The Thirty-First Annual Meeting of the Shakespeare Association of America will be held in Victoria, BC from Thursday, 10 April through Saturday, 12 April. Special events include a musical performance of Shakespearean texts and an international film series to run throughout the conference. Members may register for the Annual Meeting on-line at the Shakespeare Association website, <www.ShakespeareAssociation.org>.

**THURSDAY, 10 APRIL**

- 12:00 noon  
  Registration and Book Exhibits open.
- 1:30 p.m.  
  Two Paper Sessions: "Dressing old words new: Evaluating Recent Critical Approaches to the Sonnets" and "Shakespeare and Contemporary Performance Culture."
- 3:30 p.m.  
  Nine seminars and two workshops.
- 6:00 p.m.  
  Opening Reception in the Palm Court, Crystal Ballroom, and Tea Lobby of the Empress Hotel, hosted by University of Victoria President David Turpin and sponsored by the University and Telus.

**FRIDAY, 11 APRIL**

- 8:00 a.m.  
  Continental Breakfast for graduate students.
- 9:00 a.m.  
  Plenary Session: "How to Do Things with Shakespeare: The Ethics of Reading and Performance."
- 11:00 a.m.  
  Two Paper Sessions: "Re-Imagining Acoustics: Shakespeare, Sound, and Audience" and "Shakespeare Across the Pacific."
- 1:00 p.m.  
  The Annual Luncheon.
- 3:30 p.m.  
  Ten seminars and two workshops.
- 6:00 p.m.  
  Concert: University of Victoria Chamber Singers.
- 8:00 p.m.  
  Film Screening: *A Dream in Hanoi*.

**SATURDAY, 12 APRIL**

- 9:00 a.m.  
- 11:00 a.m.  
  Two Paper Sessions: "'Her Majesty's hand was also in the Coppie:' Queen Elizabeth and the Circulation of Power" and "Renaissance Animalities."
- 2:00 p.m.  
  Two Paper Sessions: "Monitoring Electronic Shakespeare" and "To Be Potential: Renaissance Drama and Psychoanalysis."
- 4:00 p.m.  
  Ten seminars and two workshops.
- 7:15 p.m.  
  Film Screening: *The Maori Merchant of Venice*.
- 8:00 p.m.  
  Concert: Lutenist Nigel North and Tenor Alan Bennett.
- 10:00 p.m.  
  The Shakespeare Association / Malone Society Dance.
LETTER FROM THE PRESIDENT

As we look forward to the beauty of Victoria and our exciting program of speakers and seminars, it seems a good time to reflect on the role of the SAA in this new century. We are, I think, a healthy organization; we are growing, we are not stuck in our ways, and each program committee (made up of new members each year) thinks afresh about approaches and methods of representing the best in current work on Shakespeare, and related 16th-17th century literature and culture. The program committee does much of its work by engaging initiatives from our members who keep the committee on its toes. We work—with some real success, I believe—at providing a genuine association among members that creates an important space for dialogue and exchange. Are there other things that we might do, or things that we should do better?

We certainly need to think more about how to use the work presented in seminars and talks to find new ways to inspire undergraduates to commit themselves to a more sustained study of Shakespeare. In the wider culture of the U.S. at least, there is little emphasis on the complexities of thought, form or cultural analysis that a serious immersion in a Shakespeare play can give. This may mean continuing to develop smarter and better tools to make use of film, video and computer possibilities, and making sure there is plenty of room on our program for discussing them. This is just one area in which we might do more. I welcome suggestions from all of you about ways to improve what we do collectively.

In this letter, I’d like to look beyond the boundaries of the SAA to raise some questions about whether we have a special responsibility as “Shakespeareans” in what I perceive is an on-going struggle to increase the cultural respect and influence of the humanities. Perhaps one of the most disturbing developments of the past year is the news of the increasing number of academic presses which are cutting back on publishing books in all fields of the humanities, and specifically in literature and literary studies. Although this retrenchment has not been aimed at Shakespeare studies in particular, it certainly will make it more difficult to find publishers for any work of literary criticism, including those by our members. This situation presents us with a paradox. While such a deep retrenchment is underway, the rich array of new editions of Shakespeare is almost dizzying. Whether we want editions highlighting textual and editing debates, editions presenting performance histories, editions including drama exercises, editions representing different critical perspectives, or editions offering cultural documents and primary historical materials, the texts are there for the ordering, often even at reasonable prices. Major presses still see real profit to be made in the Shakespeare business. Why then such cut backs in criticism, interpretation and historical scholarship?

Clearly, larger economic changes in the publishing business and in library budgets have brought greater emphasis on profits even for university presses, but these kinds of economic pressures are neither unique nor unprecedented. What seems new is the belief that literary studies are expendable, and unprofitable. The explanation that literary theory has destroyed good academic prose, or that cultural studies, or any other new approach for that matter, has produced less accessible works is not persuasive. We have seen in the last two decades many examples of presses that made good money out of marketing new fields well, including works that speak in a highly theorized vocabulary. I do not believe that this crisis in publishing is principally one of our own making, but we are nonetheless not absolved from an obligation to try to increase the public space devoted to ideas and literature.

If our scholarship and interpretation are seen as highly marketable in the particular form of editions, how can we persuade presses to invest in it in other forms? The project of recovering a broader audience for literary scholarship and interpretation is clearly something that no one member of the SAA alone can significantly advance. Yet as a group we include a very distinguished representation of writers and thinkers within this highly visible field—collectively we do matter. No doubt book marketers who assume that most readers will not want to read a work of criticism or scholarship are not wrong, at least in a narrow sense. Yet surely we have all had the experience of being approached after a class by an undergraduate’s enthusiastic parents who, visiting the campus, have suddenly been reminded of how much they loved their Shakespeare class in college. “What fun it is to be reminded of how interesting these plays are,” they say. “Shakespeare was my favorite class in college. I think my favorite play was . . . .” And the teacher is guiltily thinking of how she might quietly slip away. These parents return to worlds in which few opportunities to join in any kind of on-going discussion about Shakespeare, literature or drama will appear. They may attend some plays; they may even be subscribers to a local theatre. They think their children are lucky to be in college, and to have time to study—
and no doubt they are right! — but the idea that they might go buy the latest book on Shakespeare does not, right now, often present itself. These are among the many readers of Harold Bloom's book on Shakespeare, a complex work for all that it is iconoclastic vis a vis professional Shakespeare studies. If a widespread audience can read and enjoy it, it could also enjoy many kinds of interpretation and criticism.

