

BULLETIN

OF

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 VANDERBILT STATION • NASHVILLE, TENNESSEE 37235

VOLUME 10, NUMBER 1, JANUARY 1987

1986-1987 PRESIDENTIAL REPORT "Responding Resistantly"

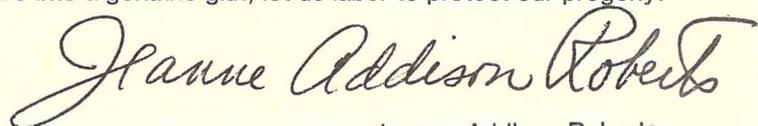
One of my colleagues, an avid theatre buff but not primarily a Shakespearean, stopped by my office the other day to give a spirited account of how much she had enjoyed the Arena's production of *Measure for Measure*. Since I knew she had been last season in London, I asked her, as our conversation continued, if she had seen the latest RSC version of *Hamlet*. Startled, almost affronted, she replied, "Oh, no. I've never found the tragedies very interesting." I was stunned by her heresy, admiring of her insouciant honesty, and appalled to recognize that reverberating in my own heart of hearts was a guilty pleasure similar to the frisson I sometimes experience at the rejection of Falstaff.

I think what pleased me most was the heady sense of liberation her remark inspired—the Shakespearean canon suddenly opened up; possibilities of re-vision, re-appraisal, re-discovery seemed nearly realizable. Her resistance to received wisdom evoked in me an equal and not necessarily opposite reaction. I wasn't ready to jettison the tragedies; but I was actively provoked to consider why she might find them dull and to find ways of defending, perhaps salvaging, them.

As I looked back over earlier Presidential remarks in previous *Bulletins*, I found myself again responding resistantly. I applauded the early emphasis on performance when it seemed revolutionary, but I was later delighted to find Norman Rabkin courageously contending that "it is the classroom rather than the late twentieth-century theater that is going to keep Shakespeare alive." At the same time, however, I applauded the apparently short-lived resistance of Norman's students who "until better educated" found *Hamlet* a "pain in the neck." I also found myself applauding the much-denigrated productions of Shakespeare—themselves, I think, resistant—which experimented with novelties of setting and interpretation (in a notorious production of *Romeo and Juliet* set in a circus I heard for the first time a line of the play so famous that I am ashamed to identify it). Even if most scholars hate them, these experiments reveal and provoke signs of life. We should cherish them resistingly. The theatre and the study need to communicate, but they should and must maintain their own special integrity. Imperialism on either side impoverishes both.

Minorities have an important place in the art of resistant response, as has been demonstrated most recently in the lively contributions of Feminist and Marxist criticism of Shakespeare. I write as a long-standing member of a minority (a rough spot-check of our directory suggests that only a third of our members are women—a lower percentage, I think, than would be found in such groups as MLA and SAMLA). Indeed, I am a minority within a minority since my good fortune at being out of the country during the years of the Feminine Mystique preserved me as one of the few surviving fulltime female academics of my generation. I represent still another minority as the first President of this organization to have a Ph. D. from a southern university (U. Va.) and to have survived a protracted absence from the main line of the profession. I attribute my election as President, in part at least, to my minority credentials of sex and seniority; and I find it difficult to move from feeling like an outsider to feeling like an insider. I am very pleased, however, as I hope you are, that the SAA has its first female president since Madeleine Doran reigned more than eleven years ago. I feel very honored indeed to be following in such footsteps, and I thank all of you who have made this possible. I hope you will help me remember that co-opted minorities are most useful if they refuse to forget the art of resistance.

One other minority deserves our attention. As all of us must have observed, in recent years the job market has grown increasingly difficult for new Ph. D.'s because of the plentiful supply of post-doctoral applicants with advanced credentials. This is understandable and perhaps inevitable, but we need to think of ways to help these new young aspirants to the profession. Although I would be very reluctant to see the SAA become a job market, I would like to see our members encourage advanced graduate students and new Ph. D.'s to attend our meetings, participate in our seminars, and take advantage of the opportunities we offer for young scholars to meet senior scholars who might actively foster their careers. Remembering that the baby-boom bulge will almost surely mature into a geriatric glut, let us labor to protect our progeny.



