

SHAKESPEARE ASSOCIATION OF AMERICA

JANUARY 1997

BULLETIN

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INCLUDED WITH THIS BULLETIN

Hotel Registration Form

For its twenty-fifth annual meeting, the Shakespeare Association of America will assemble in the American capital, at "the second-best address in Washington," the Mayflower Hotel. Located on Connecticut Avenue, the Mayflower is a short walk from the best address, the White House, and within Metro or taxi range of the Smithsonian Institution buildings, the National Gallery of Art, the Library of Congress, and the Folger Shakespeare Library. Meeting dates are Thursday through Saturday, 27 through 29 March 1997.

Registration tables will open at 11:30 a.m. on Thursday the 27th, as will book exhibits. At 12:00 noon the Shenandoah Shakespeare Express will perform *Love's Labor's Lost*, followed by a workshop on "Irony, Heckling, and the Play within the Play." The first group of Shakespeare Association seminars will begin at 3:00 p.m. and conclude at 5:00 p.m. At 5:30 p.m., the site for the traditional opening reception will be the Folger Shakespeare Library, which has generously offered to host the Association in its Reading Rooms and Great Hall. In the Great Hall, members will see a special exhibition on "Shakespeare's Unruly Women," curated by the Folger's Reference Librarian, Georgianna Ziegler. On Thursday evening, a block of discounted tickets are available for *As You Like It*, directed by Laurence Boswell for Washington's Shakespeare Theatre.

Friday activities will begin at 8:00 a.m. with the Trustees of the Association hosting a Continental breakfast for graduate students. The plenary paper session will follow at 9:00 a.m. Entitled "Staging History," the session will feature presentations by Michael MacDonald, Lois Potter, and Phyllis Rackin. Two concurrent paper sessions will follow the plenary and precede the annual luncheon in the Mayflower Hotel's Grand Ballroom. At the luncheon, a welcome will be extended by Jo Ann Argersinger, Provost of the University of Maryland at Baltimore County, which sponsors the Shakespeare Association. Luncheon remarks will be delivered by our President, Barbara Mowat. Dr. Mowat will also announce the results of the election conducted by means of a ballot included in this bulletin. The second cluster of seminars will follow on Friday afternoon, from 3:30 to 5:30 p.m. At 6:00 p.m., the W. W. Norton Company invites all members of the Association to the Grand Ballroom of the Mayflower for a reception celebrating the publication of *The Norton Shakespeare*. Again on Friday, a limited number of tickets will be available for *As You Like It*; on this evening, a post-performance discussion will feature Michael Kahn (Artistic Director of the Shakespeare Theatre), Kelly McGillis (Rosalind), Ted van Griethuysen (Duke Senior), Floyd King (Jacques), and Kate Forbes (Celia). In addition, Association members can enjoy discounted tickets for a performance of the Folger Consort's spring production, *The Lark*, with a pre-concert discussion presented by Consort Manager Robert Eisenstein and radio personality Robert Aubrey Davis.

Paper sessions will open Saturday morning's schedule. Following a break for lunch, there will be additional paper sessions and a discussion session with the Shakespeare Theatre's Artistic Director, Michael Kahn. The final group of seminars will conclude the formal program on Saturday afternoon. For those with Saturday-night layovers, however, there will be another performance of the Folger Consort's *The Lark*. And at 10:00 p.m., the Shakespeare Association of America / Malone Society Dance will crown the meeting's activities. This year's band promises a hey-nonny-nonny good time.

Among the associated activities of the conference will be a special session on "Teaching Shakespeare" for Washington-area high-school teachers. Held at 5:30 p.m. on Wednesday, 26 March, the session will be conducted by Janet Field-Pickering of the Folger Shakespeare Library. During the course of the convention, the SAA Program Committee and the Board of Trustees will be meeting to plan activities for 1998, scheduled for 19-21 March in Cleveland, Ohio. Program suggestions for 1998 are welcomed, as are suggestions and nominations for next year's slate of officers.

The Program Committee for the 1997 meeting was chaired by Trustee A. R. Braunmuller and included John Astington, Naomi Miller, and Karen Newman. Trustee Arthur F. Kinney, chairing the Nominations Committee, was aided by G. B. Shand, Barbara Traister, and Valerie Traub. Local arrangements and fundraising were handled by Gail Kern Paster, Bruce Smith, and Georgianna Ziegler.

LETTER FROM THE PRESIDENT

“O
r art thou base,
common, and popular?”

As I write these words in mid-November of 1996, Washington is abuzz with Shakespeare. In and around the city Shakespeareans are gearing up for the visit of several hundred of you, our friends and colleagues, for the spring SAA meeting. Today's *Washington Post* features headlines that read "Like, Way Cool, Romeo" and "Girls Go Gaga for Romeo," adding "Also playing: A *Twelfth Night* that moves and delights." Down the hill from the Folger, people continue to line up for standing-room tickets for the Shakespeare Theatre's sold-out *Henry VI*. And on television's "Around Town in Washington," critics last night debated the relative merits of Pacino's *Searching for Richard*, Nunn's *Twelfth Night*, and Luhrmann's *Romeo + Juliet*, and devoted the remainder of the program to an interview with Michael Kahn, director of the Shakespeare Theatre's *Henry VI*, focussing the discussion on "the amazing relevance" of Shakespeare's history plays to Washington politics.

