

SHAKESPEARE ASSOCIATION OF AMERICA

JANUARY 2001 BULLETIN

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INCLUDED WITH
THIS BULLETIN

Ballot for SAA Officers

Miami is the site of the Twenty-Ninth Annual Meeting of the Shakespeare Association of America. Our convention hotel, the Inter-Continental, overlooks Biscayne Bay and is near to many popular locations. In addition to paper sessions, seminars, and workshops, the program features a swing version of *Much Ado About Nothing*, Shakespeare's *Journey*, a romantic biographical drama performed in the style of an Elizabethan play, and a spectacular Opening Reception at the historic mansion, Vizcaya. Details of Miami's offerings, scheduled and unscheduled, can be found within this bulletin.

■ THURSDAY, 12 APRIL

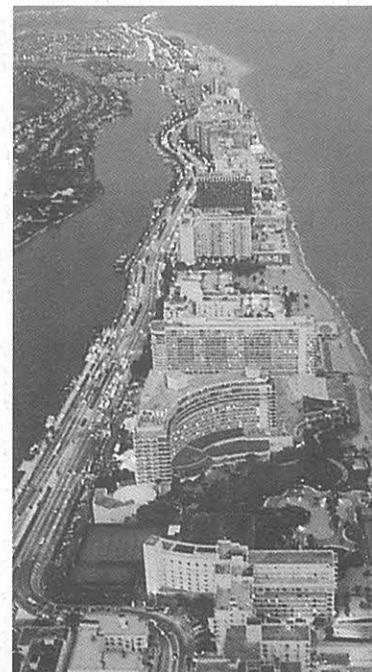
- 12:00 noon Registration and Book Exhibits open.
- 1:30 to 3:00 p.m. Two paper sessions: "Retracing the Spirit: Shakespearean Reminiscences of Premodern Devotion and Postmodern Religion" and "Feminist Historiography and Shakespeare's London: Rewriting Women's History."
- 3:30 to 5:30 p.m. Ten seminars and one workshop.
- 4:00 to 9:00 p.m. (Dinner Break 6:00 to 7:00) Workshop for Teachers: "Teaching Outside the Curriculum: *Romeo and Juliet* and *The Tempest*."
- 6:00 to 8:00 p.m. Opening Reception at Vizcaya, co-hosted by Florida International University, The University of Miami, and Miami-Dade County Department of Cultural Affairs.

■ FRIDAY, 13 APRIL

- 8:00 to 9:00 a.m. Continental Breakfast for graduate students.
- 9:00 to 10:30 a.m. Plenary Session: "Not the New Criticism: Shakespeare's Language."
- 11:00 a.m. to 12:30 p.m. Two paper sessions: "Knowing Bodies: Towards an Historical Phenomenology" and "Performance as Critical Practice."
- 1:00 to 3:00 p.m. The Annual Luncheon.
- 3:30 to 5:30 p.m. Ten seminars and two workshops.
- 8:00 p.m. Performance: *Much Ado About Nothing* at the Ring Theatre.

■ SATURDAY, 14 APRIL

- 9:00 to 10:30 a.m. Two paper sessions: "Middleton: Men, Women, and Money" and "Beyond Branagh: New Screen Shakespeare."
- 11:00 a.m. to 12:30 p.m. Two paper sessions: "Antiquarianisms: Past, Present, Future" and "Making Electronic Shakespeares."
- 2:00 to 3:30 p.m. Two paper sessions: "Shakespeare and Contemporary Post-Colonial Drama" and "Shakespearean Tragedy Revisited: *Hamlet*, *Lear*, Bradley."
- 4:00 to 6:00 p.m. Ten seminars and one workshop.
- 8:00 p.m. Performance: *Shakespeare's Journey* at the Wertheim Performing Arts Center.
- 10:00 p.m. to 1:00 a.m. The Shakespeare Association/ Malone Society Dance.



At right, Miami Beach as viewed from the air.



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LETTER FROM THE PRESIDENT

I would like to return to an issue Jim Bulman raised two years ago in his President's letter. He encouraged us to think about how to do more to bring the riches of our profession to the wider audience beyond our classrooms. We complain that freshmen come to us badly prepared by the schools, but we do very little to reach out to those schools to help them do better. Two years later the problem is still with us.

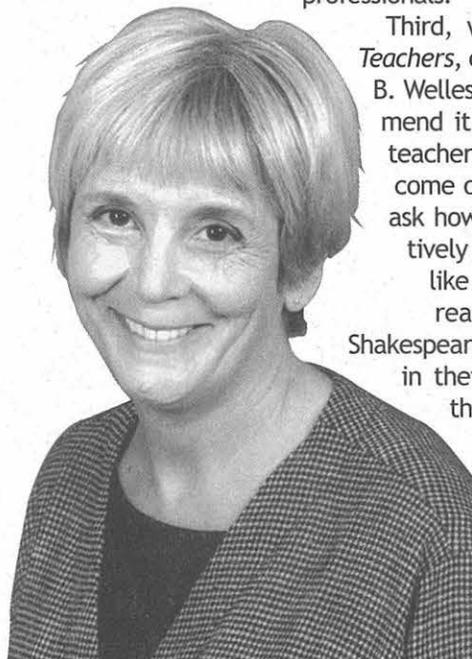
As you may know there is a crisis out there in the schools. Apart from the longstanding problems of crowding, lack of materials and undercompensation, now there are simply not enough teachers. States like my own are rushing to change certification requirements so that a new graduate with a degree in criminal justice can walk into an English class and teach *Hamlet*. Schools of education and education departments are in an upheaval of self-examination prompted by the crisis and by the resulting competition with quick-fix, for-profit teacher preparation programs.

