Twenty-two workshops and research seminars will be among the offerings at the nineteenth annual meeting of the Shakespeare Association of America, 21-23 March 1991, in Vancouver, British Columbia. The Four Seasons Hotel will be the site of all workshops, seminars, and major sessions. Anthony Dawson (University of British Columbia) will serve as chair of the Local Arrangements Committee, coordinating the efforts of members in the Pacific Northwest in preparing special events during the meeting.

Workshops and Research Seminars Slated
Members of the SAA have a choice of two workshops and twenty research seminars scheduled for Thursday, Friday, and Saturday afternoons in Vancouver.

Workshops allow members the opportunity to tailor existing skills or to develop new abilities in their careers as teachers, scholars, and contributors to theatrical endeavors. In order to promote an atmosphere most conducive to productive workshops, leaders of workshops may choose to close the sessions to auditors. Such requests will be so indicated in the January Bulletin and in the meeting program.

Research seminars offer members an opportunity to develop and share their research on a topic with other scholars with similar interests.

Every member of the SAA not already committed to take part in a major session of the program may participate in one workshop or research seminar. The Trustees' firm policy requires that those who organize or speak in major sessions forego participation in a seminar or workshop.

The SAA will send a formal letter of invitation to all individuals who wish to join one of the seminars or workshops. On page nine of the Bulletin, members will find a registration form providing spaces for listing their first four choices. Please note that members who return registration forms without a range of choices may have to be assigned to a workshop or seminar at random. All registration forms must reach the SAA Administrative Offices no later than 15 September 1990.

Workshops
1. “Reading Performance.” Leader, Miriam Gilbert (University of Iowa). What can we do to improve our ability to see and interpret interpretive details in performances of Shakespeare’s plays? This workshop will use promptbooks, reviews, and videotaped performances, probably of Othello, focusing on particular scenes and on several versions of those scenes. Participants will need to do some descriptive/analytical writing before the workshop, and then can expect to do some “on-the-spot” analysis of performance during the workshop.

2. “Working with Actors on Shakespeare’s Language.” Leader, Ellen J. O’Brien (Guilford College). Designed for scholars interested in contributing to the performance process, the workshop will explore ways in which scholarly understanding of Shakespeare’s language can be made useful to actors in rehearsal. Based on the leader’s work as Text Coach for Shakespeare Santa Cruz and The North Carolina Shakespeare Festival, the techniques explored in the workshop can be useful with professional or student actors. Preparation will include readings from Cicely Berry’s The Actor and the Text and George T. Wright’s Shakespeare’s Metrical Art.

Research Seminars
3. “Shakespeare’s Quartos: Text, Performance, Memory.” Leaders, Linda Anderson (Virginia Polytechnic Institute and State University) and Janis Lull (University of Alaska Fairbanks). Papers might address but need not be limited to such issues as: the accuracy or usefulness of defining some quartos as “bad”; theories of reconstruction, recollection, or revision; quartos as acting/touring or publication versions (pirated or not); quartos as evidence of particular plays’ or characters’ popularity; differences between quarto and folio versions and what they tell us; information the quartos provide about Elizabethan society, theater, or theatrical representations of society.

4. “Shakespeare’s Prose.” Leader, Jonas Barish (University of California, Berkeley). Given the fact that prose
accounts for a substantial fraction (about a quarter) of the Shakespearean dramatic text, it has been surprisingly little studied. The present seminar will welcome inquiry into any aspect of it--its definition, its uses and purposes, its relation to scene and character, its style or styles, structures, syntax, imagery, or rhetorical figuration, its changing role in the canon, its bearing, if any, on differences between the dramatic genres, as well as on matters such as class, race, gender, etc.

5. "The London Stage, 1586-95." Leader, Herbert Berry (University of Saskatchewan). The seminar will consider the London stage during the decade whose four hundredth anniversary we are now half way through. It will consider theatrical buildings and equipment, owners, clientele, actors, plays, and playwrights from 1586 to 1595. The decade can be seen as a watershed in the history of English drama. Five public playhouses ceased to function then and two were built (one of which was also rebuilt). Important aspects of the renaissance playhouse were introduced. More resourceful and daring entrepreneurs sought to make money in the theatre business. Acting companies changed (dare one say it) dramatically, as did, perhaps, the way they played plays. So did the kind and quality of the plays they played. New playwrights promised better things, and one was Shakespeare.