This current flurry of interest in Shakespeare is, of course, being felt nationwide. Today, for example, I got an e-mail message from a friend in Alabama asking how the Folger is responding to the question that headlines Anthony Lane's "Tights! Camera! Action!" in the current *New Yorker*: "What does it mean that the Bard recently hit Number 1 at the box office?" The collocation of newly popular Shakespeare and the coming meeting of Shakespeareans in Washington has raised for me a question slightly different from the *New Yorker*'s: not so much what it means that the Bard hit number 1 at the box office (a fascinating question to which I have a host of unsupported answers) as, instead, what this newly popular Shakespeare means to us as *Shakespeareans*.

The received opinion, I surmise, is that we are rather appalled at what's being done to "our Shakespeare." Anthony Lane surely thinks so, given his (dead-wrong) comment that "Welles's *Chimes at Midnight* . . . is liable to make most Shakespeare professors wake up in shock." And the non-academics corresponding about Luhrmann's *Romeo + Juliet* on the SHAKSPER computer bulletin board seem to agree with Lane; the lovers of the film allude

to us as "academics . . . [who need to] remove their tweed long enough to realize how great this film is," and the condemners of the film add to their words of contempt, "And I don't even own a tweed jacket!"

Those SAA members (whose names I recognize) corresponding on SHAKSPER call this received opinion into doubt. The very fact that they correspond electronically may account for their lack of tweediness, but, whatever the explanation, they, respected Shakespeareans all, either love the new films or like much of what they see there. (One confesses to loathing Luhrmann's *R + J*—"I'm just too old for all those jumpcuts"—but does so only after praising its "time/place/culture transpositions.") I find the same set of generally positive responses among the Shakespeareans currently gathered at the Folger and those I meet elsewhere. So one can't assume that the newly popular Shakespeare appalls us—and this despite the fact that Nunn and Luhrmann, in particular, take enormous liberties with the plays' settings, the "stage business," and the cutting and arranging of the plays' lines.

Our willingness to respond to popular Shakespeare with an open mind is distressing to the media, who keep trying to goad us into attacking the popularizers. I myself find the current open-mindedness of academic Shakespeareans exciting and intriguing—exciting because it bodes so well for future Shakespeare-classroom interactions, and intriguing because it can be read as suggesting that popular Shakespeare and postmodern Shakespeare may have met and joined. For some time now many academic Shakespeareans have found themselves in an awkward position vis-à-vis those in the general public who "love Shakespeare" in an unproblematic way. This love seemed to be posited on a kind of bardolatry that had grown old and disturbing to many academics (and directors) who have long since begun to try to read the plays "without the father's signature" (as Roland Barthes puts it) and without the four hundred years of moral encrustation accumulated around that signature; they have learned to welcome the textual plurality that has eventuated from recent destabilizing of the texts and to move with curiosity and pleasure

among the cultural discourses from which they see the texts as constructed. They see postmodern Shakespeare as supported by what we know about early modern playmaking—its collaborative authority and multiple intentionality, both onstage and in the printing house.

Promotion for the new films suggests a corresponding move away from bardolatry and toward postmodern Shakespeare. Ads for *Twelfth Night* seem not to mention the author's name (though the curious Shakespearean can find it after diligent searching), focussing instead on the play's crossdressing: "Before Priscilla crossed the desert, Wong Foo met Julie Newmar, and the Birdcage was unlocked, there was . . . *Twelfth Night*." Luhrmann's film includes the author's name in the title, but the promotion focusses on DiCaprio and Danes and on the gun-packing denizens of Verona Beach.

My sense is that someone among us will soon have fun placing the new popularity in the context of Lawrence Levine's "Highbrow/Lowbrow" analysis of Shakespeare in nineteenth-century America; someone else will compare our current responses with the academic attacks on (and defenses of) Peter Brook's *Dream* in the early '70s. In the meantime we can all watch with varying degrees of pleasure (or at least interest) as "our Shakespeare" keeps them lining up at the box offices. Next comes Branagh's *Hamlet*, then (they tell me) the RSC's *Dream* What a time to be a Shakespearean!

Barbara Mowat





SAA CONFERENCE SCHEDULE

WEDNESDAY, 26 MARCH

5:30-8:00 p.m.

Workshop

Teaching Shakespeare

Leader, Janet Field-Pickering (Folger Shakespeare Library)

THURSDAY, 27 MARCH

11:30 a.m.-5:00 p.m.

Registration and Book Exhibits

12:00 noon-2:45 p.m.

Performance and Workshop

Love's Labor's Lost

Performed by the Shenandoah Shakespeare Express
Followed by a workshop with cast members

3:00-5:00 p.m.

SEMINARS

The Place of Marlowe

Leader, Emily Bartels (Rutgers University)

The Learned and the Popular in the Drama of Shakespeare and his Contemporaries

Leaders, Kent Cartwright (University of Maryland, College Park) and Robert Knapp (Reed College)

The New Shakespeare Films: Kenneth Branagh and his Contemporaries

Leader, Samuel Crowl (Ohio University)

Whither Attribution Studies?

