMANCES

Shakespeare Does Hollywood, a gala production featuring stars of stage, TV, film, and music, performing scenes, soliloquies, and arias from Shakespeare's works, or works inspired by his canon, 9 April, from 7.00 p.m. to 9.00 p.m. at the Biltmore Hotel. Seating limited. Reservation needed (see Congress registration form). Gratis.

THEATER WORKSHOPS

ACTER will present a performance workshop on 9 April from 12.45 p.m. to 2.15 p.m., at the Biltmore Hotel. Limited seating. Gratis.

A Noise Within, a noted LA classical company, will present a lecture/demonstration of *As You Like It* staging, 12 April from 2.00 p.m. to 4.00 p.m. at the Biltmore Hotel. Limited seating. Gratis.

EXHIBITIONS

At the Huntington Library, "Drawings and Prints from the Extra-Illustrated Turner Shakespeare" and "The Etching Revival in Britain: Selections from the Russel I. Kully Collection."

A wide range of books on Shakespeare and his contemporaries will be exhibited from 8-13 April in the Biltmore Hotel.

Other supporting programs, including performances, are in preparation. Further details will be available at the Congress Information Desk at the Biltmore Hotel.

TERPSICHOREAN EXCESS

The Shakespeare Association of America and the Malone Society host the SAA's annual meeting-closing dance, featuring the LA Hey Nonny Nonnies, 13 April, 10.00 p.m. to 1.30 a.m., at the fabulous ballroom of the Biltmore Hotel. Booking required (see Congress registration form).

**A CENTURY
OF SHAKESPEARE ON SCREEN**

Schedule

Location of screening: The Mark Taper Auditorium, Los Angeles Public Library. From the Grand Avenue entrance to the Biltmore, walk to the 5th Street corner, cross Grand Avenue and follow 5th Street one-half block to the library entrance. The guards will direct guests to the auditorium.

Seating limited to 225 persons. Admission is free. Seating will be on a non-reserved basis.

Tuesday, 9 April

- 1.00-2.03 p.m.** *King John* GB 1899;
Julius Caesar USA 1908; *King Lear* USA 1909; *A Midsummer Night's Dream* USA 1909;
Twelfth Night USA 1910;
Richard III GB 1911.
- 2.10-3.48 p.m.** *Othello* Germany 1922.
- 3.55-4.25 p.m.** *Macbeth* U.K./Russia 1992.
- 4.30-6.31 p.m.** *Julius Caesar* USA 1953.
- 6.36-7.06 p.m.** *Romeo and Juliet* U.K./Russia 1992.
- 7.10-9.08 p.m.** *Hamlet: A Drama of Vengeance* Germany 1920.

Wednesday, 10 April

- 1.00-1.50 p.m.** *King Lear* USA 1916.
- 1.55-3.35 p.m.** *Twelfth Night* USSR 1955.
- 3.40-5.55 p.m.** *The Bad Sleep Well* (Warui Yatsu Hodo Yoku Namaru) Japan 1960.
- 6.00-7.34 p.m.** *Romeo e Julieta* Brazil 1980.
- 7.40-9.15 p.m.** *The Tempest* [... as seen through the eyes of Derek Jarman] GB 1980.

Saturday, 13 April

- 11.00-12 Noon** *The Taming of the Shrew* USA 1950.
- 12.05-1.36 p.m.** *The Tragedy of Othello, The Moor of Venice*. Morocco/Italy 1952.
- 1.41-2.11 p.m.** *A Midsummer Night's Dream* U.K./Russia 1992.
- 2.15-3.40 p.m.** *A Midsummer Night's Dream* Spain/GB 1984.
- 3.45-5.18 p.m.** *King Lear* France 1987.

INTERNATIONAL SHAKESPEARE ASSOCIATION CONGRESS

OPTIONAL TOUR PROGRAM

April 9 – 13, 1996

Sponsored by Spectrum Meeting Services

The following tours are being offered to the attendees and guests of the International Shakespeare Association. Come and take advantage of all that Southern California has to offer!

