

SHAKESPEARE ASSOCIATION OF AMERICA

JANUARY 2000

BULLETIN

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INCLUDED WITH
THIS BULLETIN

Hotel Registration Information

Ballot for SAA Officers

Montréal is the site of the Twenty-Eighth Annual Meeting of the Shakespeare Association of America. Our principal host, McGill University, is located just up the hill from our convention hotel, The Queen Elizabeth. In addition to paper sessions, seminars, and workshops, the program features a French-language production of *Love's Labor's Lost* and a pop-culture translation of *Macbeth*. Details of Montréal's offerings, scheduled and unscheduled, can be found within this bulletin.

■ THURSDAY, 6 APRIL

12:00 noon. Registration and Book Exhibits open.

1:30 to 3:00 p.m. Two paper sessions: "Bodily Functions" and "The Spanish Connection."

3:30 to 5:30 p.m. Eleven seminars and two workshops.

6:00 to 8:00 p.m. Opening Reception, hosted by McGill University.

■ FRIDAY, 7 APRIL

8:00 to 9:00 a.m. Continental Breakfast for graduate students.

9:00 to 10:30 a.m. Plenary Session: "Theorizing Adaptation: Shakespeare in Canada."

11:00 a.m. to 12:30 p.m. Two paper sessions: "England at the Margins" and "Shakespeare and the Millennial Market."

1:00 to 3:00 p.m. The Annual Luncheon.

3:30 to 5:30 p.m. Ten seminars and three workshops.

8:00 p.m. Performance: *Peines d'amour perdues* at the Théâtre Denise-Pelletier.

■ SATURDAY, 8 APRIL

9:00 a.m. to 12:30 p.m. Workshop for Teachers: "Shakespeare Before Freud: A Physical Approach to the Text."

9:00 to 10:30 a.m. Two paper sessions: "Editing Shakespeare Revisited" and "Mixing (with) the Muses: Gender, Genre, and Performance in Early Modern Women's Drama."

11:00 a.m. to 12:30 p.m. Two paper sessions: "Liminal Showing: Strategies for Theatrical Representation in Shakespeare" and "Writing-Power."

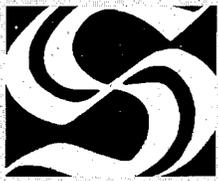
2:00 to 3:30 p.m. Two paper sessions: "Shakespeare before Theory" and "Writing, Publishing, and Performing Shakespeare for Children Today."

4:00 to 6:00 p.m. Twelve seminars and one workshop.

6:30 to 7:30 p.m. Performance: *MacHomer*, written and performed by Rick Miller of Repercussion Theatre.

10:00 p.m. to 1:00 a.m. The Shakespeare Association / Malone Society Dance.





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LETTER FROM THE PRESIDENT

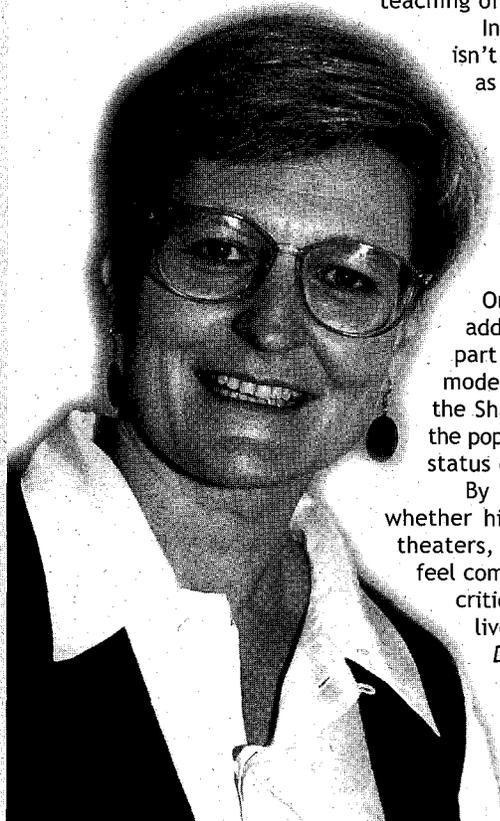
The new Millennium is here, and as with many putative watersheds, nothing much seems to have changed on the day-to-day level where lives get lived. The calendar says 2000, but the student papers of the Millennium look pretty much like those of 1999. Is it foolish, then, to pause and think about what may be changing in regard to Shakespeare's role in the culture of 2000 and after? Maybe, but I have decided to do it anyway, less to predict an unknowable future than to assess a fissured present.

In New York where I live the complex of events, texts, and practices we call "Shakespeare" threads through the fabric of the city. The most frequent encounters with Shakespeare, here as elsewhere, probably take place in classrooms. In colleges and universities, Shakespeare courses flourish whether or not they are required. These courses justify many of the professional activities in which Shakespeareans engage: teaching classes, editing texts, writing criticism, training the next generation of teachers who will succeed us in the classroom. Yet the continuing demand for classroom Shakespeare can deflect attention from the way new developments such as distance learning, the World Wide Web, or the corporatization of the academy are already affecting these customary academic activities. On many campuses the number of Renaissance faculty is shrinking as retirements outpace replacements. Even if Shakespeare courses remain popular, their meaning changes when, rather than being embedded in an array of early modern offerings, "Shakespeare" stands in solitary splendor in a curriculum that has no depth and texture until it reaches nineteenth-century America. Similarly, established modes of graduate training become increasingly insufficient as our Ph.D.s go into classrooms where students are more likely to do research on the World Wide Web than in the library and where traditional publication venues such as university presses and print journals are uncertainly positioned against on-line alternatives.

In this city Shakespeare can also be encountered, and no less problematically, at earlier rungs on the academic ladder. On the subway I see high school students reading their Folger copies of *Romeo and Juliet*, and if they are lucky, these students go on field trips to productions like *R and J*, the all-male, small-cast version of *Romeo and Juliet* that had some of its greatest successes with student audiences. But not all high school students, in New York or elsewhere, get to go to live theater, and their encounters with classroom Shakespeare can be more intimidating than exciting. For several years the Brooklyn Academy of Music has run a program called Shakespeare Teaches Teachers which aims to develop successful ways to work with Shakespeare in a diverse array of secondary school settings. The program puts college teachers in dialogue with high school teachers; sends professional actors into schools for workshops; and sometimes enables high school classes to attend productions at the Brooklyn Academy. It's an excellent initiative, but it underscores how often a successful classroom encounter with Shakespeare depends on material resources many public schools can't command. Often underfunded, schools frequently serve students who do not come from economically or culturally privileged backgrounds. Shakespeare Teaches Teachers provides a handful of schools with crucial resources—everything from good editions of playtexts to highly trained actors who get kids on their feet and engaged in performance before they have time to think about how stupid they feel before the Bard. The forms of textual literacy that the study of Shakespeare demands do not come from nowhere. The birthright of some, for many they are produced only by good schools. The defunding of public education makes complex encounters with textual Shakespeare an increasingly circumscribed practice in many secondary schools, and inevitably that has ripple-up effects on the teaching of Shakespeare at post-secondary levels, as well.