Leader, Hugh Grady (Beaver College)

Center and Margins in Theatre History:
London and the Provinces

Leader, Peter Greenfield (University of Puget Sound)

The Politics of the Electronic Text

Leader, Peter Holland (Cambridge University)

Gender in Early Modern Law and Literature

Leader, M. Lindsay Kaplan (Georgetown University)

New Views on *Richard III*

Leader, Michael Shapiro (University of Illinois, Urbana-Champaign)

Shakespearean Properties

Leader, Garrett A. Sullivan, Jr. (Pennsylvania State University)

The Islamic Other in English Renaissance

Drama: Moors, Turks, and Saracens on the London Stage

Leader, Daniel J. Vitkus (American University, Cairo)

Gardens in the Time of Shakespeare

Leader, James J. Yoch (University of Oklahoma)

5:30-7:30 p.m.

Opening Reception

The Folger Shakespeare Library

8:00 p.m.

Performance

As You Like It

Performed by the Shakespeare Theatre

REGISTRATION AND PARTICIPATION

All 1997 members of the Shakespeare Association are welcome to register for the annual meeting.

The meeting registration fee entitles SAA members to attend all sessions, seminars, and workshops (except those closed to auditors, as designated in the final program), as well as the annual luncheon, all coffee breaks, and the Thursday evening reception. Guests of registered members are invited to attend all major sessions, coffee breaks, and performances, in addition to the opening reception on Thursday evening. Those members who wish to bring a guest to the annual luncheon on Friday should consult the Meeting Registration Form in order to indicate their desire to do so; an additional fee of \$25.00 is charged.

Included in this bulletin is the 1997 Membership Dues Form (dues are assessed by the calendar, not the academic year, and are therefore payable immediately) and the Meeting Registration Form (for the Washington, D.C. conference). These forms should be mailed to the Shakespeare Association offices. Also enclosed is a Hotel Reservation Form, which should be mailed or faxed directly to the Mayflower Hotel. The Hotel also accepts telephone reservations.

The Folger Shakespeare Library Welcomes the SAA

Besides hosting the Shakespeare Association's opening reception on Thursday evening, the Folger Shakespeare Library also invites members of the Association to consult its collections during their stay in Washington. Those who are not already registered readers will need to have in hand **two letters of reference and a photo id** (university id, driver's license, or passport) to show to the Library's Registrar upon arrival. In order to expedite the process of registration, SAA members may fax the letters of reference ahead of time to the Registrar, David Ressa, at 202-675-0313.

The Library will be open regular hours during the SAA conference: Monday through Friday from 8:45 a.m. to 4:45 p.m.; Saturday from 9:00 a.m. to noon and 1:00 to 4:30 p.m. For the Saturday of the conference (29 March) and in honor of the conference, the Folger staff **will** page rare materials.

During the meeting the Folger will have on display in its Great Hall an exhibition entitled "Shakespeare's Unruly Women," curated by Reference Librarian Georgianna Ziegler. The exhibit features many rarely seen items from the collections, including paintings, engravings, magazine illustrations, advertisements, playbills, porcelains, photographs, and costumes. It focuses on the appropriation of Shakespeare's heroines during the Victorian period, detailing their use as models of female behavior and their depiction in the popular pictorial tradition, but late eighteenth- and early twentieth-century materials are also included. A fully illustrated catalogue with essays by Dr. Ziegler and Professors Fran Dolan and Jeanne Roberts accompanies the exhibition.

The Folger is within walking distance of two Metro stations: Capitol South on the Orange and Blue Lines and Union Station on the Red Line.

BENEFITS OF SAA MEMBERSHIP

Members of the Shakespeare Association are eligible to subscribe to various Shakespeare journals at significantly discounted prices. *Shakespeare Newsletter*, *Shakespeare Studies*, and *Shakespeare Survey* can be ordered through the SAA offices on the Membership Dues Form. SAA members also receive discounted subscriptions to *Shakespeare Quarterly*, but those subscriptions should be placed directly with Toni Krieger, Circulation Manager for the *Quarterly*. Phone her at 202-675-0351 or fax 202-544-4623; be sure to mention that you are an SAA member in good standing.

GRADUATE STUDENTS AND THE SAA

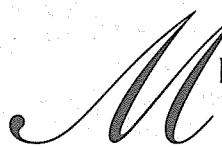
Throughout the past decade, graduate student involvement in Shakespeare Association seminars and paper sessions has greatly increased, as has their publication of papers presented at the conference. But the officers and Trustees are aware that graduate students bring special needs and concerns to our Association. Some of these may be discussed at a Continental breakfast to which all graduate student members of the conference are invited as guests of the Trustees. Joining us at 8:00 a.m. on Friday, 28 March will be two past presidents of the SAA, Jill Levenson and Bruce Smith.

Some ways of addressing voiced concerns of graduate students are also being initiated this year. Frances Teague has agreed to arrange for two or more graduate students to share the cost of hotel rooms; those who wish to take advantage of this room-sharing opportunity should contact her at the English Department, University of Georgia at Athens or by e-mail: fteague@uga.cc.uga.edu. Another way some students may reduce costs is by volunteering to assist in conference administration for eight to ten hours, in exchange for a waiver of the registration fee. Although some of these positions are reserved for graduate students at the host institutions, other positions will be awarded on a first-come basis; those interested should contact the Executive Director, Lena Cowen Orlin, at the SAA offices or by e-mail at saa@umbc.edu.

