SAA COMES TO KANSAS CITY IN 1992

A workshop and twenty-three research seminars will be among the offerings at the twentieth annual meeting of the Shakespeare Association of America, 16-18 April 1992, in Kansas City, Missouri. The Ritz-Carlton Hotel will be the site of all workshops, seminars, and major sessions. Serving as chair of the local arrangements committee, Robert Willson (University of Missouri, Kansas City) will coordinate the efforts of members in Kansas City and surrounding areas in preparing the special events during the meeting.

1992 WORKSHOPS AND SEMINARS

Members of the SAA have the choice of one workshop and twenty-three research seminars scheduled for Thursday, Friday, and Saturday afternoons in Kansas City.

The workshop format offers members an opportunity to tailor existing skills or to develop new abilities in their careers both as teachers and scholars. At the request of the leader, a workshop may be closed to auditors.

Every member of the SAA is entitled to participate in one workshop or research seminar. The Trustees ask that those who organize or speak in major sessions forego participation in a workshop or seminar. The SAA will send a formal letter of invitation to all individuals who wish to join one of the seminars or workshops.

On page 15 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 seminar or workshop at random. All registration forms must reach the SAA administrative offices no later than 15 September.

WORKSHOP

1. “Interactions in Shakespeare’s Plays.” Leader, John Russell Brown (University of Michigan). Practically and theoretically, this workshop will investigate a number of scenes for two or more characters in order to observe how no one speech can be understood except as a response to others and how characters in the plays are progressively revealed by this means, to the audience and to themselves. Consideration will be given to the importance of these phenomena to Shakespeare’s dramaturgy and the experience of his plays in performance. Participants do not need to have any acting training or experience, but they should be willing to join in simple enactments of the scenes. The workshop will serve as an introduction to the practicalities of speaking and acting Shakespeare’s text. Participants will be asked to write a short preliminary paper for circulation before the workshop. The workshop will be closed to auditors and will have a two­session format, a session on both Friday and Saturday afternoons. Members unable to attend both sessions should not sign up for this workshop.

RESEARCH SEMINARS

2. “Reading and Writing in Shakespeare.” Leader, David Bergeron (University of Kansas). This seminar will investigate the myriad examples of reading and writing throughout the Shakespeare canon. It will explore such questions as: who was the reading public for Shakespeare’s plays, what was the nature of book production, what was the status of the dramatic text, what are the reasons for writing (psychological as well as practical)? We will examine specific dramatic texts in order to understand the activities of reading and writing in Shakespeare. Such an analysis raises important issues of literacy, the position of a reader responding to a text, questions of author and authority, and matters of interpretation and intertextuality.

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3. "Shakespeare and Lyly." Leader, David Bevington (University of Chicago). This seminar will pay particular attention to the place of these two dramatists in developing attitudes and practices toward sexuality, court politics, celebration in the drama of Queen Elizabeth, generic conventions in comedy, the role of boy actors, rhetorical devices and imagery, uses of the physical stage, the semiotics of theatrical gesture, and the like, as shown in the recent criticism of Mary Beth Rose, Louis Montrose, Peter Saccio, George Hunter, Jonas Barish, David Bevington, Marco Minkoff, Robert Y. Turner, and others. Textual studies are also welcome.

4. "Performance as Interpretation." Leader, James Bulman (Allegheny College). This seminar will focus on the various ways in which performance may be read as interpretation. Participants will be asked to consider how history, political and social contexts, assumptions about audience, and more practical considerations of theatrical practice have contributed to the production of meaning. Papers may consider one production or several, may focus on one play or an issue common to many; but they should not be merely descriptive stage histories. The most fruitful discussion will emerge from those papers that explicitly address the theoretical presuppositions of performance criticism.

5. "Rewriting Shakespeare." Leader, Jonathan Crewe (Dartmouth College). Broad discussion of the history, cultural politics, and representational aims of Shakespearean rewriting at least from Dryden onwards. No presuppositions will be in force about what qualifies as "rewriting" of Shakespeare: the rubric may well accommodate forgeries, operatic or musical "transcriptions," prose "translations," etc. Whether certain forms of criticism constitute "rewriting" will be open to consideration. While this panel will not be closely focussed on anticolonial and other political rewritings of Shakespeare in the twentieth century, further critical contributions on that subject will be welcomed.