In New York, as elsewhere, however, the textualized Shakespeare isn't the only game in town. Increasingly, there are film Shakespeares as well. Many teenagers saw Baz Luhrmann's *Romeo + Juliet* as soon as it opened in theaters, not because it was based on Shakespeare but because it starred Claire Danes and Leonardo DiCaprio. There is an opportunity here, but just what sort of opportunity remains a matter of debate and uncertainty among professional Shakespeareans. Is the goal to capitalize on the popularity of film and students' more democratically distributed film literacy to get back to textual Shakespeares? Or is the challenge to accept the alterity of film as a medium and address it primarily on its own terms both as a formal artifact and as part of a global culture industry with few analogues to the early modern theater? Even as textual critics question the self-evidence of the Shakespearean corpus, the status of the words on the page, so the popularity of film Shakespeare problematizes the formal and historical status of our collective object of attention.

By contrast, Shakespeare on stage can seem less problematic whether his plays are encountered on Broadway, in regional repertory theaters, or in summer festivals. Professional Shakespeareans generally feel comfortable with the theatrical Shakespeare and know how to bring critical pressure to bear on production choices, cuts, and casting. But live theater can also test limits. On Manhattan's West Side, *The Donkey Show*, a disco version of *A Midsummer Night's Dream*, has been pulling big crowds for both its nightly shows. Inside the disco club, where patrons can dance and drink as they watch the one-hour performance, there is no sign of Theseus or



CONFERENCE SCHEDULE

THURSDAY, 6 APRIL

12:00 noon to 5:30 p.m.

Registration and Book Exhibits

1:30 to 3:00 p.m.

PAPER SESSIONS

■ Bodily Functions

Chair: SUSAN CERASANO (Colgate University)

GAIL KERN PASTER

(George Washington University)

Clear Spirit Puddled: *Othello* and the
Physiology of Passion

WENDY WALL (Northwestern University)

Strange Brew: Housewifery and the Body
in Early Modern England

VALERIE TRAUB (University of Michigan)

"A certaine incredible excesse of pleasure":

Medical Writing about Eroticism in Early
Modern England

■ The Spanish Connection

Chair: WILLIAM B. WORTHEN

(University of California, Berkeley)

BARBARA FUCHS (University of Washington)

Spanish Frames / Framing Spain

ERIC GRIFFIN (Millsaps College)

The Burden of Comedy

EDMUND VALENTINE CAMPOS

(Trinity College, Hartford)

Portingales, Spaniards, and Jews

JACQUES LEZRA

(University of Wisconsin, Madison)

"Symbolizing with Antichrist"

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

It Came from Shakespeare:

Gothic, Horror, and Science Fiction
on Stage, Page, and Screen

Seminar Leader: JOHN MICHAEL ARCHER

(University of New Hampshire)

Nineteenth-Century Shakespeare:

Global/Local Issues

Seminar Leader: KRYSZYNA KUJAWINSKA

COURTNEY (University of Łódź)

Legalism and Shakespeare Studies

Seminar Leader: KAREN CUNNINGHAM

(Florida State University)

Shakespeare and the Invention of
the Human

Seminar Leaders: CHRISTY DESMET

(University of Georgia) and ROBERT E. SAWYER

(University of Georgia)

Printers, Players, and Preachers

Seminar Leader: SARA EATON

(North Central College)

Judith Shakespeare Online

Seminar Leader: ELIZABETH HAGEMAN

(University of New Hampshire)

The Afterlife of *King Lear*

Seminar Leader: PETER HOLLAND

(The Shakespeare Institute, University
of Birmingham)

"There's business in these faces":
Reading the Early Modern
Countenance

Seminar Leader: SKILES HOWARD

(Rutgers University, New Brunswick)

Teaching Race in the Renaissance
Classroom

Workshop Leaders: LINDSAY KAPLAN

(Georgetown University) and JOYCE GREEN

MACDONALD (University of Kentucky)

Laughter and Tears: Historicizing
Emotion and Audience Response

Seminar Leader: MARTHA A. KURTZ

(Toronto, Ontario)

Queenship and English
Renaissance Drama

Seminar Leaders: CAROLE LEVIN (University

of Nebraska) and DEBBIE BARRETT-GRAVES

(College of Santa Fe)

Preparation and Reading of
All's Well That Ends Well

Workshop Leader: AUDREY STANLEY

(University of California, Santa Cruz)

Dramatists as Shakespearean Critics

Seminar Leader: FRAN TEAGUE

(University of Georgia)

Hippolyta; the rustics have become car-wash attendants; and, except for the fairies, all the men's parts are played by women. In this viscerally exciting event, the gross material body gets its due, in spades, and the disco music performs its powerful retro seductions. But what exactly is its status? Is it Shakespeare? Could we take our students? Should we? What words are adequate to *The Donkey Show*—Dionysian; trivializing; liberatory; populist; utopian; obscene; racist; revelatory; stupid? Is this where, at the Millennial turning, one finds Shakespeare, or where he is forever lost?

I conclude only one or two simple things from observing the many incarnations of Shakespeare at the Millennium. First, partly as a result of late capitalism's tendency to find advantage in any opportunity, Shakespeare is everywhere. Second, our ability to get critical purchase on these Shakespeares is actually newly difficult, despite the justified perception that we are in something of a Bard Boom. Established ways of dealing with Shakespeare within the academy are being pressured by everything from faltering national commitments to excellence in public education to shrinking Renaissance course offerings to new developments in "information delivery and retrieval." Meanwhile, many academics remain a bit uneasy about their relationship to the Shakespeares that find their incarnations in discos, on the wide screen, and in other popular culture venues. As a group we are not always familiar with the explanatory protocols that allow rigorous engagement with these phenomena on their own terms, not merely as transparent switches back to a putatively originary text. Third, things mutate or they die. There is tremendous cultural capital attached to the name of Shakespeare; it has been invested with the labor of generations of editors, commentators, teachers, film makers and directors. To what ends this investment will be turned in the year 2000 is not entirely within the control of professional Shakespeareans. But we should use the limited agency we have to insure, partly by our own flexibility and rigorous engagement with the new, that the academic study of Shakespeare stays robustly alive in its many manifestations and that it forges a profitably critical traffic with the Shakespeares beyond the academy. The Millennium has not brought about anything like a revolution in Shakespeare studies, but the changing texture of our collective encounters with the Bard indicates that beneath our feet, the terrain is shifting. It's a good moment to think about what it means to be professing Shakespeare, both in the shapes in which we have known him and in those unimaginable shapes to come.

