The twenty-seventh annual meeting of the Shakespeare Association of America will be held in the Grand Hyatt San Francisco on Union Square. The program opens at noon on Thursday, 1 April 1999 and closes late Saturday, 3 April 1999. Special events, their location, and their scheduling have been tailored to the attractions of our host city. Each evening, a theatrical performance will be held in the Grand Hyatt for the convenience of conference registrants. Dinner hours are left open for explorations of what the Zagat Survey calls a "culinary nerve center."

■ THURSDAY

11:30 a.m. Registration and Book Exhibits open.
12:00 noon to 5:00 p.m. "Conjuring Shakespeare," a workshop for local teachers.
1:30 to 3:00 p.m. Two paper sessions: "Anatomies of the Marvelous on the Shakespearean Stage" and "Shakespeare into Music."
3:30 to 5:30 p.m. Twelve seminars and two workshops.
8:00 to 10:00 p.m. Performance: "The Art of Seduction," with Paul Whitworth and Ursula Meyer of Shakespeare Santa Cruz.
10:00 to 11:00 p.m. Reception.

■ FRIDAY

8:00 to 9:00 a.m. Continental breakfast for graduate students, hosted by the Trustees.
9:00 to 10:30 a.m. Plenary session on "Religious Difference and the Drama of Early Modern England."
11:00 a.m. to 12:30 p.m. Two paper sessions: "Academic Book Publishing" and "Class Formation, Capitalism, and Gender in Early Modern England."
1:00 to 3:00 p.m. The Annual Luncheon.
3:30 to 5:30 p.m. Twelve seminars and two workshops.
8:00 to 10:00 p.m. Performance: The Merchant of Venice, with the Spring 1999 ACTER troupe.
10:00 to 11:00 p.m. Reception.

■ SATURDAY

9:00 to 10:30 a.m. Two paper sessions: "Mr. Shakespeare Goes to Hollywood" and "Puns and the Materiality of the Shakespearean Text."
11:00 a.m. to 12:30 p.m. Two paper sessions: "Re-Mediating Shakespeare: Stages, Screens, (Hyper)Texts, Histories" and "Shakespeare, Magic, and the Supernatural."
2:00 to 3:00 p.m. Two paper sessions: "Gender Economies" and "Lying Art."
3:30 to 5:30 p.m. Fourteen seminars.
8:00 to 10:00 p.m. Performance: "Shakespeare by Heart," with Lorraine Helms and Ron Leeson.
10:00 to 10:30 p.m. Reception.
10:30 p.m. to 1:30 a.m. The SAA / Malone Society Dance.
LETTER FROM THE PRESIDENT

How often do we lament that undergraduates today do not bring with them the skills we were taught in high school? That they are culturally uninformed? That although they may be technologically more literate than we'll ever be, they have read little and understood less? Shakespeare classes tend to confirm our suspicions: students have read fewer plays than they would have twenty years ago, often have only a perfunctory understanding of those they have read, and occasionally have had teachers substitute watching a video for class discussion. As one teacher I know admitted, "We don't teach the difference between prose and blank verse anymore. Students just aren't interested."

What remedy? If there is one, it may lie in us, the members of the SAA. While we represent a variety of institutions—community colleges, liberal arts colleges, public universities, private universities, and various hybrids—we share a commitment to teaching Shakespeare in ways that inspire our students, many of whom go on to become secondary school teachers. What they teach, and how they teach, therefore depend on what they learn from us. Are we a secondary school teachers. What they teach, and how they teach, therefore depend on what they learn from us. Are we the parents and original. If we complain that students come to college ill-prepared to study Shakespeare, aren't we in part responsible?

I don't wish to rehearse the tired argument that the research we do and the topics we discuss at our annual meetings have grown increasingly esoteric, removed from what we teach or what students can comprehend. Frankly, I don't believe there needs to be any division between evolving methodologies—gender studies, cultural materialism, performance criticism, new historicisms—and how we teach Shakespeare to undergraduates. I am convinced that the ways we have found to bring these methodologies into the classroom are fruitful and should multiply.

On the other hand, I am concerned that our interests, as reflected by recent SAA programs, have been shifting away from the practical application of such methodologies. I fear that those students of ours who plan to be teachers may graduate with little sense of how to impart strategies for reading a Shakespeare text or viewing a performance.

A quick perusal of recent years' workshops and seminars reveals that only a small fraction are concerned with such strategies. Few explicitly address how to make research accessible to students or how to package scholarly work for a mass market of young consumers potentially hungry for Shakespeare. Last June's Bulletin listed the seven seminars offered at the SAA meeting twenty years ago. With titles such as "A New Look at Traditional Approaches to Shakespeare in the Classroom" and "The Use of Performance in Teaching Shakespeare," fully half of them were devoted to issues of bringing the plays to a wider audience. But that was 1978: the Shakespeare boom was just beginning, and the SAA was still a fledgling organization. Since then, success may have made us a bit complacent. Isn't it ironic that even as we have sought increasingly sophisticated ways to study audience response, we have become less attentive to the one audience that will potentially keep us in business?