6. "Domestic and Sexual Violence in Early Modern England." Leader, Frances E. Dolan (Miami University). We will focus on the decorums of violence in early modern England, especially as these were shaped and articulated through Shakespearean and non-Shakespearean drama. Participants may also choose to work with materials such as ballads, pamphlets, and legal documents. What kinds of texts represented domestic, sexual, and gendered violence (such as spouse abuse, petty treason, infanticide, rape, and witchcraft)? How did genre inform these representations? How did gender and class inflect legal and literary constructions of acceptable and unacceptable violence?

7. "Optical Power: Looking Relations and Power Formations in Shakespearean Con-Texts." Leader, Barbara Freedman (Saint John's University). Papers are invited which explore any aspect of power/looking relations in Renaissance and contemporary culture and theory, including their relation to such topics as: 1) pleasure/danger—the evil eye, fetishism, seduction, pornography, mythology, visual excess or lack; 2) gender/class/race formations and looking relations; 3) cultural voyeurism, exhibitionism, para-noia—honour/shame, cuckoldry, executions, skimmingtons, fashion, sports, portraits, pageant, progress, masque; 4) power/knowledge formations; 5) acoustic vs. optical technologies; print vs. performance cultures, film and performance theory; 6) Renaissance subjectivity, interiority, the inner look; 6) mapping relations: perspective paintings and devices, stagecraft, scenery.

8. "Shakes vs. Shav." Leaders, Joel H. Kaplan (University of British Columbia) and Sheila Stowell (University of British Columbia). This seminar, which draws its title from Shaw's 1949 marionette show, will focus upon the manner in which Shakespeare and Shaw built new and disruptive dramaturgies upon the theatrical and social conventions of their forbears. Topics will include the reworking of popular genres by both figures, the uses to which each put the historiography of his contemporaries, parallel problems of textual transmission, Shaw's self-consciously provocative attempts to "correct" Shakespeare's stagecraft and politics, and the cultural implications of Shaw and Shakespeare festivals.

9. "The Theater as Marketplace." Leader, Arthur F. Kinney (University of Massachusetts, Amherst). Stephen Gosson saw both plays and playhouses as "markets of bawdrie" where both actors and audiences were seduced. But partly for that reason he also observed the commercial value drama had in late Elizabethan and early Stuart England. Recent studies of the economy of the theater in an aesthetic, artistic, or materialist sense have noted other ways Shakespeare's contemporaries commodified theater or used it as a site of political and social commerce. The works on gifts by Mauss and Hyde also show how theater became a means of exchange for patron and client and how the exchange of power—where at the end of the play the epilogue transfers authority from players to playgoers—was also becoming a complicated means of exchange. This seminar will examine (1) plays which deal with the rise of capitalism and a capitalist economy; (2) plays as a means of exercising capitalist economy; and (3) the theater as a commercial site.

10. "Beyond the Shakespeare Revolution: Interrogating Theatrical Practice." Leader, Richard Paul Knowles (University of Guelph). The premise of this seminar is that there is no such thing as an "empty space." It will focus on the ways in which theatrical practice shapes the (re)production of Shakespeare by theater practitioners and audiences in the modern theater. Participants are invited to interrogate such things as the theater as an institution; theater administration; theater and stage architecture; funding; the horizon of audience expectations; the training and practice of actors, directors, designers, and technicians; and "traditional theatrical wisdom" about such things as focus, blocking, pacing.

11. "Theater History Applications." Leader, Anne Lancashire (University of Toronto). Theater historians deal with discoveries and theories concerning playing places, acting companies, audiences, and the like, both specifically and generally. Their work should have significant implications for today's interpretations of play texts. Seminar mem-
bers will submit papers on the way(s) in which current specific issues or concerns in theater history affect or ought to affect our interpretations of medieval and Renaissance plays, including Shakespeare's. Papers should focus in detail upon theater history and not upon textual analysis.