Junior High and High School teachers should also come to mind when we consider the potential audience for Shakespeare studies. If someone were to speak of a group of professionals who have dedicated their lives to the study of literature, often with a significant emphasis on Shakespeare, people who have decided that they love literature more than high salaries, and are working to pass their knowledge on to a new generation, a listener might rightly have trouble deciding whether this speaker was referring to college or high school teachers. There are cultures — France and Germany, for instance — in which the divide between university and high school teaching is not as deep a chasm as it is in the U.S. where I teach. In these cultures, high school teachers are understood to be intellectuals, people who read broadly in scholarly books in all humanities subjects, and also write them. The SAA has already begun to include more programs aimed at high school teachers, but we might be able to do more to help close the gap between university and high school teaching.

The SAA is a scholarly and professional organization the purpose of which is to expand and deepen the community that pertains among Shakespeareans, to strengthen Shakespeare scholarship, and to speak with a public voice to support both Shakespeare studies and "the values of the humanities" (as our Constitution puts it). We have rightly prioritized the first two of these aims, but the third is also important. We have a distinctive role in the public debate about the value of literature and literary studies if only because our eponymous subject — "Shakespeare" — is widely recognized outside of academic circles as still being worth some time and money. Please write me at my email address (wofford@facstaff.wisc.edu) with suggestions, or let me know if you would like to volunteer to be on a task force that will generate solid projects for future initiatives. Thanks.

With Best Wishes,

Suzanne Z. Wofford

THURSDAY, 10 APRIL

12:00 noon to 5:30 p.m.
Registration and Book Exhibits

1:30 to 3:00 p.m.
PAPER SESSIONS

Dressing old words new:
Evaluating Recent Critical Approaches to the Sonnets
Chair: Lars Engle (University of Tulsa)
Lynne Magnusson (Queen's University)
"Speak Fair Words, or Else Be Mute": Speech Pragmatics and Social Relations in Shakespeare's Sonnets
Heather Dubrow (University of Wisconsin, Madison)
"I am not I": Redefining Speaker and Listener in Shakespeare's Sonnets
David Schalkwyk (University of Cape Town)
Love and Duty in Twelfth Night and the Sonnets

Shakespeare and Contemporary Performance Culture
Chair: DIANA HENDERSON
(Massachusetts Institute of Technology)
Ric Knowles (University of Guelph)
Encoding/Decoding: Towards a Theory of Shakespearean Production and Reception
Barbara Hodgdon (University of Michigan)
When Will Met Bert, Anton and Sam (in Oklahoma)
W. B. Worthen (University of California, Berkeley)
Print Forms and Performance

3:30 to 5:30 p.m.
SEMINARS AND WORKSHOPS

Contemporary Shakespearean Performances and their Audiences
Seminar Leader: Susan Bennett (University of Calgary) and Chrystie Carson (Royal Holloway University of London)

Visualizing Shakespeare
Seminar Leader: Lee Bliss
(University of California, Santa Barbara)
FRIDAY, 11 APRIL

8:00 a.m. to 5:30 p.m.
Registration and Book Exhibits

8:00 to 9:00 a.m.
Continental Breakfast for Graduate Students

9:00 to 10:30 a.m.
PLENARY SESSION

■ How to do Things with Shakespeare: The Ethics of Reading and Performance
Chair: David Lee Miller (University of Kentucky)
Respondent: Kenneth Gross (University of Rochester)

Harry Berger, Jr.
(University of California, Santa Cruz)
Iago’s Platea Strut: How to do Things with Othello and Desdemona

Marshall Grossman
(University of Maryland, College Park)
Hamlet and Me: Reading, Watching, and Transference

Milla Riggio (Trinity College)
Crossing Cultural Swords: Intersecting Ethics in Shakespeare

11:00 a.m. to 12:30 p.m.
PAPER SESSIONS

■ Re-Imagining Acoustics:
Shakespeare, Sound, and Audience
Chair: Leslie C. Dunn (Vassar College)

Gina Bloom (Lawrence University)
"Take Heed How You Hear": Agency and Audience

Linda Phyllis Austern (Northwestern University)
Shakespeare in the Early Music Revival

Michela Calore (University of Reading) and Christopher R. Wilson (University of Reading)
"And speak... in many sorts of music": Music Choices in Productions of the New Globe Theatre

■ Shakespeare Across the Pacific
Chair: Ruru Li (University of Leeds)

Zhang Chong (Nanjing University)
Translating Shakespeare Across Language and Culture

Shen Lin (Central Academy of Drama, Beijing)
Really Useful Shakespeare

John Gillies (La Trobe University)
Style and Stylisation in "Asian" Shakespeare

1:00 to 3:00 p.m.

ANNUAL LUNCHEON

Presiding: Susanne L. Wofford
(University of Wisconsin, Madison)
Open to all registrants for the 31st Annual Meeting; to purchase a ticket for your guest’s luncheon, see page 8 of this bulletin.