I realize, of course, that the casual data provided by SAA seminar titles and enrollment figures can be misleading. Most of us are primarily concerned with being effective teachers, and we recognize that the research we do—and talk about—so passionately also enriches our undergraduate teaching in untold ways. Furthermore, the SAA for a number of years has made a concerted effort to sponsor outreach programs for secondary school teachers on matters of pedagogy or the use of film and video in classrooms. But I would encourage the membership, individually and collectively, to do more. There is need for more workshops devoted to teaching strategies, for seminars to take undergraduate audiences more fully into account, for wider outreach to secondary school teachers, if we, the world's most active Shakespeare organization, wish to exert some influence over what is taught in schools.

Twenty years from now, if we are confronted by undergraduates who claim never to have heard of blank verse, or who think that Shakespeare lived in the nineteenth century, or who, when asked whether they've read Hamlet, reply that they've seen the movie, we should at least be able to claim, "This has happened despite our best efforts. It wasn't for lack of trying."

If you have thoughts about how, or whether, the SAA ought to address these issues, I'd like to hear from you via e-mail <bulman@alleg.edu>, post (Box 72, Allegheny College, Meadville, Pennsylvania 16335), or phone (814-332-4325).
THURSDAY, 1 APRIL

11:30 a.m. to 5:30 p.m.
Registration and Book Exhibits

12:00 noon to 5:00 p.m.
TEACHING WORKSHOP

■ Conjuring Shakespeare
Workshop Leaders: JANET FIELD-PICKERING (Folger Shakespeare Library), ROZ SYMON (California Shakespeare Festival), ANNE TURNER (Folger Shakespeare Library), and ROBERT N. WATSON (University of California, Los Angeles).
In three sessions: 12:00 to 1:30 p.m., 1:45 to 3:15 p.m., and 3:30 to 5:00 p.m. Auditors are welcome at any or all of the sessions.

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

■ Anatomies of the Marvelous on the Shakespearean Stage
Chair: EMILY C. BARTELS (Rutgers University)
MARK THORNTON BURNETT (University of California, Berkeley)
Constructing “Monsters” on the Shakespearean Stage
PETER G. PLATT (Barnard College)
“The Malefoulse House”: Shakespeare, Venice, and Paradoxical Stages
KATHERINE ROWE (Yale University)
Horror for Horror’s Sake

■ Shakespeare into Music
Chair: C. J. GIANAKAR (Western Michigan University)
FELICIA HARDISON LONDRÉ (University of Missouri, Kansas City)
Where the Words Go: Shakespeare into Verdi, Gounod, et al.
MICHAEL BECKERMAN (University of California, Santa Barbara) and
ILDAK KHANNANO (University of California, Santa Barbara)
Mendelssohn's Midsummer Night's Melodrama

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

Unpalatable Shakespeare (Session One)
Seminar Leader: ALAN ARMSTRONG (Southern Oregon University)

Theatre and the Circulation of Exotic Material in Early Modern London
Seminar Leader: RICHARD BARR (Oxford University)

Shakespeare and Religion (Session One)
Seminar Leader: TOM BISHOP (Case Western Reserve University)

From Playhouse to Printing House in Early Modern England
Seminar Leader: DOUGLAS BROOKS (Texas A&M University)

Shakespeare and Humanist Education
Seminar Leader: GIDEON BURTON (Brigham Young University)

New Problems/Old Plays: Hamlet, Troylus, Measure for Measure, and the Interpretation of the Time
Seminar Leader: TOM CARTELLI (Muhlenberg College)

Shakespeare and the Public Sphere
Seminar Leader: CYNDIA SUSAN CLEGG (Pepperdine University)

Shakespeare’s Sources
Seminar Leader: CATHERINE LOOMIS (University of New Orleans)

Reading Bakhtin
Workshop Leader: SIMON MORGAN-RUSSELL (Bowling Green State University)

Popular Playwrights:
Heywood and Shakespeare
Seminar Leaders: PHYLLIS RACKIN (University of Pennsylvania) and VIRGINIA MASON VAUGHAN (Clark University)

Women and Early Modern Theatre
Seminar Leader: ANNE RUSSELL (Wilfrid Laurier University)

Knowing Bodies: Towards an Historical Phenomenology (Session One)
Seminar Leader: BRUCE R. SMITH (Georgetown University)

Historicizing in the Classroom
Workshop Leaders: MARTA STRAZNICKY (Queen’s University) and ELIZABETH HANSON (Queen’s University)

Catholic Representation in Early Modern England
Seminar Leader: PAUL J. Voss (Georgia State University)

8:00 to 10:00 p.m.
PERFORMANCE

■ The Art of Seduction
With PAUL WHITWORTH and URSULA MEYER (Shakespeare Santa Cruz)

10:00 to 11:00 p.m.
RECEPTION
FRIDAY, 2 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
Hosted by the Trustees

9:00 to 10:30 a.m.

PLENARY SESSION

- Religious Difference and the Drama of Early Modern England
  Chair: Richard C. McCoy (City University of New York)
  Huston Diehl (University of Iowa)
  Disciplining Puritans and Players: Early Modern Comedy and the Culture of Reform
  Mary C. Fuller (Massachusetts Institute of Technology)
  "If my fortunes turn Turk with me": Figures of Islam in Early Modern English Drama
  Arthur F. Marotti (Wayne State University)
  Shakespeare and Catholicism

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

- Academic Book Publishing
  Chair: Richard Helgerson (University of California, Santa Barbara)
  Talia Rodgers (Routledge, London)
  Publishing: Commerce or Cultural Work?
  Jay L. Halio (University of Delaware Press)
  From Typescript to Bound Books—and Beyond
  Sarah Stanton (Cambridge University Press)
  Buying and Selling Shakespeare in the Academic Marketplace
  Helen Tartar (Stanford University Press)
  Placing Shakespeare

- Class Formation, Capitalism, and Gender in Early Modern England
  Chair: Mario D’Gangi (Lehman College, CUNY)
  Theodora A. Jankowski (Washington State University)
  Class Categorization and the Emergence of Middle-Class Identity
  Dympna Callaghan (Syracuse University)
  Women and the Advent of Capitalism
  Barbara E. Bowen (Queen’s College, CUNY)
  Women and the Scene of Reading

1:00 to 3:00 p.m.