Jean E. Howard

6:00 to 8:00 p.m.

OPENING RECEPTION

Hosted by McGill University
Open to all registrants for the
28th Annual Meeting and their guests

FRIDAY, 7 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 of the Association

9:00 to 10:30 a.m.

PLENARY SESSION

■ **Theorizing Adaptation:
Shakespeare in Canada**
Chair: ELIZABETH HANSON (Queen's University)

DANIEL T. FISCHLIN (University of Guelph)
Nation and/as Adaptation: Shakespeare,
Canada, and Authenticity

LEANORE LIEBLEIN (McGill University)
Of Pretexts and Palimpsests: Shakespeare
in Québec

MARK FORTIER (University of Winnipeg)
Undead and Unsafe: Adapting Shakespeare
(in Canada)

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

PAPER SESSIONS

■ **England at the Margins**
Chair: MICHAEL NEILL (University of Auckland)

EMILY C. BARTELS (Rutgers University)
The Specter of Alcazar

LEEDS BARROLL (University of Maryland,
Baltimore County)
Matter and Anti-Matter: Shakespeare's
Audience and the Descendants of Timur Khan

PETER STALLYBRASS (University of Pennsylvania)
Marginal England

■ **Shakespeare and the
Millennial Market**
Chair: MICHAEL BRISTOL (McGill University)

ANIA LOOMBA (University of Illinois,
Urbana-Champaign)
"I will trade with them both"—
Marketing Postcolonial Shakespeares

KATHLEEN E. MCLUSKIE
(University of Southampton)
The Commercial Millennium:
Marketing Shakespeare Performance

DENNIS KENNEDY (Trinity College, Dublin)
Shakespeare without Shakespeare

1:00 to 3:00 p.m.

ANNUAL LUNCHEON

Presiding: JEAN E. HOWARD (Columbia University)
Open to all registrants for the 28th Annual
Meeting; to purchase a ticket for your guest's
luncheon, see page 8 of this bulletin

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Commedia, Comedia,
Comédie: Continental Culture
in Shakespeare's Age
Seminar Leader: FRANCES K. BARASCH
(Baruch College, CUNY)

A Centennial Experience?
Seminar Leader: HERBERT BERRY
(University of Saskatchewan)

"Bodies in Pain": Ritual Violence
in Webster and Shakespeare
Seminar Leader: LEE BLISS (University of
California, Santa Barbara)

Shakespeare and Poetic Intertexts
Seminar Leader: ANN BAYNES COIRO
(Rutgers University)

Film and Teaching
Workshop Leader: HERBERT R. COURSEN
(Brunswick, Maine)

Literary and Social Practices
of Courtship and Marriage in
Early Modern England
Seminar Leader: LOREEN L. GIESE (Ohio University)

Almanacs, Dates, and Clocks:
Shakespeare and the Calendar
Seminar Leader: LISA HOPKINS
(Sheffield Hallam University)

Shakespeare and Musical Theater
Seminar Leader: RUSSELL JACKSON
(The Shakespeare Institute, University
of Birmingham)

Readers, Writers, and Spectators:
The Early Modern Public Sphere
Seminar Leader: JOHN PITCHER
(St. John's College, Oxford)

Eroticism and Religion
Seminar Leader: RICHARD RAMBUSS
(Emory University)

Performing Race
Seminar Leader: CAROL CHILLINGTON RUTTER
(University of Warwick)

Preparation and Reading of
All's Well That Ends Well
Workshop Leader: AUDREY STANLEY
(University of California, Santa Cruz)

Shakespeare in "the Coming
Community"
Workshop Leader: SCOTT CUTLER SHERSHOW
(Miami University)

8:00 p.m.

PERFORMANCE

Peines d'amour perdues
Théâtre Denise-Pelletier
To purchase ticket(s), see page 8 of
this bulletin

SATURDAY, 8 APRIL

8:00 a.m. to 12:30 p.m.

Information and Book Exhibits

9:00 a.m. to 12:30 p.m.

WORKSHOP FOR TEACHERS

Shakespeare Before Freud: A
Physical Approach to the Text
Workshop Leaders: NINI PAL (Marianopolis
College), ANDREW WILLMER (Marianopolis
College), JANET FIELD-PICKERING (Folger
Shakespeare Library), and PAT QUIGLEY
(Stratford Festival)

9:00 to 10:30 a.m.

PAPER SESSIONS

■ **Editing Shakespeare Revisited**
Chair: JAMES SHAPIRO (Columbia University)

LEAH S. MARCUS (Vanderbilt University)
The Veil of Manuscript

JEFFREY MASTEN (Northwestern University)
More or Less: Editing the Collaborative

DAVID SCOTT KASTAN (Columbia University)
From Codex to Computer: Or, Shakespeare
Bytes

■ **Mixing (with) the Muses: Gender, Genre, and Performance in Early Modern Women's Drama**

Chair: MARIE H. LOUGHLIN (Okanagan University College)

STEPHANIE HODGSON-WRIGHT (University of Sunderland)

Making Melpomene Proud: Tragedy, Patriarchy, and the Early Modern Woman Dramatist

ALISON FINDLAY (Lancaster University)

"Like the storms of Winter's blast": Tragical-Comical-Historical-Pastoral in Early Modern Women's Drama

GWENO K. WILLIAMS (University College of Ripon and York St. John)

"There came the Muses to visit me": Experiments with Generic Form in Margaret Cavendish's Plays

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

PAPER SESSIONS

■ **Liminal Showing: Strategies for Theatrical Representation in Shakespeare**

Chair: BRUCE R. SMITH (Georgetown University)

JAMES R. SIEMON (Boston University)

Doing What Comes Socially: Strategy and Bodily Hexis in *Richard III* and Beyond

SUSAN ZIMMERMAN (Queens College, CUNY)

"Witnessing the Unpresentable": Duncan's Corpse and Hamlet's Ghost

KENNETH GROSS (University of Rochester)

Mask, Gesture, Thought

■ **Writing-Power**

Chair: LESLIE THOMSON (University of Toronto)

JONATHAN BALDO (Eastman School of Music, University of Rochester)

A Cast of Thousands: Parliamentary Representation and the Elizabethan Theatre

LAUREN SHOHEIT (Villanova University)

Interpreting the *Irish Masque* at Court and in Print

JEREMY LOPEZ (Cornell University)

Using Cloten's Head: On Puns in Renaissance Drama

2:00 to 3:30 p.m.

