SAA JOURNEYS TO CHICAGO IN 1995

Two workshops and thirty research seminars will be among the offerings at the twenty-third annual meeting of the Shakespeare Association of America, 23-25 March 1995, in Chicago. The Drake Hotel will be the site of all workshops, seminars, and major sessions. Serving as chair of the local arrangements committee and also as incoming SAA president in 1995, is David Bevington (University of Chicago). Professor Bevington will coordinate the efforts of members in Illinois and surrounding states in preparing the special events during the meeting.

1995 WORKSHOPS AND SEMINARS

Members of the SAA have the choice of two workshops and thirty research seminars scheduled for Thursday, Friday and Saturday afternoon. No excursions necessitate the conflation of seminar offerings into two afternoons as was the case in Albuquerque.

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 9 of the Bulletin members will find a registration form providing spaces for listing their first four choices of workshops and seminars. 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’s administrative offices no later than 15 September. After that date, participation in one of these sessions cannot be guaranteed.

WORKSHOP

1. “Stagecraft and Stage History in the Teaching of Shakespeare.” Leaders, Stephen M. Buhler (University of Nebraska, Lincoln) and Kurt Daw (Kennesaw State College). Two related workshop sessions will focus on the accessibility and historicity of the plays as performance texts in the classroom. In one session a scene from Richard III will be staged. We will consider strategies for approximating Elizabethan theatrical practice. Another session will apply similar strategies to stage history and explore different political significances perceived in the play. Participants will be actively involved in staging exercises and write descriptions of performance-based strategies for circulation prior to the workshop.

2. “Dancing the Meter.” Leader, Ellen J. O’Brien (Guilford College). This workshop will explore a method for teaching Shakespeare’s iambic pentameter by putting meter into students’ bodies as well as their brains, encouraging a response to verse which is both visceral and intellectual. It aims at helping students develop the ability to sense meter in “normal” lines without conscious analysis, to analyze what they cannot immediately sense, and to appreciate the dramatic possibilities of different metrical constructions. Preparation for the workshop will include readings in George T. Wright’s Shakespeare’s Metrical Art.

RESEARCH SEMINARS

3. “Francis Bacon and the Making of Disciplinary Boundaries.” Leader, Denise Albanese (George Mason University). Why have Bacon’s texts generated certain interpretations (e.g., rhetoric or history of ideas) and not others (e.g., new historicism or materialism)? Might Bacon-as-author mark the boundaries of

continued on page 2
what has counted as "literature" for scholars of the English Renaissance? This seminar encourages a variety of methodological/theoretical/ideological approaches to Bacon's texts, in order to foster a wide-ranging discussion—not only of Bacon's place in the canon, but of the social, cultural, and disciplinary forces that might have located him there.

4. "The Poet Historical." Leader, Jean R. Brink (Arizona State University). Spenser's well-known epithet, "the poet historical," calls attention to the diverse generic representations of the past in the English Renaissance. Historical representations range from Marlowe's Edward II and Drayton's Barons Wars to Daniel's Civil Wars and Shakespeare's dramatic treatment of the dynastic struggles between the Lancasters and Yorks, to adaptations of Roman history to an English political context. Earlier studies of narrative and dramatic texts set out to identify sources or to detail instances in which historical facts were fictionalized by poets. This seminar will take a broader view of intertextuality and interrogate such issues as the following: the impact of traditions of genre on differing treatments of the same historical materials, concepts of author or agency and how they fashion our interpretations of different texts within the same genre, sixteenth-century perceptions of historical truths, "local" readings of those problematical topical illusions that continue to invite us to read actuality into fiction. A unifying focus for the seminar will be an awareness of the importance of patronage and its economic, social, and political influence on how the present represents the past.