ANNUAL LUNCHEON
Presiding: James C. Bulman (Allegheiry College)

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

- Exit Pursued by a SDI: Hamlet and the Staging of Stage Directions
  Seminar Leader: Harlon Aasand (Dickinson State University)

- Unpalatable Shakespeare (Session Two)
  Seminar Leader: Alan Armstrong (Southern Oregon University)

- Domesticity and Difference
  Seminar Leaders: Rebecca Ann Bach (University of Alabama, Birmingham) and Mary Janell Metzger (Western Washington University)
  Shakespeare and His Contemporary Dramatists, circa 1599–1601: Fin de Siècle and a Turning Point (Session One)
  Seminar Leader: David Bevington (University of Chicago)

1:00 to 3:00 p.m.

- Shakespeare and Religion (Session Two)
  Seminar Leader: Tom Bishop (Case Western Reserve University)

- The Theatre and Elizabethan Memory
  Seminar Leader: Anthony B. Dawson (University of British Columbia)

- Shakespeare Our Non-Contemporary: Literary Historicism and Contemporary Performance
  Seminar Leader: Andrew James Hartley (State University of West Georgia)

- Getting Published
  Workshop Leader: Arthur F. Kinney (University of Massachusetts, Amherst)
  Theatre History on the Web
  Seminar Leader: Roslyn L. Knutson (University of Arkansas, Little Rock)

- Early Modern Women Writers and the Pamphlet Debate on Gender
  Seminar Leaders: Cristina Malcolmson (Bates College) and Mihoko Suzuki (University of Miami)

- Mapping the Geographical, Theatrical Margins of London
  Seminar Leaders: Katharine Earman Maus (University of Virginia) and Mary Bly (Washington University)

- Rethinking Collaboration
  Seminar Leader: Philip C. McGuire (Michigan State University)

- Trippingly on the Toes: A Physical Approach to Teaching Iambic Pentameter
  Workshop Leader: Ellen J. O’Brien (Gulford College)

- Knowing Bodies: Towards an Historical Phenomenology (Session Two)
  Seminar Leader: Bruce R. Smith (Georgetown University)

8:00 to 10:00 p.m.

PERFORMANCE

- The Merchant of Venice
  With the Spring 1999 ACTER troupe

10:00 to 11:00 p.m.

RECEPTION
Sponsored by Grove’s Dictionaries, launching the Arden 3rd Series Electronic Partwork

SATURDAY, 3 APRIL

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

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

- Mr. Shakespeare Goes to Hollywood
  Chair: Robert F. Wilson, Jr. (University of Missouri, Kansas City)
  Kenneth S. Rothwell (University of Vermont)
  Looking for Mr. Shakespeare: Four Films in Search of a Hollywood Identity
  Kathy Howlett (Northeastern University)
  What Lubitsch Did to Shakespeare: Ernst Lubitsch’s To Be or Not to Be (1942)
  Samuel Crowl (Ohio University)
  Hamlet and Hollywood

- Puns and the Materiality of the Shakespearean Text
  Chair: John H. Aston (University of Toronto)
  Philippa Berry (Cambridge University)
  “Is this the promised end?”: Eschatological Wit and the Grotesque Body Politic in King Lear
  Anne Lecercle (University of Paris 10, Nanterre)
  Shakespeare’s “Grammar of Jouissance” in As You Like It
  Patricia Parker (Stanford University)
  Manifold Linguists
11:00 a.m. to 12:30 p.m.

PAPER SESSIONS

Re-Mediating Shakespeare: Stages, Screens, (Hyper)Texts, Histories

Chair: Lynda E. Boose (Dartmouth College)

Ric Knowles (University of Guelph)

Mediated Meanings: The Old Vic, The Royal Alex, The Henrys, and the ESC

Peter S. Donaldson (Massachusetts Institute of Technology)

Baz Luhrmann's "Romeo + Juliet": Media, Spectacle, Performance

Barbara Freedman (Tufts University)

Shakespeare Crossings and Media Wars at Mid-Century: A Revolutionary Example

Shakespeare, Magic, and the Supernatural

Chair: Barbara Traster (Lehigh University)

Gareth Roberts (University of Exeter)

"The devil speaks in him": Shakespeare, Magic, and Demons

Diane Purkiss (University of Exeter)

Are Fairies a "Race"? Anthropology, Folklore, and Nationhood

Stuart Clark (University College of Wales, Swansea)

Seeing Things: Apparitions and Optics in Shakespeare's Culture

2:00 to 3:00 p.m.