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Legal Fictions / Legal Frictions: Theater and Law
Seminar Leader: Cyndia Susan Clegg
(Pepperdine University)

Shakespeare and Historicist Formalism
Seminar Leader: Stephen Cohen
(Central Connecticut State University)

1603 and the Business of Theater
Seminar Leader: Richard Dutton
(Lancaster University)

Marston and Dekker: Renaissance Writers, Then and Now
Seminar Leaders: Ewan Fernie (Queen’s University, Belfast) and William Kerwin
(University of Missouri, Columbia)

Elizabeth I and Performance
Seminar Leader: Susan Frye
(University of Wyoming)

Con-Founding the Senses in Shakespeare
Seminar Leaders: Lowell Gallagher (UCLA) and Shankar Raman (Massachusetts Institute of Technology)

Commodities and Commodification in Shakespeare
Seminar Leader: Hugh Grady
(Arcadia University)

Shakespeare and the Movies
Seminar Leader: Patricia Lennox
(The Gallatin School of Individualized Study, New York University)

"Who’s In, Who’s Out": Canonizing Early Modern Women’s Writing
Seminar Leader: Christina Luckyj
(Dalhousie University)

Shakespeare and the Bonds of Service
Seminar Leaders: Michael Neill
(University of Auckland) and Linda Levy Peck (George Washington University)

Close Reading without Readings (2)
Workshop Leader: Stephen Booth
(University of California, Berkeley)

Re / Designing Courses of Action: Exploring the Shakespeare Class as Pedagogic Scene
Workshop Leader: Edward L. Rocklin
(California State Polytechnic University, Pomona)

6:00 to 7:00 p.m.

CONCERT

The University of Victoria Chamber Singers

8:00 p.m.

FILM SCREENING

A Dream in Hanoi
Post-screening discussion with Lorelle Browning and Allan Naus. Open to all registrants for the 31st Annual Meeting and their guests.

SATURDAY, 12 APRIL

8:00 a.m. to 12:30 p.m.
Information and Book Exhibits

9:00 a.m. to 12:30 p.m.
WORKSHOP FOR AREA TEACHERS
Workshop Leader: Janet Field-Pickering
(Folger Shakespeare Library)

9:00 to 10:30 a.m.
PAPER SESSIONS

■ The Ancient Constitution and Early Modern Drama
Chair: Howard Marchiello
(Texas A&M University)

Constance Jordan (Claremont Graduate University)
Contesting the Monarch’s Power: Property Rights in the Second Tetralogy

Rebecca Lemon (University of Southern California)
“Stay where our laws do”: Law and Conscience in Jonson

Peter C. Herman (San Diego State University)
Macbeth and the Ancient Constitution: “Why are you Silent?”
Forms of Illegitimacy: Knowledge, Language, and Offspring  
Open Paper Session  
Chair: TETSUO KISHI (Shakespeare Society of Japan)

SCOTT MAISANO (Indiana University, Bloomington)  
Shakespeare’s Last Act, or, The Galilean Tragedy of the Earl of Essex  
Queen of Scots, the Duke of Norfolk, and Elizabeth’s Execution Warrants for Mary, “For the peace of the whole realm”:

Gentling Jessica: Racialization and the Matter of Blood in The Merchant of Venice  
NICHOLAS CRAWFORD (University of North Carolina, Greensboro)  
Conceiving Bastard Language in Shakespeare and his World

11:00 a.m. to 12:30 p.m.

PAPER SESSIONS

"Her Majesty’s hand was also in the Coppie": Queen Elizabeth and the Circulation of Power  
Chair: SUSAN P. CERASANO (Colgate University)

GRACE IOPPOLO (University of Reading)  
"To Yrself nott my wordes but my soule speaketh": The Earl of Essex’s Literary Construction of Elizabeth in the Hulton Letters

PETER BEAL (Sotheby’s London)  
"For the peace of the whole realm”: Elizabeth’s Execution Warrants for Mary, Queen of Scots, the Duke of Norfolk, and the Earl of Essex

STEVEN W. MAY (Georgetown College)  
Elizabeth Prays for the Living and the Dead

Renaissance Animalities  
Chair: EDWARD BERRY (University of Victoria)

REBECCA ANN BACH (University of Alabama)  
“We are beasts in all but white integrity”: Animals and Renaissance Sexuality

LARA BOVILSKY (Washington University)  
Renaissance Animalia

Laurie Shannon (Duke University)  
The Anti-Cultural Cur, from Shakespeare’s Crab to Thomas Browne’s Dog-starre

2:00 to 3:30 p.m.

PAPER SESSIONS

Monitoring Electronic Shakespeare  
Chair: MICHAEL BEST (University of Victoria)  
A Short History of the Short History of Electronic Shakespeares

SONIA MASSAI (University of Surrey)  
Redefining the Role of the Editor for the Electronic Medium: A New Internet Shakespeare Edition of The Raigne of King Edward the Third

JONATHAN HOPE (Strathclyde University) and MICHAEL WITMORE (Carnegie Mellon University)  
The Statistical Study of Shakespeare’s Genres

PAUL WERSTEINE (University of Western Ontario)  
Compositor XML: Electronic New Bibliography

To Be Potential: Renaissance Drama and Psychoanalysis  
Chair: PAUL YACHNIN (McGill University)

JULIA REINHARD LUPTON (University of California, Irvine)  
Psychoanalysis and Citizenship

GRAHAM HAMMILL (University of Notre Dame)  
Time for Marlowe

CYNTHIA MARSHALL (Rhodes College)  
"The Sleeping and the Dead": Fantasy, Potentiality, and Cymbeline

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS

"You can never bring in a wall": Shakespeare and Theater Technology  
Seminar Leader: MELISSA D. AARON (California State Polytechnic University, Pomona)

A Cunning Instrument Restrung: Shakespeare in Asian Tongues  
Seminar Leader: TIMOTHY BILLINGS (Middlebury College)

Drama in the Age of Mechanical Reproduction  
Seminar Leader: DOUGLAS A. BROOKS (Texas A&M University)

War as Context in Film and Stage Productions of Shakespeare  
Seminar Leader: SUSANNE COLLIER (California State University, Northridge)