PAPER SESSIONS

■ **Shakespeare before Theory**

Chair: JONATHAN CREWE (Dartmouth College)

JULIA REINHARD LUPTON (University of California, Irvine)

The King's 3 Bodies: Revisiting T. S. Eliot's *Hamlet*

PETER SWAAB (University College, London)

Empson, Shakespeare, and Queer Theory

RICHARD HALPERN (University of California, Berkeley)

Theory to Die For: Wilde's *Portrait of Mr. W. H.*

■ **Writing, Publishing, and Performing Shakespeare for Children Today**

Chair: LAURIE E. MAGUIRE (Oxford University)

LOIS BURDETT (Hamlet Public School, Stratford, Ontario)

Elementary, Mr. Shakespeare! Studying the Bard with Second Graders

BRUCE COVILLE (Dial Books)

The Story Key: Introducing Shakespeare to Young Readers

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS

Women Players in and around Shakespeare

Seminar Leaders: PAMELA BROWN (University of Connecticut, Stamford) and PETER PAROLIN (University of Wyoming)

Romancing the Bard/Romancing the Renaissance

Seminar Leaders: RICHARD BURT (University of Massachusetts, Amherst) and LAURIE E. OSBORNE (Colby College)

Film and Teaching

Workshop Leader: HERBERT R. COURSEN (Brunswick, Maine)

Nicholas Rowe: Playwright, Poet Laureate, Editor

Seminar Leaders: BARRY GAINES (University of New Mexico) and MARGARET MAURER (Colgate University)

Split Subjects: Nation and Reformation on the Early Modern Stage

Seminar Leader: LINDA K. GREGERSON (University of Michigan)

The Publicity of the Early Modern Stage

Seminar Leader: ALEXANDRA HALASZ (Dartmouth College)

Text and Performance: Does the Dramaturg Have a Role?

Seminar Leader: ROS KING (University of London)

Playing with the Bard: Shakespeare for Children at the Millennium

Seminar Leader: NAOMI J. MILLER (University of Arizona)

Shakespeare, his Contemporaries, and Medicine

Seminar Leader: STEPHANIE MOSS (University of South Florida)

Into the Archives and Back Again: Shakespeare and the End(s) of History

Seminar Leader: SHANKAR RAMAN (Massachusetts Institute of Technology)

Marlowe Today

Seminar Leader: DAVID RIGGS (Stanford University)

"A Great While Ago the World Began": Contemporary Approaches to *Twelfth Night*

Seminar Leaders: MICHAEL SHURGOT (South Puget Sound Community College) and YU JIN KO (Wellesley College)

Shakespeare and Character in the Twenty-First Century

Seminar Leader: JESSICA SLIGHTS (Acadia University)

6:30 to 7:30 p.m.

PERFORMANCE

MacHomer

Written and performed by RICK MILLER of Repercussion Theatre

Open to all registrants for the 28th Annual Meeting and their guests

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

THE DANCE

Sponsored by the Shakespeare Association of America and the Malone Society

To purchase ticket(s), see page 8 of this bulletin; tickets are also available at the door

REGISTRATION AND PARTICIPATION

All current members of the Shakespeare Association are welcome to register for the 28th Annual Meeting in Montréal.

The meeting registration fee entitles SAA members to attend all sessions, seminars, and workshops (except workshops closed to auditors, as designated in the final program), as well as the book exhibits, annual luncheon, all coffee breaks, the opening reception on Thursday evening, and the one-man show *MacHomer* on Saturday evening.

When registering, members may also purchase tickets for the Friday-evening performance of *Peines d'amour perdues* and the Saturday-evening dance sponsored by the Shakespeare Association and the Malone Society.

Guests of registered members are welcome at all major sessions, coffee breaks, and receptions. Extra tickets to the luncheon may be purchased for guests.

In addition to the Meeting Registration Form (on page 8), the bulletin includes a Membership Dues Form (on page 7). Membership dues are assessed by the calendar, not the academic, year, and are therefore payable immediately—except for those whose mailing label bears a "00" in the upper right-hand corner (indicating that dues have already been paid for the year 2000). Only those who are members in good standing—i.e., paid-up members for 2000—are eligible to receive SAA mailings for the year, subscribe to journals at the SAA's discounted rates, vote in the 2000 election for SAA officers, and attend the Montréal meeting.

The Membership Dues Form and the Meeting Registration Form should be completed and mailed, as appropriate, to the Shakespeare Association offices. Ballots for SAA officers should also be returned to these offices. Also included in this mailing is a Hotel Reservation Form, which should be mailed directly to the Queen Elizabeth Hotel in Montréal. The hotel accepts telephone reservations, as well.

MEMBERSHIP BENEFITS: JOURNALS

SAA members receive deep discounts to the annual journals *Shakespeare Studies*, *Shakespeare Survey*, and *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.



Montréal from the Parc des Îles. Tourisme Montréal.

SAA 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 21 February 2000.

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

For Paper Sessions

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

GRADUATE STUDENTS IN THE SAA

The Shakespeare Association of America takes pleasure in welcoming dissertation-stage graduate students to its membership. Through SAA seminars and workshops, ideas and discoveries are shared across the academic hierarchy. Each year, the Trustees of the SAA host a Continental breakfast for graduate students for the purpose of meeting their future colleagues. They also welcome the opportunity to learn of any special needs and concerns graduate students bring to the SAA.

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

Students may also economize by volunteering to assist in conference administration. Those who work for eight to ten hours at the registration tables and/or special events will receive a waiver of the meeting registration fee. Although many of these positions are reserved for graduate students at the meeting's host institutions, others will be awarded on a first-come, first-recruited basis. Those interested should notify the SAA offices.

NEWS FROM SAA HEADQUARTERS

Members of the Association who have come to rely on the friendly efficiency of Program Coordinator Terry Aylsworth will experience mixed emotions in learning that they will no longer find her answering the SAA phones, responding to e-mailed inquiries, processing SAA memberships, and, in April, overseeing the meeting registration tables. Having performed these and many other duties for the Association since its move to UMBC in the late summer of 1996, Ms. Aylsworth will be much missed. She has accepted the position of Executive Assistant to the Dean of the College of Arts and Sciences at UMBC. Warm congratulations are in order for this significant promotion, as are many thanks for the commitment and energy she brought to the SAA.