Jeanne Addison Roberts
President, 1986-87

FIFTEENTH ANNUAL MEETING
OF
THE SHAKESPEARE ASSOCIATION OF AMERICA

9-11 April 1987
Four Seasons Olympic Hotel
Seattle, Washington

Registration and Participation

Any member of the SAA is welcome to register for the annual meeting. Members' spouses are invited to attend all sessions, although they will be expected to pay the meal fees should they wish to attend either the Friday annual luncheon or the luncheon with the Trustees on Saturday.

The fee for registration (\$30 in advance, \$35 if paid in Seattle) includes the costs of the Friday luncheon, all coffee breaks, and the Thursday evening reception. See the reverse side of the membership dues form for the Seattle registration form.

Thursday Evening Reception

From 6:00 to 8:00 p.m. on Thursday, 9 April, members are invited to a reception hosted by the sponsoring colleges and universities. The Spanish Ballroom of the Four Seasons Olympic will be the site of this evening's hospitality, providing an excellent opportunity for members to view the results of the recent multi-million dollar renovation of this hotel, since 1979 included on the National Register of Historic Places.

Hosts

A consortium of colleges and universities have generously agreed to sponsor the gala reception at the Four Seasons Thursday evening from 6:00 to 8:00. Those academic institutions pledging support include the University of British Columbia, Evergreen State College, Lewis and Clark College, North Seattle Community College, Oregon State University, University of Oregon, University of Puget Sound, Seattle Pacific University, Seattle University, Simon Fraser University, St. Martin's College, University of Victoria, Washington State University, University of Washington, Western Washington University, and Whitman College. Professor Charles M. Frey of the University of Washington chairs the Committee on Local Arrangements.

Trustees Luncheon

For the third year the SAA trustees will host an optional Saturday luncheon for those members interested in expressing views on any matters of common interest regarding the Association. The continuation of this yearly dialogue will provide an excellent forum to offer suggestions, recommend changes, and voice any other thoughts intended for the improvement of the Association. At this time the Trustees will discuss the results of the questionnaire circulated in the July *Bulletin*.

As always, the Trustees do not regard the luncheon as the sole occasion on which members are encouraged to air their ideas regarding the SAA. Such thoughts expressed to any officer at any time will receive careful consideration.

Program

A complete outline of the program appears on page 3 of the *Bulletin*.

Hotels and Reservations

Headquarters for the 1987 meeting of the SAA will be Seattle's exquisitely renovated Four Seasons Olympic Hotel. A discounted rate of \$75 for single and \$85 for double rooms has been confirmed. Members should note this rate is available only to those who return the enclosed hotel reservation card **NO LATER THAN WEDNESDAY, 18 MARCH**. After this date, late reservations will be accepted on a space-available basis at the Four Seasons' regular rates. **RESERVE YOUR ROOM AS SOON AS POSSIBLE.**

Harbor Tour and Kiana Lodge Excursion

Saturday evening the members and their guests are invited to take part in an excursion to Kiana Lodge in Poulsbo, Washington, a small section of the Port Madison Indian Reservation. Buses will depart the Four Seasons at 5:15, taking participants to the harbor for a short tour and then a cruise to Kiana Lodge. Upon arriving at this private lodge known as "Garden of the Gods," those in attendance will enjoy a dinner featuring steamed clams and fresh salmon roasted over alder coals, accompanied by medieval and Renaissance music. After the meal, members may wish to stroll through the grounds or browse through the largest private totem pole and Indian basket collection in the Northwest. A return to the harbor via the Washington State Ferry and a bustrip back to the Four Seasons will complete the evening by around 10:30.

The charge for transportation and meal (including all gratuities) is \$35.00 per person. Reservations for this outing may be made by checking the appropriate line on the registration form and adding this fee to the registration and luncheon fees. Members are urged to reserve spaces in advance since the number of places is limited.

Theater Offerings in Seattle

The following list of theater offerings has been provided for those members who wish to plan an evening of Seattle theater on Friday, 10 April. To reserve seats, members are advised to call the box office phone numbers following each play or dance listing. Despite the broad variety of presentations available, seating is limited. Members are urged to call before arriving in Seattle.