J. PAUL GETTY MUSEUM & BERGAMOT STATION

Offered Tuesday, April 9th through Saturday, April 13th

1.00 p.m. – 5.30 p.m.

\$17.00 per person

Drive along Millionaire's Row, following the scenic coastline to the J. Paul Getty Museum in Malibu. Mr. Getty's fabulous collection is artfully displayed in one of the world's most beautiful settings, a reconstruction of an ancient Roman villa that was destroyed by the eruption of Mt. Vesuvius in 79 A.D. First opened to the public in 1954 as an extension to his Malibu residence, Mr. Getty's collection has grown to become one of the most important collections of Greek and Roman antiquities in America. An imposing collection of French 18th Century furniture, European paintings, and priceless tapestries also occupy the museum.

After visiting the Getty museum, stop at the Bergamot Station Gallery Complex in Santa Monica. It once served as a station on Los Angeles' now defunct Red Car trolley line, but today, it houses not trains, but art galleries. Opened in September 1994, the Station offers art lovers a one-stop shopping experience with over a dozen galleries housed together in a 7 acre complex.

MUSEUM ROW

Offered Tuesday, April 9th through Saturday, April 13th

1.00 p.m. – 5.30 p.m.

\$17.00 per person

Los Angeles' diverse mix of people and its spirited environment have created a haven for artistic achievement and freedom of expression. Angelenos bring art into the places in which they live, work and play in a unique and inspiring way – sometimes traditional, other times classic, but always fascinating. 'Museum Row' offers a variety of artistic endeavours encompassed within a five-block stretch of Wilshire Blvd. Our knowledgeable tour guide will point out the various museums on the Row and then allow you to visit the ones that interest you the most. Museums include: The La Brea Tar Pits & The George C. Page Museum of Discoveries; The Los Angeles County Museum of Art; The Craft and Folk Art Museum; The Petersen Automotive Museum; The Carole & Barry Kaye Museum of Miniatures.

Drive to Farmer's Market, an international bazaar of arts, crafts, gifts and foods. Enjoy a no-host snack al fresco, amidst the bounteous displays of foods from around the world. Admission to individual museums is not included in the tour price.

UCLA & ARMAND HAMMER MUSEUM

Offered Tuesday, April 9th through Saturday, April 13th

1.30 p.m. – 6.30 p.m.

\$20.00 per person

Drive through the famous University of California, Los Angeles campus. Stop and wander through the Franklin D. Murphy Sculpture Garden featuring works of many 19th and 20th century masters. Continue on through Westwood Village to the Armand Hammer Museum of Art and Cultural Center. The museum's collection encompasses five centuries of art, from Renaissance to the late Twentieth Century. Handsomely represented in the collection of more than 100 paintings are Monet, Renoir, and Picasso; Cezanne and van Gogh; Titian, Rembrandt, Rubens, Watteau and Goya. Also included are excellent works by Gericault, Corot, Boudin, Fantin-Latour and Moreau, as well as Stuart, Harnett, Eakins and Cassatt, from the Americans. The Codex Hammer of Leonardo da Vinci, the only Leonardo manuscript that remains in private hands, is also displayed, as well as Mr. Hammer's Daumier Collection.

NORTON SIMON MUSEUM & OLD PASADENA

Offered Tuesday, April 9th through Saturday, April 13th

2.00 p.m. – 7.00 p.m.

\$22.00 per person

On view at the museum are seven centuries of European art from the Renaissance to the 20th Century, including works by such famous artists as Raphael, Botticelli, Rubens, Rembrandt, Zurbaran, Watteau and Fragonard. The museum also features exceptional Indian and South Asian sculpture, sculpture gardens and a book shop with an extensive library of books for sale. One of the most interesting areas of town is Old Pasadena, located in the western end of the city. Old Pasadena is noted for its historic buildings, quaint alleyways and interesting architectural styles. Dine in one of the area's finest restaurants. Stroll down the alleyways and shop in folk art stores, vintage clothing and antique shops, and boutiques with the latest fashions.