6. "The Problem Plays in Their Context." Leader, Lee Bliss (University of California, Santa Barbara). While the seminar's focus narrows considerably on Troilus and Cressida, All's Well That Ends Well, and Measure for Measure to their emergence from and relation to their particular historical moment, 'context' can be construed rather broadly. Some participants might choose to emphasize late-Elizabethan/early-Jacobean social, political, or economic issues as influential in shaping Shakespearean dramaturgy at this time. Others might address questions of theatrical context and seek to place Shakespeare in relation to contemporary experiments in dramatic form. Attempts to forge connections between these two apparent poles, the cultural and the formal, will be welcome.

7. "Shakespeare's Political Languages." Leader, Rebecca Bushnell (University of Pennsylvania). This seminar will attempt to untangle some of the conflicting political languages spoken and enacted in Shakespeare's plays. We will discuss words and situations that are explicitly marked as "political" (for example, authority, service, obedience, freedom, and subjection) in terms of their different and sometimes contradictory historical meanings. We will also consider the functions of the less explicitly political languages articulated by theatrical and discursive representations of time, space, voice, and the body. Different theoretical approaches, including performance theory, are welcomed.

8. "Reconstructing Shakespearean Character." Leaders, Christy Desmet (University of Georgia) and Richard Finkielstein (SUC at Geneseo). Bradleyan character criticism is long discredited, but the status of fictional selves has become even more problematic since Derridean deconstruction, which mandated a "forgetting of the self." Recent developments in literary theory and criticism, however, encourage redefinitions of character and new attention to the nature of fictional selves. We welcome papers discussing the construction of Shakespearean character. We are particularly interested in approaches grounded in rhetoric, ethics, philosophy, or narrative theory, and other appropriate models.

9. "Feminist Readings of the Cross-dressed Female." Leaders, Evelyn Gajowski (University of California, Santa Cruz) and Kay Stanton (California State University, Fullerton). The cross-dressed female in Shakespeare's texts, theater, and culture is a liminal figure--a central site of contestation--amenable to different readings in our time, as in his. We invite studies which address the fluid, multilayered sexual potential of the Shakespearean cross-dressed female; problematize the cross-dressed female as a focus for subversion on the Elizabethan/Jacobean stage; or associate this figure with the early modern debate which culminates in the Hec Muller/Hae-Vir pamphlet exchange.

10. "(Re)-Discovering Shakespeare's Texts." Leader, David George (Urbana University). Until about 1815, adapted texts of Shakespeare's plays were normal on British and American stages. With the end of the Napoleonic wars, a new spirit held sway, and restored Shakespeare texts were staged. For example, Macready restored Coriolanus in 1819, and Kean most of Lear in 1823. Yet it took until mid-century before Shakespeare's texts were in general use. This seminar is concerned with any actor or actress who pioneered unadulterated Shakespeare on the stage.

11. "Teaching Editions of Shakespeare." Leader, Jay Halio (University of Delaware). Of editing Shakespeare there is no end, but what ends should teaching editions try to meet? To what extent do editions (past, present, or to come) succeed in meeting these ends? To what extent do they not? What new editions are, or should be, proposed? The seminar will focus on these and other relevant questions to the further enlightenment of the profession, ourselves, and just possibly editors and publishers, too.

12. "Shakespeare and the English Church." Leader, Donna Hamilton (University of Maryland, College Park). Current interest in a more historical approach to Shakespeare's plays makes this a propitious time to reopen the subject of Shakespeare and the church. This seminar invites papers examining the ways in which Shakespeare's plays are situated in relationship to controversies within the English church during the years 1589-1613. Relevant contexts include disputes over church government, church-state relationships, the jurisdiction of ecclesiastical courts, doctrine, forms, and ceremonies, de jure divino theory, conformity and nonconformity, and resistance theory. Censorship, patronage, and ideological allegiances of playing companies are also relevant.