12. "Constructing Masculinity and Shakespeare." Leaders, Mary Ellen Lamb (Southern Illinois University) and Gary Waller (Carnegie Mellon University). This seminar will interrogate the masculine in the early modern period by exploring gender construction as performed in Shakespeare's plays and poems. What are the culturally specific meanings of "man," "men," and "manly"? What are the grounds for any contradictions or countermovements encoded within these meanings? How is maleness achieved or lost? To what extent do Shakespeare's plays accept or critique inscriptions of male hegemony? What is the history or semiotics of constructing masculinity in particular performances, actual or imagined, that reflect, adapt, or subvert gender roles?

13. "Shakespeare and the Middling Sort." Leader, Theodore B. Leinwand (University of Maryland, College Park). It has been estimated that as many as two-thirds of all Londoners were what we might call the "middling sort of people." What might closer attention to this status group (as opposed to courtiers and plebs) do for our understanding of Shakespeare's life, his plays, his audience, his theater, his rivals? How might such attention complicate claims about the conservative or progressive nature of Shakespeare's theater? How might our own (upper) middling status impinge on our readings of early modern culture?

14. "Still Harping on 'Bad Quartos.'" Leader, Laurie Maguire (University of Ottawa). By avoiding the usual "good" versus "bad" text parallel studies, this seminar hopes to widen the context of "memorial reconstruction." How did earlier critics make their mistakes (or reach their insights) in diagnosing reported plays? What is the quality (and history) of the several textually problematic but non-memorial Renaissance plays? What do we really know about abridgement? about revised MSS? about Renaissance mnemonic systems? about shorthand reporting? about memorial reconstructions of Lope de Vega's plays? Why do we concentrate on Shakespearean quartos? Are there problems with our theories, our methods, our critical vocabulary?

15. "The English Histories: Court and Country." Leader, Randall Martin (University of Toronto). Papers are invited to historicize court, urban, and country distinctions in the Histories: how the plays and their sources construct associations of place and occupation designed to validate different views and uses of the past; how representations of geographical, spatial, and topical details encode political and cultural values related to changing conditions in Elizabethan society; how the presence of contemporary court forms of ritual and discourse, especially those that have appropriated rural/folk customs and language to serve emergent or dominant interests, affects the plays' capacity for historical and political myth-making.

16. "Sweet Smoke." Leader, Russ McDonald (University of Rochester). Opportunities and problems in the study of Shakespearean rhetoric. Rhetoric is intended in Barthes's non-restrictive sense, a poetics that includes the properties and effects of prose and verse. The focus of the seminar is Shakespeare's dramatic language; the goal is to expand the possibilities of rhetorical analysis. Prosody, metaphor, wordplay, syntax, grammar, the schemes and tropes and figures of classical rhetoric—how do these familiar particulars of linguistic study relate to large questions of cultural history? Is it possible to historicize the pleasure of Shakespearean verse? How can the scrutiny of rhetorical and social practices be mutually illuminating? Papers are invited on these or related topics.

17. "Masques—but not at court." Leader, C. Edward Mcgee (University of St. Jerome's College). What is the social, political, ideological, artistic usefulness of masques—not those masques, not even that form of masque, that became a part of a State occasion on Twelfth Night of Candlemas during the reign of James I, but the masques performed under the auspices of a city, or in a country house, or on the public stage, or within a play.

18. "Rhetorical Criticisms and Shakespeare." Leader, Stephen Rowan (Seattle University). Rhetorical criticisms seek to explain the "appeal" of Shakespeare whether to an implied audience or to our contemporaries. Focusing on one play of Shakespeare or on several, participants are invited to use "all that there is to use" (Kenneth Burke) to detect (intended?) effects of the text: from the analysis of tropes and figures through the "psychology of form" to the choice of genre. Are Shakespeare's "dancing of attitudes" to be explained by the concerns of his audience? Does Shakespeare urge his audience to identify with an attitude or is his intention more disinterested? Theoretical reflections on the implications of rhetorical criticisms for deconstructive theory are also welcome.