Interrogating Shakespeare’s Sonnets  
Seminar Leaders: PAUL EDMONSDON (Shakespeare Birthplace Trust) and STANLEY WELLS (Shakespeare Birthplace Trust)

Catastrophe: Risk and Knowledge in Early Modern England  
Seminar Leaders: DAVID GLIMP (University of Miami) and JULIAN YATES (University of Delaware)

Form and Desire on the Early Modern Stage  
Seminar Leader: JUDITH HABER (Tufts University)

Staging Shakespeare’s Contemporaries  
Seminar Leader: ANDREW JAMES HARTLEY (University of West Georgia)

“Race,” Gender, and Science in Early Modern England  
Seminar Leader: CRISTINA MALCOLMSON (Bates College)

Performing Maternity in Early Modern England  
Seminar Leaders: KATE MCPHERSON (Utah Valley State College) and KATE MONCRIEF (Washington College)

Cross-Cultural Shakespeare Collaborations: Local and Global Approaches  
Workshop Leaders: LORELLE BROWNING (Pacific University and Vietnam-America Theatre Exchange) and ALLEN NAUSE (Artists Repertory Theatre, Portland, and Vietnam-America Theatre Exchange)

Using the Compendium of Renaissance Drama in the Classroom  
Workshop Leader: BRIAN JAY CORRIGAN (North Georgia State University)

7:15 p.m.

FILM SCREENING

The Maori Merchant of Venice  
Film discussion with Director DON SELWYN.

8:00 p.m.

CONCERT

Lutenist NIGEL NORTH and Tenor ALAN BENNETT  
St. Andrew’s Presbyterian Church

10:00 p.m. to 1:00 a.m.

THE DANCE

with the LEBAU-PETERSON BAND

Sponsored by the Shakespeare Association of America and the Malone Society. To purchase ticket(s), see page 8 of this bulletin; tickets are also available at the door.
REGISTRATION AND PARTICIPATION

All current members of the Shakespeare Association are welcome to register for the 31st Annual Meeting in Victoria.

SAA membership dues are assessed by the calendar year and are now payable—except for those whose mailing label bears an “03” in its upper right-hand corner (indicating that dues have already been paid for 2003). Only those who are members in good standing—i.e., paid members for 2003—are eligible to access the SAA on-line Membership Directory, subscribe to journals at the SAA’s discounted rates, vote in the 2003 election, and register for and attend the 2003 Meeting.

The meeting registration fee entitles SAA members to attend all sessions, seminars, and workshops in Victoria, as well as the book exhibits, annual luncheon, all coffee breaks, the opening reception on Thursday evening, and the film series.

On the Meeting Registration Form (page 8 and on the SAA website), members may also purchase tickets for the Friday evening University of Victoria Chamber Singers concert and the Saturday Dance.

Guests of registered members are welcome at all paper sessions, coffee breaks, receptions, and film screenings. Extra tickets to the Annual Luncheon and the Dance may be purchased for guests.

The Meeting Registration Form and the Membership Dues Form should be either (1) detached from this bulletin, completed, and mailed to the SAA office or (2) completed on-line at <www.ShakespeareAssociation.org>. Ballots for SAA officers may be returned to the SAA office by mail, or may be submitted on-line at our website. The enclosed hotel reservation form should be sent by mail or fax directly to The Fairmont Empress Hotel in Victoria. The hotel also accepts telephone reservations.

MEMBERSHIP BENEFITS: JOURNALS

SAA members receive deep discounts to the annual journals Shakespeare Studies (list price $60.00, SAA price $48.00); Shakespeare Survey (list price $80.00, SAA price $48.00), and Medieval and Renaissance Drama in England (list price $72.50, SAA price $65.00). To subscribe to these three journals or to Shakespeare Newsletter, consult the Membership Dues Form.

Shakespeare Quarterly

SAA members also receive a $5.00 discount off the regular subscription rates for Shakespeare Quarterly. Subscription orders should be placed directly with Johns Hopkins University Press, by phone at 1-800-548-1784 or 410-516-6997, or by fax at 410-516-6968. Members may also be made to mention their SAA membership good standing. Inquiries may also be made at Johns Hopkins University Press, 2715 North Charles Street, Baltimore, Maryland 21218 or on-line at <jlordo@jhupress.jhu.edu>.

TO GET ON THE 2004 PROGRAM

Program Planning for the 32nd Annual Meeting will take place in Victoria. Proposals are welcome for panels, seminars, and workshops.

For Paper Sessions

Paper panels normally feature three speakers, although there can be modifications to this format. A proposal for a panel should include the title of the session, the names and brief biographies of paper presenters, and the provisional titles for and some description of their papers.

For Seminars and Workshops

Seminars and workshops are run by one or two persons who set the topic for and agenda of the program. A proposal should include the title of the seminar or workshop, a paragraph explaining issues to be addressed (modeled on announcements in past bulletins archived on the SAA website), and a list of topics or questions that might be anticipated. Leaders should give short biographies that indicate their previous experience with SAA programs.

Deadline for Proposals: 1 March 2003

Proposals for the 2004 meeting should be sent to members of the Program Committee for 2004:

Tom Cartelli, Chair: <cartelli@muhlenberg.edu>
Heather James: <hjames@usc.edu>
Katherine Rowe: <krowe@brynmawr.edu>
Bruce Smith: <smithb@georgetown.edu>

Proposals may also be sent to Professor Cartelli at the Department of English, Muhlenberg College, Allentown, PA 18104-5586.

Membership dues and conference registration may be paid and processed on-line at the SAA website: <www.ShakespeareAssociation.org>

PROTOCOLS FOR SAA PROGRAMS

For Seminars and Workshops

Shakespeare Association seminars and workshops are designed to serve as forums for fresh research, mutual criticism, and pedagogical and technological experimentation among members with specialized interests and areas of expertise. Each program requires advance work on the part of its members, and this work, which may include papers, bibliographies, exercises, and other exchanges, must be duplicated and circulated to the program’s full membership for receipt by 1 March 2003.