M E M B E R S H I P D U E S F O R M

Calendar Year 2000

Please fill in the appropriate blanks below, noting that annual dues figures are determined by yearly income. Additional payments for *Shakespeare Newsletter*, *Shakespeare Studies*, *Shakespeare Survey*, and *Medieval and Renaissance Drama in England* are optional. Membership dues are assessed by the calendar, not the academic year. All registrants for the Twenty-Eighth Annual Meeting must be 2000 members of the Shakespeare Association of America.

PLEASE PRINT LEGIBLY.

Name: _____

Institutional Affiliation: _____

Academic Rank, if any: _____

Preferred Mailing Address: Home Office

Home Phone: _____ Office Phone: _____

Home Fax: _____ Office Fax: _____

E-Mail Address: _____

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

ANNUAL DUES:

- For income below \$15,000, dues are \$25.00 _____
- For income between \$15,000 and \$24,999, dues are \$45.00 _____
- For income between \$25,000 and \$39,999, dues are \$60.00 _____
- For income between \$40,000 and \$54,999, dues are \$70.00 _____
- For income between \$55,000 and \$69,999, dues are \$80.00 _____
- For income \$70,000 and above, dues are \$90.00 _____

The dues structure is based on the American dollar. Those paid in other currencies should make conversions as appropriate.

OPTIONAL SUBSCRIPTIONS:

- Medieval and Renaissance Drama in England*, Volume 12, \$62.00 _____
- Shakespeare Newsletter* (new renewal), \$15.00 _____
- Shakespeare Studies*, Volume 28, \$48.00 _____
- Shakespeare Survey*, Volume 52, \$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 _____

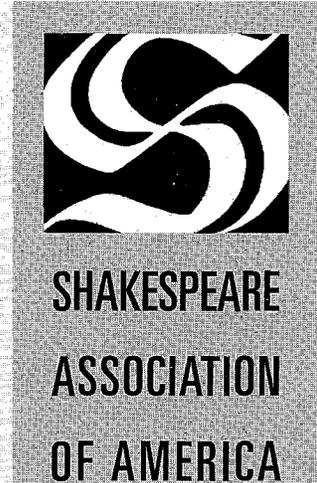
If you are also registering for the annual meeting, please transfer the total realized here to the space marked "Annual Dues and Optional Subscription Charges" on the Meeting Registration Form on the reverse and add it to the registration fees you tally. If not, enclose payment in the total amount indicated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



28th

MEETING REGISTRATION FORM

ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

6-8 April 2000 ■ The Queen Elizabeth Hotel, Montréal

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 Queen Elizabeth 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 2000 Membership Dues are required of all who plan to attend the 2000 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. Ticket(s) for *Peines d'amour perdues*, Friday evening, \$20.00 each _____

4. Guest's Luncheon, Friday afternoon, \$35.00
(Please note that members' lunches are included in their registration fees.) _____

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

TOTAL PAYMENT DUE _____

Check enclosed (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: _____

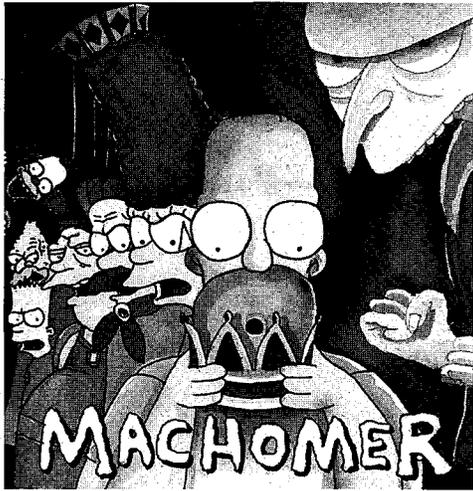
PLEASE NOTE ANY SPECIAL DIETARY OR PHYSICAL REQUIREMENTS BELOW:

PRE-REGISTRATION DEADLINE: WEDNESDAY, 1 MARCH 2000.

PLEASE NOTE THAT THE SAA OFFICES CLOSE ON FRIDAY, 31 MARCH FOR TRANSPORT TO MONTREAL.

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.

ASSOCIATED EVENTS



MacHomer: The Simpsons do Macbeth, written and performed by Montréal's Rick Miller.

Right: Bart Simpson as Fleance.



Saturday

MacHomer

Montréal native Rick Miller is the man behind 60 impressions of characters from the animated television show "The Simpsons," with each character taking a role in Shakespeare's Scottish play. For this short version of the tragedy (with a running time of 50 minutes), 85% of the lines remain Shakespeare's own; interspersed are topical and pop cultural references. Homer Simpson stars as Macbeth. Miller's cast also includes Marge Simpson as Lady Macbeth, Mr. Burns as Duncan, Smithers as Malcolm, Bart Simpson as Fleance, and Krusty the Clown as the Drunken Porter. The rapid-fire dialogue is illustrated with over 300 color slides—handpainted by Miller—showing "Simpsons" characters in action as the players of *Macbeth*.

Miller represents Repercussion Theatre, a professional, nonprofit theater company founded in 1988 to sponsor corporate and theatrical partnerships and to offer costume and prop rental services as well as touring educational programs. For their schools project, two-actor teams workshop *Romeo and Juliet*, *Macbeth*, or *A Midsummer Night's Dream* in French or in English.

MacHomer is free to all who register for the SAA meeting.

Friday

Peines d'Amour Perdus

With the elegant symmetry of a courtly dance, this *Love's Labor's Lost* celebrates the seductive power of language. The production is directed by Manon Vallée, who has studied acting at the Conservatoire d'art dramatique in Québec, *commedia dell'arte* in Venice, and directing with Andrei Serban at the American Repertory Theater in Boston. Sets and costumes are designed by Yvan Gaudin, who created the award-winning designs for a landmark production of the *Cycle des rois* (*Richard II*, *1 and 2 Henry IV*, and *Henry V*). Housed in an old movie palace, the Théâtre Denise-Pelletier—formerly the Nouvelle compagnie théâtrale—has been creating texts of world theater since 1964.

About this production, the company writes: "De toutes les comédies de Shakespeare, *Peines d'amour perdus* est la plus élégante et la plus lumineuse, construite avec la symétrie parfaite d'une danse de cour. Fête de l'intelligence et des sens, célébration de l'immense pouvoir de séduction des mots, où les personnages jouent à qui maniera le mieux le langage de l'amour, cette pièce montre pourtant que ce n'est pas l'élégance du verbe qui atteint les cœurs, mais bien la vérité des sentiments."

Copies of Maurice Roy's translation of the play are available to those purchasing tickets to the performance, only by advance request. (Requests must be received by 21 February.)

The SAA has reserved a limited number of seats for the performance Friday night, 7 April, at 8:00 p.m. Included with each ticket is bus transport to and from the Théâtre Denise-Pelletier.