UNIVERSAL STUDIOS TOURS & CITYWALK

Offered only on Saturday, April 13th 9.00 p.m – 5.00 p.m.
\$47.00 per adult; \$44.00 per child (3-11)
Get a behind the scenes look at the world's largest working movie studio on the Backlot Tram Tour. With 420 acres, you'll see sets from Award-Winning blockbusters like Jurassic Park, Murder She Wrote and Back to the Future. Experience simulated special effects such as: 24 foot shark from JAWS, King Kong amidst the wreckage, and An 8.3 earthquake!
In the Entertainment Center choose from rides and shows such as: Back to the Future – The Ride, Animal Actors' Stage, The Flintstones Show and The Wild, Wild Wild West Stunt Show. See the newest Universal show – Water World – a Live Sea War Spectacular!!! Continue down the awesome Starway escalator to the Studio Center lot where even more thrills await you. Ride star-bound bicycles when E.T. personally asks you to help him save his home planet. Feel the heat and fury of a raging firestorm in Backdraft – 10,000 Degrees of Live Excitement! After your visit to the Studios, step outside the Studio Entrance and visit Citywalk, which features more than 40 unique shops restaurants and clubs located along a pedestrian promenade.

DISNEYLAND

Offered only on Saturday, April 13th 8.30 a.m. – 4.30 p.m.
\$57.00 per adult; \$53.00 per child
The Magic Kingdom opens its gates for your guests to tour its eight enchanted lands, including Tomorrowland, Adventureland, Frontierland, Critter Country, Fantasyland, Main Street U.S.A., New Orleans Square and Toontown!

Enjoy Disneyland's theatrical presentation of Beauty and the Beast, conquer your fears as you see your life splash before your eyes as you plunge five stories straight down Splash Mountain, and challenge the warp-speed adventure of Space Mountain. Strap yourself in for the thrills and spills of the Matterhorn Bobsleds and Big Thunder Mountain Railroad. Hop on a 'doom buggy' for 999 happy haunts in the Haunted Mansion. Experience Disneyland's newest runaway thrill ride, the Indiana Jones Adventure. Join Lady in an expedition through the fabled Temple of the Forbidden Eye. Encounter ominous clouds of smoke, fire, bubbling lava pits and an avalanche of creepy crawlies in a subterranean world.

TOUR INFORMATION

All tours will depart from the front of the Biltmore Hotel and include deluxe motorcoach transportation, admissions (except on Museum Row Tour) and knowledgeable tour guide services. Meals and snacks will be on an optional no-host basis.

Tickets will not be mailed. Reserved tickets will be held for on-site distribution at the Spectrum staffed Conference Tour Desk. Spectrum will make every effort to accommodate late and on-site registrations. Spectrum reserves the right to cancel any tour that does not meet minimum numbers, and in such case, a full refund will be given. If tours are cancelled due to lack of adequate subscriptions, we will make every effort to accommodate you on the same tour on an alternate date.

Please submit your tour registration form so that it is received no later than March 31, 1996. For your records, please make a copy of your registration form before sending it in. If you would like a written confirmation to indicate that we have received your form, please send us a self-addressed, stamped envelope. All payments must be made in U.S.\$\$.

Requests for refunds must be in writing and must be received no later than March 15, 1996. There will be no refunds given to no-shows on tours. If you have a disability and require special assistance, please advise us by March 31, 1996. If you have any questions, please contact our office by phone (213) 930-0341 or fax at (213) 930 1064

Please submit forms to: Spectrum Meeting Services
Attn: ISA
5900 Wilshire Blvd.
Suite 2555
Los Angeles, California
U.S.A. 90036

**World Shakespeare Congress
HOTEL RESERVATIONS**

All reservation requests are being handled at the Biltmore Hotel, the Congress headquarters, including those for accommodations at the Hyatt Regency. Please note there are a fairly limited number of rooms at the Hyatt Regency Hotel.

No deposit is required, unless delegates are arriving after 6.00 p.m., and no acknowledgement will be sent unless specifically requested.

Hotel reservations are to be sent by 22 March to: Reservations, The Biltmore Hotel, 506 S. Grand Avenue, Los Angeles, CA. 90071-2607, U.S.A. Or use this Fax: 213-612-1545

Name Arrival.....
Address Departure
..... Phone
.....