It is assumed that seminars and workshops will be conducted as gatherings of professional colleagues, in an atmosphere of shared respect, and with balanced concern for both individual contributions and corporate endeavors. SAA policy is that all seminar and workshop members are entitled to receive comments on and discussion of their work, assuming that work has been submitted by the deadline and has been circulated to other members of the group. Every member of a seminar or workshop should be given a chance to speak, and no one should be allowed to monopolize the conversation. With few (announced) exceptions, seminars and workshops are open to auditors. Auditors are permitted to join the discussion only when invited to do so by the seminar or workshop leader(s), and then only for the last twenty or thirty minutes of the session, at the discretion of the leader.

For Paper Sessions

Shakespeare Association paper sessions are intended to present new research, discoveries, interpretations, and analyses to the membership at large. SAA policy provides time at the conclusion of each session for brief comments and questions from the audience. As a general rule, the chair of a session will speak for no longer than five minutes. In a three-paper session, each presenter will speak no longer than twenty-three minutes.
MEMBERSHIP DUES FORM
Calendar Year 2003

Please fill in the appropriate blanks below, noting that annual dues figures are determined by yearly income. Additional payments for Shakespeare Newsletter, Shakespeare Studies, Shakespeare Survey, and Medieval and Renaissance Drama in England are optional. Membership dues are assessed by the calendar, not the academic, year. All registrants for the Thirty-First Annual Meeting must be 2003 members of the Shakespeare Association of America.

PLEASE PRINT LEGIBLY.

Name:________________________________________________________________________
Institutional Affiliation:___________________________________________________________
Academic Rank, if any: __________________________________________________________________________
Preferred Mailing Address: ❑ Home  ❑ Office
_____________________________________________________________________________
_____________________________________________________________________________
Home Phone: ___________________________       Office Phone: __________________________
Home Fax: _____________________________       Office Fax: ____________________________
E-Mail Address: _________________________________________________________________

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

ANNUAL DUES:
For income below $15,000, dues are $25.00 ____________________
For income between $15,000 and $24,999, dues are $45.00 ____________________
For income between $25,000 and $39,999, dues are $60.00 ____________________
For income between $40,000 and $54,999, dues are $75.00 ____________________
For income between $55,000 and $69,999, dues are $85.00 ____________________
For income between $70,000 and $89,999, dues are $95.00 ____________________
For income $90,000 and above, dues are $110.00 ____________________
The dues structure is based on the American dollar. Those paid in other currencies should make conversions as appropriate.

OPTIONAL SUBSCRIPTIONS:
Medieval and Renaissance Drama in England, Volume 15, $65.00 ____________________
Shakespeare Newsletter (❑ new  ❑ renewal ), $15.00 ____________________
Shakespeare Studies, Volume 31, $48.00 ____________________
Shakespeare Survey, Volume 55, $48.00 ____________________
For a discounted subscription to Shakespeare Quarterly, payable directly to the Johns Hopkins University Press, see page 6.

TOTAL PAYMENT FOR DUES AND SUBSCRIPTIONS ____________________

If you are also registering for the annual meeting, please transfer the total realized here to the space marked "Annual Dues and Optional Subscription Charges" on the Meeting Registration Form on the reverse and add it to the registration fees you tally. If not, enclose payment in the total amount indicated above.

Check enclosed
(Checks drawn on U.S. banks only, please.) ____________________
Charge to Master Card / VISA / Am Ex (circle one, please)
Credit-Card Number: ______________________________________ Expiration Date: ___________

This form and your check (if applicable) may be returned to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250. A receipt will be returned to you.
MEETING REGISTRATION FORM

ANNUAL MEETING OF THE
SHAKESPEARE ASSOCIATION OF AMERICA

10-12 April 2003 ■ The Fairmont Empress Hotel, Victoria

PLEASE PRINT NAME AND AFFILIATION AS YOU WISH THEM TO APPEAR ON YOUR MEETING NAME TAG.

Name: _______________________________________________________________________
Institutional Affiliation: __________________________________________________________
Arrival date and time ____________________  Departure date and time ____________________
❑ I will be staying at the Fairmont Empress Hotel.
I will be staying at _____________________________________________________________
I will be accompanied by a guest named _________________________________________
❑ I am attending an SAA meeting for the first time.

REQUIRED FEES: Please note that 2003 Membership Dues are required of all who plan to attend the 2003 Annual Meeting. Those members who remit all Membership Dues and Registration Fees before 28 February will enjoy a speedier registration process at the meeting and will be listed as participants in the convention program.

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

2. Meeting Registration Fee, $75.00 before 28 February; $95.00 after 28 February

OPTIONAL EXPENSES:

3. Ticket(s) for The University of Victoria Chamber Singers, Friday evening, $7.00 each _______________________

4. Guest’s Luncheon, Friday afternoon, $35.00
(Please note that Members’ lunches are included in their registration fees.)

5. The SAA/Malone Society Dance, Saturday evening, $15.00 in advance; $20.00 at the door _______________________

TOTAL PAYMENT DUE _______________________

Check enclosed
(Checks drawn on U.S. banks only, please.) _______________________

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

Credit-Card Number: ______________________________________ Expiration Date: ___________

PLEASE NOTE ANY SPECIAL DIETARY OR PHYSICAL REQUIREMENTS BELOW:

PLEASE NOTE THAT THE SAA OFFICES CLOSE ON FRIDAY, 4 APRIL FOR TRANSPORT TO VICTORIA.