5. "Scolding Shrews and Patient Griseldas: A Case of Misogyny or Early Feminism?" Leader, Carolyn E. Brown (University of San Francisco). The seminar will examine how Renaissance writers transform the shrew and Griselda genres from their original intent as "wish-fulfillment fantasies" for men about female subjugation into more sympathetic works towards women; how they ultimately use these works to condemn what they originally were meant to celebrate: domestic abuse of women. The seminar will also explore the similarities between these two seemingly antithetical literary traditions and how writers, especially Shakespeare, meld these two genres into one; how, in other words, shrews can become Griseldas; how the female protagonists might on one level of meaning look like shrews and yet on another level be Griseldas.

6. "Marlowe and Middleton." Leader, Douglas Bruster (University of Chicago). When Vermandero says that hell "circumscribes" the onstage characters in Middleton and Rowley's The Changeling, he is obviously recalling Mephistopheles in Marlowe's Doctor Faustus. Other Marlovian hallmarks permeate Middleton's late tragedies, as well as his earlier plays: a manipulative and unsympathetic attitude toward characters; a macabre reliance on practical joke structures, even (perhaps especially) in tragic situations; a thorough instability of genre. Perhaps because Marlowe and Middleton seem worlds apart in their religious orientations—Marlowe the alleged free-thinker, Middleton the moralistic Calvinist—the relation between their works has rarely been examined. This seminar will attempt to address this issue by focusing on the links between these playwrights. We will look to deepen our understanding of two dramatists who strongly shaped the Shakespeare canon, and to trace the changes which took place in early modern drama and society. Current theories of intertextuality may underscore our discussions.

7. "New Approaches to Shakespeare and Early English Religious Drama." Leader, John D. Cox (Hope College). Shakespeare's relation to his predecessors in English religious drama has typically been understood in either traditional historical or Marxist terms. This seminar invites papers on the same matter from viewpoints that are broadly "materialist"—New Historicism, cultural materialism, feminism, domestic relations, economic relations, race and ethnic relations, and the like. Representative topics include (but are not confined to) comparison of particular plays, stage devices, character types, power relations, the social practice of religion. Whatever the viewpoint, the focus will be on Shakespeare and the native religious drama that preceded him.

8. "The Uses of Shakespeare." Leader, John Drakakis (University of Stirling) and Terry Hawkes (University of Cardiff). This seminar sets out to explore the ways in which Shakespeare acts as a universal cultural icon. Questions raised will include the construction of "Englishness" and "Americanness", the process of focussing national identities, the relation between "quotation" and "reading", the issue of "appropriation", the dissemination of the "myth" of Shakespeare through various cultural institutions including education systems, and the politics of contestation in respect of the complexities of literary "value" and social and economic power.

9. "Music, Gender and Sexuality in Early Modern England." Leslie Dunn (Vassar College). This seminar will examine literary representations of musical practice and pleasure in light of current theories of subjectivity, the body, and sexual difference. Papers might explore such topics as: Renaissance gender ideologies and the construction of music as "feminine"; the sexualization of musical instruments, including the human voice; the erotics of musical performance and audition; music's association with, or alienation from, the body; "cross-voicing" on the English Renaissance stage; music and the representation of difference.

10. "Shakespeare and Spenser: Genders and Sexualities." Leader, Katherine Eggert (Univers-
sity of Colorado, Boulder). This seminar will focus upon questions of gender and sexuality to help us rethink the intertextual connections between these two authors. How might approaches to these topics that have heretofore been applied most fruitfully to Shakespeare alter a reading of Spenser, and vice versa? Papers might, for example, address gender and sexuality in light of shared sources, literary genres, and historical issues, as well as through various theoretical lenses (materialism, feminism, queer theory, psychoanalysis, etc.).

11. “Prostitution in Early Modern Society and Drama.” Shirley Nelson Garner (University of Minnesota, Twin Cities) and John Watkins (University of Minnesota, Twin Cities). This seminar will examine male, female, and child prostitution in early modern society and in Shakespeare's drama and that of his contemporaries. Participants should interpret the topic broadly. They may look at prostitution in countries other than England, and in dramatists that immediately precede and follow Shakespeare. In addition to understanding the meaning of prostitution literally, analysis of metaphorical meanings — the language of “use,” for example — is appropriate.