What does this have to do with us? Most of us are already overwhelmed with work. Even if a Shakespearean is lucky enough to have a manageable class load there are always committees, administrative jobs, and national organizations to attend to, not to mention the research for which she wants somehow to make time. Collectively too we have other responsibilities. Surely then it makes sense to concentrate on what we do best while letting the school professionals do what they do best. This powerful argument prevailed with me for years.

But we are after all in the business of educating students about literature. We have strong and, we believe, useful ideas about what it requires. Besides, no one else is solving the problem. Apart from any moral obligation to our communities, our own self interest is at stake. If nothing changes there will be no students ready for our classes except in a few ivory towers, popular scorn for which will become increasingly justified. For reasons like these the American Council on Education has recently called on college and university presidents to help transform the way teachers are taught and to make teacher preparation more central to their institutions. In other words, to make it more central to us.

What can Shakespeareans do? First, even if we do not wish to get involved in what our university is doing to prepare teachers, we can think more about the potential teachers in our own classes. Although they may constitute only a silent minority, their choice deserves respect. It is sad to realize how frequently would-be teachers hear derogatory remarks about high school teachers or are "praised" by being told that they are smart enough to do something better. Second, we can teach more about teaching—and learning—as well as about Shakespeare. We can increase their awareness of their own reading practices by being explicit about ours. I can explain WHY I chose the plays on the syllabus, their sequence, the questions I ask about them, the kinds of response I ask for, and the kind I discourage, I can even, now and then, ask students to reformulate one of their papers so that it could be presented to a high school class. Needless to say such disciplined attention to their audience and thinking process can benefit all students, not only future teachers. And what if we asked every graduate student to include a section in the dissertation that conveys the essence of its argument in a way that can be understood and appreciated by students and non-professionals?

Third, we can think about the book, *Preparing a Nation's Teachers*, edited by Phyllis Franklin, David Laurence and Elizabeth B. Welles for the MLA (1999). I have learned from it and recommend it highly. Fourth, we can get to know more about the teachers who are already working the schools and might welcome our collaboration. We can talk with them directly and ask how we can help. Finally, the SAA can then work collectively to try to provide such collaboration, through workshops like those we have offered in the past but perhaps also by reaching out in other ways, such as organizing Shakespeareans to run semester long reading groups for teachers in their own communities. Like Jim, I will close by asking those who have ideas about how, or whether, the SAA should address such issues, to contact me (skura@rice.edu; English Department MS-30, Rice University, P.O. Box 1892, Houston, TX 77005-1892).



Meredith Skura

THURSDAY, 12 APRIL

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

Registration and Book Exhibits

1:30 to 3:00 p.m.

PAPER SESSIONS

■ **Retracing the Spirit: Shakespearean Reminiscences of Premodern Devotion and Postmodern Religion**

Chair: DONNA B. HAMILTON

(University of Maryland, College Park)

PAUL WHITE (Purdue University)

Drama, Identity, and Devotion in Early Modern England

PHILIPPA BERRY (Cambridge University)

'A salve in the mail': The Touch of the Text and the Paradox of Salvation in *Love's Labour's Lost*

LOWELL GALLAGHER

(University of California, Los Angeles)

Blood Memories

■ **Feminist Historiography and Shakespeare's London: Rewriting Women's History**

Chair: JOHN MICHAEL ARCHER

(University of New Hampshire)

MARGO HENDRICKS

(University of California, Santa Cruz)

Shakespeare's Wives: A Problem of History

KAREN NEWMAN (Brown University)

Sex and the City

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Stage Directions in Text and Performance

Seminar Leader: ROGER APFELBAUM

(Seton Hall University)

Shakespeare's Stationers, 1593-2001: Printers, Publishers, Booksellers

Seminar Leader: THOMAS L. BERGER

(St. Lawrence University)

CONFERENCE SCHEDULE

Food Studies/Early Modern Studies

Seminar Leaders: ANNE C. CHRISTENSEN

(University of Houston) and

KATHERINE CONWAY (Wheaton College)

Early Observers of the Shakespearean Stage: Reporters and Interpreters, 1576-1642

Seminar Leader: JOHN D. COX (Hope College)

Closet or Coterie Drama

Seminar Leader: JULIE CRAWFORD

(Columbia University)

Normative Shakespeare

Seminar Leader: JONATHAN V. CREWE

(Dartmouth College)

Women Reading and Being Read

Seminar Leaders: MELINDA GOUGH

(Oklahoma State University) and

SUSAN O'MALLEY (CUNY Kingsborough and

the Graduate School)

Getting Published

Workshop Leader: JEROME E. SINGERMAN

(University of Pennsylvania Press)

The State of Performance Criticism: Where Are We Today and Where Are We Headed?

Seminar Leader: SARAH WERNER

(George Washington University)

Early Modern "Manuals" and the Scripting of Behavior

Seminar Leader: FRANK WHIGHAM

(University of Texas, Austin)

Instructive Formations: Education, Rhetoric, and Renaissance Drama

Seminar Leader: ERIC WILSON

(Washington and Lee University)

4:00 to 9:00 p.m. (Dinner Break 6:00 to 7:00)

WORKSHOP FOR TEACHERS

Teaching Outside the Curriculum: *Romeo and Juliet* and *The Tempest*

Workshop Leaders: JANET FIELD-PICKERING

(Folger Shakespeare Library), MIRIAM GILBERT

(University of Iowa), and JIM ANDREAS

(Florida International University)

6:00 to 8:00 p.m.