This form and your check (if applicable) may be returned to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250. Registration will be acknowledged by hard-copy receipt if received by the deadline of 28 February.
Friday 6:00 PM
Concert: University of Victoria Chamber Singers

The University of Victoria Chamber Singers will perform a concert of choral settings of Shakespearean texts, mostly by Canadian composers. This program will include the seven-song cycle of Harry Freeman: "Songs from Shakespeare," Jeffrey Ryan's "Two Households," Orlando Gibbons' "Cries of London," and Ralph Vaughan Williams' three Shakespeare songs, among others. The Chamber Singers are a widely renowned ensemble who have performed to enthusiastic audiences and critical acclaim in 120 countries around the world. They have also recorded for broadcast on the C.B.C., University of California Radio, N.C.R.V. radio in Holland and the National Radios of China, Poland and Hungary. Tickets are $7.00 (US) in advance, $10.00 (Cdn) at the door. Limited seating is available. (See the Meeting Registration Form to purchase tickets.)

Saturday 8:00 PM
Concert: "The Willow Song: Songs of Mirth and Melancholy from Shakespeare's England"

Renowned lutenist Nigel North and tenor Alan Bennett will perform works by Thomas Morley, Robert Johnson, John Dowland, John Wilson, and Henry Purcell. Sponsored by the Early Music Society of the Islands, the performance will be held in St. Andrew's Presbyterian Church, one block from the Empress. Tickets are $18.00 (Cdn), discounts given to seniors and students. Tickets may be purchased at the door or by phoning 250-882-5058.

Saturday 10:00 PM
Light Fantastic XVI

Join us for the sixteenth annual Malone Society Dance with the Lebeau-Peterson Band. Tickets are $15.00 (US) in advance (see the Meeting Registration Form), $20.00 (US) at the door.

Screenings: International Film Series

Throughout the 31st Annual Meeting, films will be shown in the Lecture Theatre of the Victoria Convention Centre. There will be a minimum of two screenings for each film over the course of the Meeting. A screening schedule will be made available in your Meeting Program.

The films to be presented include:

A Dream in Hanoi
This film documents two theater companies—one Vietnamese and one American—creating the first production in Vietnam of A Midsummer Night's Dream. Workshop Leaders Lorelle Browning and Allan Nause will introduce the film and lead a post-screening discussion on Friday, 11 April at 7:00 pm.

The Maori Merchant of Venice
Recently given the Audience Award at the Pacific Film Festival in Hawaii, The Maori Merchant is a 1930 translation of Shakespeare's play in classical Maori by the Maori scholar Pei Te Hurinui Jones. The cast is all Maori. Though the production locates the play firmly in the 16th century, it nevertheless glimpses at contemporary race politics in New Zealand. (This film has English subtitles.)

The Kyogen of Errors
These two video-taped productions of Kyogen adaptations of Shakespeare are performed by professional Kyogen actors in the style of traditional Japanese farce. Both scripts were prepared by Yasunari Takahashi. (Both The Braggart Samurai and The Kyogen of Errors have English subtitles.)

A Tribute to Yasunari Takahashi
The Braggart Samurai
based on The Merry Wives of Windsor
and
The Kyogen of Errors
based on The Comedy of Errors

All registrants and their guests are welcome to all film screenings.

Thursday, 6:00 pm
Opening Reception

The Opening Reception of the SAA's Thirty-First Annual Meeting will be held in the Palm Court, the Crystal Ballroom, and the Tea Lobby of the Empress Hotel. With its breathtaking stained glass ceiling and beautiful mosaic floors, the Palm Court (above) will provide a lovely setting for greeting fellow SAA members and engaging in dialogues inspired by the afternoon's sessions.

The Opening Reception is hosted by University of Victoria President David Turpin and sponsored by the University and Telus.

All registrants and their guests are welcome.

The strong emotions The Fairmont Empress evokes in many of her guests is exemplified in the statement made by an irate gentleman as workers raised the sign above the front entrance: “Anyone who doesn’t know this is The Empress shouldn’t be staying here.”
**THE EMPRESS HOTEL VICTORIA**

Throughout its history, The Fairmont Empress has played host to kings, queens, and many famous people. The hotel has long been accustomed to entertaining Hollywood celebrities; Rita Hayworth, Jack Benny, Douglas Fairbanks, Katharine Hepburn, Bob Hope, Bing Crosby, Tallulah Bankhead, Shirley Temple, and a host of others have passed through its lobby.

In 1989, over $45 million was spent in the royal restoration. With an emphasis on craftsmanship, no attempt was made to give the hotel a new image. Instead, the goal was to restore The Fairmont Empress to its original elegance. All the guest rooms were renovated. In each visitors will find a ceiling fan, mini bar, coffee/tea maker, hair dryer, iron, and complimentary newspaper. A health club and indoor swimming pool are also available.

In addition to its famous afternoon tea, hotel guests may enjoy a formal dinner in the Empress Dining Room with its extensive wine list of over 500 selections, paired with a 4-Diamond cuisine. The Bengal Lounge offers a curry buffet luncheon, and an international a la carte menu for both lunch and dinner. Kipling’s is an informal alternative for casual, all day dining. Room Service may be ordered from 6:00 am to midnight. Kosher meals are also available.

A hotel reservation form is included with this bulletin; rooms also may be booked at 1-800-441-1414. Standard rooms, with views of city, courtyard, or garden, are $161 Cdn ($105 US) for a double ($20 US fee for a third person sharing). Deluxe rooms, with views of city, courtyard, or garden, are $176 Cdn ($115 US) for up to five people. Victoria Premier rooms, with harbor views, are $230 Cdn ($150 US) for up to two people. Junior Suites are $490 Cdn ($320 US). Applicable taxes are 17% (10% Provincial tax and 7% GST).

**PLAN YOUR STAY TODAY**

Limited space is available at the Empress Hotel. Please book your room early. The SAA is investigating hotels to accommodate any spill over.

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**GRAD STUDENT MEMBERS**

The Shakespeare Association of America takes pleasure in welcoming dissertation-stage graduate students to its membership. Each year, the Trustees of the SAA host a Continental Breakfast for graduate students for the purpose of meeting their future colleagues. They also welcome the opportunity to learn of any special needs and concerns graduate students bring to the SAA.

