Looking at the monthly report on the performance of airlines in this morning's paper, I am teased into thinking that someone should give us the facts about the performance of Shakespeare in various states of the union. I know that in the State of New Jersey Shakespeare is preeminent. In Rutgers University alone about a thousand students a semester study Shakespeare in some form, and there are at least 425 souls in the "big" Shakespeare course that I teach. Why should this be so?

New Jersey is a very ethnic state, and this immigrant, foreign background has a good deal to do with the study of Shakespeare. He is the ideal of culture and the humanities that many students think is the essence of a college education. Students are brought up to feel that Shakespeare is the best and that, in some mysterious way, contact with Shakespeare will rub off onto their lives. In this euphoric atmosphere I am sometimes asked if I know Shakespeare or his descendants personally, as if I were handing down family traditions of interpretation. I am afraid to say no.

Having taught Shakespeare for more than thirty years, I have watched the plays change subtly in meaning in relation to prevailing mores and values. The Taming of the Shrew, for example, can't be taught the way it once was as a rollicking, sportive farce at the expense of women. For better or for worse, Kate and Petruchio now really love each other (or at least turn each other on), although neither is likely to admit it. Are we trying to backtrack from the truth that is staring us in the face that Shakespeare is a male chauvinist and worshiped patriarchal values? By phrasing the issue in this crude form I think we are doing a disservice to Shakespeare's ideology. This is, after all, a play—a theatrical fiction—and the ideological issues are set against each other in a dramatic, performative way. In The Taming of the Shrew, there is a sense in which Kate tames Petruchio, or at least learns to outdo him in the playing of erotic power games.

I know that Shakespeare students in the State of New Jersey are titillated by the feeling that Shakespeare is "open" as problems in biology, accounting, electrical engineering, and mathematics are not. This is an exciting prospect. In putting The Merchant of Venice and Othello together in a unit in which Venetian values are contrasted with those of the foreigner—Jew, black, moneylender, mercenary—we are forced to confront Shakespeare's racist sentiments or, to speak more exactly, those of the play. It doesn't help to say that Shakespeare undoubtedly knew no Jews or black men in Elizabethan London. The historical argument has no force on persons encountering the plays for the first time. What generates dramatic energy in both plays is the conflict between love and hate, the insider and the outsider, and the inherent attraction of the forbidden evil. There is no way to wish away the Jew and the black man in these plays, and we cannot comfortably evade the problem by postulating a time when there were no Jews or black men to worry about.

The plays of Shakespeare really don't change, but we change in our interests and assumptions and we read Shakespeare differently at different times. Our sense of Shakespeare as a hierarchy of values never remains the same, and luckily, our own canon of the plays is not fixed and immutable. Even the much-despised Titus Andronicus is beginning to come into its own as an aspect of the Theater of Cruelty. The jokey, sardonic villain Aaron almost broke his "heart with extreme laughter" when he chopped off Titus' hand, offered freely and fatuously for his sons' liberty. But students immediately connect Aaron with similar sordid and mirthful figures in horror movies. Aaron's "Weak, wheak! So cries a pig prepared to the spit" when he kills the Nurse in cold blood strikes a familiar chord. Horror movies are admittedly a non-Elizabethan resource, yet who is to say that the sense of a blank and irrational terror in a comfortable, witty context was unknown to Elizabethan audiences? We are using the imaginative resources of our own time in a way that is not at all foreign to Shakespeare. We energize the plays according to what we know and feel deeply; I do not think we distort them.

I have been inveighing against plot for some time. I have even offered to tell students during the final exam all the minute details of plot that slip their minds and that I might remember. This has, surprisingly, a disquieting effect, since some students wonder what they can get hold of if not the plot. I have concentrated on the action as opposed to the plot—what really happens, what the plot is leading toward. I am happy to say that I have managed to convince many students not to buy Cliff's Notes or other cram books but to watch the BBC-TV videotapes of the plays. For better or for worse, this is a real performance of the text that you can argue with.