OPENING RECEPTION AT VIZCAYA

Co-hosted by Florida International University, The University of Miami, and Miami-Dade County Department of Cultural Affairs

Open to all registrants for the 29th Annual Meeting and their guests

FRIDAY, 13 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

■ **Not the New Criticism: Historicizing Shakespeare's Language**

Chair: A.R. BRAUNMULLER

(University of California, Los Angeles)

SYLVIA ADAMSON (University of Manchester)

The Urge to Self-Expression

RUSS McDONALD (University of North Carolina, Greensboro) *Playing Ercles*

LYNNE MAGNUSON (Queen's University, Canada) *Shakespeare with Words: Language and History*

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

PAPER SESSIONS

■ **Knowing Bodies: Towards an Historical Phenomenology**

Chair: BRUCE R. SMITH

(Georgetown University)

JULIAN YATES (University of Delaware)

Michel Serres and Early Modern Studies

ANSTON BOSMAN
(Amherst College)
Nobody on Stage

CYNTHIA MARSHALL
(Rhodes College)
Phenomenology in the Audience

JOAN PONG LINTON
(Indiana University)
Agency of the Voice Withheld in Anne
Askew's Examinations

JESSE G. SWAN
(University of Northern Iowa)
The Amphibolous and Other Positive
Problems: Knowing Bodies Knowing Bodies

■ Performance as Critical Practice
Chair: KATHERINE ROWE (Bryn Mawr College)

MARGO JEFFERSON
(*The New York Times*)
Reader Or Spectator: Which Is To Be Master?

KATE D. LEVIN (City College, CUNY)
What's Performance Got to Do With It?

JOSEPH ROACH (Yale University)
Pepys, Shakespeare, and the Performance of
Everyday Life

1:00 to 3:00 p.m.

ANNUAL LUNCHEON

Presiding: MEREDITH SKURA (Rice University)
Open to all registrants for the 29th 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

Pornographic Shakespeare
Seminar Leader: PAUL BUDRA
(Simon Fraser University)

Shakespeare and the Moving Image:
The Pedagogy of Film
Workshop Leader: DEBORAH T. CURREN-AQUINO
(Folger Shakespeare Library)

Teaching through Performance:
Hamlet, 3.1
Workshop Leader: MIRIAM GILBERT
(University of Iowa)

Rivalry and Re-vision in English
Drama, 1580-1642
Seminar Leader: W. DAVID KAY
(University of Illinois, Urbana-Champaign)

Anger, Revenge, and the Gendering of
Emotions on the Early Modern Stage
Seminar Leaders: GWYNNE KENNEDY
(University of Wisconsin, Milwaukee) and
KAREN ROBERTSON (Vassar College)

American Cultural Productions of
Shakespeare
Seminar Leader: MARGARET KNAPP
(Arizona State University)

Personation
Seminar Leader: CARY M. MAZER
(University of Pennsylvania)

The Characters of Shakespeare's Plays
Seminar Leader: CLAIRE MCEACHERN
(University of California, Los Angeles)

Anatomizing the Renaissance
Seminar Leader: SHANNON MILLER
(Temple University)

Corruptible Bodies
Seminar Leader: SIMON MORGAN-RUSSELL
(Bowling Green State University)

Working Women/Women's Work: The
Role of the Working Woman in
Shakespeare's England
Seminar Leaders: LINDA VECCHI (Memorial
University of Newfoundland) and PETER AYERS
(Memorial University of Newfoundland)

New Economic Criticism
Seminar Leader: LINDA WOODBRIDGE
(Pennsylvania State University)

8:00 p.m.

PERFORMANCE

Much Ado About Nothing
(A WWII "swing" version, set in the Pacific)
Ring Theatre, University of Miami

To purchase ticket(s), see page 8 of this bulletin.

SATURDAY, 14 APRIL

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

Information and Book Exhibits

9:00 to 10:30 a.m.

PAPER SESSIONS

■ Middleton: Men, Women, and
Money
Chair: SUSAN FRYE (University of Wyoming)

VALERIE WAYNE (University of Hawaii)
A Genealogy of Marital Impostures:
Middleton, Mary Carlton, Aphra Behn

JOHN JOWETT (The Shakespeare Institute,
University of Birmingham)
Middleton and Debt in *Timon of Athens*

GARY L. TAYLOR (University of Alabama)
Middleton in Bed

■ Beyond Branagh: New Screen
Shakespeare
Chair: KENNETH ROTHWELL
(University of Vermont)

LISA S. STARKS (University of South Florida)
Powers of Horror in Julie Taymor's *Titus*

DOUGLAS LANIER (University of New
Hampshire)
Shakespeare Noir

DONALD HEDRICK (Kansas State University)
Shakespeare: Or, the Cultural Logic of Late
Shakespeareanism

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

PAPER SESSIONS

■ Antiquarianisms: Past, Present,
Future
Chair: NATASHA KORDA (Wesleyan University)

HENRY S. TURNER (Columbia University)
The Limits of Antiquarianism: The Example of
Thomas Nashe

JONATHAN GIL HARRIS (Ithaca College)
Shakespeare's Hair: Staging the Object of
Material Culture

HUGH GRADY (Beaver College)
Is 'Presentist' Historicism an Oxymoron?

■ Making Electronic Shakespeares
Chair: IAN LANCASHIRE (University of Toronto)

JESSICA HODGE (Ardenonline)
Electronic Shakespeares: Identifying Needs
and Saving Trees

MICHAEL BEST (University of Victoria)
Seeking Simplicity in Multiplicity: Exploring
Space in the Electronic Text

GREGORY CRANE (Tufts University)
The Variorum Idea in a Digital World

2:00 to 3:30 p.m.

