

# SHAKESPEARE ASSOCIATION OF AMERICA

The Thirtieth Anniversary Meeting of the Shakespeare Association of America will be held in Minneapolis from Thursday, 21 March through Saturday, 23 March 2002. Special events include two theatrical *Romeo and Juliets* and two filmed *Hamlets*. This year for the first time members may register for the meeting online at the SAA website, <[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)>.

## ■ THURSDAY, 21 MARCH

- 12:00 noon Registration and Book Exhibits open.
- 1:00 p.m. Two Sessions: Roundtable on "Anthologizing Renaissance Drama" and Paper Session on "The Folger at 70."
- 3:30 p.m. Nine Seminars and two Workshops.
- 6:00 p.m. Opening Reception in the Atrium at the University of St. Thomas, sponsored by the University of Minnesota College of Liberal Arts, the University of St. Thomas, and other area schools.

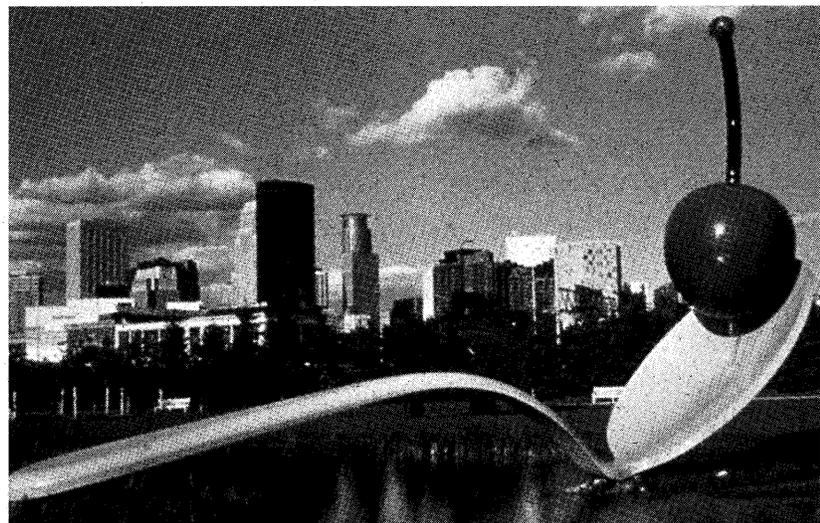
## ■ FRIDAY, 22 MARCH

- 8:00 a.m. Continental Breakfast for graduate students.
- 9:00 a.m. Plenary Session: "Writing Cultural Biography."
- 11:00 a.m. Two Paper Sessions: "Globalizing the Early Modern Stage" and "Shakespeare Now and Then: Criticism in Time."
- 1:00 p.m. The Annual Luncheon.
- 3:30 p.m. Ten Seminars and two Workshops.
- 7:15 p.m. Film Screening: *Hamlet*, directed by Grigori Kozintsev (1964).
- 8:00 p.m. Performance: *Shakespeare's R & J* at the Mary Worth Theatre Company.

## ■ SATURDAY, 23 MARCH

- 9:00 a.m. Two Paper Sessions: "The Cultural History of Emotion: Shakespearean Affects in the Longue Durée" and "Ghosts, Ballads, and Hobbyhorses: Negotiating Early Modern Popular Culture." Workshop for Teachers.
- 11:00 a.m. Two Paper Sessions: "Late Shakespeare" and "On Sleeping, Breathing, and Grieving: The Non-Naturals, Subjectivity, and Early Modern Drama."
- 2:00 p.m. Two Paper Sessions: "Shakespeare after Historicism" and "What's New, What's News." Workshop by The Minnesota Shakespeare Project.
- 4:00 p.m. Eleven Seminars and one Workshop. Performance: The Minnesota Shakespeare Project's *Romeo and Juliet*.
- 8:00 p.m. Film Screening: *Hamlet*, starring Asta Nielsen (1920).
- 10:00 p.m. The Shakespeare Association / Malone Society Dance.

Minneapolis viewed through the whimsy of Claes Oldenburg and Coosje van Bruggen, in *Spoonbridge and Cherry* (1987-1988; aluminum, stainless steel, paint. Gift of Frederick R. Weisman in honor of his parents, William and Mary Weisman, 1988). This, like other photos, courtesy of Greater Minneapolis Convention and Visitors Association.