Most of you who are reading this letter are students and teachers of Shakespeare, but I know that a valuable part of the membership of the Shakespeare Association of America are performers, directors, independent scholars, and persons of quality—the "great variety of readers" whom Hemings and Condell addressed in the First Folio. I have been arguing for an open Shakespeare that keeps changing with the times. In some sense everyone invents his own Shakespeare within the historical limits of what the language can possibly mean. But who is to know what these historical limits will seem like in the next thirty years? The appeal to history can be either a valuable brake on our own fantasy or a dangerous dogmatism. We remember that, in the curiously formal choruses to Henry V, Shakespeare appealed in all humility to the "imagine forces" of his audience and asked them to "Piece out our imperfections with your thoughts." Shakespeare needed his audience, then as now, to tell him what his plays mean.
Sixteenth Annual Meeting
Of
The Shakespeare Association of America
31 March-2 April 1988
Copley Plaza Hotel
Boston, Massachusetts

Registration and Participation

All members of the SAA are invited to register for the annual meeting. As in the past, members’ spouses are welcome to attend all sessions and the opening reception. An additional fee must be charged any spouse wishing to attend the annual luncheon on Friday.

The registration fee ($40 in advance, $45 if paid in Boston) includes the cost of the Friday luncheon, all coffee breaks, and the Thursday evening reception. See the reverse side of the membership dues form for the Boston registration form.

Thursday Evening Reception

From 6:00 to 10:00 on Thursday, 31 March, members are invited to attend a reception at the Boston Museum of Fine Arts (transportation between the Copley Plaza and the MFA will be provided). Wine and hors d’oeuvres will be available from 6:30 to 8:30. In addition, members may choose to dine at the museum at one of the restaurants which will be open throughout the four hours the SAA will have exclusive access to the museum.

In addition to its own distinguished collection, the MFA will be hosting a major exhibition entitled Masters of Seventeenth-Century Dutch Landscape Painting. Presenting 100 masterpieces by more than 40 artists, the exhibition will include the works of such key figures as Jan van Goyen, Rembrandt, Jacob van Ruisdael, and Meindert Hobbema. Sponsoring universities for this gala evening include Boston University, Harvard University, Brandeis University, Boston College, and Massachusetts Institute of Technology. Professors William Carroll (Boston University) and Marjorie Garber (Harvard University) have chaired the local arrangements committee.

Trustees Coffee

This year the Trustees will host an informal coffee on Thursday, 31 March, from 1:30 to 3:00. The Trustees envision this as an opportunity to meet with new and old members during registration and to foster the collegiality which has distinguished past SAA meetings.

SAA/Malone Society Dance

“Hey, Nancy, I’ve got an idea. Let’s have a dance!” The Malone Society, still recovering from its cocktail party at the 1984 Shakespeare Association meeting, joins with the SAA to present “Steppin’ Up,” a five-person “cooperative” band, for your after-dinner dancing and listening pleasure. So why not join us at the Copley, on Friday, April 1, from 10:00 p.m. to 1:00 a.m., for the MALSOC Hop? Tickets may be purchased for $4.00 per person ($7.00 per couple) as part of the pre-registration package or for $5.00 per person at the door.

--Copy submitted by Thomas Berger (St. Lawrence University)

Workshops/Study Seminars May Be Closed to Auditors

Because of the exploratory and/or pedagogical nature of the workshop and study seminar formats, leaders have the option of closing the sessions to non-participants. An asterisk (*) marks the sessions.

Program

A complete outline of the program appears on pages 5 and 6 of the Bulletin.

Hotels and Reservations

SAA’s Copley Plaza Hotel will serve as headquarters for the 1988 SAA meeting. Additional space has been reserved at the Back Bay Hilton for those who wish to have access to a pool and health club. Both hotels are offering rates of $75 for single and $85 for double rooms.

Members will note that two reservation cards are enclosed. Those wishing to stay at the Copley should mail their cards to the hotel itself. Those who wish to stay at the Back Bay Hilton and swim in its pool should return their reservation cards to the SAA offices.

Please note that reservation cards for the Back Bay Hilton must be returned by 20 February to qualify for the discounted rate. Copley Plaza reservations must be received by 2 March. Late reservations will be accepted on a space-available basis at regular rates. MAIL YOUR RESERVATION AS SOON AS POSSIBLE. THIS YEAR’S DEADLINES ARE MUCH EARLIER THAN USUAL.

Cultural Activities in Boston During SAA Meeting

- Boston University Chamber Players, 8:00 PM, BU Concert Hall, 855 Commonwealth Avenue; free to public. Beethoven Piano Trio in C Minor, Op. 1, no.3
dohnanyi Sextet for Piano, Strings, and Winds, Op. 77
March 30 only

- Boston Symphony Orchestra Open Rehearsals, 7:30 PM, Symphony Hall. Call for tickets at 266-7575.

- Dutoit, Conductor; Gideon Kremer, Violin. Mussorgsky, Prelude to "Khovanshchina"

Gubaidulina, "Offertorium"

Mussorgsky/Ravel, "Pictures at an Exhibition"
March 30

- San Francisco Mime Troupe, 8:00 PM at Northeastern University, Boston. Call for tickets at 457-2247. March 31-April 2

- Boston Camerata, Jordan Hall, 8:00 PM. Call for tickets at 262-2092.