PAPER SESSIONS

■ Shakespeare and Contemporary
Post-Colonial Drama
Chair: RICHARD PAUL KNOWLES
(University of Guelph)

NANDI BHATIA (University of Western Ontario)
Staging Shakespeare/ Reinventing Empire:
The Shakespeare Wallah

ADRIAN KEIRNANDER
(University of New England in Australia)
Intestine Shocks, or Shakespeare's Other
Eden: The Bell Shakespeare Company's
Australian *Henry IV* and *Henry V*

JOANNE THOMPSON
(University of Queensland, Australia)
Intercultural Shakespeare: Ong Keng Sen's
Lear and *Desdemona* and the Reconfiguration
of Asian Identities

■ Shakespearean Tragedy Revisited:
Hamlet, Lear, Bradley
Chair: PEGGY ENDEL (Florida International
University)

HEATHER HIRSCHFELD (University of Tennessee,
Knoxville) *Hamlet's 'first cors': Revenge,*
Trauma, and Typology

WILLIAM O. SCOTT (University of Kansas)
Contracts of Love and Affection: Reading
Lear Against the Grain

PETER HOLBROOK (University of Queensland)
Shakespeare as a Force for Good

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS

Early Modern English Texts and the
History of Sexuality

Seminar Leader: REBECCA ANN BACH
(University of Alabama, Birmingham)

Girls in the 'Hood

Seminar Leaders: LYNDA BOOSE (Dartmouth
College) and CATHERINE LOOMIS (University of
New Orleans)

Shakespeare on Film: An Electronic
Seminar

Seminar Leader: PETER S. DONALDSON
(Massachusetts Institute of
Technology)

Literacies/Identities in Early
Modern England

Workshop Leaders: MARGARET W.
FERGUSON (University of California,
Davis) and EVE SANDERS (Concordia
University)

Shakespeare and Latinities

Seminar Leader: ROLAND GREENE
(University of Oregon)

Titus in Our Time

Seminar Leader: HEATHER JAMES
(University of Southern California)

Acting Companies

Seminar Leaders: SCOTT McMILLIN
(Cornell University) and SALLY-BETH MACLEAN
(University of Toronto)

Spanish Culture and the Early
Modern English Imaginary

Seminar Leader: OLGA VALBUENA
(Wake Forest University)

Editing Early Modern Playtexts:
Theory and Practice

Seminar Leader: PAUL WERSTINE (King's
College, University of Western Ontario)

The Pleasures of Patterns

Seminar Leader: MARK WOMACK
(University of Texas, San Antonio)

Orality, Print, Performance

Seminar Leader: W. B. WORTHEN
(University of California, Berkeley)

8:00 p.m.

PERFORMANCE

Shakespeare's Journey

Written and directed by LEROY CLARK
Wertheim Performance Arts Center, Main
Stage, Florida International University

To purchase ticket(s), see page 8 of this bulletin

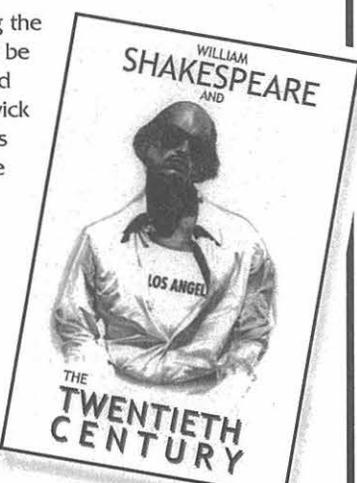
10:00 p.m. to 1:00 a.m.

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

On sale during the meeting will be two posters created by Kevin C. Chadwick for the Los Angeles World Shakespeare Congress (one poster pictured right). Posters are \$10 each plus shipping and handling (\$3.85 for US and Canada, \$7 for International).



THE HOTEL INTER-CONTINENTAL, MIAMI

The luxury hotel that hosts the SAA's Twenty-Ninth Annual Meeting is situated in the heart of Miami's commercial and shopping district. Overlooking Biscayne Bay, the hotel is adjacent to Bayside Marketplace and is a ten-minute drive from other popular locations, such as South Beach, Coconut Grove, and Key Biscayne.



All hotel rooms feature oversized European styled marble bathrooms with full baths and separate dressing areas. Rooms also feature hair dryers, desks, refrigerated mini bars, coffee makers, in-room movies, clock radios, dataports, and voice mail. Hotel restaurants include the elegant Le Pavillion for lunch and dinner, The Royal Palm Court for all meals, The Oak Room pub for lunch and happy hour, The Oceanside Terrace for drinks and light poolside fare, and The Lobby Lounge for coffee, pastries, and drinks. There is also 24-hour room service.

The hotel's Fitness Center features a heated outdoor swimming pool, quarter-mile outdoor running track, electronic aerobics equipment, Nautilus weight-training machines, and personalized fitness programs. Hours are 6 a.m. to 10 p.m. Monday through Thursday, 6 a.m. to 9 p.m. Fridays, 9 a.m. to 7 p.m. Saturdays, and 9 a.m. to 5 p.m. Sundays.

For Reservations call 305-577-1000. The Hotel Inter-Continental asks that reservations be made before March 20th to ensure its special group rate.

The Miami International Airport is fifteen minutes from the downtown area, where the Hotel Inter-Continental is located. Airport shuttle bus service runs every fifteen minutes and costs \$8.

REGISTRATION AND PARTICIPATION

All current members of the Shakespeare Association are welcome to register for the 29th Annual Meeting in Miami.

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, and the opening reception at Vizcaya on Thursday evening.

When registering, members may also purchase tickets for the Friday-evening performance of *Much Ado About Nothing*, the Saturday-evening performance of *Shakespeare's Journey*, and the Saturday-night 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 "01" in the upper right-hand corner (indicating that dues have already been paid for the year 2001). Only those who are members in good standing—i.e., paid-up members for 2001—are eligible to receive SAA mailings for the year, subscribe to journals at the SAA's discounted rates, vote in the 2001 election for SAA officers, and attend the Miami 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. There is no Hotel Reservation Form included in the Bulletin this year. Members should phone the Hotel Inter-Continental in Miami directly at 305-577-1000. **Be sure to make reservations before 20 March, and mention that you are attending the SAA meeting, to ensure receiving the hotel's special group rate.**

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.

Alligator
in the
Everglades



Gardens at Vizcaya

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 2001.