Still other possibilities for graduate-student involvement in the organization are under consideration, such as a special session on journal and book publication. Any SAA member with further suggestions is welcome to contact Trustee Arthur F. Kinney, English Department, University of Massachusetts, Amherst; or by e-mail at afkinney@english.umass.edu.

PROGRAM IDEAS REQUESTED FOR 1998

Every member of the Association is eligible to submit suggestions on content or format for the 1998 meeting. Proposals are requested for paper sessions, seminars, workshops, and special events. Send proposals to Paul Werstine, Chair of the Program Committee, Department of Modern Languages, King's College, University of Western Ontario, 266 Epworth Avenue, London, Ontario N6A 2M3, Canada. Other members of the Program Committee include John Cox (Hope College), Claire McEachern (University of California, Los Angeles), and Lois Potter (University of Delaware). Proposals should be a maximum of one page and must be received no later than 1 March 1997.



MEMBERSHIP DUES FORM

Calendar Year 1997

Please fill in the appropriate blanks below, noting that annual dues figures are determined by yearly income. Additional payments for *Shakespeare Newsletter*, *Shakespeare Studies*, and *Shakespeare Survey* are optional. Membership dues are assessed by the calendar, not the academic year. All registrants for the Twenty-Fifth Annual Meeting must be 1997 members of the Shakespeare Association of America.

PLEASE PRINT LEGIBLY:

Name: _____

Institutional Affiliation: _____

Academic Rank, if any: _____

Preferred Mailing Address: Home Office

Home Phone: _____ Office Phone: _____

Fax Number: _____

E-mail Address: _____

Please record your e-mail address with particular care, distinguishing between the letter O and the number 0, the letter L and the number 1, the letter S and the number 5, for example.

ANNUAL DUES:

For income below \$15,000, dues are \$25.00 _____

For income between \$15,000 and \$24,999, dues are \$45.00 _____

For income between \$25,000 and \$39,999, dues are \$60.00 _____

For income between \$40,000 and \$54,999, dues are \$70.00 _____

For income between \$55,000 and \$69,000, dues are \$80.00 _____

For income \$70,000 and above, dues are \$90.00 _____

This is a renewal new membership.

OPTIONAL SUBSCRIPTIONS:

Shakespeare Newsletter (new renewal), \$12.00 _____

Shakespeare Studies, Volume 25, \$48.00 _____

Shakespeare Survey, Volume 49, \$48.00 _____

TOTAL PAYMENT FOR DUES AND SUBSCRIPTIONS _____

If you are also registering for the annual meeting, please transfer the total realized here to the space marked "Annual Dues and Optional Subscription Charges" on the Meeting Registration Form on the reverse and add it to the registration fees you tally.

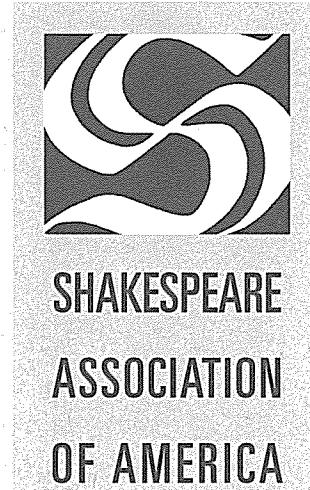
If not, enclose payment in the total amount indicated above.

Check enclosed (U.S. funds only, please) _____

Charge to Master Card / VISA (circle one, please)

Credit-Card Number: _____ Expiration Date: _____

Please return this form and your check (if applicable) to THE SHAKESPEARE ASSOCIATION OF AMERICA, Albin O. Kuhn Library, University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250.



MEETING REGISTRATION FORM

25th ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

27-29 March 1997 ■ Mayflower Hotel ■ Washington, D.C.

PLEASE PRINT LEGIBLY:

Name: _____

Institutional Affiliation: _____

Arrival date and time _____ Departure date and time _____

I will be staying at the Mayflower Hotel.

I will be staying at _____

I will be accompanied by a guest named _____

I am attending an SAA meeting for the first time.

REQUIRED FEES: Please note that 1997 Membership Dues are required of all who plan to attend the 1997 Annual Meeting. Those members who remit all Membership Dues and Registration Fees before 10 March will enjoy a speedier registration process at the meeting and will be listed as participants in the convention program.

1. Annual Dues and Optional Subscription Charges
(Record here the "Total Payment" from the Membership Dues Form on the reverse.)

2. Meeting Registration Fee (\$70 in advance, \$90 at the meeting)

OPTIONAL EXPENSES:

3. *As You Like It*, Thursday evening (\$33.00)
(Payment must be received by 21 February.)

4. *As You Like It*, Friday evening (\$47.50)
(Payment must be received by 21 February.)

5. *The Lark*, Friday evening (\$16.50)

6. *The Lark*, Saturday evening (\$16.50)

7. Guest's Luncheon, Friday afternoon (\$25.00)
(Please note that members' lunches are included in their registration fees.)