PROJECTED THEATER OFFERINGS IN SEATTLE
APRIL 10, 1987

Seattle Repertory Theater: *A Moon for the Misbegotten* ((206-443-2222)
Seattle Opera: *Porgy and Bess* (206-443-4700)
Empty Space: *Gloria Duplex*, by Rebecca Wells (206-467-6000)
Bathhouse Theater: *Waiting for Godot* (206-524-9108)
Pioneer Square Theater: *Angry Housewives* (206-622-2016)
Univ. of Washington—Meany Hall: Alvin Ailey Dance Group (206-543-4880)
The Group Theater: *Ideoglossia*, by W. Mastro Simone (206-543-4327)
New City Theater: *My Werewolf*, by Theater X Company (206-323-6800)
Seattle Children's Theater: *Tales of a Fourth-Grade Nothing* (206-633-4591)

THE SHAKESPEARE ASSOCIATION OF AMERICA

6328 VANDERBILT STATION • NASHVILLE, TENNESSEE 37235



1987 MEMBERSHIP DUES FORM

Please fill in the appropriate blanks listed below. Annual dues are set at \$30. Additional payments for *Shakespeare Newsletter*, *Shakespeare Quarterly*, *Shakespeare Studies*, and *Shakespeare Survey* are optional.

___	Annual Dues	(\$30.00)
___	<i>Shakespeare Newsletter</i>	(\$ 6.00)
___	<i>Shakespeare Quarterly</i>	(\$20.00)
___	<i>Shakespeare Quarterly Bibliography</i>	(\$ 5.00)
___	<i>Shakespeare Studies</i>	(\$20.00)
___	<i>Shakespeare Survey</i>	(\$27.00)
___	TOTAL PAYMENT DUE	
___	Payment is enclosed.	
___	I wish to charge the above sum to one of the credit cards listed below:	
___	Master Card _____ / _____	
	card number	expiration date
___	VISA _____ / _____	
	card number	expiration date

This is a _____ renewal _____ new membership.

Signature: _____

PLEASE PRINT:

Name: _____

Address: _____

REGISTRATION FORM
Annual Meeting
Shakespeare Association of America

9-11 April 1987
Four Seasons Olympic Hotel
Seattle, Washington

Name: _____

Institutional Affiliation: _____

_____ Arrival Date and Time _____ Departure Date and Time

_____ I will be staying at the Four Seasons Olympic Hotel.

_____ I will be staying at _____.

_____ My spouse (Name) _____ will accompany me.

REQUIRED FEES:

_____ Annual Dues and Optional Subscription Charges (See form on reverse side)

_____ Registration Fee (\$30 if paid in advance, \$35 at meeting)

OPTIONAL EXPENSES:

_____ Spouse's Luncheon on Friday (\$15.00)

_____ Luncheon with Trustees (\$12.00)

_____ Spouse's Luncheon with Trustees (\$12.00)

_____ Kiana Lodge Outing (\$35.00)

_____ TOTAL PAYMENT DUE

_____ Check enclosed

_____ Charge to MasterCard/Visa

No. _____ /exp. date: _____

Special Dietary or Physical Requirements:

Please return this form by **31 March 1987** to
Shakespeare Association of America, 6328 Vanderbilt Station B, Nashville, TN 37235.

FIFTEENTH ANNUAL MEETING
OF
THE SHAKESPEARE ASSOCIATION OF AMERICA
PROGRAM

Thursday, 9 April

Noon - 6:00

Registration
Book Displays

3:30 - 5:30

Workshop A: "Graduate Education in the Renaissance:
A Critique and Suggestions"
Leader: Jay Halio (*University of Delaware*)
Seminar 1: "Psychological Interpretations of Shakespeare"
Leaders: Janet Adelman (*University of California, Berkeley*)
and Richard Wheeler (*University of Illinois*)
Seminar 2: "Harley Granville-Barker, Shakespeare
Producer and Critic"
Leader: Douglas Paschall (*University of the South*)
Seminar 3: "Shakespeare and Oral Culture"
Leader: Alan W. Powers (*Bristol Community College*)
Seminar 4: "Shakespeare and Jonson"
Leader: Barbara Traister (*Lehigh University*)