Sharing room with Arrival.....
Address Departure
..... Phone
.....

Please indicate the type of accommodation preferred:-

The Biltmore Hotel – the Congress headquarters

Single or double \$99 per night.....
Additional bed (add \$30 per night)
Special requests

The Hyatt Regency Hotel

Single or double \$80/\$60 per night
Additional bed (add \$30 per night)
Special requests

Reservations will be held until 6.00 p.m. unless guaranteed by credit card of first night's deposit. Room rates are subject to applicable tax.

Visa/Mastercard/American

Express card number:..... Exp:.....
Holder's name Signature:.....

LOS ANGELES CONGRESS PROVISIONAL PROGRAMME

This programme is subject to changes and additions (provisional titles of papers are given). The complete programme, which will be issued at the Congress itself, will contain further details of the main sessions and supporting events, including finalised times and venues, the daily hours of the Information Desk, the Book Exhibit and the Registration facility (for those delegates who have not registered in advance), academic affiliations, etc. Mid-morning coffee breaks will be taken each day. The main events in the Congress programme, ie. all the plenary lectures, short paper sessions and seminars, take place at the Biltmore Hotel.

SUNDAY, 7 APRIL

7.00 p.m. Opening Ceremonies of the Sixth World Shakespeare Congress, and *Alms for Oblivion*, a dramatization of Shakespeare's life, by Gregory Bell.

MONDAY, 8 APRIL

9.30 a.m. *Plenary Session I* Jane Smiley. *Shakespeare in Iceland*

11.00 a.m. *Short Papers Session I*

- | | | |
|----|--|--|
| A. | J. Leeds Barroll.
Andreas Höfele. | <i>Post-modernism and Historical Theory
Twentieth-Century Intertextuality and the Reading of
Shakespeare's Sources</i> |
| B. | Wilhelm Hortmann.
Phyllis Rackin. | <i>Post-modernism and After: Recent Shakespeare Productions
in the Ruhr
'Henry V' as Prototype</i> |
| C. | Susan Snyder.
Paul Werstine.
Akihiro Yamada. | <i>'All we like sheep ...'
Hypertext as Editorial Horizon
Editions of Shakespeare in the Twentieth Century</i> |
| D. | Linda Charnes.
Sisir Kumar Das. | <i>William's Excellent Adventure:
Shakespeare in the Age of Virtual History
Shakespeare and Post-Colonial India</i> |
| E. | Lena Cowen Orlin.
Hanna Scolnicov. | <i>Domestic Space and Shakespeare
Breaches of Spatial Decorum: Private and Public Spaces in
Shakespeare</i> |

1.30 p.m. Buses leave for outing to the Huntington Library
(see Congress Social Programme and Registration form)

6.30 p.m. Report from the Shakespeare Globe Trust.

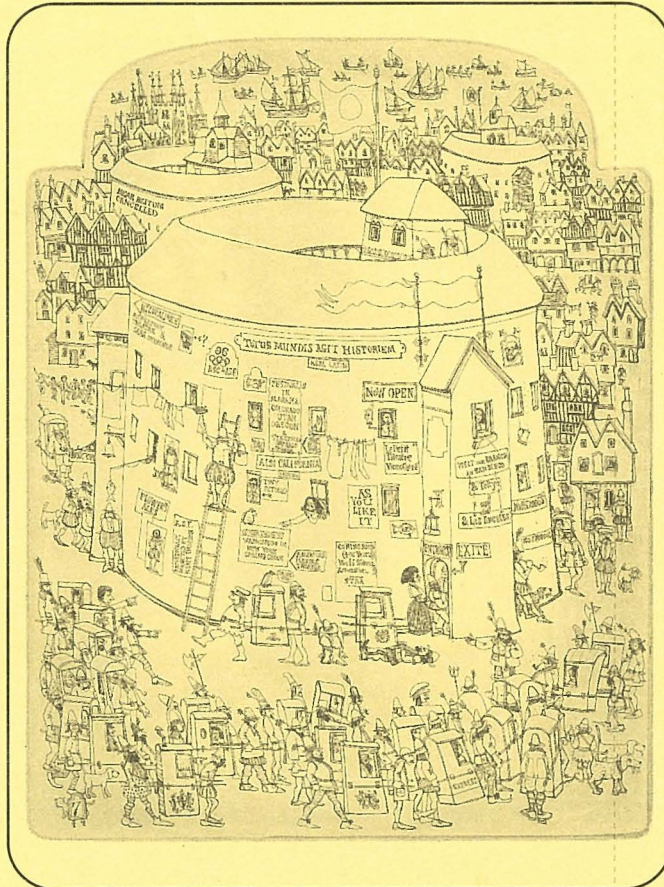
8.00 p.m. *Macbeth*, performed by ACTER theatre company
(see Congress Social Programme)