To help graduate students reduce lodging expenses, the SAA assists those seeking roommates. Inquiries should be made by phone (410-455-6788), fax (410-455-1063), or e-mail <saa@umbc.edu>.

Students may also volunteer to assist in conference administration. The Meeting registration fee is waived for those who work for eight to ten hours at the registration tables and/or special events. Although many of these positions are reserved for graduate students at the Meeting’s host institutions, others will be awarded on a first-come, first-researched basis. Those interested should contact the SAA offices.

**CARS RENTAL DISCOUNTS**

Avis offers discounted rates to SAA members, valid 3-19 April 2003. Cars may be rented from any Victoria, BC location (airport or downtown) as well as from Vancouver, BC. The downtown Victoria office (Sussex Place-GZB 1001 Douglas Street at Broughton) is walking distance from the Empress Hotel.

To reserve an Avis car, phone 1-800-331-1600 and ask for Avis Worldwide Discount (AWD) number J626842. Reservations may also be placed at <www.avis.com>. Prices in US dollars. Weekend rates are available from 12:00 noon Thursday through Monday at 11:59 p.m.

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If a lower qualifying rate becomes available, Avis will offer a 5% discount on that rate. If a preferred car size is not available, Avis will discount the best available rate by 5%. Rates include unlimited mileage and are exclusive of state or local surcharges, taxes, optional coverages, refueling charges, airport related fees, and drop charges.

**EMPRESS PARKING**

Parking at the Empress is in the Victoria Convention Centre Parkade, run by Robin’s Parking. The cost is $19.00 (Cdn) for overnight parking for registered guests with or without valet services, and includes GST.

**GENTLE CLIMATE**

The provincial capital of British Columbia boasts the mildest climate in Canada, with an average daily temperature in April of 55 degrees Fahrenheit.

**DISCOUNTED AIRFARES**

The SAA has arranged for discounted airfares with American Airlines and Air Canada.

**American Airlines:**

Authorization # A 7643 AO

American Airlines can assist with travel to Vancouver or Seattle/Takoma only. American does not fly into Victoria, but can book a connection to Victoria on another carrier. The SAA discount will not apply to that leg.

Ticketed more than 30 days in advance: 10% off lowest published fare 5% off Zone fare

Ticketed fewer than 30 days in advance: 5% off lowest published fare

No discounts apply to Zone fare.

Call the American Airlines Meeting Services Desk at 1-800-433-1790 to determine your zone and fare or to make your reservation.

**Air Canada:**

Convention # CV 030453

SAA members receive 10% off lowest published fare for U.S. flights and 15% off lowest published fare for International flights. Members will receive an additional 5% off if booked 60 days in advance. Joint fare discount is available with United Airlines.

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<td>Does not require Saturday night stay</td>
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| No discount for early bookings | Tickets are non-refundable.

Call Air Canada Meetings and Convention Travel at 1-800-361-7585 to determine your zone and fare or to make your reservation.

**GROUND TRANSPORT**

An airport bus, operated by AKAL, is available to transport visitors from Victoria International Airport to the Empress Hotel. One-way fare is $13.00 (Cdn); roundtrip is $23.00 (Cdn). Student and senior discounts and group rates are also available. Call toll free 1-877-386-2525 or reserve on-line at <www.akalairporter.travel.bc.ca>. Regent Limousine Services also provides transportation from Victoria International Airport. For reservations call 250-380-1911, or review on-line at <www.vvw.com/limo>. Taxi fare from the airport is approximately $40.00 (Cdn).

**VICTORIA CHILDCARE**

“Spoonful of Sugar” Nanny Services is recommended by the Empress. The cost is $58.00 (Cdn), for a minimum of four hours for two children. The phone number is 250-598-6002.
PERFORMANCES

Stand Up to the Pipes at McPherson Playhouse
Performance by local comedian Johnny “baggpipes” Johnston
Christmas Eve in Scotland at The Port Theatre
Presented by the Diena Parussini School of Highland Dance
Proof at The Belfry Theatre
David Auburn’s Pulitzer Prize-winning play about love and reconciliation
Carmina Burana at Farquhar Auditorium, UVIC
Choral work based on texts from medieval songs in praise of nature, love, and drinking.

GARDENS

Victoria is world-renowned as the City of Gardens. With the mildest climate in Canada, Victoria and its gardens are in bloom year-round.

THE BUTCHART GARDENS
800 Benvenuto Road (30 min. drive from the Empress)
Established in 1904, this 50-acre showplace still maintains the gracious traditions of the past, from the exquisite Sunken Garden, to the charming Rose, Japanese and Italian Gardens.

BUTTERFLY GARDENS
1461 Benvenuto Road (30 minute drive from the Empress)
A lush, indoor tropical garden where the flowers are always blooming and the butterflies are always flying.

CRYSTAL GARDEN
713 Douglas Street (5 minute walk from the Empress)
Crystal Garden is home to rare animals and colorful birds, as well as many plant species found in tropical climates.

UNDERSEA GARDENS
490 Belleville Street (5 minute walk from the Empress)
A journey down a wide, gently sloping staircase to the bottom of the sea opens up an exciting vista never before possible.

For more information about these and other Victoria sites, visit the Tourism Victoria website at <www.tourismvictoria.com>.

MUSEUMS

ROYAL BRITISH COLUMBIA MUSEUM
675 Belleville Street (5 minute walk from the Empress)
Considered one of the top museums in North America, this museum enables you to experience the history of British Columbia in an afternoon. In April, an exhibit of dinosaur skeletons from China: “Dragon Bones: When Dinosaurs Ruled China.”

ROYAL LONDON WAX MUSEUM
470 Belleville Street (5 minute walk from the Empress)
Spend some time visiting the centuries. Rub shoulders with the rich and famous.