8. The SAA / Malone Society Dance, Saturday evening
(\$10.00 in advance; \$12.00 at the door)

TOTAL PAYMENT DUE

Check enclosed (U.S. funds only, please) _____

Charge to Master Card / VISA (circle one, please)

Credit-Card Number: _____ Expiration Date: _____

PLEASE NOTE ANY SPECIAL DIETARY OR PHYSICAL REQUIREMENTS BELOW:

The Shakespeare Theatre's *As You Like It*

The Shakespeare Theatre has reserved blocks of tickets for its sold-out performances of *As You Like It* on Thursday and Friday nights, 27 and 28 March. Tickets are available to Shakespeare Association members and their guests on a first-come, first-served basis, but all reservations must be placed with the Shakespeare Association offices by 21 February 1997 (after which date unpurchased tickets will be released to the Shakespeare Theatre).

The production is directed by Laurence Boswell, who has been affiliated with both London's Gate Theatre (as its Associate Director and Artistic Director between 1990 and 1995) and the Royal Shakespeare Company (more recently). Kelly McGillis stars as Rosalind.

Thursday night tickets are discounted from \$45.50 to \$33.00. The Shakespeare Theatre does not discount on Friday nights, when tickets are \$47.50. On Friday night, however, members of the company will conduct a special post-performance discussion for Shakespeare Association members. Shakespeare Theatre Artistic Director Michael Kahn will host the discussion, and Kelly McGillis, Kate Forbes (Celia), Ted van Griethuysen (Duke Senior), and Floyd King (Jacques) will join him.

To order tickets, see the Meeting Registration Form in this bulletin.

The Shenandoah Shakespeare Express at the SAA

All members of the Shakespeare Association are invited to a Thursday afternoon performance of *Love's Labor's Lost*, in a production directed for the Shenandoah Shakespeare Express by Ralph Alan Cohen and Thomas L. Berger. The SSE performs Shakespeare in adherence to the basic principles of Shakespearean staging: universal lighting, thrust staging, extensive doubling, and two-hour full-text performances.

Following the performance, members of the company will offer a workshop on "Irony, Heckling, and the Play within the Play." SSE actors will discuss the difference between the performance of "Pyramus and Thisbe" at the end of *A Midsummer Night's Dream* and the masque of the "Nine Worthies" at the end of *Love's Labor's Lost*. Why do the nobles of *Midsummer* allow Bottom and his friends to finish their show while the King of Navarre and his noblemen in *Love's Labor's* bring the "Nine Worthies" to a halt with their heckling? The actors will then perform selections from each play, casting members of the SAA as hecklers. The workshop will end with a discussion of what each heckler's lines reveal about his or her character.

ASSOCIATED EVENTS

The Folger Consort Performs *The Lark*

The Folger Consort celebrates Easter and welcomes spring with songs of Shakespeare and instrumental music of the seventeenth century, featuring the extraordinary double harp. Consort members Robert Eisenstein, Christopher Kendall, Scott Reiss, and Tina Chancey are joined by countertenor Drew Minter and, visiting from London, Irish harpist Siobhan Armstrong. They will perform pieces by Matthew Locke, Henry Lawes, and others. Concerts are in the Folger's Elizabethan Theatre, with access before the show and during intermission to the Library's exhibition on "Shakespeare's Unruly Women."

Concerts are Friday at 8:00 p.m.; Saturday at 7:30 p.m.; and, for those staying on in the Washington area, Sunday at 2:00 p.m. and 5:30 p.m. Tickets are discounted from \$22.00 to \$16.50 for Shakespeare Association members and their guests.

On Friday from 7:00 to 7:30 p.m., a pre-concert discussion will feature Robert Eisenstein and Robert Aubry Davis. Mr. Eisenstein, a founding member of the Consort and its programming director, is also director of the Five College Early Music Program in western Massachusetts, where he coordinates and directs student performances of medieval, Renaissance, and Baroque music. Mr. Davis hosts the nationally syndicated early music program "Millennium of Music" as well as WETA TV's "Around Town in Washington."

To order tickets, see the Meeting Registration Form in this bulletin.

Light Fantastic X

The tenth annual Shakespeare Association / Malone Society Dance will cap the meeting on Saturday evening from 10:00 p.m. to 1:30 a.m. in the fabulous Colonial Room of the Mayflower Hotel. The D.C. Hey Nonny Nonnies, a.k.a. Retrospect, features a female lead vocalist, a male lead vocalist, a keyboardist, a drummer, a guitarist, a trumpeter, a trombonist, and a woodwind expert. Their 301-title songlist was expanded in 1996 with (be warned) The Macarena. (This is Al Gore's town, after all.) For SAA members and their guests, tickets are \$10.00 per person in advance (see the Meeting Registration Form) and \$12.00 at the door. As always, a cash bar will complement the festivities.

THE MAYFLOWER HOTEL

The Renaissance Mayflower Hotel was built in 1925. In 1966, three former employees of the hotel—they had in the past served as refuse collector, parking attendant, and busboy—bought the property with a fourth partner and undertook an eighteen-year renovation. The building was subsequently designated a National Landmark on the National Register of Historic Places. The Mayflower has hosted the Inaugural Ball of American presidents since Calvin Coolidge. Its most recent refurbishment was undertaken in preparation for this January's inaugural activities.