TUESDAY, 9 APRIL

9.30 a.m. *Plenary Session II* Stanley Cavell. *Skepticism as Iconoclasm: the Saturation of the
Shakespearean Text*

11.00 a.m. *Short Papers Session II and Forum I*

- | | | |
|----|--|--|
| A. | Emrys Jones.
Jean-Pierre Maquerlot. | <i>Reclaiming Early Shakespeare
How to do Things with Words: Performative Rhetoric
in 'Titus Andronicus'</i> |
|----|--|--|



'Totus Mundus' by Graham Clarke

- B. István Géher. *Dogs and Gods In and Out of Office: an East European Approach to King Lear's Tragic Paradox of Authority*
Dennis Kennedy. *Performing Inferiority: the Lesser Plays in the Twentieth Century*
- C. Stephen M. Buhler. *Steve Martin's Shakespeare Survey: 'L.A. Story' and the Culture of Anglophilia*
Evelyn Gajowski. *Genesis Deconstructed in Branagh's 'Much Ado'*
- D. Jean E. Howard. *Gender and the National History Play, Now*
Paola Pugliatti. *Shakespeare's Historicism: Visions and Revisions*
- E. FORUM: *Piecing out the Imperfections: Is English Renaissance Theatre Scholarship Relevant to 1990s Productions?*
Alan Dessen (convenor), Leslie Thomson and Derek Peat
- 12.45 p.m. Workshop by ACTER theatre company (see Congress Social Programme)
- 1.00 p.m. Shakespeare Film Festival begins (see separate panel)
- 2.00–6.00 p.m. Workshop I (double session) *Teaching from and through Performance* (Leaders: Ralph Alan Cohen, Patrick Spottiswoode, Mary Hartman)
- 2.00–4.00 p.m. Seminar I *The Uses of Shakespeare* (Leaders: Balz Engler, John Drakakis)
- Seminar II *Defining and Constructing Geography in Shakespeare* (Leaders: Arthur Little, Daniel J. Vitkus)
- Seminar III *Twentieth-century Women's Rewritings of Shakespeare* (Leaders: Marianne Novy, Gillian Beer)
- Seminar IV *Social Division and Hierarchy* (Leaders: James Siemon, Richard Wilson)
- Seminar V *Reconsidering Subjectivity* (Leaders: Valerie Wayne, Akiko Kusunoki)
- 4.00–6.00 p.m. Workshop II *Feminist Pedagogy* (Leaders: Margaret Ferguson, Kate McLuskie)
- Seminar VI *Acts of Collaboration: Shakespeare and Others* (Leaders: Lee Bliss, Gordon McMullan)
- Seminar VII *Shakespeare and Queer Performativity* (Leaders: Gregory W. Bredbeck, David Roman)
- Seminar VIII *Renewing 'King Lear'* (Leaders: R. A. Foakes, Dieter Mehl)
- Seminar IX *Shakespeare Translation, 1971-1996* (Leaders: Barry Gaines, Marga Munkelt)
- Seminar X *Shakespeare and Modern Commercial Culture* (Leaders: Donald Hedrick, Chandra Mukerji, Martin Prochazka)
- Seminar XI *Performance Practice and Theory* (Leaders: Barbara Hodgdon, Carol Rutter)
- 7.00 p.m. *Shakespeare Does Hollywood* gala (see Congress Social Programme and Registration form)
- 9.00 p.m. Congress Reception (see Congress Social Programme and Registration form)