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

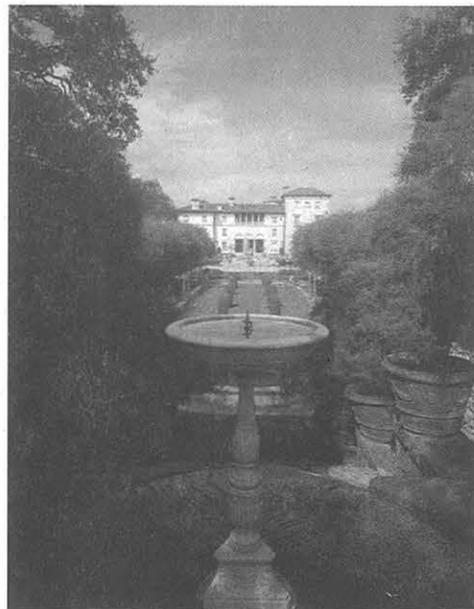
Shakespeare Association paper sessions are intended to present new research, discoveries, interpretations, and analysis to the membership at large. SAA policy provides time at the conclusion of each session for brief comments and questions from the audience. As a general rule, the chair of a session 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.



The central axis of the garden at Vizcaya
with 16th-century marble fountain

M EMBERSHIP DUES FORM

Calendar Year 2001

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-Ninth Annual Meeting must be 2001 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 13, \$62.00 _____

Shakespeare Newsletter (new renewal), \$15.00 _____

Shakespeare Studies, Volume 29, \$48.00 _____

Shakespeare Survey, Volume 53, \$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 / American Express (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.



**SHAKESPEARE
ASSOCIATION
OF AMERICA**

29th

MEETING REGISTRATION FORM

ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

12-14 April 2001 ■ The Inter-Continental Hotel, Miami

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 Inter-Continental 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 2001 Membership Dues are required of all who plan to attend the 2001 Annual Meeting. Those members who remit all Membership Dues and Registration Fees before 9 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 9 March; \$95.00 at meeting _____

OPTIONAL EXPENSES:

3. Ticket(s) for *Much Ado About Nothing*, Friday evening, \$8.00 each _____

4. Ticket(s) for *Shakespeare's Journey*, Saturday evening, \$8.00 each _____

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

6. 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 / American Express (circle one, please)

Credit-Card Number: _____ Expiration Date: _____

PLEASE NOTE ANY SPECIAL DIETARY OR PHYSICAL REQUIREMENTS BELOW:

PRE-REGISTRATION DEADLINE: FRIDAY, 9 MARCH 2001.

PLEASE NOTE THAT THE SAA OFFICES CLOSE ON FRIDAY, 6 APRIL FOR TRANSPORT TO MIAMI.

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 9 March.

ASSOCIATED

EVENTS



Shakespeare's Journey; written and directed by Leroy Clark

Friday

Much Ado About Nothing

Swing meets Shakespeare in the University of Miami Ring Theatre's WWII version of the timeless romantic comedy, *Much Ado About Nothing*, April 13-21.

Set in a USO Canteen in wartime Europe, the Ring adaptation retains nearly all of Shakespeare's language and characters while making minor textual changes to reflect the 20th-century setting. Military uniforms and fashions from 1943 along with swing music and dancing all help support the transported time and place.

True to Shakespeare, the plot still revolves primarily around Benedick and Beatrice, two bickering lovers who are now a U.S. Army Major and USO Entertainer. Dogberry, a constable in the original, is now an M.P. Sergeant. The Ring version has been adapted and will be directed by University of Miami Theatre Professor Matthew T. Gitkin, a professional ballroom dancer with special experience in swing dance. His professional acting experience includes *Little Shop of Horrors* and *Guys and Dolls*. He has acted in movies with Robin Williams, Bill Murray, Geena Davis, Susan Sarandon, and Ralph Fiennes. For *Much Ado* Mr. Gitkin has edited the original to shorten the playing time to under two hours. He has included renditions of 1940's hits sung by the show's USO entertainers, and he has choreographed several swing dance numbers into the production.

The University of Miami Department of Theatre Arts has BA and BFA programs in theatre. The historic Ring Theatre has been producing in the Miami area since 1946.

The theatre is located at 1312 Miller Drive, Coral Gables, on the University of Miami campus, and is accessible from the hotel by Metro Rail.

Tickets for *Much Ado* are offered at a reduced rate of \$8 to all who register for the SAA meeting (see page 8 of this bulletin). The SAA has reserved a limited number of seats for the performance, April 13 (Friday) at 8 p.m.

Saturday

Shakespeare's Journey

Playwright Leroy Clark began research for *Shakespeare's Journey* in 1996. Fifteen drafts later—following a production directed by J. David Blatt at Wichita State University, a staged reading at the 1999 Region V American College Theatre Festival directed by Aaron Cabell, feedback from the Chicago Dramatists' Workshop, and a reading in New York—*Shakespeare's Journey* will be performed at Florida International University April 5-15.

This romantic biographical drama, written in the style of an Elizabethan play, focuses on the universal struggle between career and family. We follow Shakespeare through 16th- and 17th-century London and Stratford, meet his family and fellow players, and see him in the context of his times dealing with the major events of his life.

Critics' comments include Evan Blake's (Chicago Dramatists Workshop), who says "There is a great deal to like in this play: The subjects are fascinating; the language is wonderful—heightened, period-apt, and frequently witty; the characters interesting, believable, and often charming." Joseph Fedorko (Chicago Playwrights Workshop) claims he "can already see the tag line for the play: 'What happened AFTER Shakespeare fell in love?' I love the premise, I love the language, I really, REALLY love the theatricality." And Harry Parker (Chair of the Region V American College Theatre Festival) adds: "It is a brave work. One of the great accomplishments of the piece is the handling of the language. What appealed to me

about the acting was the sense of scale. The stakes were high. The play deals with major issues—bigger than life—and the actors played it like it was Shakespeare."