PAPER SESSIONS

Gender Economies

Chair: Laurie E. Osborne (Colby College)

Caroline Bicks (Ohio State University)

"(Miraculous) Matter": Shakespeare's Ephesus and the Churcning of Women

Jennifer Panek (University of Toronto)

"My Naked Weapon": Male Anxiety and the Violent Courtship of the Early Modern Stage Widow

Lying Art

Chair: John D. Cox (Hope College)

Evelyn Gazowski (University of Nevada, Las Vegas)

"What's the Matter?": Female Sexual Autonomy, Voyeurism, and Misogyny in "Cymbeline"

Janet M. Spencer (Wingate University)

Poets, Painters, Playwrights: To Tell the Truth with a Lying Art

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

"A lover or a tyrant?": The Early Modern Subject as Actor

Seminar Leader: Joel B. Altman (University of California, Berkeley)

Framing Devices in Shakespeare and Renaissance Drama

Seminar Leader: Roger Applebaum (Seton Hall University)

Reconsidering Rape: Sexual Violence on the Renaissance Stage

Seminar Leaders: Karen Bamford (Mount Allison University) and Karen Robertson (Vassar College)

Shakespeare and His Contemporary Dramatists, circa 1599-1601: Fin de Siècle and a Turning Point (Session Two)

Seminar Leader: David Bevington (University of Chicago)

Shakespeare and the Nature of Barbarism

Seminar Leader: Mary Floyd-Wilson (Yale University)

New and Old Approaches to "Pericles"

Seminar Leader: Suzanne Gossett ( Loyola University of Chicago)

Shakespeare and the Boundaries of Modernity

Seminar Leaders: Hugh Grady (Beaver College) and Lars Engle (University of Tulsa)

Settler Shakespeare

Seminar Leaders: Mark Houlahan (University of Waikato, New Zealand) and Melanie Stevenson (University of Toronto)

Jonson, and "Jonson and Shakespeare"

Seminar Leader: Howard Marchitelto (Texas A&M University)

8:00 to 10:00 p.m.

PERFORMANCE

Shakespeare by Heart

With Lorraine Helms and Ron Leeson (San Francisco Academy of Art)

10:00 to 10:30 p.m.

RECEPTION

10:30 p.m. to 1:30 a.m.

THE DANCE

Sponsored by the Shakespeare Association of America and the Malone Society

Reading and the Consumption of Literature in Early Modern England

Seminar Leader: Sasha Roberts (University of Kent at Canterbury)

Shakespeare on Stage from J. P. Kemble to Henry Irving

Seminar Leader: Frances A. Shirley (Wheaton College)

Prose Fiction and Early Modern Sexualities

Seminar Leader: Goran V. Stanivukovic (University College of Cape Breton)

Screening the Bard: Shakespearean Spectacle, Critical Theory, Film Practice

Seminar Leaders: Lisa S. Starks (Texas A&M University, Commerce) and Courtney Lehmann (University of the Pacific)

Fortune

Seminar Leader: Leslie Thomson (University of Toronto)

**REGISTRATION AND PARTICIPATION**

All 1999 members of the Shakespeare Association are welcome to register for the annual meeting in San Francisco, California.

The meeting registration fee entitles SAA members to attend all sessions, seminars, and workshops (except those closed to auditors, as designated in the final program), as well as the annual luncheon, all coffee breaks, and the evening receptions.

This year's associated events include a three-evening extravaganza of theatrical performances staged exclusively for SAA members and their guests. For a single fee of $20.00 per person, ticket-holders may attend one night, two, or all three events.

Guests of registered members are also invited to attend all major sessions, coffee breaks, and receptions. Those members who wish to bring a guest to the annual luncheon on Friday should consult the Meeting Registration Form; an additional fee of $35.00 is charged.

Enclosed in this bulletin are both the 1999 Membership Dues Form and the Meeting Registration Form. Membership dues are assessed by the calendar, not the academic, year, and are therefore payable immediately—unless your mailing label bears a "99" in the upper right-hand corner. You must be an SAA member in order to attend the meeting and in order to vote in the election of officers. The meeting registration fee is charged for attendance of the San Francisco conference. The Membership Dues Form and the Meeting Registration Form should be mailed, with payment, to the Shakespeare Association offices.

Included in this mailing is a Hotel Reservation Form, which should be mailed directly to the Grand Hyatt San Francisco on Union Square. The hotel accepts telephone reservations, as well.

**MEMBERSHIP BENEFITS: JOURNALS**

SAA members receive deep discounts to the annual journals *Shakespeare Studies*, *Shakespeare Survey*, *Medieval and Renaissance Drama in England*. To subscribe to these three journals or to *Shakespeare Newsletter*, consult the Membership Dues Form.

SAA members also receive a $5.00 discount off the regular subscription rates for *Shakespeare Quarterly*. Subscription orders should be placed directly with Toni Krieger, Circulation Manager for the *Quarterly*. Those phoning her at 202-675-0351 or faxing her at 202-544-4623 should be sure to mention their SAA membership in good standing.

**SAAC PROTOCOLS**

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 15 February 1999.

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 if invited to do so by the seminar or workshop leader, and then only for the last twenty to 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. Except by previous arrangement, paper presenters will speak no longer than twenty-three minutes.

**GRADUATE STUDENTS IN THE SAA**

The Shakespeare Association of America takes pride in welcoming dissertation-stage graduate students to its membership. Through SAA seminars and workshops, ideas and discoveries are shared across the different levels of the academic hierarchy. Each year, the Trustees of the Association 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, SAA Program Coordinator Terry Aylsworth offers to assist those seeking roommates. Inquiries should be made to the SAA offices by phone (410-455-6788); fax (410-455-1063); or e-mail <saa@umbc.edu>.