19. "Shakespeare and Middleton." Leader, Gary Taylor (Brandeis University). Critical cross-examination of these two writers is long overdue. It might focus stereoscopically on cases where their canons interact, through collaboration (Timon), adaptation (Macbeth), influence (Phoenix on Measure), or explicit reply (Ghost of Lucrece to Rape of Lucrece, Family of Love to Romeo and Juliet, Revenger's Tragedy to Hamlet); or it might survey wider differences in their treatments of gender, cross-dressing, genre, class, politics, religion, acting, or English.

20. "The Stage and the Occult." Leader, Barbara Traister (Lehigh University). This seminar will focus on the relationship of the occult sciences practiced in early modern England—alchemy, astrology (including astrological prophecy), magic, and astrological medicine—to textual and stage practices of the period. We will investigate such topics as the cultural revaluation and transformation of the occult; metaphor and rhetorical uses of the occult; dramatic treatments of the occult sciences and their practitioners; staging practices and staging problems related to the occult. Participants
21. "Identification and Identity." Leader, Marguerite Waller (University of California, Riverside). French feminists, among others, have attempted to develop "new" textualities subversive of the "subject" positions that a certain ideology of gender would construct and demarcate as "female." What their writing principally disrupts could be described as the possibility or structure of identification as it must be enacted in order for the Freudian and Lacanian scenarios of subject formation to take place. Can the plays of Shakespeare and his contemporaries also be read (or performed) as enacting comparable disruptions? To pose the question differently, is spectatorial identification an inappropriate or anachronistic response to the plays' investigations of what constitutes "identity," especially if historical and literary historical evidence suggest that the bourgeois subject of Freud and Lacan had not yet been consolidated? How is identification figured within the plays, by Shakespeare's onstage audiences, for instance? What kinds of class, race, and gender "trouble," to borrow Judith Butler's term, do responses other than identification enable? What consequences might foregrounding the question of identification have both within and for the terms of current approaches to the plays—feminist, gay, psychoanalytic, new historical, historical materialist, post-structuralist?

22. "Tragedy and Death." Leader, Robert N. Watson (University of California, Los Angeles). How does the commonplace association of tragedy with death function in Shakespearean drama? Does it make tragedies somehow more male or universal than other plays? Does it put special pressure on problems of closure, or performance? How valid are theories linking tragedy to rituals such as sacrifice, mourning, or blood-revenge? Does the genre help regulate responses to mortality (perhaps in response to Reformation theology and burgeoning individuality)? Are forms of death particularly visible in the Renaissance, such as plagues and executions, imprinted in revealing ways (perhaps newly legible through cultural poetics)?

23. "Postmodern/Early Modern: Cultural Theory and Critical Practice." Leader, Don Wayne (University of California, San Diego). This seminar will have the dual and dialectical aim of examining the impact of postmodern theories on the study of early modern culture, and of identifying emergent forms in the early modern period of what we currently recognize as the distinguishing features of postmodernism. Topics might include: literature and market ideology; consumption and reification; gender and the division of labor, then and now; cultural difference and opposition, then and now; authorship, readership and the construction of subjectivity; fragmentation, instability, disorder (i.e., distinguishing early and postmodern forms and functions); the aesthetics (or poetics) of early and late capitalism.

24. "Twelfth Night." Leader, Marilyn L. Williamson (Wayne State University). The seminar will focus on the variety of perspectives invited by the play's complex structures: its occasion, religious, seasonal, historical; courtship, historical, social, and sexual; representations of desire; constructions of gender, gender boundaries and relationships; social hierarchies and their disruption; the play's economy, including circulation of money; its dark side, especially from separation and loss; festive and anti-festive elements. Papers should address topics; discussion will address relations among them. Many theoretical approaches will be necessary; all will be welcome.

Workshop and Seminar Registration Form is on page 15 of the Bulletin.

SURVEY OF SAA THEATER PRACTITIONERS

The recent survey of theatrical activity turned up forty SAA members ready to declare themselves theater practitioners. (And the compiler of those responses knows of a number of others either too modest or too forgetful to declare themselves.) As the numbers which follow indicate, most of us are involved in more than one kind of activity, sometimes both in college/university theater and professional theater.