13. "Screening Shakespeare." Leader, Barbara Hodgdon (Drake University). This seminar invites participants to examine how films based (however loosely) on Shakespeare's plays function, as we believe the plays did during the Ren-
aiassance, to stage and restage intellectual and social debates current within a particular historical moment. Traditionally, work on filmed Shakespeare has produced readings that turn on a particular film’s thematic and imagistic connections to Shakespeare’s “true originall copies” or that deplor the (inevitable) losses and gains involved in translating the plays to new media. I invite participants to redirect that inquiry by reconsidering how such features as narrative reorganization, cuts and additions as well as mise-en-scene, editing and sound (film style and technology) serve to appropriate, or reappropriate, “Shakespeare” for particular ideologies of gender, class and race and for particular spectators. Papers which address silent films, sound films, video versions, and spin-offs (such as the 1936 Men Are Not Gods, the 1955 Joe Macbeth, the 1956 Forbidden Planet, and the 1961 West Side Story or any combination of these are welcome, as are essays that focus on features common to a group of films, trace the ethnography or history of a film’s reception, or speak to the functions of acting styles or star performers.

14. “Shakespearean Power and Punishment.” Leader, Gillian Murray Kendall (Smith College). This seminar will focus on issues of power and punishment in Shakespeare’s plays. Papers may wish to explore the forms, excesses, and generic distortions of power as revealed by Shakespearean punishment. What is the function of excess in punishment and what kinds of crimes invite that excess? What does punishment reveal about the relationship between society and the individual who transgresses societal boundaries? Between the body politic and the body natural? Papers centered on the plays of Shakespeare’s contemporaries are also welcome.

15. “Elizabethan Historiography and the History Play.” Leader, F. J. Levy (University of Washington). Explanations for the “invention,” rapid growth and sudden decline of the Elizabethan history play have always been hard to find and remain somewhat unsatisfactory. Perhaps we could make some progress with this problem by broadening the scope of investigation to include Shakespearean and non-Shakespearean plays as well as the Elizabethan chronicles and histories upon which all the playwrights drew.

16. “Dialogue in Shakespeare’s Plays.” Leader, Lynne Magnusson (University of Waterloo). Despite its obvious importance to drama, dialogue—the focus of this seminar—has not figured very largely in accounts of Shakespeare’s language. Now, with Shakespeare criticism increasingly emphasizing social practices, with the interdisciplinary study of everyday conversation and of verbal interaction well established, and with concepts like Bakhtin’s “dialogism” offering possible theoretical frameworks, we may have some fresh resources to draw on. Seminar papers might consider the relation between conversation and dramatic dialogue; gender, class, and power relations in speech exchanges; dialogic interaction in theater performance; new vocabularies and distinctions for analyzing dialogue; or any dialogue-centered approach to Shakespeare’s plays.

17. “Shakespeare and the New World.” Leader, Kather-
ful site for such an investigation, since in these plays Shakespeare appears to engage with renewed energy issues of authority--political, familial, and literary (including his own earlier writings). Participants are encouraged to explore in their papers the interplay of different kinds of sources--literary, historical, legal; classical, medieval, contemporary; epic, drama, romance, pastoral, etc. We will further consider how its relation to literary (and extra-literary) authority distinguishes Shakespearean romance from other Shakespearean genres as well as from non-Shakespearean romances.

22. "Entertainers on the Road in Early Modern England." Leaders, Suzanne R. Westfall (Lafayette College) and Paul Whitfield White (Baylor University). This seminar will examine the touring practices of minstrels, jugglers, and jesters, as well as of players prior to 1642. Participants might wish to focus on individual entertainers or troupes, or address significant issues such as the following: problems of evidence; patron/entertainer relations; practical aspects of touring, including logistics, management, finances; travelling itineraries; local playing conditions, including venues, authorities, and audiences; repertories and their demands in terms of costumes, props, performers; unusual circumstances of tours; social and political contexts of touring.

1992 PROGRAM IDEAS REQUESTED

The 1992 Program Committee welcomes members' suggestions about workshops, seminars, or public sessions. All recommendations concerning speakers, topics for plenary sessions and forums, or possible changes in format, receive consideration at the Program Committee's deliberations at the annual meeting.

Members should mail any comments or proposals to the Executive Secretary, Nancy Hodge, at the SAA's Administrative Offices, or to Mary Beth Rose, The Newberry Library, 60 West Walton Street, Chicago, Illinois 60610. Materials must be postmarked no later than 1 March 1991.

OPEN SUBMISSION PAPERS FOR VANCOUVER

Short papers (10 - 12 pages; 20 minutes reading time) on any appropriate topic are welcomed for consideration for the 1991 program in Vancouver.