- Alley Theater, 1253 Cambridge St., Cambridge. 491-8166.

- "Split Second," by Dennis McIntyre. March 30-April 2

- Lyric Stage, 54 Charles St., Boston. 742-1790.


- Schubert Theater, 265 Tremont St., Boston; 1-800-233-3123.

- "Les Miserables." March 30-April 2

- Charles Playhouse II, 74 Warren St., Boston. 542-8411.

- "Shear Madness." Tickets on sale in late January. March 30-April 2

The area code for all of the above is 617. The following theaters do not have information on their schedules: Charles Playhouse (426-6912), Boston Shakespeare Co. (267-5600), Wang Center for the Performing Arts (787-8000), and Boston Ballet Company (542-1323). People interested in going should read the Boston Globe in early March or call the theaters during the conference.

Please note that tickets for events in Boston are not included in the registration fees. Members should call the theaters for their own tickets.
1988 MEMBERSHIP DUES FORM

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

<table>
<thead>
<tr>
<th>Subscription</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Annual Dues</td>
<td>($30.00)</td>
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<tr>
<td>Shakespeare Newsletter</td>
<td>($12.00)</td>
</tr>
<tr>
<td>Shakespeare Quarterly</td>
<td>($20.00)</td>
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<tr>
<td>(if mailed outside the U.S.)</td>
<td>($25.00)</td>
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<td>Shakespeare Quarterly Bibliography</td>
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<td>Shakespeare Studies</td>
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<tr>
<td>Shakespeare Survey</td>
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TOTAL PAYMENT DUE

Payment is enclosed (U.S. funds or credit cards only, please. See page 6)

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: ____________________________________________

*Subscription available only until 15 February 1988. See page 6.

Please return to the Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, Tennessee 37235
REGISTRATION FORM
Annual Meeting
Shakespeare Association of America
31 March - 2 April 1988
Copley Plaza Hotel
Boston, Massachusetts

Name: ____________________________________________________________

Institutional affiliation: ____________________________________________

______________ Arrival Date and Time  ________________ Departure date and Time.

_______ I will be staying at the Copley Plaza.

_______ I will be staying at the Back Bay Hilton.

_______ I will be staying at ________________________________________.

_______ My spouse (Name) __________________________________________ will accompany me.

_______ This will be my first SAA annual meeting.

REQUIRED FEES:

_______ Annual Dues and Optional Subscription Charges
    (see form on reverse side)

_______ Registration Fee ($40.00 in advance; $45.00 at meeting)
    (includes admission to the Museum of Fine Arts Thursday evening)

OPTIONAL EXPENSES

_______ SAA/Malone Society Dance ($4/person in advance, $7/couple in advance; $5/person at meeting)

_______ Spouse's Luncheon on Friday ($20.00)

_______ TOTAL PAYMENT DUE

_______ Check enclosed
     (U.S. funds only, please)

_______ Charge to MasterCard/Visa

Card number: __________________________ exp.date: __________

Special Dietary or Physical Requirements:

Please return this form by 15 March 1988 to
Shakespeare Association of America, 6328 Station B, Vanderbilt University, Nashville, Tennessee 37235.
Sixteenth Annual Meeting of the Shakespeare Association of America
Program

Thursday, 31 March

Noon - 6:00
Registration
Book Exhibits

1:30 - 3:00
Trustees Coffee

2:30 - 3:30
“Critique of Ongoing and Proposed Globe Reconstructions”
C. Walter Hodges (Lewes, England)

3:45 - 5:45
Workshop 1: “Using Shakespeare Videos in the Classroom”
Leader: Bernice Kliman (Nassau Community College)

*Study Seminar 1: “Shakespeare and Materialist Criticism”
Leader: Michael Bristol (McGill University)

Seminar 1: “Shakespeare and Beaumont and Fletcher”
Leader: Lee Bliss (University of California, Santa Barbara)

Seminar 2: “Shakespeare and Renaissance Political Thought”
Leaders: Rebecca Bushnell (University of Pennsylvania) and Constance Jordan (Northwestern University)

Seminar 3: “Three Hamlets vs. Three Hamlets”
Leader: Thomas Clayton (University of Minnesota)

Seminar 4: “Restoration Shakespeare: 1660-1700”
Leader: Nancy Maguire (Folger Library)