Saturday

Light Fantastic XIII

The Twenty-Eighth annual meeting will close, as it has twelve times before, with the sublime and ridiculous SAA/Malone Society Dance. Tickets are \$15.00 in advance, \$20.00 at the door. A cash bar will add to the festivities.

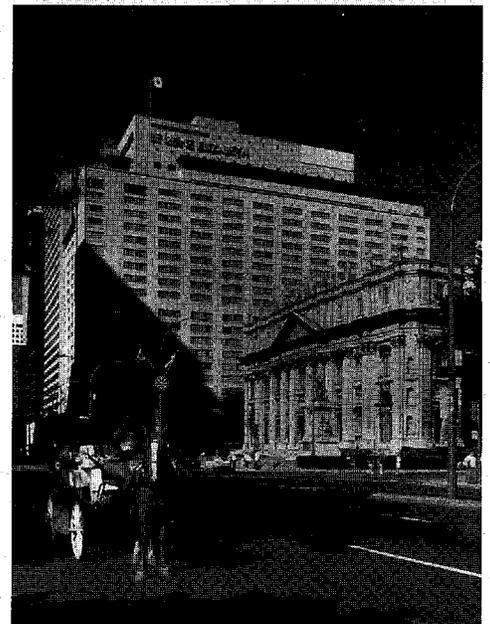
LA REINE ELIZABETH

THE QUEEN ELIZABETH

The landmark hotel that hosts the SAA's Twenty-Eighth annual meeting is situated directly over Montréal's Central Station for Via Rail and Amtrak. The nearest Métro station, Bonaventure, can be reached through connections in the Underground City.

Hotel rooms feature desks, mini bars, On-Command TV movies and video games, clock radios, voice mail, iron and ironing boards, and hair dryers. Hotel restaurants include the casual Le Montréalais for all meals, the five-star Beaver Club for lunch and dinner, and the bar Les Voyageurs for light lunches and dinners. There is also 24-hour room service.

The hotel's Health Club features a 40-foot pool with three lanes for lap swimming, electronic aerobics equipment, Keiser weight-training machines, and weekday aerobics classes. Hours are 6:00 a.m. to 9:30 p.m. Mondays through Fridays and 8:00 a.m. to 9:30 p.m. Saturdays and Sundays.



Two airports serve Montréal. Most international travelers fly into Dorval, thirty minutes from the downtown area. Shuttle bus service costs \$9.25 Canadian. Some charter flights arrive at Mirabel, which is forty-five minutes from downtown and offers a similar shuttle bus service. On departure, all passengers are charged a \$10.00 Airport Improvement Fee payable in cash.

W HILE IN M ONTRÉAL

■ NEIGHBORHOODS

LA VILLE SOUTERRAINE / THE UNDERGROUND CITY Montréal's parallel universe features train and subway stations, movie theaters, shops, restaurants, fast-food counters, and a sometimes bewildering maze of tunnels, corridors, and plazas.

VIEUX-MONTRÉAL / OLD MONTRÉAL The Place Jacques-Cartier is the center of this area of eighteenth-century stone buildings, outdoor cafés, street musicians, and cobblestoned roads leading to the old port.

VIEUX-PORT / OLD PORT Hope for good weather in which to enjoy this 1.2-mile park with promenade and bike paths, flea market, and harbor cruises.

LE VILLAGE GAI / THE GAY VILLAGE The Gay and Lesbian Community Centre anchors this neighborhood of clothing stores, restaurants, bars, and a disco.

QUARTIER LATIN / LATIN QUARTER Montréal's "Left Bank" features cafés, bistros, boutiques, an active night life, and the Cinémathèque Québécoise, an avant-garde Museum of Moving Images.

PARC DU MONT-ROYAL / MOUNT-ROYAL PARK Montréal's namesake "mountain," with a park designed by Frederick Law Olmsted, is crowned by a statue of George-Étienne Cartier, a 98-foot-tall cross, and the Chalet Lookout. It is possible to drive, hike, or take a horse-drawn calèche for spectacular views of the city.

PARC LAFONTAINE / LAFONTAINE PARK Not far from The Queen E Hotel, this park is landscaped in two garden languages: half formal French, half informal English.

ÎLE STE-HÉLÈNE / ST. HELEN'S ISLAND Some of the buildings of Expo '67 remain, with a casino, an amusement park, and La Biosphère, a Buckminster Fuller geodesic dome with environmental exhibits.

STADE OLYMPIQUE / OLYMPIC STADIUM Six pools are among the facilities preserved from the 1976 Olympics. Also worth a visit is the Biodôme, with a tropical rain forest, polar environment, Laurentian forest, and St. Lawrence ecosystem.

JARDIN BOTANIQUE / BOTANICAL GARDENS

Among thirty-one specialized sections, the Chinese Garden is especially notable as the largest of its kind outside China. The park is also known for its Insectarium and 130 resident bird species.

■ CHURCHES

BASILIQUE NOTRE-DAME / NOTRE DAME BASILICA The Protestant architect James O'Donnell was so inspired by his own creation that he converted to Catholicism after the church was completed in 1829.

CATHÉDRALE-BASILIQUE MARIE-REINE-DU-MONDE / MARY QUEEN OF THE WORLD CATHEDRAL Completed in 1894, this imitation of St. Peter's Basilica is distinguished from the original by its smaller scale and array of local saints on the roof.

CATHÉDRALE CHRIST CHURCH / CHRIST CHURCH CATHEDRAL Built in 1859, with its steeple replaced in 1940, this is called the "floating cathedral" for all the levels of the Underground City beneath it.

ÉGLISE NOTRE-DAME-DE-BONSECOURS / NOTRE DAME DE BONSECOURS CHAPEL In the late 1600s, Marguerite Bourgeoys founded a convent as well as this church; a below-ground museum features 58 stage sets on her life and work. The church is hung with wooden ship models given by mariners as votive offerings.

ORATOIRE ST-JOSEPH / ST. JOSEPH'S ORATORY This basilica is a pilgrimage site: Brother André is said to have effected hundreds of cures before his death in 1937, and his heart is now on exhibit. A sculptural Way of the Cross leads to the basilica.

■ MUSEUMS

MUSÉE DAVID M. STEWART / DAVID M. STEWART MUSEUM The museum is located in a moated fortress, the Fort Île Sainte-Hélène, built by the British after the War of 1812. **Special Exhibit:** "Conquest of Time" covers three centuries of scientific instruments, globes, and maps developed to measure time and space. The exhibit documents the age of discovery, the history of the knowledge of longitude, and the invention of the marine chronometer.