All papers submitted will undergo a blind reading by a committee headed by a Trustee selected by the President.

To be included in the open submission competition, members are asked to send a cover letter stating each essay's title and three copies of each paper to the SAA Administrative Offices no later than 30 September. Those who submit essays are asked to omit any identification on the essays themselves and to include a stamped, self-addressed envelope if they wish their papers to be returned. Winners of the open submission competitions will be asked to withdraw from other commitments on the program.

ANNUAL PLANNING OF THE PROGRAM

Each year many individuals work to plan and organize the following year's annual meeting. The President designates a Trustee to head the Program Committee, coordinating and evaluating the proposals received. Michael Warren has asked Mary Beth Rose to handle this assignment for the 1992 meeting.

The Program Committee leader selects representatives from the membership to join with the Board of Trustees and the Executive Secretary in obtaining members' recommendations and proposals about the program.

On Thursday and Friday mornings the Program Committee convenes, formulating a list of proposed topics, leaders, and speakers from those submitted prior to the meeting and those generated by committee members. On Thursday and Saturday, the Trustees evaluate, modify and add to the proposals they receive.

The Executive Secretary then begins securing commitments from the individuals selected by the Trustees. Because some who are invited to participate simply cannot do so, whether because of prior commitments or the press of academic obligations, the Executive Secretary must necessarily work from a list of approved topics longer than that actually necessary to fill the program of a given meeting. Those approved topics not used one year will be considered for inclusion in the following year's program, should those submitting the proposals so desire.

The mid-summer publication of seminar and workshop listings in the Bulletin each year requires that the Executive Secretary organize these sessions early. By August, those who have been asked to lead or speak in a session other than a seminar or workshop have begun work on their assignments as well. The selection of open submission papers is completed by the end of fall.

The Trustees are committed to attempting to achieve a balance of age, sex, and geographic distribution in conjunction with scholarly excellence and a broad selection of stimulating topics. They envision the SAA's annual meeting as an occasion for a free exchange of ideas and a forum in which the proponents of those ideas may meet, debate, and agree or disagree. In the interests of fairness, the Trustees refrain from speaking in major sessions or serving as seminar and workshop leaders. In addition, they wish to avoid the circumstance in which an individual member serves in these capacities for consecutive years except in very unusual circumstances. Recently, the Trustees have reaffirmed their policy that members participate in only one major session, workshop, or seminar at any given meeting.

Members' thoughts or recommendations regarding any aspect of the program planning process are encouraged and welcomed. To insure their careful consideration, please submit them to any Trustee or to the Executive Secretary.
Please fill in the appropriate blanks below, noting the annual dues figures are determined by yearly income. Additional payments for *Shakespeare Newsletter*, *Shakespeare Quarterly*, *Shakespeare Studies*, and *Shakespeare Survey* are optional. Membership dues are assessed by the calendar, not the academic, year.

**Annual Dues**

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**Shakespeare Quarterly Bibliography**

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**TOTAL PAYMENT DUE**

Payment is enclosed (U.S. funds or credit cards only).

I wish to charge the above sum to one of the credit cards listed below:

- **Master Card**: Card number _________/_________ exp. date ________
- **VISA**: Card number _________/_________ exp. date ________

This is a _____ renewal _____ new membership.

Signature _________________________________

**PLEASE PRINT:**

Name: ___________________________________

Mailing Address: ___________________________

Institutional Affiliation: ___________________

Home Phone: ___________________________ Work Phone: ___________________

Please return to The Shakespeare Association of America, Department of English, Southern Methodist University, Dallas, TX 75275
CONSTITUTIONAL REVISIONS PROPOSED, 1990

In efforts which began in the spring of 1989, the Trustees of the Shakespeare Association of America have devised the following revised Constitution. They arrived at the present ideas and language in order more closely to reflect the actual workings of the SAA, to eliminate, as far as possible, gender-specific language, and to insure the Association’s continued viability as a not-for-profit corporation.

Members are asked to clip out the ballot and return it to the SAA offices in the envelope enclosed with this Bulletin. Only 1990 members are qualified to vote on this proposal. The deadline for receipt of ballots is 15 September 1990.

For his good counsel and for the many hours during which he labored to make this document both precise and true to its purpose, the Trustees wish to express their deepest appreciation to the SAA’s attorney, John Donelson Whalley of Nashville, Tennessee.