12. “Metaphor’s the Thing: New Metaphor Studies and Their Impact on Shakespeare Studies.” Leader, F. Elizabeth Hart (University of Connecticut). Metaphor as an object of research has achieved new status among investigators in psychology and linguistics. While metaphor is also a concern of literary theorists—Jacques Derrida, Paul de Man, J. Hillis Miller, and others—literary research remains largely unaware of gains made outside of literature, gains which are leading some to formulate new models not only of metaphor but of language itself. Participants are invited to explore these extra-literary studies and to bring their findings to bear on analyses of Shakespeare's language. Our aims are: (1) to ask whether or not new studies bring us any closer to Robert Weimann's goal of treating metaphor "not as a figure of speech but as a process of language"; (2) to situate close readings of Shakespeare's language within the wider project of historicizing Shakespeare's culture, focusing on how new understandings of metaphor might establish critical disciplinary links.

13. “Problematic Alliances: Feminism and Queer Theory in Early Modern Studies.” Leaders, Jean E. Howard (Columbia University) and Nicholas Radel (Furman University). This seminar will examine the nexus between feminist and queer scholarship in early modern studies. The key question: what is the most productive relationship between the political and intellectual agendas of these two modes of critical practice? In the recent past how have gay, lesbian, queer, and feminist projects supported, undermined, erased, or productively modified one another? Should

the future be different? We encourage theoretical position papers; work analyzing current queer and feminist scholarship, and essays historicizing the relations of sex, gender, and desire in the early modern period.

14. “Visual Regimes of the Age of Shakespeare.” Leader, Clark Hulse (University of Illinois, Chicago). The seminar will explore the ways of seeing and being seen that surround and penetrate Shakespearean theater. Papers may explore how vision constructs identity and social relationships, and how it takes on special forms within material objects, including painting, sculpture and the stage. Critiques of the dominant visual paradigms in contemporary literary and art historical theory are welcome, as well as analyses of individual artifacts, texts, and cultural practices. The seminar will emphasize the interaction of multiple visual systems within early modern culture, especially the ways visual systems differ in relation to class, gender, geography, and other factors.

15. “Spurious Plays and Doubtful Interpretations.” Leader, Christa Jansohn (University of Bonn). Between 1595 and 1977 no less than 75 plays were at times ascribed to Shakespeare, and since then even more have been attributed to him. The list of really stimulating studies of the plays as plays, however, is astonishingly short. This seminar will not focus on the authorship question, but will look instead at certain themes prominent in some of the plays: enforced marriage, costume and disguise, families, domestic affairs, murder, the prodigal son, the role of women, etc. There should also be room to discuss the reception of the plays (adaptations, translations, stage history, editorial history, etc.). I would like the discussion to concentrate on Locrine, Mucedorus, The Puritan, Thomas Lord Cromwell, A Yorkshire Tragedy, The London Prodigal, Fair Em, and The Birth of Merlin, but other suggestions are welcome.

16. “Re-visioning Evil: Representations of Witchcraft, Demonology, and Magic on the Stage of Shakespeare and his Contemporaries.” Leader, Joan Larsen Klein (University of Illinois, Urbana-Champaign). Our seminar will inquire into ways in which witchcraft, demonology, and magic were represented on the Early Modern English stage; ways in which Shakespeare differed from his contemporaries (many of whom differed among themselves) in staging supernatural evil; ways in which stage representations of supernatural evil were related to contemporary tracts and pamphlets; ways in which dramatic representations of white and black magic were aligned; ways in which visions of hell and demonic agency colored the dramatic re-visioning of human wickedness; ways in which demonic and human agencies were gendered.
17. “Living in the Gap.” Leader, Ric Knowles (University of Guelph). Although much contemporary theory employs metaphors drawn from theatre and performance practice, in actual fact, in “the Shakespeare industry” the gap between the academy and the professional theatre seems recently to have widened. This seminar will explore the challenges facing Shakespeareans who inhabit the border between scholarship and theatrical practice. How can professional experience in the material theatre inform academic scholarship and teaching? How does scholarship, particularly contemporary theory, support work in the theatre? Can those of us living in these divided and distinguished worlds learn to talk across the gap? Should we?