The largest group proved to be the directors (28 college/university and 13 professional). Dramaturgs formed the second largest group (14 college/university and 11 professional) with Text Coaches following close behind (13 college/university and 9 professional). We also have 11 actors in college/university productions and four professionals. Eleven SAA members listed other theater work: 2 as designers, 2 as producers, and 1 each as Board Member, Education Director, Translator, Artistic Director, Acting Teacher, Administrative Director, Reviewer, and Adjudicator of Scripts.

Not surprisingly, a number of our professional theater affiliations are with Shakespeare theaters, including the Oregon Shakespeare Festival, Shakespeare and Company, Tygres Heart Shakespeare Company, Duncan Inches Shakespeare Company, Berkeley Shakespeare Festival, Shakespeare Santa Cruz, The North Carolina Shakespeare Festival, Folger Shakespeare Theater, Alabama Shakespeare Festival, and Colorado Shakespeare Festival.

The presence of such a group in the SAA suggests potential for provocative dialogue between the academy and the theater, going beyond performance-oriented criticism to deal with matters of actual practice. Suggestions for seminars, workshops, and other sessions of interest to theater practitioners should be sent to the Program Committee, chaired by Ed Berry of the University of Victoria.

—survey results compiled by Ellen O'Brien (Guilford College)
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A NEW SHAKESPEARE ELECTRONIC CONFERENCE

The SHAKSPER Global Electronic Conference is a revolutionary new resource which already brings together, on a daily basis, over 160 Shakespearean scholars, teachers, graduate students, directors, actors, playwrights and poets from over 100 institutions in nine countries worldwide, all without travel or expense of any kind. If you are affiliated with one of the thousands of colleges, universities, corporations or government agencies connected to electronic mail, SHAKSPER and all of its members and resources can be as close as your desktop word processor, available whenever you have a spare moment, day or night.

SHAKSPER brings lively and informal discussion, rapid and effective notes & queries, conference announcements and calls for papers, information on works-in-progress and in-press, abstracts, book reviews, on-line databases and bibliographies directly to your computer. Sharing a conversation, review, note or query with hundreds of colleagues on almost every continent is as easy as typing it, and responses sometimes occur within minutes. Theater reviews, archaeological reports, textual scholarship, and other rapidly-changing information can be communicated with the speed of a telephone call and the accuracy of the written word. With network access you can query library catalogues around the world, access databases of the original quarto and folio texts, search the King James Bible or a range of bibliographies electronically. Members can communicate, collaborate, or exchange working drafts for comment, publicly or privately, facilitating conference preparations and editorial projects. Associated electronic conferences are already being operated by the Centre for Reformation and Renaissance Studies (CRRS) at Toronto's Victoria College, and by the Records of Early English Drama project (REED), and the network also offers scholarly discussion groups for Chaucerians, Anglo-Saxonists, Historians, and many other Humanities disciplines.

Academic computer networks are a radically new medium, a combination of casual chat, formal publication, and instant access which is rapidly creating an entirely fresh sense of worldwide scholarly community.

Current American members include scholars at Yale, Princeton, Gallaudet, Rutgers, Brown, Texas A&M, Brandeis, California/Santa Cruz, Alaska/Fairbanks, Akron, Kent State, Carnegie Mellon, Brigham Young, the Smithsonian, and the City University of New York, among many others. Internationally, members hail from Canada, England, Scotland, France, Australia, Brazil, Japan, and South Korea. SHAKSPERians include the editors of a wide variety of scholarly journals and major editorial projects, noted textual scholars and well-known critics. The membership is a fascinating mix of teachers and students, scholars and performers, all sharing an abiding interest in Shakespeare and his works.

All you need to participate in SHAKSPER is an electronic mail "address," an imaginary "mailbox" residing on a mainframe computer which you can access via modem from your personal computer, or from an on-campus terminal. Just contact the computing services department at your institution to request access to Bitnet or the Internet — usually faculty, students, and alumnae can obtain a suitable address at absolutely no charge. (If you are not affiliated with an institution that offers network access, you can also arrange for electronic mail access through commercial services like CompuServe.) Once you have an electronic mailbox, send a brief e-mail note to the SHAKSPEReditor, Kenneth B. Steele, a Ph.D. Candidate in English at the University of Toronto. He can be reached electronically as either ksteele@epas.utoronto.ca or SHAKSPER@utoronto.bitnet.