Constitution of the Shakespeare Association of America
(as revised 1990)

Article I. Name and Location.
The name of the corporation is the Shakespeare Association of America, hereinafter referred to as the “Association.” The location of the principal office of the Association shall be fixed by resolution of the Board of Trustees. Meetings of Members and Trustees may be held at such places as may be designated by the Trustees.

Article II. Definitions.
1. “Association” shall mean and refer to The Shakespeare Association of America.
2. “Member” shall mean and refer to those persons who are dues-paying participants in the work of the Association and who are thus entitled to vote. Membership is open to all Shakespeare scholars and to any other persons to whom the study of Shakespeare is important.
3. Members shall forfeit membership if they are in default of dues three months after being billed or one month after a second notice of dues has been mailed to them.

Article III. Purposes.
In addition to, and by way of amplification of, the purposes set forth in the Charter, the purposes of the Association shall be:
1. To hold annual meetings for the purpose of exchanging ideas and techniques pertinent to the proper study of William Shakespeare and his times through formal papers, formal seminars, informal conferences, and trial performances of plays by selected acting groups.
2. To sponsor long-range projects of importance to Shakespearean scholarship.
3. To hold meetings of Trustees and subgroups to represent the Association in planning for world congresses in Shakespeare.
4. To operate and maintain said Association exclusively for educational purposes so that from its operation none of its Members, Trustees, or Officers as such shall enjoy any pecuniary profits.

Article IV. Trustees.
1. Number. The affairs of this Association shall be managed by a Board of nine (9) Trustees, who shall be Members of the Association. One member of the Board of Trustees shall be the annually elected Vice President of the Association, automatically to become President the next year, who shall serve as Chair of the Board of Trustees during the year of his/her tenure in office as President.
2. Term of office. In 1974, all nine Trustees will be elected simultaneously. They shall assume by lot 1-, 2-, or 3-year terms, three positions of each kind being available. In subsequent years, three (3) Trustees will be elected annually by the membership for terms of three (3) years.
3. Compensation. No Trustees shall receive compensation for any service they may render to the Association. However, Trustees may be reimbursed for expenses incurred in the performance of their duties.
4. Nomination and Election. Nomination for election to the Board of Trustees and for Vice President shall be made by a Nominating Committee. Nomination may also be made by petition of twenty (20) Members in writing to the Nominating Committee six weeks prior to the distribution of the mail ballots. The Nominating Committee shall consist of a Chair, who shall be a member of the Board of Trustees, and of two or more Members of the Association. The Chair of the Nominating Committee shall be appointed by the President of the Association prior to each annual meeting until the conclusion of the next annual meeting following. Such appointment shall be announced at each annual meeting.

The Nominating Committee shall make at least two nominations for every vacancy on the Board of Trustees and two for the office of Vice President. Elections shall be by secret ballot. The candidates receiving the largest number of votes will be appointed to the vacant positions.

Article V. Meeting of Trustees.
1. Regular Meetings. Regular meetings of the Board of Trustees shall be held annually at a place and time set by the Chair.
2. Special Meetings. Special meetings of the Board of Trustees of the Association shall be held when called by the Chair of the Board of Trustees of the Association, or by any two Trustees, after not less than ten (10) days’ notice to each Trustee.
3. Quorum. A majority of the number of the Trustees shall
constitute a quorum for the transaction of business. Every action or decision taken by a majority of the Trustees present at a duly held meeting shall be regarded as the action of the entire Board.

4. **Action Taken Without a Meeting.** The Trustees shall have the right to take any action in the absence of a meeting of the Board or the Nominating Committee which they could have taken at a meeting of the Board or the Nominating Committee by obtaining the written approval of a majority of the total number of Trustees. Any action so approved shall have the same effect as though taken at a meeting of the Trustees.

**Article VI. Duties of the Trustees.**

1. **Powers.** The Board of Trustees shall have the authority to:
   (a) adopt and publish rules and regulations governing the Association;
   (b) exercise for the Association all powers, duties, and authority vested in or delegated to this Association and not reserved to the membership by other provisions of this Constitution, the Charter, or the Declaration;
   (c) appoint a Program Committee (including a Chair, who shall be a Member of the Board of Trustees) for each annual meeting, to receive suggestions from the membership and to determine the basic meeting program.