18. “Shakespeare’s Cleopatras.” Leader, Cynthia Lewis (Davidson College). Recently, Shakespeare’s Cleopatra has been studied from such angles as her relationship to her historical counterpart; her representation in the Jacobean theater by a boy actor; the possible influence of anti-feminist and anti-theatrical tracts on her characterization; her relationship with Antony; and, as ever, whether her portrayal is that of ideal spiritual / romantic lover or deceiving whore. What other approaches can reveal other dimensions of Cleopatra? For example, what, if anything, does Shakespeare’s portrayal of Cleopatra owe to Chaucer’s? How do considerations of performance and performance history qualify and shape our understanding of her? What characterizes the Cleopatras of different cultures and ages? All critical approaches are welcome.

19. “A Midsummer Night’s Dream.” Leader, Marcia McDonald (Belmont University). This play warns against interpretation, yet, like any dream, it invites our analysis. Topics we may explore include, but are not limited to, the following: what are the power relations in the play, gender, class and dream/reality? The internal narratives and allusions—how do these structure or deconstruct the play? The play and the court—compliment or satire? As an “ars theatrica,” what is its significance for Shakespeare’s theatrical and literary practice?

20. “What is my nation?": the languages of national identity in Tudor-Stuart England.” Leader, Claire McEachern (University of California, Los Angeles). Efforts to rethink English nationhood in this period often do so according to a logic of difference. But how is Englishness imagined from within? What are its links to a religious polity and affect? What is the relation between patriotism and “true” nationhood; between propaganda and utopia? How is the nation produced; when; for whom? Papers might consider the imagery of the indigenous; the insular; the domestic; cultural uniqueness; as well as the genres of national sentiment: comedy? elegy? apocalyptic? romance? Attention to non-canonical texts welcome.

21. “Shakespeare and the Rhetoric of History.” Leaders, Michael Neill (University of Auckland) and Jyotsna Singh (Southern Methodist University). While historical scholarship of the 1980s (i.e. new historicism and cultural materialism) examined the literary texts of the sixteenth and seventeenth centuries in relationship to other aspects of the social formation, it also spoke to the concerns of late twentieth-century culture. Today, however, are we moving even further away from history and toward theoretical and practical enquiries into contemporary cultural politics? We will address this and other questions regarding the status of history in Shakespearean studies.

22. “Professional Performance in the ‘Provinces’.” Leader, Barbara D. Palmer (Mary Washington College). This seminar proposes an eclectic, open-ended examination of professional dramatic performance outside London and its immediate environs. Potential topics might include “provincial” texts, company organization, demands on the actors (including “women’s” roles), playing conditions, geography, travel routes, civic or great house venues, and any other considerations which accommodate the professional players, authors, texts, or audiences to extra-London performance. Re-assessment of earlier generalizations and attention to medieval-Renaissance connections are also appropriate topics for this seminar.

23. “Shakespeare in Context: Continental Renaissance Drama.” Leader, Wayne A. Rebhorn (University of Texas). This seminar will focus on Shakespeare’s relationship to the drama of the European Renaissance. Participants may revisit the question of influence, but they are especially invited to analyze the distinctive nature of Shakespeare’s plays by comparing them with continental works, investigating such matters as Shakespeare’s conceptions of character and plot, use of language, understanding of genre, assumptions about the theater, and particular relationship to classical antiquity. A better understanding of continental theater should be an equally important goal for the seminar.