MARITIME MUSEUM
28 Bastion Square (10 minute walk from the Empress)
The first provincial courthouse is home to the complete maritime history of the Pacific Northwest.

ART GALLERY OF GREATER VICTORIA
1404 Moss Street (25 minute walk from the Empress)
A historic mansion houses the permanent collection of 10,000 works including Canada’s finest selection of Japanese art and an impressive range of contemporary art.

OTHER ATTRACTIONS

CRAIGDARROCH CASTLE
1050 Joan Crescent (30 minute walk from the Empress)
“Victoria’s Legendary Landmark” completed in 1890, traces the fascinating yet often traumatic history of the famous Dunsmuir family in a lavish period home.

MINIATURE WORLD
649 Humboldt Street (5 minute walk from the Empress)
The “Greatest Little Show on Earth!” Special effects in lighting, sound, and animation are added to create a miniaturized extravaganza.

FORT RODD HILL AND FISGARD LIGHTHOUSE
Ocean Boulevard (30 minute drive from the Empress)
Stroll along the ramparts of three coastal gun batteries built a century ago. Step inside Canada’s oldest west coast working lighthouse.

VICTORIA BUG ZOO
1107 Wharf Street (10 minute walk from the Empress)
Meet over 30 species of spectacular bugs from around the world. Friendly, knowledgeable interpreters provide visitors with a “positive bug experience” during their tour.

IN MEMORIUM

James R. Andreas Sr, former head of the Clemson English Department and founding director for the Clemson Shakespeare Festival, died on February 12. He served as director of the Clemson Shakespeare Festival and the South Carolina Shakespeare Collaborative, and played an instrumental role in the University’s Festival of African-American Literature and the Arts. Jim edited The Upstart Crow: A Shakespeare Journal, and was a steady presence at SAA meetings since 1988. His articles appeared in a variety of publications including The Shakespeare Yearbook, The Chaucer Review, The Shakespeare Newsletter, and Materialist Shakespeare: A History.

James P. Lusardi, Francis A. March Professor Emeritus of English at Lafayette College, died on November 10 of lung cancer, at age 71. A regular presence at meetings of the SAA for over twenty years, he was also one of the founding members, in 1981, of the New York Shakespeare Society, which became the Columbia Shakespeare Seminar. He served on the Seminar’s Executive Board. With June Schlueter, he edited Shakespeare Bulletin for twenty years. Jim was co-editor of The Yale Edition of the Complete Works of St. Thomas More and co-author (with June Schlueter) of Reading Shakespeare in Performance: King Lear. Jim is survived by his wife, Marcy Lusardi, his daughters, Lynn and Jill, and four grandchildren.

Ronald R. MacDonald, Professor of English language and literature at Smith College, died on March 8 after a short illness. He received his BA summa cum laude from Yale University in 1966 and his PhD there in 1983. Professor MacDonald was a member of SAA from 1980 and has published numerous articles on Shakespeare’s plays. His works include The Burial Places of Memory: Epic Underworlds in Virgil, Dante and Milton (1987), and William Shakespeare: The Comedies (1992). Ron is survived by his wife Marion V. H. MacDonald, four children and four grandchildren.

Rex McGuinn, an instructor in English at Phillips Exeter Academy, died suddenly on September 28. A member of the SAA for the past three years, he was founder of the Shakespeare Conference at Phillips Exeter, where he taught with his wife Margaret since 1987. A lover of Shakespeare, McGuinn had tremendous impact on his students, who found his passion for the Bard contagious. He was awarded the Brown Family Teaching Award in 1998. His articles appeared in Shakespeare in the Classroom, Multiethnic Literature of the United States and in the MLA Approaches to Teaching series.
Magic in the web...

The new SAA website enables members to access the Membership Directory, bulletin archives, and information pertaining to our Annual Meeting. You may also use the website for the following:

ON-LINE REGISTRATION

We encourage members to register for the Annual Meeting on our new SAA website, <www.ShakespeareAssociation.org>. Registration may also be sent by mail. (See page 8 of this bulletin.)

ON-LINE MEMBERSHIP

Members may also renew their memberships or check their membership status and history at <www.ShakespeareAssociation.org>. Membership renewal may be sent by mail, as well. (See page 7 of this bulletin.)

ON-LINE BALLOTS IN 2003

For the first time, ballots for SAA Officers may be submitted on-line at our website <www.ShakespeareAssociation.org>. Only members in good standing may participate in the 2003 election. Members may vote either on-line or by returning the hard-copy ballot enclosed with this bulletin.

VICTORIA HOSTS

The Thirty-First Annual Meeting of the Shakespeare Association of America is hosted by the University of Victoria with support from Telus and the Lansdowne Visiting Speakers Fund. Special thanks are due President David Turpin and Dean of Humanities Andrew Rippen.

Edward Berry chairs the Local Arrangements Committee. Other members of the University of Victoria community on the Committee are Michael Best, Alexandra Browning-Moore, Linda Hardy, Iain Higgins, Roberta Livingstone, John Money, Mavor Moore, Bruce More, Ed Pechter, Sheila Rabillard, Robert Schuler, Martin Seggar, Terry Sherwood, and David Thatcher.

NEW ORLEANS IN 2004

The 2004 Meeting will be held on 8-10 April at the Fairmont Hotel in New Orleans, Louisiana. Arrangements for a festive holiday weekend are underway thanks to Catherine Loomis (University of New Orleans). The 2004 Program Committee, chaired by Tom Cartelli (Muhlenberg College), and including Heather James (University of Southern California), Katherine Rowe (Bryn Mawr College), and Bruce Smith (Georgetown University) welcomes ideas, comments, recommendations, or fully developed proposals. These must be received by 1 March 2003; see page 6 of this bulletin for further details and contact information.

SHAKESPEARE ASSOCIATION OF AMERICA <www.ShakespeareAssociation.org>
University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250
Telephone 410-455-6788 Fax 410-455-1063 E-Mail Address <saa@umbc.edu>