6:00 - 8:00

Reception

Friday, 10 April

8:00 - Noon

Registration

8:00 - 5:00

Book Display

9:00 - 10:30

Plenary Session: "Shakespeare and Political Criticism"
Moderator: David Bevington (*University of Chicago*)
Speakers: Jonathan Dollimore (*University of Sussex*)
George K. Hunter (*Yale University*)
Leah Marcus (*University of Wisconsin*)

10:30 - 11:00

Coffee Break

11:00 - 12:00

Session I: "Shakespeare Visualized: Past and Present"
"Is Shakespeare Translatable: Cinematic Adaptations
of *King Lear* by Kozentsev and Kurosawa"
King-Kok Cheung (*University of California, Los Angeles*)
"The Marriage Topos in *Cymbeline*: Shakespeare's
Variation on a Classical Theme"
Peggy Munoz Simonds (*Montgomery College*)
Session II: "Exploring Ambivalences in Identity"
"Empty Spaces: Interpretation in *The Merchant of Venice*"
Sharon Beehler (*University of Montana*)
"The Construction of Subjectivity in Shakespeare:
A Lacanian Analysis of the Comedies"
Barbara Freedman (*Harvard University*)

12:30 - 2:30

Luncheon

3:00 - 5:00

Workshop B: "'What's Going on Here?' or,
Exploring Shakespeare's Language"
Leader: Miriam Gilbert (*University of Iowa*)
Seminar 5: "'Let Proof Speak': Evidence for the
History of the Renaissance Theater"
Leader: Susan Cerasano (*Colgate University*)
Seminar 6: "Shakespearean Tragedy and Gender"
Leader: Shirley Nelson Garner (*University of Minnesota*)

Friday, 10 April (continued)

Seminar 7: "Rethinking *Titus Andronicus*"

Leader: Duncan Harris (*University of Wyoming*)

Seminar 8: "Shakespeare and Modes of Symbolic
Geography"

Leader: Joan Hutton Landis (*The Curtis Institute of Music*)

Seminar 9: "Shakespeare and Elizabethan Ritual"

Leader: Linda Woodbridge (*University of Alberta*)

5:00 - 6:30

Cash Bar

Saturday, 11 April

8:30 - Noon

Book Displays

9:00 - 10:30

Session III: "The Future of Performance Criticism"
Moderator: Philip C. McGuire (*Michigan State University*)
Speakers: Alan Dessen (*University of North Carolina*)
Michael Goldman (*Princeton University*)
Barbara Hodgdon (*Drake University*)

Session IV: "Shakespeare and the Body"

Moderator: Peter Stallybrass (*Dartmouth College*)
Speakers: Nancy Vickers (*Dartmouth College*)
Frank Whigham (*University of Texas, Austin*)

10:30 - 11:00

*Coffee Break

11:00 - 12:30

Session V: "Shakespeare and the New Feminisms"
Moderator: David Kastan (*Dartmouth College*)
Speakers: Margaret Ferguson (*Columbia University*)
Marjorie Garber (*Harvard University*)
Ann Rosalind Jones (*Smith College*)

Session VI: "The Second Swan"

Moderator: John R. Elliott (*Syracuse University*)
Speakers: Laurie Maguire (*University of Toronto*)
Michael Reardon (*Bidford-on-Avon, England*)
RSC Director (*To be announced*)

1:00 - 2:00

Trustees Luncheon

2:30 - 4:30

Workshop C: "'What's Going on Here?' or,
"Exploring Shakespeare's Language"
Leader: Miriam Gilbert (*University of Iowa*)
Seminar 10: "Shakespeare's Stagecraft: The Poetics
of Stage Business"
Leader: Ellen J. O'Brien (*Guilford College*)
Seminar 11: "Shakespearean Tragedy and Gender"
Leader: Shirley Nelson Garner (*University of Minnesota*)
Seminar 12: "Tournaments, Pageants, Progresses
and Renaissance Drama"
Leader: Alan R. Young (*Acadia University*)
Seminar 13: "Shakespeare's English Histories and
Renaissance Historiography"
Leader: Phyllis Rackin (*University of Pennsylvania*)
Seminar 14: "Shakespeare and the Medieval Drama:
Contexts and Continuities"
Leader: Alan Somerset (*University of Western Ontario*)

4:30 - 6:00

Cash Bar

5:15 - 10:30

Kiana Lodge Trip

Nominations for 1987-1988

Led by Trustee Anne Lancashire (*University of Toronto*), the Nominations Committee report the following candidates for offices in 1987-88.