24. “From Page to Stage and Back Again: Teaching and Interpreting Shakespeare through Performance.” Leader, Milla C. Riggio (Trinity College). At a time when the stability of texts has been critically scrutinized, this seminar will focus on the practical and theoretical implications of Shakespearean performance. Questions could include: What pedagogical or interpretive strategies may be derived from performance? How does one’s perception of a text as an acting script change the reading process? How does informed reading affect performance? What theoretical insights into the nature of performance are helpful — and how? What are the possibilities and pitfalls of using filmed performances as a basis for critical analysis?
25. “The Visual Dimension of Shakespeare in Performance.” Leader, John Ripley (McGill University). Questions which might be addressed include: How does visualization respond to specific dramatic texts? What is involved in the acts of visual presentation and reception? How is visual performance experience recorded, recollected, and transmitted? The seminar will consider these and related issues in the context of various media including theatre, art, film, and television.

26. “Shakespearean Analogues in English Drama, 1580-1642.” Leaders, Brownell Salomon (Bowling Green State University) and Patricia P. Salomon (University of Findlay). In his own time, Shakespeare was but one very talented member of the fellowship of twenty-two professionals responsible for nearly half of the thousand plays written for the Elizabethan stage. The seminar will explore analogues, interconnections, or influences—in the broadest sense—between Shakespeare and one or more of his contemporary dramatists. Papers may treat such matters as interconnections between techniques of style, structure, or stagecraft; comparable adaptations of sources; intertextualities of content, conventions, ideology, or culture; analogous character types or functions (e.g., Henry V and Heywood’s Bess Bridges as intrepid, national voyager-heroes); or other commonalities.

27. “Shakespeare Between.” Leader, Denis Salter (McGill University). This seminar takes its cue from postcolonial theory’s preoccupation with hybridity, but invites papers from all theoretical constituencies, on the consequences, for both critical and performance practice, of foregrounding our cultural, political, racial, national, class, ideological, and gender liminalities, and the conflicted ‘states’ of in-between-ness they can unwittingly generate. We will also look at the consequences for both dominant and marginal cultures when they recognize their suppression of border differences. And we will consider how and to what ends Shakespearean performers have been inspired by the ‘wounds’ (to use Verdecchia’s term) that borders can inflict.

28. “As it hath been publikely acted: Early Modern Stages and Early Modern Texts.” Leader, Alan Somerset (University of Toronto). The quotation challenges participants to formulate relations between texts and stages and investigate the material, cultural, political and other conditions of staging in early modern England—censorship, theatre construction and ownership, plague, costume, provincial touring, the relation of plays and stages, playhouses and plays, or the history of “stage history” and its separation from textual criticism. The impact of computers on our research might be explored. The new Globe Theatre could focus thoughts on “staging”.

29. “Renaissance Habitats.” Leaders, Geraldo U. de Sousa (Xavier University) and Daryl W. Palmer (University of Akron). A major reconfiguration, redefinition, and reinscription of space occurred in the Renaissance. Early modern Britain set out to shape environments, surveying, mapping, mining, planting, levelling, and building. From Gresham’s Exchange to the triumphal arches erected for James I’s entry into London, these activities of habitation intersected with theatrical practices and expectations. Seminar participants will be encouraged to explore dramatic representations of habitats and ecological systems, of the consequences of human intervention in these systems, and of aesthetic and ideological reconfigurations of space and the connection between culture and space. Interdisciplinary approaches will be especially welcome.

30. “Playing Across the Globe: The Geography of English Renaissance Drama.” Leaders, Alden Vaughan (Columbia University) and Virginia Vaughan (Clark University). How did Shakespeare and his contemporaries imagine the lands and cultures in which they set their plays? What resonances did geographical place names contribute? What liberties did playwrights take with geography, and why? This seminar will explore the mental maps of English Renaissance drama, from the exotic locales of Europe and Africa, to the forests of Windsor and Arden, to the streets of London, to fictitious locations like the seacoast of Bohemia. Texts to be considered include the dramas of Shakespeare and his contemporaries as well as travel narratives and cartography by Hakluyt, Purchas, Ortelius, and Blaeu, and others.