Among the Mayflower's most frequent guests was J. Edgar Hoover, shown below in a photograph from *The Mayflower Hotel: Grande Dame of Washington, D.C.*, by Judith R. Cohen (1987). Her caption reads, "FBI Director J. Edgar Hoover, with an aide, Mr. Tolson, carefully examines the menu of the Mayflower—though it is well known that Hoover ordered the same lunch nearly every day for about twenty years and sat at the same table."



The Mayflower has a fitness center but not a swimming pool. The nearby YMCA is available for hotel guests, however. Passes may be purchased for \$5.00 from the Mayflower concierge. The concierge also has an extensive list of restaurants in the Washington area.



AIR AND SPACE MUSEUM

History of flight; IMAX films; planetarium

SPECIAL: "How Things Fly"

SPECIAL: "Legend, Memory, and the Great War of the Air"

Independence Avenue between 4th and 7th Streets, S.W.
NEAREST METRO: L'Enfant Plaza (Orange, Blue, Yellow, and Green Lines)

Hours: Daily, 10:00 a.m.-5:30 p.m.

ARTHUR M. SACKLER GALLERY

Asian and Near Eastern arts

SPECIAL: "Preserving Ancient Statues from Jordan"

SPECIAL: "Art of the Persian Courts"

1050 Independence Avenue, S.W.

NEAREST METRO: Smithsonian (Orange and Blue Lines)

Hours: Daily, 10:00 a.m.-5:30 p.m.

CORCORAN GALLERY OF ART

European and American arts

SPECIAL: "Universal Limited Art Editions: Forty Years of Printmaking, 1957-1997"

17th Street and New York Avenue, N.W.

NEAREST METRO: Farragut West (Orange and Blue Lines), Farragut North (Red Line)

Hours: Monday and Wednesday through Sunday, 10:00 a.m.-5:00 p.m.; Thursday, 10:00 a.m.-9:00 p.m.

FREER GALLERY

Asian arts; James McNeill Whistler and the Peacock Room

SPECIAL: "An Invitation to Tea"

SPECIAL: "Telling Tales in Japanese Art"

Jefferson Drive and 12th Street, S.W.

NEAREST METRO: Smithsonian (Orange and Blue Lines)

Hours: Daily, 10:00 a.m.-5:30 p.m.

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

Modern European and American arts

SPECIAL: "The Collection in Context: Paul Gauguin's 'Hina with Two Attendants'"

7th Street and Independence Avenue, S.W.

NEAREST METRO: L'Enfant Plaza (Orange, Blue, Yellow, and Green Lines)

Hours: Daily, 10:00 a.m.-5:30 p.m.

MUSEUM OF AFRICAN ART

Arts of sub-Saharan Africa

SPECIAL: "The Art of the Personal Object"

950 Independence Avenue, S.W.

NEAREST METRO: Smithsonian (Orange and Blue Lines)

Hours: Daily, 10:00 a.m.-5:30 p.m.

NATIONAL PORTRAIT GALLERY

Portraits of Americans, including each president

SPECIAL: "Images of the Presidents: Photographs by George Tames, 1944-1974"

SPECIAL: "Red, Hot and Blue: A Salute to American Musicals"

Eighth and F Streets, N.W.

NEAREST METRO: Gallery Place (Red, Yellow, and Green Lines)

Hours: Daily, 10:00 a.m.-5:30 p.m.

NATIONAL POSTAL MUSEUM

American postal history and philately

SPECIAL: "Colonial Rarities: U.S. Postal History Before 1800"

First Street and Massachusetts Avenue, N.E.

NEAREST METRO: Union Station (Red Line)

Hours: Daily, 10:00 a.m.-5:30 p.m.

NATIONAL ZOOLOGICAL PARK

Zoo with America's only giant pandas

3001 Connecticut Avenue, N.W.

NEAREST METRO: Woodley Park (Red Line)

Hours: Buildings: Daily, 9:00 a.m.-4:30 p.m.; Grounds, Daily, 8:00 a.m.-6:00 p.m.

PHILLIPS COLLECTION

Modern art; Impressionists

SPECIAL: "Pastels by Joan Mitchell"

SPECIAL: "William Christenberry, The Early Years: 1954-1968 and Beyond"

1600 21st Street, N.W.

NEAREST METRO: Dupont Circle (Red Line)

Hours: Tuesday through Saturday, 10:00 a.m.-5:00 p.m.; Sunday, noon-7:00 p.m.

Admission charge

RENWICK GALLERY

American crafts and decorative arts

SPECIAL: "The Renwick Gallery at 25"

17th Street and Pennsylvania Avenue, N.W.

NEAREST METRO: Farragut West (Orange and Blue Lines), Farragut North (Red Line)

Hours: Daily, 10:00 a.m.-5:30 p.m.

TEXTILE MUSEUM

Third World and American Indian textiles

SPECIAL: "Looping and Knitting: A History"

SPECIAL: "Avant Garde by the Yard" (opens 28 March)

2320 S Street, N.W.

No direct Metrorail service

Hours: Monday through Saturday, 10:00 a.m.-5:00 p.m., Sunday, 1:00-5:00 p.m.