Seminar 5: “Women’s Responses to Shakespeare”
Leader: Marianne Novy (University of Pittsburgh)

Seminar 6: “Shakespeare on the American Stage”
Leader: Susan Spector (Baruch College)

Seminar 7: “Othello: New Perspectives”
Leader: Virginia Vaughan (Clark University)

Seminar 8: “Entering the Maze”
Leader: Robert F. Willson, Jr. (University of Missouri, Kansas City)

6:00 - 10:00
Reception

Friday, 1 April

8:30-5:00
Registration
Book Exhibits

9:00 - 10:30
Plenary Session: “Shakespeare and Colonialism”
Moderator: Margreta de Grazia (University of Pennsylvania)
Speakers: Catherine Belavy (University of Cardiff), Anthony Barthelemy (Louisiana State University), Michael Cadden (Princeton University), Henry Louis Gates, Jr. (Cornell University)

10:30-11:00
Coffee Break

11:00 - 12:30
Session I: “1588 and all that”
Moderator: Margaret Loftus Ranald (Queens College, CUNY)
Speakers: Gabriele Bernhard Jackson (Temple University), James Shapiro (Columbia University), Meredith Skura (Rice University)

Session II: “The Problem of Editing”
Moderator: Anne Lancashire (University of Toronto)
Speakers: Richard Knowles (University of Wisconsin), Randall McLeod (University of Toronto), Ann Thompson (University of Liverpool), Stanley Wells (The Shakespeare Institute, University of Birmingham)

1:00 - 2:30
Luncheon

3:30 - 5:30
*Workshop 2: “Speaking Shakespeare’s Verse”
Leader: John Russell Brown (University of Michigan)

Workshop 3: “Shakespeare in the Secondary Schools”
Leader: Herbert Coursen (Bowdoin College)

*Workshop 4: “Editing Shakespeare”
Leader: George Walton Williams (Duke University)

*Study Seminar 2: “Finding Your Way to Primary Documents About the Renaissance Stage”
Leaders: Herbert Berry (University of Saskatchewan), John Astington (University of Toronto, Erindale), William Ingram (University of Michigan)

Session 9: “Shakespearean Violence”
Leader: William Carroll (Boston University)

Session 10: “Reading Troilus and Cressida: Theory, Text, and Context”
Leader: Paul Gaudet (University of Western Ontario)

Session 11: “Shakespeare and Tragicomedy”
Leader: Werner Habicht (University of Wurzburg)

Session 12: “Shakespeare and Television: Jonathan Miller and Elijah Moshinsky”
Leaders: Gordon Jones (Memorial University of Newfoundland), Susan Willis (Auburn University, Montgomery)

Session 13: “Shakespeare and Chastity”
Leader: Joan Larsen Klein (University of Illinois, Urbana)

Session 14: “Shakespeare on Film”
Leader: Kenneth Rothwell (University of Vermont)

Session 15: “Othello: New Perspectives”
Leader: Virginia Vaughan (Clark University)

5:30 - 7:00
Cash Bar

10:00 - 1:00
SAA/Malone Society Dance

Saturday, 2 April

8:30-12:00
Book Exhibits
Saturday, 2 April, continued

9:00 - 10:30
Session III: "Feminism vs. Historicism"
Moderator: Madelon Sprengerth (University of Minnesota)
Speakers: Lynda Boose (Dartmouth College)
Peter Erickson (Clark Art Institute)
Katherine McCluskie (University of Kent)
Louis Montrose (University of California, San Diego)

Session IV: "Textual and Performance Study as Grounding for Approaches to Shakespeare"
Moderator: Phyllis Gorfin (Oberlin College)
Speakers: Neil Freeman (Yale University)
Audrey Stanley (University of California, Santa Cruz)
Paul Rostin (King's College, University of Ontario)

10:30 - 11:00
Coffee Break

11:00 - 12:00
Session V: "Theatrical Places: Rhythms and Revelations"
"Theatrical Otium: Shakespeare's Design in As You Like It,"
Lorell Browning (University of California, Santa Barbara)
"Secret Places in Renaissance Drama,"
William W.E. Slights (University of Saskatchewan)

Session VI: "Histories Public and Private"
"Dead Hostages: Historiography at a Disadvantage in Henry V,"
Donald Hedrick (Kansas State University)
"Macbeth and Mortality,"
Robert Watson (University of California, Los Angeles)

1:30 - 2:30
Speakers: Bryan Goob (University of Victoria)
Peter Loeffler (University of British Columbia)