31. “Imaginary Puissance: Picturing Shakespeare in the Twentieth Century.” Leader, James J. Yoch (University of Oklahoma). A verbal-visual inquiry as it applies to Shakespeare, the seminar will focus on art moving beyond the borders of texts. The discussion will draw on twentieth-century illustrations and book arts, paintings and photographs, comics and movies, and interactive videos and hypermedia. Participants may wish to consider the roles of pictures in transgressing the text, in competing with the past, in reshaping the canon.

32. “Shakespeare’s Illustrators in the 18th and 19th Centuries.” Leader, Alan R. Young (Acadia University). The seminar will examine the relationships between Shakespeare’s plays (their texts, stage performances, the theatres in which they were performed, etc.) and the visual arts. Topics such as the following seem especially relevant: illustrated editions, the impact of the print-making industry upon the popular reception of Shakespeare, the visualization of scenes not part of a play proper (Hamlet’s childhood) or only described (Othello’s courtship), visual representations of individual characters, actors, and theatre productions.
**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 Studies*, and *Shakespeare Survey* are optional. **Membership dues are assessed by the calendar, not the academic year.**

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Contribution to 1996 LA World Congress

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A MESSAGE FROM THE PRESIDENT

Along with my best wishes for the summer, I want to send you news about next spring’s meeting in Chicago, particularly about how some of your own suggestions for the meeting are taking shape. The concerns you’ve voiced, to me and to other members of the Board of Trustees, all seem to be ways of enhancing the very things about the SAA that I personally prize most: its diversity and its openness.

First take a look at the seminars and workshops described in this issue of the Bulletin. From the quiddities of early modern material history to the quo vadis of postpostmodern theory, there is a range of focus here to make members of the Thomas Tusser Society gape in disbelief. In sheer numbers, these seminars and workshops represent a substantial increase over the 1994 meeting and answer a request that several of you have communicated. For the diversity of next year’s seminar program thanks are due to the Program Committee (Georgianna Ziegler, chair, Margo Hendricks and Skip Shand), as well as to members who have agreed to lead the seminars and workshops.

When Linda Woodbridge used the occasion of her 1993 presidential address to canvass SAA members on ways in which we might reach out to high school teachers, she isolated an issue about which many of you are concerned. For a number of years, as you probably know, a workshop for high-school teachers has been part of our annual meeting. What you may not know (certainly I did not) is how much the size and the scope of these sessions depend on the initiative of the Local Arrangements Committee. Thanks to the hard work of Barry Gaines, Local Arrangements Chair in Albuquerque, and Peggy O’Brien, Head of Education at the Folger Shakespeare Library, more than 300 high school teachers participated in the three-hour workshop on “Teaching Shakespeare” that inaugurated this year’s meeting on Wednesday afternoon. Forty to fifty SAA members also attended the session, Peggy reports. Building on this strong precedent, we hope in Chicago to encourage greater integration of high-school teachers into the entire SAA program by including in the workshop an introduction to the rest of the program and by scheduling for Saturday afternoon a follow-up session in which high-school teachers can discuss and consolidate their experiences. (SAA members who are excited, aghast, or skeptical at what they’ve seen and heard for the past three days might also find a lively interest in this postmortem). The Educational Outreach program of the Shakespeare Repertory company of Chicago is co-sponsoring the event and is giving us access to its mailing list of more than 4000 teachers. I am personally grateful to Peggy O’Brien for agreeing once again to run the program and to David Bevington, who as Local Arrangements Chair has set up our contacts in the Chicago area. If you have suggestions for the teachers’ program, please write to Peggy O’Brien, Folger Shakespeare Library, 201 East Capitol Street, S.E., Washington, DC 20003. If you have ideas about how the SAA could insure greater continuity in these programs, I would appreciate your getting in touch with me, at the addresses listed below.

Graduate students constitute another emarginated group that many of you have said you would like to see drawn more graciously into the life of the SAA. Any of us who have participated in seminars knows that graduate students can make major contributions to the program. What seems to be lacking is a means of putting graduate students into contact with each other and making them feel welcome as a group. In Albuquerque an early-morning coffee gave graduate students a chance to get together. For the Chicago meeting we’re considering a number of other possibilities. Fran Teague has my personal gratitude for agreeing to plan a graduate students’ event. If you have suggestions, or would like to help, please get in touch with her c/o Department of English, University of Georgia, Athens, GA 30602.