Wednesday through Monday, 10:00 a.m. to 5:00 p.m.

MUSÉE DES BEAUX-ARTS / MUSEUM OF FINE ARTS The Museum tripled its exhibition space in 1991 with the addition of the Jean-Noël Desmarais Pavilion, an annex designed by Montréal architect Moshe Safdie (best known for his Habitat housing complex at the 1967 Expo). A fourth-floor sculpture court offers a splendid panorama of the city; permanent exhibits feature European paintings and decorative arts, Canadian art of the twentieth century, work from Oceania and Africa, pre-Columbian ceramics, Inuit carvings, and Amerindian crafts. **Three Special Exhibits:** "Triumphs of the Baroque," seventeenth- and eighteenth-century architectural models and drawings and paintings by European architects; "Gauguin to Toulouse-Lautrec," seventy-five French prints of the 1890s; "Dallaire," paintings, drawings, and photos chronicling the "poetic universe" of Jean Dallaire (1916-1965).

Tuesday through Sunday, 11:00 a.m. to 6:00 p.m.; some special exhibits open Wednesday till 9:00 p.m.

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL / MUSEUM OF CONTEMPORARY ART Here, "contemporary" means after 1939: surrealism, Pop, Op, abstract expressionism, and minimalism in paintings, sculpture, video, and photographs.

Tuesday, Thursday, Friday, Saturday, Sunday, 11:00 a.m. to 6:00 p.m.; Wednesday, 11:00 a.m. to 9:00 p.m.

POINTE-À-CALLIÈRE / MONTRÉAL MUSEUM OF ARCHAEOLOGY AND HISTORY Built on the site of Montréal's original colony, the museum displays exposed ruins and archaeological artifacts. A 16-minute multimedia show reviews the city's history.

Tuesday through Friday, 10:00 a.m. to 5:00 p.m.; Saturday and Sunday, 11:00 a.m. to 5:00 p.m.

MAISON SAINT-GABRIEL / ST. GABRIEL HOUSE This farm house was constructed in 1668 to house the "Filles du Roy," young orphan girls sent to Montréal to marry and populate new France. Today, the site displays everyday objects from the eighteenth and nineteenth centuries.

Guided tours only: Tuesday through Sunday, 1:30 p.m., 2:30 p.m., 3:30 p.m.

MUSÉE JUSTE POUR RIRE / JUST FOR LAUGHS MUSEUM Celebrating its seventh anniversary since opening on April Fool's Day 1993, this museum presents North American bawdy and black humor that work in two languages. Featured are historic film clips, Québécois folk music, and a humor hall of fame.

Tuesday through Sunday, 10:00 a.m. to 5:00 p.m.

CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE Devoted to architecture, urban planning, and landscape design around the world, the museum has a renowned study center.

Wednesday and Friday, 11:00 a.m. to 6:00 p.m.; Thursday, 11:00 a.m. to 8:00 p.m.; Saturday and Sunday, 11:00 a.m. to 5:00 p.m.

MUSÉE McCORD / McCORD MUSEUM OF CANADIAN HISTORY The individual collections of nineteenth- and twentieth-century benefactors include decorative arts, clothing, jewelry, photographs, and folk art. **Special Exhibit:** "One Day, Two Centuries, Five Ways," contrasting two turn-of-the-century days: one, that of a fictional family at the dawn of the 1900s; the other, that of five late twentieth-century figures.

Tuesday through Friday, 10:00 a.m. to 6:00 p.m.; Saturday and Sunday, 10:00 a.m. to 5:00 p.m.

MUSÉE DES SOEURS GRISES / GREY NUNS MUSEUM A nineteenth-century stone building houses religious vestments, furniture, and art objects from the end of the 17th century, many pertaining to Sainte Marguerite d'Youville.

Wednesday through Sunday, 1:30 to 4:30 p.m.

NFB MONTRÉAL / NATIONAL FILM BOARD OF CANADA The CinéRobothèque provides instant access to sixty years of NFB films relating Canada's history through documentaries, animation, and feature films.

Tuesday through Sunday, 12:00 noon to 9:00 p.m.

MUSÉE DU CHÂTEAU RAMEZAY / CHÂTEAU RAMEZAY MUSEUM Built in 1705 as the home of the city's royal French governors, the Château served its original purpose for just four decades. It was seized first by the British and then, in 1775, by American revolutionaries (including Benjamin Franklin). The building had various governmental and educational uses until it reopened as a museum in 1895. The collection documents the economic and social activities of the eighteenth and nineteenth centuries. **Special Exhibit:** "Images from the Turn-of-a-Century (1760-1840)," featuring arts and literature that had a decisive influence on the development of Canadian national identity.

Tuesday through Sunday, 10:00 a.m. to 4:30 p.m.

LA TRANCHEFILE, THE ÉCONOMUSÉE DE LA RELIURE / ECONOMUSEUM OF ARTISTIC BOOKBINDING The museum exhibits examples of the craft of bookbinding, displays traditional tools, and houses workshop space as well as a reading room.

Monday through Friday, 9:00 a.m. to 5:00 p.m.; Saturday, 10:00 a.m. to 5:00 p.m.

■ EVENTS

BLUE METROPOLIS, THE MONTRÉAL INTERNATIONAL LITERARY FESTIVAL 2000 opens on Wednesday, 5 April and runs through the evening of Sunday, 9 April. With an opening gala, readings, book launches, keynote speeches, panel discussions, writing workshops, on-stage interviews, a Soirée de poésie (in French, English, and Spanish), and a unique "Translation Slam," the Festival presents

poets, playwrights, literary translators, and writers of literary nonfiction. Featured genres include the essay, biography, memoir, and travel writing. Scheduled to attend: William H. Gass (whose *On Being Blue* helped inspire the Festival), Marie-Claire Blais, Grace Paley, Nancy Huston, Michael Ondaatje, John Ralston Saul, Sergio Kokis, Claude Beausoleil, Shauna Singh Baldwin, Herménégilde Chiasson, Ying Chen, Alberto Manguel, Lise Bissonnette, Jan Wong. Also featured: Aboriginal authors Georges Sioui (Wendat), Eden Robinson (Haisla), and Jeannette Armstrong (Okanagan). Further information is available at <www.blue-met-bleu.com>.

THE MONTRÉAL CANADIENS, winners of the Stanley Cup 24 times since 1929, play the Tampa Bay Lightning on Thursday, 6 April at 7:30 p.m. and the Ottawa Senators on Saturday, 8 April at 7:00 p.m. For tickets, phone 800-678-5440, 800-361-4595, or 514-790-1245. Or consult <www.canadiens.com>.