2. **Duties.** It shall be the duty of the Board of Trustees to:
   (a) cause to be kept a complete record of all its actions and corporate affairs and to present a statement thereof to the Members when such a statement is requested in writing by one-fourth (1/4) of the Members who are entitled to vote.
   (b) supervise all officers, agents, and employees of this Association and to see that their duties are properly performed;
   (c) cause all officers or employees having fiscal responsibilities to be bonded, as it may deem appropriate.

**Article VII. Officers and their Duties.**

1. **Enumeration of offices.** The chief officers of this Association shall be the President (who serves also as the Chair of the Board of Trustees) and Vice President, both of whom shall be at all times members of the Board of Trustees.

2. **Election of Officers.** The election of the President-elect (i.e., Vice President) shall take place annually by mail ballot of the membership. No President-elect may be reelected as such until five years after the end of the initial term.

The Executive Director shall be elected by the Board of Trustees and shall serve in that office for an indefinite term at the pleasure of the Trustees. A two-thirds majority vote of the Board shall be required to elect an Executive Director.

A one-year term shall be defined as extending from the beginning of one annual meeting to the beginning of the next. A three-year term shall be defined as extending the length of three one-year terms.

3. **Special Appointments.** The Board may elect such other officers as the affairs of the Association may require, each of whom shall hold office for such period, have such authority, and perform such duties as the Board may, from time to time, determine.

4. **Resignation.** Any officers may resign at any time given written notice to the Board, the President, or the Executive Director. Such resignation shall take effect on the date of receipt of such notice or at any later time specified therein, and unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

5. **Vacancies.** A vacancy in any office may be filled by appointment by the Board. The officer appointed to such vacancy shall serve for the remainder of the term of the officer replaced.

6. **Multiple Offices.** No person shall simultaneously hold more than one of the separate offices enumerated in Article VII.

7. **Duties of Officers.** The duties of the officers are as follows:
   (a) The President or a duly delegated representative shall preside at all meetings of the Board of Trustees and at all meetings of the members. The President shall also appoint the Chair of the Nominating Committee and the Chair of the Program Committee (who shall be Trustees and shall select the other members of these committees); the Special Committee of the Board of Trustees to nominate the Executive Director in appropriate years, and any other committees necessary to carry out the purposes and functions of the Association.
   (b) The Vice President shall succeed to the Presidency of the Association upon the death, disability, or resignation of the President and shall automatically become President after serving one year as Vice President. The Vice President shall serve as an ex officio member of the Program Committee.
   (c) The Executive Director shall sign all leases, mortgages, deeds, and other written instruments, promissory notes, and shall sign all checks. The Executive Director shall also cause to be recorded the votes at all meetings of the Board and Members; serve notice of meetings of the Board and of the annual meeting of the Members; keep current records showing the Members of the Association together with their addresses.

The Executive Director shall also serve as Treasurer, receive and deposit in appropriate bank accounts all monies of the Association; keep proper books of account; cause a general audit of the books to be made triennially by a certified public accountant. The Executive Director shall also be responsible for the filing of the annual corporate income tax return to the United States and local government (when applicable), and for filing any reports which may from time to time be required of the Association under law. The Executive Director shall also prepare an annual statement of income and expenditures to be presented to the Board of Trustees at its regular annual meeting.

The Executive Director shall be responsible for the organization of the annual meeting of Members, its program, and its physical circumstances, and of all matters pertaining to the proper expediting of this and other meetings held by the Association or its Trustees.
Article VIII. Meeting of Members.
1. Annual Meetings. The first annual meeting of the Members shall be held in March of 1973. A regular annual meeting of the Members shall be held each year thereafter, at the time and place designated by the Trustees. Each annual meeting shall be devoted to the study of Shakespeare. Normally, annual meetings of the membership will occur on the most practicable dates during the months of March or April.
2. Notice of Meeting. Written notice of meetings of the Members shall be given by, or at the direction of, the Executive Director, by mailing a copy of such notice, postage prepaid, at least fifteen (15) days before such meeting to each Member in good standing, addressed to the Member’s address last appearing on the books of the Association or supplied by such Member to the Association for the purpose of notice. Such notice shall specify the place, day, and hour of the meeting.