Session VIII: "The Sonnets"
Moderator: Heather Dubrow (Carleton College)
Speakers: Joel Fineman (University of California, Berkeley)
Marion Trousdale (University of Maryland)

3:00 - 5:00
*Workshop 5: "Approaches to Shakespeare by Black Scholars"
Leaders: Doris Adler (Howard University)
Garrett Lloyd Mack (Virginia State University)

Workshop 6: "Shakespeare and the Undergraduate Curriculum"
Leader: Charles Frey (University of Washington)

*Study Seminar 3: "Gender-Related Approaches to Shakespeare"
Leader: Mary Beth Rose (Newberry Library)

Seminar 16: "Popular Uses of Shakespeare"
Leader: John Andrews (National Endowment for the Humanities)

Seminar 17: "Shakespearean Violence"
Leader: William Carroll (Boston University)

Seminar 18: "Minimal Shakespeare"
Leaders: James P. Lusardi (Lafayette College)
June Schulter (Lafayette College)

Seminar 19: "Ovidian Shakespeare/ Shakespearean Ovid"
Leader: Coppelia Kahn (Brown University)

Seminar 20: "Chambers Revisited"
Leader: Scott McMillin (Cornell University)

Seminar 21: "Shakespeare and Television: Jane Howell"
Leader: Mary Maher (University of Arizona)

Seminar 22: "Shakespeare and History: Theorizing Practice"

5:00 - 6:30
Cash Bar

Membership Passes Recommendation for Vice Presidency
Overwhelmingly approved by the membership, the constitutional amendment regarding the election of a Vice President (slated to succeed to the Presidency in the second year and return to the duties of a Trustee in the third year) will be observed for the first time in the 1988 election.

Nominations for 1988-89
Trustee J. Leeds Barroll, leader of the Nominations Committee, reports the following candidates for office in 1988-89:
President: Anne Lancashire (University of Toronto)
Stephen Orgel (Stanford University)
Robert K. Turner, Jr. (University of Wisconsin, Milwaukee)
Vice President: Paul Rostin (King's College, University of Ontario)
Carol Thomas Noley (Illinois State University)
Leah Marcus (University of Wisconsin, Madison)
Trustees: Carol Thomas Neely (Georgetown University)
Scott McMillin (Cornell University)
William Carroll (Boston University)

Members of the nominating committee were Roslyn Knutson (University of Arkansas), Robert Merrit (University of Akron), and Susan Cerasano (Colgate University). SAA members may vote for President, Vice President, and one Trustee, each of whom will serve a three-year term on the Board. The ballot enclosed in this mailing must be received by TUESDAY, 15 MARCH.

Program Suggestions for 1989
SAA members are urged to submit suggestions on content or format to the Program Committee for the 1989 meeting. Please send all proposals to the leader of the Committee, Alen Dessen (University of North Carolina) or the SAA offices no later than 15 March.

Tokyo in 1991
The Executive Committee of the International Shakespeare Association has scheduled the next World Congress for 11-17 August 1991 in Tokyo. The meeting's theme will be "Shakespeare and Cultural Traditions."

In consultation with our international colleagues, the SAA hopes to secure favorable airfare and accommodations in order to promote the highest possible attendance by the membership.

World Congress Program Suggestions
The SAA has requested that, as in previous congresses, the SAA assume responsibility for planning and organizing seminars. President Maurice Charney has designated Trustee J. Leeds Barroll (University of Maryland, Baltimore County) as leader of the SAA's 1991 World Congress Program Committee. Additional committee members include Trustee Jean Howard (Syracuse University) and former Executive Secretary Ann Cook (Vanderbilt University). The Committee welcomes suggestions for seminars and leaders suitable for the exploration of "Shakespeare and Cultural Traditions." Please send all ideas to one of the committee members or to the SAA offices no later than 15 March 1988.

ISA Membership Information
Those members of the SAA who wish to join the International Shakespeare Association may do so by sending the card accompanying this mailing to the Secretary, International Shakespeare Association, c/o Shakespeare Centre, Henley Street, Stratford-upon-Avon, England, CV37 6QW.

Payments in Canadian Dollars
The Trustees of the SAA have regretfully concluded that the Association can no longer accept payments for memberships, subscriptions, or registrations in Canadian dollars. All payments are now requested in U.S. dollars, by means of money orders, bank drafts, or MasterCard or Visa.

Shakespeare Quarterly Subscriptions
Because SAA members receive Shakespeare Quarterly subscriptions at a marked discount, the Association has been asked to place a February 15 deadline on new subscriptions and renewals in order to alleviate the substantial bookkeeping charges caused by back orders.