WEDNESDAY, 10 APRIL

9.30 a.m. *Short Papers Session III*

- A. Marta Gibinska. *More than Kott's Shakespeare*
James E. Robinson. *Infinity in a Nutshell: Shakespeare Beyond the Absurd*
- B. Marjorie Garber. *Shakespeare's Dogs*
Ruth Vanita. *'A woman more worth than any man': Mariological Memory in 'The Winter's Tale' and 'Henry VIII'*
- C. Susan Carlson. *The Suffrage Shrew: the Shakespeare Festival, 'A Man's Play,' and New Women*
Penny Gay. *Comedy as 'a kind of history': Interactions of Feminism and Post-Colonialism in Australian late Twentieth-Century 'Shrews'*
- D. Michael Hattaway. *'I've processed my guilt': Shakespeare and the Movies*
Tetsuo Kishi. *Shakespeare and the Musical*

11.30 a.m. *Short Papers Session IV and Forum II*

- A. Jonathan Bate. *Ambiguity and After: William Empson invents the Twentieth-century Shakespeare*
Clara Calvo. *Shakespeare and Twentieth-century Stylistics*
- B. James C. Bulman
Carla Dente. *On Being Unfaithful to Shakespeare*
Klaus Reichert. *Re-inventing Ambiguity for the Twentieth Century: 'The Black Prince' by Iris Murdoch*
Shakespeare and James Joyce
- C. John Gillies. *'Othello', Stanislavski and the Motives of Eloquence*
Alexei Bartoshevich. *The Transformations of Russian 'Hamlets'*
Miki Suehiro. *Beyond the Politics of Heterogeneity?: Teaching 'Othello' in Japan*
- D. FORUM: *Shakespearean Biography: Problems and Developments*
Ernst Honigmann (convenor), Katherine Duncan-Jones, Park Honan and Stanley Wells

1.00 p.m. Shakespeare Film Festival continues (see separate panel)

- 2.00–4.00 p.m. Seminar XII *The History and Practice of Psychoanalytic Criticism of Shakespeare in the Twentieth Century* (Janet Adelman, Richard P. Wheeler)
- Seminar XIII *Japanese Performances, Adaptations and Co-productions of Shakespeare: The Values of Stylization and Localization* (Leaders: Ian Carruthers, Yasunari Takahashi)
- Seminar XIV *Theatrical Enterprise in Early Modern England* (Leaders: S. P. Cerasano, John Pitcher)
- Seminar XV *Shakespeare and Rhetoric* (Leaders: Jean-Marie Maguin, Russ McDonald)
- Seminar XVI *Post-Colonial Shakespeare* (Leaders: Martin Orkin, Jyotsna Singh)
- 4.00–6.00 p.m. Workshop III *Reconstructing Shakespearean Performance: Materials, Methods and Implications of Stage History* (Leaders: Lois Potter, Jane Williamson)

Seminar XVII *The Sonnets in the Twentieth Century*
(Leaders: Heather Dubrow, Inga-Stina Ewbank)

Seminar XVIII *Twentieth-century Theories of Language and the Interpretation of Shakespeare* (Leaders: Keir Elam, William Carroll)

Seminar XIX *Shakespeare's Culture and the Twentieth Century: Tradition v. Modernity* (Leaders: Naomi C. Liebler, Michael Neill)

Seminar XX *Editing Shakespeare* (Leaders: Barbara A. Mowat, Ann Thompson)

Seminar XXI *Shakespeare and National Traditions*
(Leaders: Manfred Pfister, R. S. White)

Seminar XXII *Reformatting the Bard: Shakespeare on Television and Video*
(Leaders: Robert F. Willson, Jr., Michèle Willems)

6.00 p.m. *Venus and Adonis*, a dramatization by Ben Stewart
(see Congress Social Programme and Registration form)

8.00 p.m. *A Midsummer Night's Dream*, performed by Will and Company
(see Congress Social Programme and L.A. Theater Center form)