Article IX. Resolutions and Other Business.
1. The elections and business of the Association shall be conducted by written mail ballot.
2. All Members in good standing may vote by mail ballot upon such issues as shall arise for the consideration of and presentation to the membership. Such ballots shall be prepared, mailed, and tabulated by the Executive Director upon instructions by the Board of Trustees.
3. All elections and business for consideration by the membership must be submitted by the Trustees to a mail ballot of the Members six (6) weeks before the annual meeting of the Board of Trustees.
4. Resolutions may originate with the Trustees or may be submitted to the decision of the Trustees by written petition of twenty (20) Members in good standing. Such petitions must be received by the Executive Director at least eight (8) weeks before the time of the annual meeting.
5. All issues and resolutions submitted to a mail ballot shall be adopted by a majority of those voting.

Article X. Miscellaneous.
The books, records, and papers of the Association shall be at all times, during reasonable business hours, subject to inspection by any Member upon petition to and approval by the Board of Trustees. The Declaration, the Charter, and the Constitution of the Association shall be available for inspection by any Member at the principal office of the Association where copies may be purchased at reasonable cost.

Article XI. Fiscal Year.
The fiscal year of the Association shall begin on the first day of January and end on the 31st day of December, except that the first fiscal year shall begin on the date of incorporation.

Article XII. Amendments.
Amendments to this Constitution may be proposed by the Board of Trustees or by written petition signed by at least twenty (20) Members in good standing. Such proposed amendments shall be submitted to a mail ballot of the membership and shall become effective upon approval of two-thirds (2/3) of those voting.

BALLOT ON
REVISION OF CONSTITUTION

I accept ___
reject ___

the revised Constitution
of
The Shakespeare Association of America.

Ballots must be received by 15 September 1990.

FINANCE COMMITTEE
ACTION

A Finance Committee of the Trustees and the Executive Secretary has carefully estimated Association expenses for the next three years, taking into account inevitably rising costs, and including both regular Association operating expenses and special expenses in relation to the 1991 World Congress in Tokyo (for which the SAA is arranging the seminars).

The Finance Committee has regretfully concluded that an Association dues increase is necessary effective in January 1991. Because, however, the Trustees are reluctant to increase dues in the “Below $15,000” category where salaries/fellowships are basic, they have raised dues only for the categories higher than “Below $15,000,” and have added a new category of “Above $55,000” at the top end of the scale. The new dues scale should ensure financial stability for the Association as it moves beyond 1990.

The new annual dues categories will be:

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<td>$55,000 and above</td>
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NOMINATIONS
FOR THE 1991 ELECTION

Trustee Carol Neely (University of Illinois, Urbana), head of the Nominating Committee, will be pleased to receive any suggestions the members may wish to make concerning the slate of 1990-91 officers. The January Bulletin will list the nominees designated by this committee.

The Constitution of the SAA stipulates that a candidate’s nomination may also result from a petition signed by twenty members in good standing. Please mail such petitions to the Executive Secretary no later than 1 December 1990.

Bulletin page 8
SAA JOURNEYS TO THE CITY OF BROTHERLY LOVE

More than five hundred and forty members, spouses, guests, and aides took part in the eighteenth annual meeting of the SAA, 12-14 April 1990. The Sheraton Society Hill served as headquarters for the many activities planned. Delegates chose from sessions as varied as an exploration of the erotic politics inherent in the presence of boy actors in the theater, demonstrations of the uses of the computer in Shakespeare studies, and an assessment of the newest evidence from the Globe and Rose excavations, a session marked by its bold demonstration of the impermanence of walls, then and now.

Thursday evening, area colleges and universities sponsored a reception at the Union League of Philadelphia. There, SAA members and their guests enjoyed the buffet and took the opportunity to view the 1865 French Renaissance style brownstone, home of one of the most prominent clubs in Philadelphia, founded in an effort to consolidate support for Lincoln’s administration.

At Friday’s luncheon, President Carol Neely (University of Illinois, Urbana) announced the election of next year’s Vice President, Jill Levenson (University of Toronto). This year’s Vice President, Michael Warren (University of California, Santa Cruz), succeeded to the Presidency for 1990-91. Those elected to serve as Trustees for the next three years were Lynda Boose (Dartmouth College) and Mary Beth Rose (Newberry Library). President Neely also thanked the outgoing Trustees, Maurice Charney (Rutgers University), Alan Dessen (University of North Carolina, Chapel Hill), and Steven Urkowitz (City College, City University of New York).