Students may also reduce costs by volunteering to assist in conference administration for eight to ten hours, in exchange for a waiver of the registration fee. Although many of these positions are reserved for graduate students at the host institutions, others will be awarded on a first-come, first-served basis. Those interested should also contact Terry Aylsworth.

**Often-Asked Questions**

The mail has brought several complaints because the SAA is meeting during Passover week and on Easter weekend. Most SAA members will know that this is a practice adopted on every second or third year to secure lower hotel-room rates in major tourist cities. The difference is significant. In 1997, the SAA met at the Mayflower Hotel in Washington, D.C. on Easter weekend, with a room rate of $99.00 per room per night. We are advised by the Mayflower that on any weekend other than Easter we could have expected to pay at least $160.00 per room per night. In 1999, we meet in San Francisco for $100.00 per room per night. Group rates at the Grand Hyatt would have been at least $185.00 per room per night.

Students may also reduce costs by volunteering to assist in conference administration for eight to ten hours, in exchange for a waiver of the registration fee. Although many of these positions are reserved for graduate students at the host institutions, others will be awarded on a first-come, first-served basis. Those interested should also contact Terry Aylsworth.

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PLEASE PRINT LEGIBLY. THIS INFORMATION WILL BE USED IN THE FALL 1999 DIRECTORY.

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:**

<table>
<thead>
<tr>
<th>Income Range</th>
<th>Dues Amount</th>
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</thead>
<tbody>
<tr>
<td>Below $15,000</td>
<td>$25.00</td>
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<tr>
<td>$15,000 - $24,999</td>
<td>$45.00</td>
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<td>$25,000 - $39,999</td>
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<td>$55,000 - $69,999</td>
<td>$80.00</td>
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<tr>
<td>$70,000 and above</td>
<td>$90.00</td>
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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 11, $48.00**
- **Shakespeare Newsletter (□ new □ renewal), $12.00**
- **Shakespeare Studies, Volume 27, $48.00**
- **Shakespeare Survey, Volume 51, $48.00**

For a discounted subscription to Shakespeare Quarterly, payable directly to the Quarterly offices, see page 6 of this bulletin.

**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 (U.S. or Canadian funds only, please. Checks drawn on Canadian banks are acceptable if current exchange rates are taken into account.)

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

Credit-Card Number: ___________________________ Expiration Date: ____________

Please return this form and your check (if applicable) 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

27th ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

1-3 April 1999 • Grand Hyatt Hotel San Francisco

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 Grand Hyatt 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 1999 Membership Dues are required of all who plan to attend the 1999 Annual Meeting. Those members who remit all Membership Dues and Registration Fees before 1 March 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 1 March; $95.00 at meeting ________________

OPTIONAL EXPENSES:

3. Pass for three-evening performance package
   (see page 9), $20.00 per pass ________________

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 (U.S. or Canadian funds only, please. Checks drawn on Canadian banks are acceptable if current exchange rates are taken into account.) ________________

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

Credit-Card Number: ____________________________ Expiration Date: __________________

PLEASE NOTE ANY SPECIAL DIETARY OR PHYSICAL REQUIREMENTS BELOW:

DEADLINE: MONDAY, 1 MARCH 1999.

PLEASE NOTE THAT THE SAA OFFICES CLOSE ON FRIDAY, 26 MARCH FOR TRANSPORT TO SAN FRANCISCO.

Please return this form and your check (if applicable) 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 1 March.
Paul Whitworth and Ursula Meyer in Tartuffe, Shakespeare Santa Cruz. Photo: David Alexander.

Thursday
The Art of Seduction

Paul Whitworth, artistic director of Shakespeare Santa Cruz, performed Tartuffe in the 1996-97 SSC season, Richard Ill in 1997-98, and Iago in 1998-99. He brings his experience of these three roles to bear upon an evening on “The Art of Seduction.” Joining him will be Ursula Meyer, who played Elmire in Tartuffe, Elizabeth in Richard Ill, and Emilia in Othello. Shakespeare Santa Cruz was founded by SAA member Audrey Stanley to produce theatre of the highest standards through the combined talents and resources of university scholars and theatre professionals. Whitworth, who was educated at the Universities of St. Andrews and Oxford and who has acted with the Royal Shakespeare Company, the Crucible Theatre in Sheffield, and others, is now both Artistic Director of Shakespeare Santa Cruz and Professor of Theatre at the University of California, Santa Cruz. Meyer teaches at the University of California, San Diego when not appearing at Santa Cruz and other Shakespeare festivals.

Friday
The Merchant of Venice

The actors who comprise the Spring 1999 ACTER troupe will present a full-script production of The Merchant of Venice with minimal lighting, props, and costumes—and with a cast of five. Role assignments stand as follows: Jane Arden playing Portia and Solanio; Lara Bobroff playing Nerissa, Salarino/Salerio, and Jessica; David Horovitch playing Shylock, Lorenzo, Old Gobbo, and Stephano; Michael Thomas playing Antonio, Gratiano, Gobbo, Tubal, and Balthazar; and Tim Watson playing Bassanio, Morocco, Arragon, the Duke, and Leonardo. (Some of the minor parts may eventually be shared out differently.) There are tours de force individual and aggregate as the actors mark their rapid role shifts by gesture, stance, and intonation. ACTER productions call on their audiences to collaborate in creating, “eke out the performance with their minds.”