8.00 p.m. *Twelfth Night*, performed by Cornerstone Theatre Company
(see Congress Social Programme and L.A. Theater Center form)

8.00 p.m. *Measure for Measure*, performed by Oasis Theatre Company
(see Congress Social Programme and L.A. Theater Center form)

8.00 p.m. Los Angeles Philharmonic Orchestra
(see Congress Social Programme)

8.00 p.m. C. Bernard Jackson's *Iago*
(see Congress Social Programme and L.A. Theater Center form)

THURSDAY, 11 APRIL

9.30 a.m. *Plenary Session III*

Barbara Everett. *Shakespeare in the Twentieth Century: Finding a Way Out*

11.00 a.m. *Plenary Session IV*

Christopher Ricks. *Shakespeare and Samuel Beckett*

1.30–3.30 p.m. Workshop IV *Figuring Difference: Media in the Shakespeare Classroom*
(Leaders: Sharon A. Beehler, Alan Armstrong)

Seminar XXIII *Household Dramas* (Leaders: Mark Thornton Burnett, Frances Dolan)

Seminar XXIV *Fictions of Shakespeare's Life* (Leaders: Michael Dobson, Nicola J. Watson)

Seminar XXV 'Thou met'st with things dying, I with things new-born':
Theatre History in the Third Millennium, A.D.
(Leaders: Andrew Gurr, Roslyn L. Knutson)

Seminar XXVI *The Shakespearean Texts in the Electronic Age*
(Leaders: Michael Warren, Peter Holland)

Seminar XXVII *Shakespeare and the Recovery of Women's History*
(Leader: Linda Woodbridge)

4.00–6.00 p.m. Seminar XXVIII *Shakespeare and Intertextuality: Twentieth-century Studies of the Sources* (Leaders: Louise George Clubb, Alessandro Serpieri)

Seminar XXIX *Heterogeneous Classrooms*
(Leaders: Miranda Johnson-Haddad, Colin Gardner)

Seminar XXX *Feminist Appropriations of Shakespeare in the Twentieth Century*
(Leaders: Coppélia Kahn, Ania Loomba)

Seminar XXXI *The Framing and Reframing of the Bard: a Century of Shakespeare in the Movies* (Leaders: Kenneth S. Rothwell, Anthony Davies)

Seminar XXXII *Shakespeare after Marx* (Leaders: Kiernan Ryan, Richard Waswo)

Seminar XXXIII *Shakespeare and the Twentieth-century Director: 'Populist' Shakespeare* (Leaders: Susan Spector, Cary M. Mazer)

6.00 p.m. *Alms for Oblivion*, a dramatization of Shakespeare's life, by Gregory Bell
(see Congress Social Programme and Registration form)

8.00 p.m. C. Bernard Jackson's *Iago*
(see Congress Social Programme and L.A. Theater Center form)

8.00 p.m. *Twelfth Night* performed by Cornerstone Theatre Company
(see Congress Social Programme and L.A. Theater Center form)

8.00 p.m. *A Midsummer Night's Dream*, performed by Will and Company
(see Congress Social Programme and L.A. Theater Center form)

8.00 p.m. *Measure for Measure*, performed by Oasis Theatre Company
(see Congress Social Programme and L.A. Theater Center form)

FRIDAY, 12 APRIL

9.30 a.m. *Plenary Session V*

Janet Suzman. *South Africa in 'Othello'*

11.00 a.m. General Meeting of the International Shakespeare Association

12.15 p.m. Short Sessions

A. World Shakespeare Bibliography meeting

B. *Shakespeare Discoveries?*

Donald W. Foster. *Another Shakespeare: the 'Funeral Elegy' for William Peter*

Alan H. Nelson. *Sir George Buc Consults W. Shakespeare: a 'Lost' Document Resurfaces*