Let me add that negotiations are under way with the Shakespeare Repertory company of Chicago to give SAA members an opportunity to witness a microcosm of the rehearsal process, using a single scene from one of Shakespeare’s scripts. Under the direction of founder and Artistic Director Barbara Gaines, three or four actors will begin with an initial read-through and proceed to explore various possibilities of vocalization and blocking. Several of you answered Phyllis Rackin’s call for critiques and kudos this year by affirming how important theater events are to SAA meetings.

These events, plus a provocative program of speakers’ sessions, makes the Chicago meeting an exciting prospect—even for March on the shores of Lake Michigan. I look forward to seeing you there. In the meantime (or, more precisely, after September 1) I would be happy to hear what’s on your mind, either at my postal address (Department of English, Georgetown University, Washington, DC 20057-1048) or via e-mail (SMITHB@GUVAX.georgetown.edu).

Bruce Smith
Georgetown University
LAND OF ENCHANTMENT WELCOMES SAA IN 1994

More than 600 members, spouses, guests, and aides took part in the twenty-second Annual Meeting of the SAA, in what appears to have been the largest such gathering west of the Mississippi. The Hyatt Regency Albuquerque served as headquarters for the many planned activities. Delegates chose from sessions sometimes essentially and often only remotely connected to the study of Shakespeare.

After a tour of the Acoma Pueblo and the “Teaching Shakespeare” workshop on Wednesday, the meeting formally began with the Trustees’ Coffee for the membership on Thursday. At the conclusion of the afternoon’s seminars, SAA members enjoyed a reception sponsored by area colleges and universities at the Indian Pueblo Cultural Center where they consumed buffalo tacos and margaritas while watching Native American dances.

At Friday’s luncheon, Barry Gaines introduced Dr. Richard E. Peck, President of the University of New Mexico, who welcomed the delegates. Then SAA President Phyllis Rackin (University of Pennsylvania) announced the election of next year’s Vice President, David Bevington (University of Chicago). This year’s Vice President, Bruce Smith (Georgetown University), succeeded to the Presidency for 1994-95. Elected to serve as Trustees for the next three years were Coppelia Kahn (Brown University) and Paul Werstine (University of Western Ontario). President Rackin also thanked outgoing Trustees Joel Altman (University of California, Berkeley), Leah Marcus (University of Texas, Austin), and Linda Woodbridge (University of Alberta).

President Rackin’s brief luncheon remarks dealt primarily with the SAA’s role as an organization continually adjusting (if somewhat glacially) to the wishes and interests of the membership. After reflecting on the import of the responses to her January Presidential Letter, Rackin urged that members continue to communicate their ideas with the Trustees. Vice President Bruce Smith echoed her concerns (see story, page 7 of this Bulletin).

Friday’s official program ended with Harold Littlebird (Santo Domingo and Laguna Pueblos) performing interpretations of stories and songs from Native American oral traditions.

Saturday proved full of incident. The Santa Fe bus adventure, noteworthy for its edible box lunch, provided many an opportunity to visit museums, galleries, and restaurants, followed by a generous sample of New Mexico goods and wines at the Palace of the Governors.

As always, the SAA/Malone Society Dance provided a venue for unique expression of every sort. Cadillac Bob, the Rhinestones, and Los Hey Nonny Nonnies performed members’ musical favorites in a variety of rhythms. The last two hours of the evening achieved in a vertical format the ritualized frenzy so often associated with academic meetings.