Costumes, designed by Marilyn Skow and Marina Pareja, are historically accurate Elizabethan dress with colors, trim, texture and material selected to fit each character. Dark Lady and Lawrence Fletcher, for instance, are richly dressed throughout, while the growing prosperity of Shakespeare and the actors is reflected gradually.

The action is continuous without black-outs. Sets and lighting, designed by Douglas Molash, show a bare stage with a players' wagon from which the actors take crates and trunks and other props to create various locales. At the end of the play the actors pack up the wagon for Will and Anne's trip from London back to Stratford, leaving the stage as it was seen at the opening.

Playwright Leroy Clark, Chair of the Department of Theatre and Dance at Florida International University, is the author of 25 plays and the recipient of numerous awards including the Tennessee Williams/New Orleans Literary Award, a Shubert Playwriting Fellowship, a Kennedy Center Fellowship, and the Salt and Pepper Mime Company National Award.

Tickets for *Shakespeare's Journey* are offered at a reduced rate of \$8 to all who register for the SAA meeting (see page 8 of this bulletin). The SAA has reserved a limited number of seats for the performance, April 14 (Saturday) at 8 p.m. The Wertheim Performing Arts Center, Main Stage, is located on the corner of Southwest 107 Avenue and Coral Way on the Florida International University Park Campus, which is a thirty-minute drive from the Hotel Inter-Continental. Vans will be available at no cost for transportation between the hotel and the theatre. An after-performance discussion with the playwright/director is planned.

Saturday

Ayabonmbe

The Twenty-Ninth Annual Meeting will close, as it has thirteen times before, with the sublime and ridiculous SAA/Malone Society Dance. **Ayabonmbe**, lauded by the *Miami New Times* as the "best Haitian band" around, promises to make this year's dance a memorable one. Five percussionists and a fire-eater form the core of Miami's own Haitian supergroup. Ayabonmbe's far-reaching *rasin* music fuses the trance-inducing rhythms of Vodou rites with reggae, rap, soul ballads, and pulsing *ra ra*—the music of Haitian Carnival street processions. Lead vocalist Kiki Wainwright and his Vodou posse sing ballads and political anthems in both Creole and English. Be there or be square. (Leave the chickens at home).

Tickets are \$15 in advance, \$20 at the door. A cash bar will add to the festivities.

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■ NEIGHBORHOODS

SOUTH BEACH, reputed to be one of the most glamorous places in the Miami area, is easily accessible from downtown. Built up in the early 1930s as a place for Northerners to escape the cold winters and the Great Depression, South Miami Beach (know as South Beach or SoBe) is a 23-block area on the southern tip of Miami Beach. The architecture is intentionally whimsical—a collage of Art Deco, streamlined Modern, and Spanish Mediterranean—revival styles adapted to the South Florida climate. Of the famous **Art Deco Historic District** Leicester Hemingway writes: “[when] people needed to let go...they became wild on Miami Beach...they didn’t watch their nickels. You would think nothing of ordering something you couldn’t pay for because you’d figure, ‘Maybe they’ll carry me or maybe I’ll wash dishes.’ Architects were determined not to use any older styles like the Spanish...they didn’t quite know where they were headed; but they wanted something modern, so they smoothed out all the Spanish things. They smoothed the balconies, they smoothed everything until you got the feeling that life was smooth. The buildings made you feel all clean and new and excited and happy to be here.”

People are still happy to be here, as much for the glamorous people-watching as for the architecture. Whether sitting at a chic sidewalk café is your pleasure, or roller-blading down Ocean Avenue to watch the sunset, South Beach is a must. (For tours, and information on the Art Deco District call 305-672-2014).

BAYSIDE MARKETPLACE, a colorful, attractive network of stores, restaurants, and bazaars on Biscayne Bay, is within easy walking distance of the hotel. Fun for the whole family, this tropical indoor/outdoor mall teems with stalls offering wares of various kinds, and national chains include Brookstone, Victoria’s Secret, The Limited, and The Gap. Bayside is easy to find, safe and clean, with plenty of sheltered, if

slightly costly, parking. Sunset cruises around the bay are also available from Bayside.

COCONUT GROVE, Miami’s former Bohemian quarter, is today a cosmopolitan mix of expensive shops, trendy bars and restaurants, sidewalk cafés, and upscale galleries and boutiques. Although not as outrageous as South Beach, Coconut Grove offers people-watchers a good dose, and for those who prefer the company of trees, the Grove’s giant ficus tempt the possibility of a green thought in a tropical shade.

CORAL GABLES has a concentration of the best restaurants in Miami and is an affordable taxi ride from downtown if 4-5 people share. One of America’s first planned communities, Coral Gables is a fascinating



Above, The New Yorker Hotel in the heart of the Art Deco District

town filled with gorgeous, Mediterranean-style homes, manicured lawns, and lush foliage. The layout, however, resembles a maze, with street names in Spanish written on small white stones at ground level that are hard to read. As a result, it’s easy to get lost. For people inclined to wander, though, this classy old neighborhood is perfect for exploration by foot or bicycle.

■ OUTDOOR PLACES

KEY BISCAYNE, off the Rickenbacker Causeway between Miami and Miami Beach, is where the rich folk live. It also has some of the best beaches in the Miami area—most of which are open to the public. On the five-mile-long causeway that links the Keys, visitors can pull over, park, and rent sailboats or jet skis for zooming around the placid waters of Biscayne Bay.