Saturday
Shakespeare by Heart

Shakespeare by Heart, a performance project dedicated to reinterpreting Shakespearean character through the traditions of mime, mask, and clown, offers an evening of “Corporeal Shakespeare.” Writer-performer Lorraine Helms and director-choreographer-performer Ron Leeson will present four pieces: “Inquest,” an exploration of the conflict between patrician and plebeian interpretations of Ophelia’s death (via Gertrude and the Gravedigger); “Altogether Fool,” a fantasia of the life of Lear’s Fool after the storm (inspired by Danny Kaye’s “an unemployed jester is nobody’s fool); and two excerpts from “Looking for Margaret,” the story of an actress preparing for a summer festival production of Richard Ill and discovering many meanings in the “mad queen’s” rage and lamentation. Helms, who holds a Ph.D. from Stanford, is the author of Seneca by Candlelight and Other Stories of Renaissance Drama (1997) and co-author of The Weyward Sisters: Shakespeare and Feminist Politics (1994). Leeson, a Decroux mime, was formerly the curator of the Forecast series at Climate Theatre and teaches mask and improvisation at the San Francisco Academy of Art.

Saturday
Light Fantastic XII

The SAA meeting will close with the twelfth annual SAA/Malone Society Dance, held in the Grand Hyatt Hotel. For some the pleasures are participatory; for others, spectatory. Tickets are $15.00 in advance and $20.00 at the door. A cash bar will serve those in need of rehydration.

Let Us Entertain You

The San Francisco meeting brings SAA members three evenings of peerless theatrical performances—and all without a single bus trip. A $20.00 ticket gains admission to the entire package of “The Art of Seduction,” The Merchant of Venice, and “Shakespeare by Heart.” Each day, seminars end at 5:30 p.m. and performances begin at 8:00 p.m., leaving time for sampling the splendid local cuisine. Performances are staged in the Ballroom of the Grand Hyatt, and each is followed by a reception to which all participants are invited.
WHILE IN SAN FRANCISCO

**NEIGHBORHOODS**

**UNION SQUARE** The commercial hub of the city was named for Union sympathizers who demonstrated here as the Civil War threatened. With its Union Square address, the Grand Hyatt is near major department stores, upscale boutiques, and many restaurants.

**HAIGHT-ASHBURY** Devotees of the SAA / Maloney Society Dance need no introduction to the center of 1960s counterculture. Still to be seen are the homes of the Grateful Dead, Janis Joplin, and Jefferson Airplane.

**CHINATOWN** The old Chinese ghetto is now a tourist center, a twenty-four-block maze of markets, restaurants, and shops.

**FISHERMAN'S WHARF** The wharf has been made into a commercial tourist district, with Ghirardelli Square, The Cannery, and Pier 39.

**THE CASTRO** The Castro's restaurants, bars, and shops cater to the gay community. Landmarks include Harvey Milk Plaza, the Names Project Visitors Center, and the Castro Theatre. A Different Light Bookstore is open from 10:00 a.m. to 12:00 midnight seven days a week.

**MISSION DISTRICT** The restaurants and galleries of the Mission District are Mexican and Latin American. The Precita Eyes Mural Arts Center sponsors conducted tours of some 70 murals. Recently, a significant lesbian community has joined the neighborhood.

**NORTH BEACH** What the Haight was to hippies, the Italian quarter was to the beat generation. Landmarks include Vesuvio's Bar and Filene's City Lights Bookstore, the latter open daily from 10:00 a.m. to 12:00 midnight.

**ATTRACTIONS**

**ALCATRAZ ISLAND** In 1934, this military complex was converted into an "escape-proof" prison that housed Al Capone, Machine Gun Kelly, and the Birdman of Alcatraz. Following a breakout in 1963, it was closed. It is now maintained by the National Park Service.

**BART** The high-speed Bay Area Rapid Transit connects with Berkeley, Oakland, and Fremont. Each passenger must have a ticket; consult charts in the stations to purchase a fare in the exact amount. Also available is an "Excursion Ticket" to sample the system ($3 for up to three hours, but you must enter and exit from the same station).

**CABLE CARS** The most popular cable-car line is the Powell-Hyde, which takes in Nob Hill and Russian Hill. The Powell-Mason ends within walking distance of Fisherman's Wharf. The California Street line runs to Chinatown. The works are explained in the Cable Car Barn and Museum.

**COIT TOWER** Best known for its views of the city and the Bay, Coit Tower is also the site of a series of Rivera-inspired WPA murals, collectively known as "Life in California, 1934."

**GOLDEN GATE NATIONAL RECREATION AREA** The city's most famous landmark emerges from the largest urban park in the world, with the Golden Gate Promenade for biking and jogging and Marina Green for kite-flying. Sea lions and marine birds can be viewed from The Cliff House. The Musée Mécanique houses 150 coin-operated amusement machines.

**GOLDEN GATE PARK** On the grounds are the Japanese Tea Garden, the Strybing Arboretum and Botanical Gardens, the Asian Art and De Young Museums, the Steinhardt Aquarium, the Morrison Planetarium, and the Natural History Museum. Several acres of redwood form the AIDS Memorial Grove. The Shakespeare Garden has suffered neglect since its 1920s founding.