THE MONTRÉAL EXPOS open their 2000 season at home during the Shakespeare Association meeting. The Los Angeles Dodgers are in town from Monday, 3 April through Thursday, 6 April; all games are at 7:05 p.m. The San Diego Padres then have a three-day stand from 7 through 9 April: Friday at 7:05 p.m., Saturday at 2:05 p.m., and Sunday at 1:35 p.m. For tickets, phone 800-463-9767 or consult <www.montrealexpos.com>.

L'ORCHESTRE SYMPHONIQUE DE MONTRÉAL continues its series of Gala Concerts with "The Multiple Facets of Tchaikovsky," featuring conductor Charles Dutoit and pianist Bruno Leonardo Gelber. Concerts are Tuesday and Wednesday evenings, 4 and 5 April at 8:00 p.m. For tickets, phone 514-842-9951 or consult <www.osm.ca>.

L'OPÉRA DE MONTRÉAL presents Monteverdi's *L'Incoronazione Di Poppea* on 4, 6, and 8 April. In Italian with English and French supertitles. For tickets, phone 514-985-2258 or consult <www.operademontreal.qc.ca>.

THE CENTAUR THEATRE opens *The Crucible*, by Arthur Miller, on 4 April. Douglas Campbell stars as Deputy Governor Danforth. For tickets, phone 514-288-3161.

LA COMPAGNIE JEAN-DUCEPPE opens *La chatte sur un toit brûlant*, by Tennessee Williams, on 5 April. Fernand Rainville directs from a translation by Michel Dumont and Marc Grégoire. Phone 514-842-2112 or consult <www.montrealmedia.qc.ca/duceppe>.

THE FLOWER, PLANT, AND GARDEN SHOW, a Québec Tourism Industry event, runs from Friday, 7 April through Sunday, 9 April. Phone 514-527-9221 for further information.

DISCOUNTED AIRFARES TO MONTRÉAL

The Shakespeare Association has arranged for discounted fares with American Airlines and Air Canada.

Air Canada offers 5% off published excursion fares, 10% if booked at least 60 days in advance. Rates are applicable 1-13 April. Phone 800-361-7585 and specify Event Number CV101370.

American Airlines offers 5% off the applicable fares, 10% if booked 60 days in advance. Rates are applicable 1-13 April. Phone 800-433-1790 for Star File 0640UR.

CAR RENTAL IN MONTRÉAL

Avis offers discounted rates to SAA members, valid 30 March-15 April 2000. To reserve an Avis car, phone 800-331-1084 and ask for Avis Worldwide Discount (AWD) number J626842. Reservations may also be placed at <www.avis.com>. Rates are given in Canadian dollars.

Car Class	Daily	Weekly	Weekend
			Daily
Subcompact	37.99	190.99	31.99
Compact	37.99	190.99	31.99
Midsize	40.99	203.99	33.99
2-Door Full Size	43.99	212.99	35.99
4-Door Full Size	43.99	212.99	35.99
Luxury	55.99	280.99	49.99
Mini-Van	51.99	262.99	45.99
Sport Utility	51.99	262.99	49.99

Weekend daily rates are available from 12:00 noon Thursday through Monday at 11:59 p.m.

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

PARKING NEAR THE QUEEN E

The hotel provides valet service for its underground garage at a rate of \$15.00 per 24-hour period, with no charge for in-and-out privileges. Other self-park lots in the area charge comparable rates. There is also on-street metered parking near the hotel.

CHILD CARE IN MONTRÉAL

The Queen Elizabeth Hotel recommends the Babysitting Services of Claudette and Denise Miller. Rates are \$10.00 per hour for one or two children, \$12.00 per hour for three children, and \$15.00 per hour for four children, with a three-hour minimum and provided that all children are from the same family. Meals must be provided for the sitter during meal times, and there is a \$15.00 surcharge after midnight (for taxi fares). 24-hour advance reservations are preferred; 4-hour last-minute reservations are possible. A \$10.00 fee is charged for cancellations three hours in advance of the reservation; \$30.00 is charged for cancellations with less notice. Arrangements may be made with the Hotel Concierge or by phoning 514-769-1488.

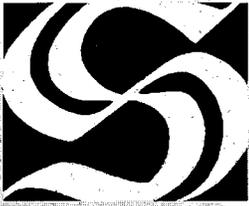


Photo at right: The offices of the Shakespeare Association of America, the Albin O. Kuhn Library on the campus of the University of Maryland, Baltimore County.

HOSTING THE SAA IN Y2K

The Shakespeare Association is grateful to the colleges and universities that have provided funding for the Twenty-Eighth Annual Meeting.

Colgate University	Le Moyne College	Queen's University
Concordia University	McGill University	Vassar College
Dartmouth College	Middlebury College	University of Vermont

Special thanks are due to McGill University, which will host the Thursday Opening Reception on its campus. These and other Local Arrangements have been coordinated by Michael Bristol and Leanore Lieblein of McGill University.

PROGRAM PLANNING FOR MIAMI

Plans for the Twenty-Ninth Annual Meeting are already underway. The Program Committee for the 2001 meeting in Miami solicits further ideas, recommendations, or fully developed proposals as it prepares to convene in Montréal. These may pertain to paper sessions, seminars, workshops, or special events. The Committee, chaired by Trustee Barbara Hodgdon, includes John Michael Archer (University of New Hampshire), Anthony Dawson (University of British Columbia), and Susan Frye (University of Wyoming). Proposals should be forwarded to Professor Hodgdon at 4816 Harwood Drive, Des Moines, IA 50312. She can also be reached by fax at 515-271-2055 or by e-mail at <barbara.hodgdon@drake.edu>. The deadline for proposals is 15 March 2000; the Miami meeting is scheduled for 12 through 14 April 2001.

THE WORLD CONGRESS IN VALENCIA

Plans also go forward for the 2001 World Shakespeare Congress in Valencia, which opens Wednesday, 18 April and closes Monday, 23 April in honor of both Shakespeare's birthday and the Valencian feast day of St. Vincent. Spain is easily reached by direct flights from Miami. The Congress Planning Committee meets in Montréal to consider paper sessions; suggestions are welcome if received by 15 March 2000.

MINNEAPOLIS IN 2002

The Thirtieth Annual Meeting of the Shakespeare Association of America will be held in Minneapolis, Minnesota, from 21 through 23 March 2002.

ELECTIONS FOR SAA OFFICE

This bulletin includes a ballot for the 2000 election of officers. All SAA members in good standing are eligible to vote and are encouraged to vote. The names of our incoming Vice-President and two Trustees will be announced in Montréal.

SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County
1000 Hilltop Circle, Baltimore, Maryland 21250
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