U.S. HOLOCAUST MEMORIAL MUSEUM

SPECIAL: "The Nazi Olympics: Berlin, 1936"

100 Raoul Wallenberg Place, S.W.

NEAREST METRO: Smithsonian (Orange and Blue Lines)

Hours: Daily, 10:00 a.m.-5:30 p.m.

Admission to permanent exhibit by timed-entry tickets available at the museum in advance or through Protix (703-218-6500 or 1-800-400-9373; service charge added)

THE WHITE HOUSE

1600 Pennsylvania Avenue, N.W.

NEAREST METROS: Federal Triangle (Orange and Blue Lines), Metro Center (Orange, Blue, and Red Lines)

Tours conducted Tuesday through Saturday,
10:00 a.m.-12:00 noon

THE LIBRARY OF CONGRESS

Across the street from the Folger, the Library of Congress will also be open during the conference. Former users of the L.C. may not be familiar with its new policy of issuing Reader Registration Cards. The cards are produced in-house, but prospective readers must bring a valid photo id. Cards are issued Monday, Wednesday, and Thursday from 8:30 a.m. to 9:00 p.m. and Tuesday, Friday, and Saturday from 8:30 a.m. to 4:30 p.m.

Library hours are Monday, Wednesday, and Thursday from 8:30 a.m. to 9:30 p.m. and Tuesday, Friday, and Saturday from 8:30 a.m. to 5:00 p.m. The Rare-Book Reading Room and Special Collections are open Monday through Friday, 8:30 a.m. to 5:00 p.m. (closed Saturday and Sunday). Hours for other special reading rooms vary; phone 202-707-6400 for further information.

THE WASHINGTON METRO

Washington Metrorail is generally safe, clean, and easy to use. What will be unfamiliar to newcomers to the system is the process of purchasing farecards from a vending machine rather than tokens from a kiosk attendant. On Metrorail, fares are graduated depending on the time of travel (peak or off-peak) and the distance travelled. Each passenger must have a magnetically encoded farecard to enter and exit the system.

Farecards can be purchased at any Metro station for as little as \$1.10—the least expensive ride—or for as much as \$45.00—for multiple rides. Fares between stations are posted at Metro kiosks, so that the exact amount needed for any single trip can always be determined. If multiple trips are planned, however, it makes sense to purchase one farecard in a larger amount, to avoid repeated queuing at the vending machines. A ten-percent bonus is automatically added to any farecard purchased for \$20.00 or more (for example, \$20.00 paid-in purchases a farecard worth \$22.00 in travel). The farecard vending machine will accept \$1.00, \$5.00, \$10.00, and \$20.00 bills, the crisper the better. After inserting a bill, press the minus or plus button until the desired value is indicated. Then press the "Push for Farecard" button to receive both the farecard and your change. Farecard machines give change in coins. Avoid large bills for small purchases, as the maximum change returned is \$4.95. Peak fares are charged weekdays between 5:30 and 9:30 a.m. and between 3:00 and 8:00 p.m. Up to two children four years old or younger travel free when accompanied by a paying passenger.

To enter the system, approach the bank of tills looking for one with a green light and white arrow. You will feed your farecard through the machine and it will be returned to you. Never throw a farecard away after entering the system, as it must be machine-read upon exiting, as well. Farecards not exhausted by any trip will be returned with the amount of that trip automatically deducted from the total. The exit till will retain any farecards spent down to zero. Any attempt to exit the system having completed a trip that costs more than the amount on your farecard sends you to an "Addfare" vending machine to bring the total value of your card to the required amount.

Some stations have vending machines that sell one-day passes for unlimited travel for \$5.00, usable after 9:30 a.m. on weekdays and all day on weekends. To find the nearest sales location for one-day passes, call 202-637-7000.

The system's safety measures include in-system closed circuit television monitoring and patrols by the transit police force. No eating, drinking, smoking, or littering are permitted in the stations or in the cars, and there are heavy fines for violations. Tape players and radios are allowed only when used with earphones or headsets. Washington passengers generally wait for those exiting a car to clear it before attempting to board, an etiquette that can be surprising to those accustomed to other systems.

Metrorail stations open at 5:30 a.m. on weekdays, 8:00 a.m. on weekends. The system closes at midnight all seven days. At each station, a sign at the kiosk posts the time the last train leaves that station—which may be shortly before midnight.

The station nearest the Mayflower Hotel is Farragut North, on the Red Line. Also within walking distance is Farragut West, on the Orange and Blue Lines. The hotel concierge can help you plan a trip to your intended destination, or you can phone 202-637-7000 to learn which lines to use, how much your fare will be, and about how long your trip will take.

CAR RENTAL IN D.C.

Avis offers discounted rates to SAA members, valid from 20 March through 5 April. To reserve an Avis Rental Car, phone 1-800-331-1600 and ask for Avis Worldwide Discount (AWD) number J626842. Use of this number is necessary to receive the special meeting rates.

Car Class	Weekend		
	Daily	Weekly	Daily
Subcompact	34.99	148.99	18.99
Compact	36.99	158.99	20.99
Intermediate	38.99	166.99	22.99
2-Door Full Size	40.99	175.99	24.99
4-Door Full Size	42.99	184.99	26.99
Premium	44.99	193.99	28.99
Luxury	56.99	243.99	59.99
Mini Van	56.99	243.99	59.99

The rates quoted include unlimited free mileage and are exclusive of tax and optional coverages. Weekend daily rates are available from noon Thursday through Monday at 11:59 p.m.