President Neely took this occasion to provide some reflections on the SAA before and since its present incarnation. At the conclusion of President Neely’s remarks, Vice President Michael Warren reminded members of their opportunity to caper to the greatest hits of the 1590s and the 1950s late Friday evening.

Tony Church and Vivien Heilbron, longtime members of ACTER, presented scenes from King Lear to a large and appreciative audience Friday evening. Later, more than one hundred and fifty listened and danced to the tunes of Bob Butryn and His Hey Nonny Nonnies. Some invigorated remnants of the evening’s last conga line were sighted as they snaked down Dock Street early Saturday morning. Saturday evening a standing-room-only crowd enjoyed the Shenandoah Shakespeare Express in a performance of Julius Caesar.

Hosts of the 1990 annual meeting were the following: Allegheny College, Beaver College, University of Delaware, Dickinson College, Franklin & Marshall University, La Salle University, Lafayette College, Lehigh University, Monmouth College, Muhlenberg College, University of Pennsylvania, Princeton University, Rutgers University at Camden, Rutgers University at New Brunswick, and University of Scranton.

Local Arrangements Committee members included: Rebecca Bushnell (University of Pennsylvania), Gabriele Bernhard Jackson (Temple University), Arthur Kinney (University of Massachusetts, Amherst), Cary Mazer (University of Pennsylvania), Marianne Novy (University of Pittsburgh), James Sanderson (Rutgers University at Camden), and Barbara Traister (LeHigh University). For the gracious and extensive efforts of Georgianna Ziegler, Chair of the Local Arrangements Committee, (Curator, Furness Shakespeare Library, University of Pennsylvania), the Trustees, the Executive Secretary, and the delegates wish to express their warmest thanks.

SEMINAR AND WORKSHOP REGISTRATION

Members may select either a workshop or a seminar session. No one may participate in more than one of these sessions. Please list your 1st, 2nd, 3rd, and 4th choices. Those registration forms submitted without a range of choices may have to be assigned to a session at random.

Name (please print) ____________________________________________

Institutional Affiliation _________________________________________

Mailing Address ______________________________________________

Telephone number (h) ________________________________ (w) ___________

Workshop/Seminar choices in order of preference: 1st _______ 2nd _______ 3rd _______ 4th _______

Return this form by 15 September 1990 to the Shakespeare Association of America, Department of English, Southern Methodist University, Dallas, TX 75275.
**1991 TOKYO WORLD CONGRESS**

In late June, the Tokyo Congress preliminary announcement was sent to all those on the SAA mailing list. In addition to particulars of seminar offerings and the open submission competition, the mailing included information on the package tours to the Congress arranged by the SAA through Caldwell Travel of Nashville.

Members who have failed to receive the initial Tokyo Congress mailing should notify the SAA Administrative Offices at once.

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**DUES REMINDER**

Members are urged to pay their dues for 1990 as soon as possible. Only those individuals who have paid for 1990 memberships will be listed in and receive the membership directory. Those who have paid for 1990 will find a “90” indicated on their Bulletin mailing envelope. Please write Jill Bagwell, Administrative Assistant of the SAA, with any questions about membership status.

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**FALL MAILING OF DIRECTORY**

The membership directory of the SAA will be mailed to all members in good standing in the fall. The Association will list all members who have paid 1990 dues and promises to include all individuals whose memberships reach the Administrative Offices by 31 August. Corrections and additions to the directory will be included in the summer Bulletin of 1991.

**1991 SAA MEETING SPECIFICS**

For those members who need to submit requests for departmental funding prior to the arrival of the January Bulletin, the following information is provided. Room rates at the Four Seasons Hotel in Vancouver will be $100 single/$115 double in Canadian dollars (approximately $86/$99 in U.S. dollars). Reservation cards will be included in the January mailing. Meeting registration, as always, will be calculated and paid in U.S. dollars and will be set at $60 in advance and $65 at the meeting.

Arrangements for convention airfare discounts are underway. Although these will not be guaranteed to be the lowest fares available, for many delegates they will provide a savings. Call (214) 692-2919 after September 15 to receive the necessary information to make such bookings.

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**BULLETIN**

**OF**

**THE SHAKESPEARE ASSOCIATION OF AMERICA**

Department of English · Southern Methodist University
Dallas, Texas 75275

ADDRESS CORRECTION REQUESTED

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DATED MATERIALS ENCLOSED