(Demonstration and sample diskettes, as seen in Vancouver, are also available.)

— Copy submitted by Kenneth B. Steele
CALENDAR YEAR 1991
MEMBERSHIP DUES FORM

Please fill in the appropriate blanks below, noting the annual dues figures are determined by yearly income. Additional payments for Shakespeare Newsletter, Shakespeare Quarterly, and Shakespeare Survey are optional. Membership dues are assessed by the calendar, not the academic year. Check the date on your mailing label to see if you have paid for this year.

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Please return to The Shakespeare Association of America, Department of English, Southern Methodist University, Dallas, TX 75275.
VANCOUVER WELCOMES THE SAA IN MARCH 1991

More than four hundred members, spouses, guests, and aides took part in the nineteenth annual meeting of the SAA. The Four Seasons Vancouver served as headquarters for the many planned activities. Delegates chose from sessions as varied as an exploration of Shakespeare's intertextuality, reflections on sexual and theatrical politics, and demonstrations of the ephemeral, even diaphanous, nature of scholarship.

Thursday evening, area colleges and universities sponsored a reception at the University of British Columbia Museum of Anthropology, set on top of the cliff overlooking the Strait of Georgia and the north shore mountains. There, SAA members enjoyed a buffet, after which many took the opportunity to view the museum's extraordinary collection of artifacts created by the native peoples of the Pacific northwest.

At Friday's luncheon, President Michael Warren (University of California, Santa Cruz) announced the election of next year's Vice President, Linda Woodbridge (University of Alberta). This year's Vice President, Jill Levenson (University of Toronto) succeeded to the Presidency for 1991-92. Those elected to serve as Trustees for the next three years were Joel Altman (University of California, Berkeley) and Leah Marcus (University of Texas at Austin). President Warren also thanked outgoing Trustees Anne Lancashire (University of Toronto), Scott McMillin (Cornell University), and Carol Neely (University of Illinois, Urbana).

President Warren, in his brief Presidential remarks, took this occasion "to urge the maintenance of this association's commitment to the exploration and the examination of new as well as old ideas," adding, "there is always a danger of one year's radicalism becoming the next year's hardened orthodoxy. We must keep our doors open to all." He then cordially invited those interested to join him in the pool at 6:00 a.m. the following morning.

Fiona Shaw and Juliet Stevenson, members of ACTER, presented scenes from Shakespeare and discussed Clamorous Voices before a large and appreciative audience Friday evening. Later, more than one hundred listened and danced to the tunes of Wildroot and Their Hey Nonny Nonnies.

Host of the 1991 annual meeting was the University of British Columbia. Co-hosts were Simon Fraser University and the University of Victoria. Sponsoring institutions included the University of Alberta, the University of Calgary, the University of California at Santa Cruz, Douglas College, Montana State University, Oregon State University, Portland State University, the University of Puget Sound, Trinity Western University, the University of Washington, and Western Washington University.

Local Arrangements Committee members were the following: the Dean of Arts, President's Office (University of British Columbia), Paul Yachnin (University of British Columbia), Catherine Milsum (University of British Columbia), Paul Budra (Simon Fraser University), Edward Berry (University of Victoria), Jonathan Hart (University of Alberta), Linda Woodbridge (University of Alberta), Ronald Bond (University of Calgary), Ian Adam (University of Calgary), Michael Warren (University of California, Santa Cruz), Susan Wasserman (Douglas College), Sharon Beehler (Montana State University), Robert Frank (Oregon State University), Nathan Cogan (Portland State University), Peter Greenfield (University of Puget Sound), Barbara Pell (Trinity Western University), Charles Frey (University of Washington), Richard Emmerson (Western Washington University). For the organizational skills and energy of Tony Dawson, Chair of the Local Arrangements Committee (University of British Columbia), the Trustees, the Executive Director, and the delegates wish to express their warmest thanks. And for their generous assistance in her absence, the Executive Director wishes to convey her gratitude to Ann Cook (Chairman, International Shakespeare Association), and Elizabeth Oakes (Western Kentucky University).