BISCAYNE BAY

Sight-seeing cruises of various kinds leave every hour from Bayside Marketplace for one-hour excursions around placid Biscayne Bay. Most spectacular of these is the sailing tour on an 85-foot topsail schooner, the *Heritage of Miami II*. Two-hour sails depart at 1:30 p.m., 4 p.m., and 6:30 p.m. daily. The cost is \$12 for adults and \$7 for children under 12. One-hour sails depart on Friday, Saturday, and Sunday at various times. Call ahead for specific schedules on weekends. The price is \$7 per person. For more information call 305-442-9697.

VIZCAYA Museum and Gardens, one of South Florida’s majestic treasures, is the site of this year’s Opening Reception. Built by American industrialist James Deering in 1916 as a winter home, Vizcaya was designed to reflect 400 years of European history. Deering wanted the house to resemble a 16th-century Italian estate that had been occupied and renovated by several generations of a family during that time. Not surprisingly, and with every detail in mind, it took more than 1,000 workers over two years to complete. Of equal splendor are the formal gardens that combine to awesome effect the elements of 16th- and 17th-century Italian hill gardens with those of 17th-century France.

Now a National Historic Landmark and museum of the European decorative arts, Vizcaya provides a unique experience for visitors wanting to retreat into another world. For those who can’t make the Opening Reception on Thursday evening, tickets and information are available by calling 305-250-9133.

FAIRCHILD TROPICAL GARDEN, just south of Miami, has one of the world’s finest and largest collections of palms and cycads. Visitors can follow the winding paths around 83 acres of colorful tropical flowers and massive trees, lakes, lily pools, overlooks and vistas. Fairchild Tropical Garden is located at 10901 Old Cutler Road, in Coral Gables, and is open daily from 9:30 a.m. to 4:30 p.m. Admission is \$8 for adults, free for children under 12, and includes a narrated tram tour offered hourly, plus admission to the conservatory and Gate House Museum at no additional charge. Fairchild Tropical Garden is accessible to people with disabilities. For more information call 305-667-1651.

MIAMI METROZOO is about 25 minutes south of downtown Miami. It’s a ZOO. It has all kinds of fabulous animals. The kids’ll love it. Open daily from 9:30 a.m. to 5:30 p.m. For more information call 305-251-0400. For information on bus service call Metro-Dade Transit at 305-638-6700.

MIAMI SEAQUARIUM is located just 10 minutes from downtown Miami off of the Rickenbacker Causeway on Virginia Key. Attractions include the usual array of leaping dolphins and killer whales, divers feeding sharks and reef fishes, and much more. Be

sure to allow a minimum of 4 hours to see the shows and exhibits.

Open daily 9:30 a.m. to 6 p.m.

For more information call 305-361-5705.

MONKEY JUNGLE...Where humans are caged and monkeys run wild—or so the brochure tells us. Visitors can venture deep into the monkeys' forest and observe the animals in their native habitat. There are also special shows where crab-eating Macaques swim for treats in their own pond, and chattering monkeys of all kinds perform acrobatics in their own re-created Amazonian Rainforest. Open daily from 9:30 a.m. to 5 p.m. For more information call 305-235-1611.

PARROT JUNGLE AND GARDENS is Miami's unique bird sanctuary and botanical gardens. Located just south of Miami near the Metrozoo, Parrot Jungle offers spectacular trained-bird shows, flamingo feeding, a parrot nursery, children's playground and petting zoo, and much more. Open daily from 9:30 a.m. to 6 p.m.

For more information call 305-666-7834.

■ FURTHER AFIELD

EVERGLADES NATIONAL PARK offers a wealth of sights and activities for those who love the outdoors. The best way to visit the park is to walk the boardwalks and trails along the main park road and to join in ranger-led events. Naturalists give talks and lead hikes, canoe trips, tram tours, and campfire programs. Boat tours explore the pristine Ten Thousand Islands and coastal mangrove, and tram tours meander through sawgrass prairie to view birds and alligators. Other activities include biking, fishing, boating, canoeing, and camping. For more information call 305-242-7700 or visit the Everglades website at www.nps.gov/ever.

JOHN PENNEKAMP CORAL REEF STATE PARK embraces 100 square miles of the only living coral formations along the coast of North America. Located south of Miami on Key Largo, conferees coming early or staying on in Florida for a few days after the meeting ends might consider a trip down the coast. The park's feature attraction is a boat tour to the outer reefs where visitors can see the sights from a specially designed underwater observation room. Other activities at the park include snorkeling, scuba trips, sailing, canoeing and swimming. Open year round. For more information call 305-451-1202, or for boating reservations call 305-451-1621.

■ EVENTS

FLORIDA PHILHARMONIC

Gelber on Brahms (Thursday, April 12, 8 p.m. at the Gusman Center). Considered one of the greatest pianists of his generation, Bruno Leonardo Gelber plays the monumental Brahms Concertos, with James Judd conducting. Marking its fifteenth season in

2000/2001, the Philharmonic, under the dynamic leadership of Music Director James Judd, has achieved national and international recognition uncommon to newly established organizations. For tickets call 800-226-1812.

THE NEW WORLD SYMPHONY

Epiphany in Music (Saturday, April 14, 7:30 p.m. at the Lincoln Theatre). The ultimate eclectic, Luciano Berio gives voice to writings by Proust, Joyce, Brecht and others. Soprano Roberta Alexander joins conductor Michael Tilson Thomas for this celebratory stream of consciousness.

New World Symphony makes its home in the heart of Miami Beach's popular Art Deco District, regularly performing to sold-out crowds in the landmark Lincoln Theatre. For tickets and information call 305-673-3330 or 673-3331.

COCONUT GROVE PLAYHOUSE

Side by Side by Sondheim (March 20 - April 22). Music and lyrics by Stephen Sondheim and music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, and Jule Styne. The Coconut Grove Playhouse revisits one of its most popular hits of the 1980s, *Side by Side by Sondheim*. More than a review, this piece takes vignettes from numerous musicals including *West Side Story* (Sondheim rose to fame at the age of 27 for his lyrical collaboration with Bernstein's music), *Gypsy*, *A Funny Thing Happened on the Way to the Forum*, *Do I Hear a Waltz?*, *Company*, *Follies*, *A Little Night Music* and more.