**LITERARY LANDMARKS** *The Maltese Falcon* was written at 620 Eddy Street. Ina Coolbrith, the only female member of the Bohemian Club, lived at 1067 Broadway. Jack London was born at 605 Third Street and wrote *Call of the Wild* at 575 Blair. Macondray Lane on Russian Hill is thought to be the Barbary Lane of Maupin's *Tales of the City*. Spreckels Mansion, at 2080 Washington Street, is home to Danielle Steele.

**LOMBARD STREET** The *crookedest street in the world* zig-zags down a steep residential hill.

**THE NAMES PROJECT AIDS MEMORIAL QUILT VISITORS CENTER** Portions of the Quilt are on display in a space that also offers sewing machines and fabrics for public use. Daily from noon to 5:00 p.m.; with a Quilting Bee on Wednesdays from 7:00 to 10:00 p.m.

**MUSEUMS**

**ANSEL ADAMS CENTER FOR PHOTOGRAPHY** Ansel Adams is always on exhibit, but so are Annie Leibovitz and others. Special during the SAA: "Phenomena: The Poetics of Science." Daily 11:00 a.m. to 5:00 p.m.; Thursday, 1 April, until 8:00 p.m.

**ASIAN ART MUSEUM** This museum can display only a fraction of its holdings, but it succeeds in representing over 40 Asian countries, including China, Korea, Japan, Pakistan, India, and Tibet. In the permanent collection: the world's oldest "dated" Chinese Buddha. Daily except Monday 9:30 a.m. to 4:45 p.m.

**CALIFORNIA ACADEMY OF SCIENCES** The complex features an aquarium, a planetarium, and a natural history museum. Daily 10:00 a.m. to 5:00 p.m.

**CALIFORNIA PALACE OF THE LEGION OF HONOR** A chronological display of 800 years of European painting, sculpture, and decorative arts features a fine Rodin collection. Tuesday through Sunday 9:30 a.m. to 5:00 p.m.

**CARTOON ART MUSEUM** The Museum holds 11,000 original cartoons dating from the mid 18th century. There is also a research library. Wednesday, Thursday, Friday 11:00 a.m. to 5:00 p.m.; Saturday 10:00 a.m. to 5:00 p.m.; Sunday 1:00 to 5:00 p.m.

**DE YOUNG MUSEUM** San Francisco's oldest public museum hosts "A Grand Design: The Art of the Victoria and Albert Museum" during the SAA meeting. Permanent collections include American paintings, sculpture, and decorative arts and an important Asian textile collection. Tuesday through Sunday 9:30 a.m. to 5:00 p.m.

**MEXICAN MUSEUM** Permanent collections have five focus areas: Pre-Hispanic Art, Colonial Art, Folk Art, Mexican Fine Art, and Mexican American/Chicano Fine Art. Wednesday through Sunday 12:00 noon to 5:00 p.m.

**MOMA** The opening of the San Francisco Museum of Modern Art in 1995 sparked the revitalization of SoMa, the area south of Market Street. Special exhibitions during the SAA meeting include "Mirror Images: Women, Surrealism, and Self-Representation," "New Work by Kerry James Marshall," "Inside/Out:..."
New Chinese Art," and "Archigram" (radical alternative architecture from '60s Britain). Permanent collections feature de Kooning, Diebenkorn, Klee, Matisse, O'Keeffe, Pollock, Rivera, and photographs by Adams, Cartier-Bresson, Stieglitz, and Weston.

Daily except Wednesday 11:00 a.m. to 6:00 p.m.; Thursday until 9:00 p.m.

PATTI McCLAIN'S MUSEUM OF VINTAGE FASHION One block from the Walnut Creek BART station, the museum holds 22,000 costumes, shoes, and accessories. Special during the SAA: evening bags, compacts, and minaudières in "Open and Shut Cases."

Sunday, Wednesday, and Friday 1:00 to 5:00 p.m., or by appointment for small groups.

SAN FRANCISCO MARITIME NATIONAL HISTORIC PARK AND MARITIME MUSEUM

At Hyde Street Pier board the 1886 square-rigger, Balclutha; the 1895 schooner, C. A. Thayer; and the 1890 ferryboat, Eureka.

Daily 9:30 a.m. to 5:00 p.m.

PERFORMANCES

AMERICAN CONSERVATORY THEATRE

Long Day's Journey into Night is in previews during the SAA meeting.

Thursday, Friday, and Saturday, 1, 2, and 3 April at 7:30 p.m.; Saturday at 1:30 p.m. Phone 415-749-2228 for tickets.

AUDIUM "Sound sculptures" are performed in a 49-seat theatre with 169 speakers.

Friday and Saturday at 8:30 p.m.

LORRAINE HANSBERRY THEATRE

Showcasing African American playwrights, the theatre offers the world premiere of a gospel musical, A Joyful Noise Unto the Lord, in April.

Thursday through Saturday at 8:00 p.m.; Sunday at 2:00 p.m. Phone 415-474-8800 for tickets.

SAN FRANCISCO SYMPHONY

During the SAA the Symphony presents "MTT and Thomas Hampson," selections from Wagner, Mahler, Debussy, and Stravinsky with conductor Michael Tilson Thomas and baritone Thomas Hampson.

Thursday, Friday, and Saturday, 1, 2, and 3 April at 8:00 p.m. Phone 415-864-6000 for tickets.

THEATRE RHINOCEROS

The first theatre group in the country to focus on contemporary gay and lesbian issues presents Single Black Female, directed by Colman Domingo.