NOMINATIONS FOR THE 1992 ELECTION

Trustee Meredith Skura (Rice University), head of the Nominating Committee, will be pleased to receive any suggestions the members may wish to make concerning the slate of 1992-93 officers. The January 1992 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 Director no later than 1 December 1991.

1992 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 Ritz-Carlton will be $85 for both single and double rooms. 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.
OPEN SUBMISSION PAPERS FOR KANSAS CITY

Short papers (10 to 12 pages; 20 minutes reading time) on any appropriate topic are welcomed for consideration for the 1992 program in Kansas City.

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 providing a complete address and phone number(s); the letter should state the essay’s title. Three copies of the paper must be included. Those who submit papers 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 competition will be asked to withdraw from other commitments on the program.

1993 PROGRAM IDEAS REQUESTED

The 1993 Program Committee welcomes members’ suggestions about workshops, seminars, or public sessions. All recommendations concerning speakers, topics for the plenary session 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 Nancy Hodge, Executive Director, at the SAA’s Administrative Offices, to Ed Berry, Chair of the Program Committee, Department of English, University of Victoria, Victoria, B. C. Canada V8W 2Y2, or to the following Program Committee members: Lena Orlin, Folger Shakespeare Library, 201 East Capitol Street SE, Washington DC 20003; Gail Paster, Department of English, George Washington University, Washington DC 20052; or Linda Woodbridge (ex officio member as incoming President of the SAA) Department of English, University of Alberta, Edmonton, Alberta, Canada T6G 2E5.

Materials must be postmarked no later than 1 April 1992.

See Workshop and Seminar descriptions on pages 1-4 of the Bulletin.

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 first, second, third, and fourth choices. Those registrations forms submitted without a range of choices may have to be assigned to a session at random. (The workshop offering [#1] requires attendance both Friday and Saturday afternoons.)

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 1991 to the Shakespeare Association of America, Department of English, Southern Methodist University, Dallas TX 75275.
SEXUALITY CONFERENCE IN TORONTO

An interdisciplinary conference on "Sex and Sexuality in the Middle Ages and the Renaissance" will be held at Victoria College, University of Toronto, 22-24 November 1991. The conference will include forty scholars speaking on a variety of themes such as chastity, sexual transgression, and homosexuality from the perspectives of Latin and vernacular literature, history, art history, medicine, law, and theology. For further information and registration write to: Sexuality Conference, Centre for Reformation and Renaissance Studies, Victoria University, University of Toronto, Toronto, Canada M5S 1K7. Phone (416) 585-4484; fax (416) 585 4584.

1991 DUES REMINDER

Members are urged to pay their dues for this year as soon as possible. For their convenience, a copy of the membership form is included in this Bulletin. Members and prospective members are asked to remember that the SAA files its memberships on a calendar, not an academic, year. Those who have paid dues for 1991 will find a "91" indicated on their Bulletin mailing addresses (see below). Please write Jill Bagwell, Administrative Assistant of the SAA, with any questions about membership status.

NEW COLLEGE CONFERENCE

March 12-14, 1992, in Sarasota, Florida, the Eighth Biennial New College Conference on Medieval and Renaissance Studies will be held. Papers are solicited on all aspects of Europe and the Mediterranean before 1600, in any discipline. The organizers are especially interested in Italian studies, Medieval/Renaissance humanism, courtly culture, ritual and drama, French studies, urban history, and the twelfth-century Renaissance. Send abstracts no later than 2 December 1991 to:

Lee D. Snyder
Director, Medieval-Renaissance Studies
New College of USF
5700 N. Tamiami Trail
Sarasota FL 34232-2197

1991 TOKYO WORLD CONGRESS

The 1991 World Congress will be held in Tokyo, 11-17 August 1991. More than one hundred and twenty-five SAA members and guests will attend this meeting, one of the series organized every five years under the auspices of the International Shakespeare Association (Vancouver, 1971; Washington D.C., 1976; Stratford-upon-Avon, 1981; Berlin, 1986). News of the meeting will appear in the January Bulletin.