For tickets call 305-442-2662 x165, or visit Coconut Grove Playhouse on the web at www.cgplayhouse.com.

NEW THEATRE, Coral Gables

Electra (March 28 - May 6), a play by Frank McGuinness in its Florida premiere. *The New York Times* has called this production of Euripides's ancient story of familial corruption and retribution "Masterly, provocative, and hypnotic." Why not take the kids? For tickets and information call 305-443-5909.

GABLESTAGE at the Biltmore

The Miracle Worker (April 21 - May 20, performances at 8 p.m.), a classic play by William Gibson. The story of Hellen Keller is one of the most beautiful, terrifying and inspirational dramas of our time. First produced on Broadway over four decades ago, it remains timeless in its emotional impact. For tickets call 305-445-1119, or visit Gablestage on the web at www.gablestage.org.

The Local Arrangements Committee in Miami would like to encourage members planning to come to this year's meeting to visit their website at:

www.miamishakespeare.org

Other useful sites for tourist information are:

www.tropiculturemiami.com

www.TropicoolMiami.com/

DISCOUNTED AIRFARES TO MIAMI

The Shakespeare Association has arranged for discounted fares with American Airlines. American Airlines offers 5% off the applicable fares, 10% if booked 60 days in advance. Rates are applicable 9-17 April. Phone 800-433-1790 for Star File A8341AO.

CAR RENTAL IN MIAMI

Avis offers discounted rates to SAA members, valid 12-14 April 2001. To reserve an Avis car, phone 800-331-1600 and ask for **Avis Worldwide Discount (AWD) number J626842**. Reservations may also be placed at www.avis.com. Rates are given in US dollars.

Car Class	Daily	Weekly	Weekend Daily
Subcompact	30.99	107.99	31.99
Compact	31.99	116.99	32.99
Midsize	33.99	152.99	34.99
2-Door Full Size	37.99	175.99	38.99
4-Door Full Size	39.99	189.99	40.99
Premium	42.99	200.99	43.99
Luxury	55.99	284.99	60.99
Mini-Van	49.99	256.99	54.99
Convertible	55.99	284.99	60.99
Sport Utility	49.99	256.99	54.99

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 miles and are exclusive of taxes, surcharges, refueling service charges, airport related fees, drop charges, and insurance.

PARKING NEAR THE INTER-CONTINENTAL

The hotel provides valet service for its underground garage at a rate of \$18.00 per 24 hour period, with no charge for in-and-out privileges. Other self-park lots in the area charge \$10.00 per day. There is also on-street metered parking near the hotel.

CHILD CARE IN MIAMI

The Hotel Inter-Continental recommends the child-care agency Nursefinders. Their rates are \$17.00 per hour for one or two children, \$21.00 for three or four children, and \$25.00 per hour for five children. Two baby-sitters are required for more than five children. There is a four-hour minimum charge for baby-sitting services, and payment may be made with check or credit card. Arrangements may be made with the Hotel Concierge or by phoning Nursefinders directly at 305-418-4005.

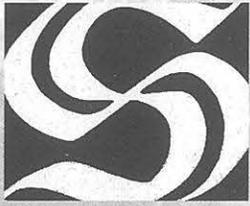


Photo at right: The offices of the Shakespeare Association of America, the Albin O. Kuhn Library on the campus of the University of Maryland, Baltimore County.

HOSTING THE SAA IN 2001

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

Florida Atlantic University, Boca Raton
Florida State University, Tallahassee, and *Journal for Early Modern Cultural Studies*
Barry University, Miami Shores
University of South Florida, Tampa
New College of the University of South Florida and the New College Program in
Medieval-Renaissance Studies, Sarasota
Florida Gulf Coast University, Fort Myers

Special thanks to our principal hosts Florida International University, the University of Miami, Coral Gables, the Miami-Dade County Tourist Development Council, the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, and the Miami-Dade County Mayor and Board of County Commissioners for their generous support in making possible the SAA's Opening Reception at Vizcaya. These and other local arrangements have been coordinated by Peggy Endel of Florida International University, and Mihoko Suzuki of the University of Miami.

PROGRAM PLANNING FOR MINNEAPOLIS IN 2002

Plans for the Thirtieth Annual Meeting are already underway. The Program Committee for the 2002 meeting in Minneapolis solicits further ideas, recommendations, or fully developed proposals as it prepares to convene in Miami. These may pertain to paper sessions, seminars, workshops, or special events. The Committee, chaired by Trustee Jeffrey Masten, includes Douglas Lanier (University of New Hampshire), Lynne Magnusson (Queen's University, Canada), and Susanne Wofford (University of Wisconsin, Madison). Proposals should be forwarded to Professor Masten at the Department of English, Northwestern University, 215 University Hall, Evanston, IL 60208. He can also be reached by fax at 847-467-1545 or by e-mail at <j-masten@nwu.edu>. The deadline for proposals is 1 April 2001; the Minneapolis meeting is scheduled for 21 through 23 March 2002.

THE WORLD CONGRESS IN VALENCIA

The 2001 World Shakespeare Congress in Valencia 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. All registration details, forms, and the provisional programme will be available on the web-site www.uv.es/~fse.

WORLD CONGRESS PROCEEDINGS FOR 1996

The proceedings of the Sixth World Congress, which was hosted by the Shakespeare Association of America in Los Angeles in 1996, are in print and available to members of the Shakespeare Association at a 40% discount off the list price, for \$39 (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 Press, 440 Forsgate Drive, Cranbury, New Jersey 08512.

ELECTIONS FOR SAA OFFICE

This bulletin includes a ballot for the 2001 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 Miami.

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