2.00 p.m. Media Hypertext Sessions

2.00 p.m. *Short Papers Session V and Forum III*

- A. Yves Peyré. *'Iris's Scarf' and 'Ariachne's Broken Woof': Shakespeare's mythology in the Twentieth Century*
Yasunari Takada. *Shakespeare and the End of the Classical Heritage*
- B. Mary Ann McGrail. *The Force of 'Hamlet'*
Graham Bradshaw/
Kaori Ashizu. *On Reading 'Hamlet' in Japan*
- C. Thomas Sorge. *The German Shakespeare at the Beginning of the Second World War*
Tibor Fabiny. *'King Lear's' Significance in Post-Communist Hungary*
- D. FORUM *Theories of Shakespearean Character*
Terence Hawkes (convenor), Christy Desmet and William Dodd

2.00 p.m. *As You Like It*, lecture/demonstration on its staging, by A Noise Within company

6.00 p.m. *Broads with Swords*, presented by the Los Angeles Women's Shakespeare Company (see Congress Social Programme and Registration form)

8.00 p.m. C. Bernard Jackson's *Iago* (see Congress Social Programme and L.A. Theater Center form)

8.00 p.m. *Twelfth Night*, performed by Cornerstone Theater Company (see Congress Social Programme and L.A. Theater Center form)

8.00 p.m. *A Midsummer Night's Dream*, performed by Will and Company (see Congress Social Programme and L.A. Theater Center form)

8.00 p.m. *Measure for Measure*, performed by Oasis Theatre Company (see Congress Social Programme and L.A. Theater Center form)

SATURDAY, 13 APRIL

9.30 a.m. *Short Papers Session VI and Forum IV*

- A. Catherine Belsey. *Family Values and 'The Winter's Tale'*
Malgorzata Grzegorzewska. *Wooing in Festival Terms: Sonneteering Lovers, Rock and Blues*
- B. Alan Brissenden. *Twentieth-century Australian 'Dreams'*
Günter Walch. *Writing Between the Lines: Aesopian Analogies*
- C. Robert Weimann. *Re-reading, Re-playing Shakespeare? Late Twentieth-century Perspectives on Performances in the Elizabethan Theatre*
Mariangela Tempera. *False Endings: Staging the Opening Scene of 'Titus Andronicus'*
- D. FORUM *Intercultural Shakespeare: Appropriation, Assimilation and Performance, with Particular Reference to China and Japan*

Ronnie Mulryne (convenor), Sarah Bryant-Bertail, Ruru Li and Kazuko Matsuoka

11.00 a.m. Shakespeare Film Festival continues (see separate panel)

11.30 a.m. *Short Papers Session VII and Forum V*

- A. Jonathan Baldo. *Stages of Forgetfulness: Shakespeare's History Plays*
Karen Newman. *Re-reading Shakespeare's 'Timon of Athens' at the Fin-de-Siècle*
Edward Pechter. *Why Should We Call Her Whore? Bianca in 'Othello'*
- B. Mitsuru Kamachi. *Shakespeare's Holographic Imagination*
Gary Taylor. *Feelinged*
- C. Barbara Bowen. *Dark Ladies, White Women: Aemilia Lanyer and the Invention of White Womanhood*
Dympna Callaghan. *Representing Women in Shakespeare and Feminism*
- D. FORUM: *Whose Shakespeare? Some Twentieth-century Agendas*
Bruce Smith (convenor), Michael Bristol, Sukanta Chaudhuri, Mario Di Gangi, Alan Mandell and Marion O'Connor

2.00 p.m. *Twelfth Night*, performed by Cornerstone Theatre Company (see Congress Social Programme and L.A. Theater Center form)

2.00 p.m. C. Bernard Jackson's *Iago* (see Congress Social Programme and L.A. Theater Center form)

2.00 p.m. *A Midsummer Night's Dream*, performed by Will and Company (see Congress Social Programme and L.A. Theater Center form)

2.00 p.m. *Measure for Measure*, performed by Oasis Theatre Company (see Congress Social Programme and L.A. Theater Center form)

2.00 p.m. *Will and Testament* (a life after death comedy) by Fred Stone (see Congress Social Programme)

7.00 p.m. Closing Reception (see Congress Social Programme)

10.00 p.m. SAA/Malone Society Dance (see Congress Social Programme)

The International Shakespeare Association gratefully acknowledges a grant towards the cost of printing this leaflet made by the Shakespeare Birthplace Trust.