The University of New Mexico served as host of the 1994 meeting. Additional support came from the University of Arizona, Arizona State University, Bradley University, College of Santa Fe, University of Colorado (Boulder), New Mexico Endowment for the Humanities, New Mexico Highlands University, New Mexico State University, New Mexico Tech, Rice University, Southern Methodist University, University of Texas (Austin), and the University of Tulsa. Local Arrangements Committee members were the following: Bill Bridges (New Mexico State), Juliette Cunico (Bradley University), Lars Engle (University of Tulsa), Margaret W. Ferguson (University of Colorado-Boulder), Cheryl Fresch (University of New Mexico), Nancy Gutierrez (Arizona State University), Earlene Hammock (University of New Mexico), Sara Hanna (New Mexico Highlands University), Robert Hunter (Southern Methodist University), Bro. Andre Lacoste (College of Santa Fe), David McPherson (University of New Mexico), Meredith Skura (Rice University), Rudy Troike (University of Arizona), John W. Velz (University of Texas-Austin), Mary Bess Whidden (University of New Mexico), Hugh Witemeyer (University of New Mexico), and Carole Yee (New Mexico Tech).

For envisioning the Shakespeare Association of America in New Mexico and then for bringing that vision to reality with determination and diplomacy, the Trustees, the Executive Director, and the delegates wish to express their deepest gratitude to Local Arrangements Committee leader Barry Gaines of the University of New Mexico.
**1996 WORLD CONGRESS PLANS (Los Angeles, 7-14 April 1996)**

In August, Jill Levenson, leader of the SAA’s Congress Committee, will present the SAA’s major session and forum proposals to the ISA’s Congress Committee. Meanwhile, planning for the 1996 seminars is underway. An opportunity to register for one of these seminars will accompany the official descriptions of these offerings. The ISA anticipates this preliminary Congress mailing will go out in the Fall; all SAA members will receive a copy as soon as they become available.

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**SAA MEMBERSHIP DIRECTORY 1994-1995**

Here is your chance to update your preferred address, home and office phone numbers, FAX number(s), and submit your e-mail address. Please complete this form, printing clearly. **This must be received in the SAA administration office by 15 August 1994.**

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**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 registration forms submitted without a range of choices may have to be assigned to a session at random. (Workshop I requires attendance two 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 1994** to the Shakespeare Association of America, Department of English, Southern Methodist University, Dallas, TX 75275.
1995 CHICAGO MEETING SPECIFICS

For those members who need to submit requests for departmental funding prior to the arrival of the January Bulletin, the following information may be of assistance.

The meeting, 23-25 March, coincides with neither Easter nor Passover. Room rates at the Chicago’s Drake Hotel will be $99 for a single or a double room. 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 $65 in advance and $85 at the meeting.

The Drake Hotel is located at 140 E. Walton Place (N. Michigan Avenue) and offers easy access to shopping, restaurants, and the Newberry Library.

NOMINATIONS FOR THE 1995 ELECTION

Georgianna Ziegler (Folger Shakespeare Library), head of the Nominating Committee, will be pleased to receive any suggestions concerning the slate of 1995-96 officers. The January 1995 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, Nancy Hodge, no later than 1 December 1994.

OPEN SUBMISSION PAPERS FOR CHICAGO

Short papers (10-12 pages; 20 minutes reading time) on any appropriate topic are welcomed for consideration for the 1995 program in Chicago.

All papers submitted will undergo a blind reading by a committee headed by a Trustee of the SAA; four papers will be selected for presentation.

To be included in the open submission competition, members are asked to send a cover letter providing the paper’s title, a complete address, and phone number(s). Three copies of the paper must be included. 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 competition will be asked to withdraw from other commitments on the program.

All papers for the competition must reach the SAA’s administrative offices no later than 1 October 1994. Notification of those selected will take place by mid-December.

PARTICIPATION POLICY FOR 1996

For the 1996 World Congress, the joint meeting of the ISA and the SAA, the Trustees have decided to waive the SAA’s policy that a person taking a major role in one year’s program cannot do so in the next. That is, SAA members giving papers or leading seminars in Chicago may well be selected by the ISA Congress Committee to undertake such a commitment once more in 1996.

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

Department of English  •  Southern Methodist University
Dallas, Texas  75275

ADDRESS CORRECTION REQUESTED

DATED MATERIALS ENCLOSED