- President: Maurice Charney (*Rutgers University*)
R. A. Foakes (*University of California, Los Angeles*)
George Williams (*Duke University*)
- Trustees: Alan Dessen (*University of North Carolina*)
David Kastan (*Dartmouth College*)
Barbara Palmer (*Chatham College*)
Gail Paster (*George Washington University*)
Alan Somerset (*University of Western Ontario*)
Steven Urkowitz (*Hofstra University*)

Members are requested to vote for a President and two Trustees, each of whom will serve a three-year term on the Board. The ballot enclosed in this mailing must be received by **WEDNESDAY, 18 MARCH**. Members of the Nominating Committee were Chair, Anne Lancashire (*University of Toronto*), Barry Gaines (*University of New Mexico*), John Wasson (*Washington State University*), and Susan Zimmerman (*Queen's College, City University of New York*).

1987 MLA Shakespeare and Milton Session

Pending approval in New York, the Special Session on Shakespeare and Milton at the MLA meeting is now slated to take place in December of 1987. SAA members are advised that papers for the session should be no longer than eight double-spaced pages (reading time twenty minutes or less). Papers should be submitted in duplicate, one copy sent to Professor Albert C. Labriola, Department of English, Duquesne, PA, 15282, and the other to Professor Jeanne Roberts, Department of English, American University, Washington, DC, 20016. All papers must be received by 15 March. Only current MLA members may present papers at the annual convention. All such presenters must have joined MLA by 1 April.

Program Suggestions for 1988

All members are invited to submit suggestions on both content and format to the Program Committee for the 1988 meeting in Boston. By 1 February 1987, please send all proposals and ideas to the leader of that committee, Michael J. Warren (*University of California, Santa Cruz*).

Membership Fee Increase

The Trustees of the SAA announce an increase in the Association's annual dues from \$25 to \$30. This increase, the first since 1981, will allow the Association to absorb the increased clerical, supply, printing, and mailing costs which have risen, if not precipitously, at least steadily over the past six years.

Questionnaire Response

The Trustees wish to thank the membership for the gratifying number of responses to the questionnaire in the July *Bulletin*. Although still in the process of analyzing and tabulating the information gathered, the Trustees are grateful to all those who took the time to formulate the sensitive and thoughtful answers which have been received.

Folger Institute

Michael Goldman (*Princeton University*) will direct this summer's Folger Institute offering, "Shakespeare's Texts in Action." The program (from 16 June to 24 July, 1987) will explore both the ways in which critical approaches can be used in the context of performance and how performance approaches can be improved by broader consideration of various critical approaches. Consulting lecturers to the program include Stephen Booth (*University of California, Berkeley*), Lee Devin (*Swarthmore College*), Marvin Rosenberg (*University of California, Berkeley*), Meredith Skura (*Rice University*), and Michael Warren (*University of California, Santa Cruz*).

Further information and applications for the fifteen \$3000 NEH stipends to be awarded may be obtained by writing Lena Cowen Orlin, Folger Institute, Folger Shakespeare Library, 201 East Capitol, S. E., Washington, DC, 20003, or calling (202) 544-4600. Deadline for completed applications is 1 March 1987.

Manuscripts Solicited

Professors Susan Baker and Dorothea Kehler are preparing an anthology of essays treating Renaissance drama from a feminist perspective. New papers or permission to reprint published papers is sought, particularly contributions dealing with non-Shakespearean drama. Please send queries and submissions to Susan Baker, Department of English, University of Nevada, Reno, NV 89557. The deadline is 1 March 1987.

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ADDRESS CORRECTION REQUESTED

DATED MATERIALS ENCLOSED