FROM THE AIRPORT TO THE MAYFLOWER

Three airports serve the Washington, D.C. area.

From Washington National, a cab to the Mayflower Hotel costs about \$15.00 to \$20.00. Also available is a shuttle service, the Washington Flyer, which departs the airport about every half-hour during the week and which costs \$8.00 one way. (Buy a round-trip ticket with an open return.)

From Dulles International, a cab to the Mayflower Hotel costs about \$30.00 to \$40.00. The Washington Flyer also serves Dulles, departing the airport about every half-hour during the week and costing \$16.00 one way. (Again, buy a round-trip ticket.)

From Baltimore-Washington International, a cab to the Mayflower Hotel costs about \$45.00 for up to four persons. BWI is served by the Super Shuttle, which departs the airport every 30 to 45 minutes. The fare is \$26.00 for the first person going to the Mayflower, with each additional passenger \$5.00. For a return trip to BWI, the Super Shuttle requires at least a day's notice.

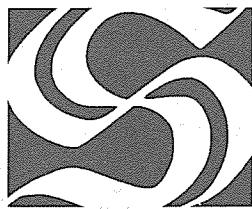
CHILD CARE IN D.C.

The Mayflower Hotel recommends the Family and Child Care Referral Agency, located at 4850 Connecticut Avenue, N.W., Suite 504. Rates are \$10.00 per hour for one child, \$.50 per hour for each additional sibling, and \$.50 per hour for each additional non-sibling, with a maximum of three children per sitter and a minimum of four hours. For newborns and sick and handicapped children, the rate is \$13.00 per hour and the ratio of children to sitter may differ. Also payable is a transportation fee of \$10.00 or the cost of valet parking. A six-hour cancellation policy is in effect, in default of which the four-hour minimum is charged (with no transportation fee). Further information is available at 202-723-2051.

DISCOUNTS ON AMERICAN AIRLINES

Once again, the SAA has arranged with American Airlines to secure reduced fares for members attending the meeting in Washington. To inquire about American Airlines convention rates, phone 1-800-433-1790 and ask for Star File S9837AC. Although the fares offered cannot be guaranteed to be the lowest available on any carrier, they represent a substantial reduction from standard coach prices.

SAA Executive Director, Lena Cowen Orlin
Assistant, Terry Aylsworth
Bulletin designer, Suzanne Stanton Chadwick



BALLOT FOR SAA OFFICERS

Photo at right: The new offices of the Shakespeare Association of America, the Albin O. Kuhn Library on the campus of the University of Maryland, Baltimore County.

Report of the Nominations Committee

Submitted by Arthur F. Kinney, Chair

Recognizing the diversity of interests and backgrounds of members of the Shakespeare Association of America, the Nominations Committee attempted to produce a slate that represents this range: men and women; old and young; those from large research universities and small colleges both public and private; Canadian and American; and members whose work is in textual editing, archival editing, literary history, criticism, theory, gender and cultural studies, theatre history, performance study, and adaptations. I was joined on the committee by G. B. Shand (York University, Toronto), Barbara Traister (Lehigh University), and Valerie Traub (University of Michigan). All of us worked independently, taking as the first round of nominees all those names appearing on the conference program in any capacity for the past three years—several hundred in all. We also accepted self-nominations and nominations from members. We then began a winnowing process, first narrowing the list to about 100 when all our first ballots were compiled, then reducing it after that to the following slate of members who have agreed to run for office for the term 1997–2000. We are confident that whoever wins will help govern the association with energy, wisdom, and imagination.

VICE-PRESIDENT (to succeed as President; select one):

- James C. Bulman (Allegheny College)
Madelon Sprengnether (University of Minnesota-Twin Cities)

TRUSTEES (select two):

- Frances E. Dolan (Miami University)
Margo Hendricks (University of California, Santa Cruz)
William Ingram (University of Michigan, Ann Arbor)
Russ McDonald (University of North Carolina, Greensboro)
Virginia Mason Vaughan (Clark University)
Judith Weil (University of Manitoba)

SAA members in good standing may vote for a Vice-President and two Trustees, each of whom will serve three years on the Board. Current members of the Board of Trustees are listed below with the expiration of their terms on the Board.

PRESIDENT:

Barbara Mowat (Folger Shakespeare Library), 1998

VICE PRESIDENT:

Mary Beth Rose (Newberry Library), 1999

TRUSTEES:

- David Bevington (University of Chicago), 1997
A. R. Braunmuller (University of California, Los Angeles), 1998
William Carroll (Boston University), 1999
Margaret Ferguson (Columbia University), 1999
Coppélia Kahn (Brown University), 1997
Arthur F. Kinney (University of Massachusetts, Amherst), 1998
Paul Werstine (Kings College, University of Western Ontario), 1997

Return the completed ballot to the SAA offices in the enclosed envelope, signed across the flap. A photocopy of the completed ballot form is also acceptable, providing that it is received in an envelope signed across the flap by a member in good standing of the Association. Only those who have paid their membership dues for 1997 in full are considered members in good standing for this purpose. To be counted, ballots must be received by 10 March 1997.