Thursday, Friday, and Saturday, 1, 2, and 3 April at 8:00 p.m. Phone 415-861-5079 for tickets.

FOR THOSE ON SPRING BREAK

Daytrips are available to Yosemite, the Wine Country, Monterey and Carmel. Consult Website <www.sfvisitor.org>.

DISCOUNTED AIRFARES TO SAN FRANCISCO

American Airlines offers reduced fares to SAA members attending the meeting in San Francisco. To secure these rates, phone 800-433-1790 and ask for AN number 9139UR. The ticket should be 5% off the applicable fare; 10% if booked 60 days in advance. Those using the AN number contribute to vouchers that will be used for the travel of support staff to the 2000 SAA.

CAR RENTAL IN SAN FRANCISCO

Avis offers discounted rates to SAA members, valid from 25 March through 10 April 1999. To reserve an Avis car, phone 800-331-1600 and ask for Avis Worldwide Discount (AWD) number J626842. Reservations may also be placed at the Avis website, <www.avis.com>.

PARKING NEAR THE GRAND HYATT

The hotel offers parking for overnight guests at $24.00 per day; in-and-out privileges are included. For visitors, short-term rates are $6.00 for the first hour, $11.00 for two hours, $16.00 for three hours, $21.00 for four hours, and $24.00 for over four hours, with no in-and-out privileges.

Area self-parking garages include the Sutter Stockton Garage (maximum $15.00 per day), the 450 Sutter Garage (maximum $18.00 per day), the Union Square Garage (underground at Union Square, maximum $20.00 per day), and the White House Garage ($17.00 for under 12 hours). Hourly rates average $4.00, with no in-and-out privileges.

CHILD CARE

The Hotel's Concierge staff will make arrangements with Bay Area Baby Sitters, at a rate of about $9.00 per hour.

AIRPORT TRANSPORTATION

The Grand Hyatt is a tower with excellent views of San Francisco and close proximity to downtown shopping and restaurants. The SAA rate is $100.00 American per night for a single or double room, plus applicable local taxes of about 14%. Hotel reservation materials are included in this bulletin. The hotel has a fitness center but no pool. Work space is provided in each room, and there is a Business Center open weekdays from 6:30 a.m. to 7:00 p.m. and Saturdays from 8:00 a.m. to 2:00 p.m.
Our Hosts in 1999

For their support of the 1999 Meeting, the Shakespeare Association is grateful to: the University of California, Berkeley; the University of California, Davis; the University of California, Los Angeles; the University of California, San Diego; the University of California, Santa Barbara; the University of California, Santa Cruz; Oregon State University; the University of Nevada, Reno; Southern Oregon University, the University of San Francisco, and Stanford University. Trustee Harry Berger, Jr. (University of California, Santa Cruz) coordinates the continuing fund-raising efforts, and Bruce Avery (San Francisco State University) coordinates local arrangements.

Program Planning for the Year 2000

The twenty-eighth meeting of the Shakespeare Association of America will take place in Montreal, 6-8 April 2000. Local arrangements are being coordinated by Michael D. Bristol of McGill University. The Program Committee for 2000, chaired by Trustee William C. Carroll and including S. P. Cerasano (Colgate University), Elizabeth Hanson (Queen's University), and William B. Worthen (University of California, Davis), is now gathering proposals and suggestions for 2000. Comments, ideas, recommendations, or fully developed proposals for paper sessions, seminars or workshops should be sent to Professor Carroll at the Department of English, Boston University, 236 Bay State Road, Boston, Massachusetts 02215. He can also be reached by fax at 617-353-3653. The deadline for program suggestions is 15 March 1999; all proposals will be considered by the Program Committee and the Board of Trustees during the San Francisco meeting.

Sequential Meetings in 2001

The Shakespeare Association of America meets in Miami, Florida from Thursday through Saturday, 12-14 April 2001. With dozens of direct flights to Madrid, Miami is an ideal departure point for travel to the World Shakespeare Congress in Valencia, convening the following week. The Congress opens on Wednesday, 18 April. It concludes on Monday, 23 April in honor of both Shakespeare's birthday and the Valencian feast day of St. Vincent. Program planning for the Congress continues in San Francisco. Proposals are solicited, especially those on the Congress theme of "Shakespeare and the Mediterranean." All proposals should be forwarded to the Executive Director of the SAA by 15 March 1999.

World Congress Proceedings for 1996

The proceedings of the Sixth World Shakespeare Congress, which was hosted by the Shakespeare Association of America in Los Angeles in 1996, are now in print and available to members of the Shakespeare Association at a 40% discount off the list price, for $39.00 (shipping included). Shakespeare and the Twentieth Century, edited by Jonathan Bate, Jill L. Levenson, and Dieter Mehl, includes the plenary papers of Stanley Cavell, Barbara Everett, Jane Smiley, and Janet Suzman, as well as twenty-two other essays from various short-paper sessions. Orders should be placed with Associated University Presses, 440 Forsegate Drive, Cranbury, New Jersey 08512.

Shakespeare in New Zealand

The Sixth Biennial Conference of the Australia and New Zealand Shakespeare Association will meet in Auckland, 7-10 July 2000. The "designedly permissive" conference theme is "Dislocating Shakespeare: Limits, Crossings, Discoveries." Inquiries should be addressed to Michael Nell, English Department, University of Auckland, Private Bag 92019, Auckland, New Zealand. He can also be reached by e-mail at <m.nell@auckland.ac.nz>.

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