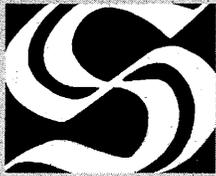
# JANUARY 2002 BULLETIN

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### INCLUDED WITH THIS BULLETIN

- Hotel Registration Information
- Ballot for SAA Officers
- Constitutional Amendments Presented for Vote



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Lee Tydings  
Program Coordinator

## LETTER FROM THE PRESIDENT

It makes me a little uneasy addressing the SAA membership at this time. We're living through a bad historical moment (I am writing in early November), and I feel obliged to acknowledge that fact, though I'm aware that you have heard many voices on the subject and have yourselves thought and said a great deal about it. Like many people I feel caught between grief and irony, commitment and skepticism, an ambivalence no doubt intensified by my observing events from a Canadian perspective. But, since I also believe that this double perspective is characteristically Shakespearean, it seems appropriate to think about the crisis in terms of what we members of the SAA encounter when we teach and write about Shakespeare.

Since Shakespeare can be used for almost any purpose, commercial or propagandistic, one part of our job as Shakespeareans might be to keep him honest, that is, be alert to, and critical of, the social uses to which he is variously put. Another is to allow ourselves and our students to feel how the plays can speak about both the weight and complexity of events as they unfold, and to try to put such feelings in historical context. I think it's fair to say that our moment of pitched oppositions and patriotic blandishments is the sort of thing that Shakespeare thought about, not only in the histories but even in *Troilus and Cressida*, a play I've just finished editing and thus very much on my mind. Usually regarded as Shakespeare's most ironic, most scathing critique of human idiocy in the twin fields of love and war, and hence apparently appropriate only to a cynical perspective on what is currently taking place, it offers other vistas, too, especially when nudged by other texts. Not long ago, I heard Belfast poet Michael Longley read "Ceasefire," his sonnet about the meeting, after Hector's death, of Priam and Achilles. The episode occurs in the final book of the *Iliad*. Shakespeare, of course, does not dramatize this edgy, sympathetic encounter, instead giving us Priam's earlier plea to his son to remain home on the fateful day ("I myself am / Like a prophet suddenly enrapt / To tell thee that this day is ominous"), and then his reluctant capitulation to Hector's need for approval and blessing ("Farewell, the gods with safety stand about thee"). And of course Achilles' murder of his rival is more savage than just about anything else in this savage play (it is the Myrmidons, not the gods, who "stand about" Hector). All the more reason to listen to Longley, I thought:

Put in mind of his own father and moved to tears  
Achilles took him by the hand and pushed the old king  
Gently away, but Priam curled up at his feet and  
Wept with him until their sadness filled the building.

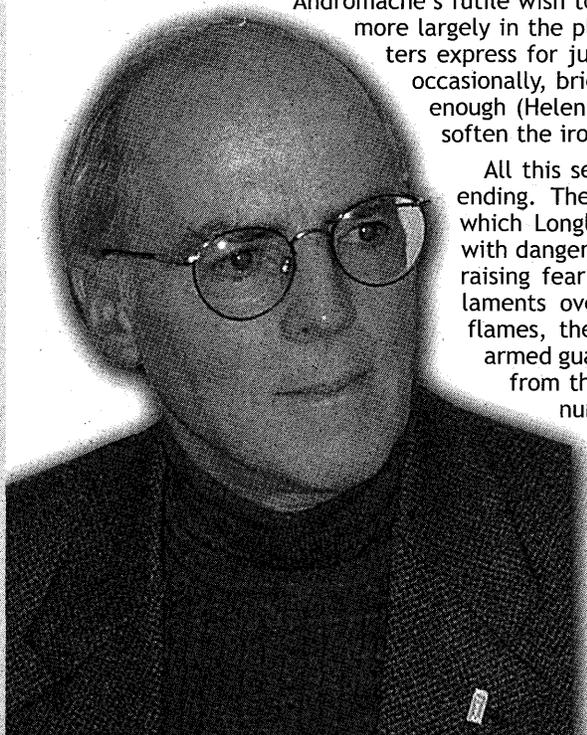
Taking Hector's corpse into his own hands Achilles  
Made sure it was washed, and for the old king's sake,  
Laid out in uniform, ready for Priam to carry  
Wrapped like a present home to Troy at daybreak.

The echoes of the present in Longley's Ilium, the understated evocation of the contemporary scene in northern Ireland, the sense of the folly of enmity and the hope of its melting into something like love, or admiration at least, above all the painful awareness of what has been done—all this made me think not only of our difficult present, but also of Homer and of Shakespeare's only wrestle with that "divine" (in Chapman's epithet) precursor. Shakespeare's play is bitterly ironic, but hearing Longley reminded me of its other moments—of fear and sadness, yearning and gentleness—not always noticed but part of the tapestry. Priam, for example, unable to speak to the son whose day he knows has come, silent until his banal but deeply felt wish for Hector's safety; Cassandra's prophetic cries;

Andromache's futile wish to turn her husband from his determined course; and, more largely in the play as a whole, the wish that so many of the characters express for just a bit of light. They emerge from their narcissism occasionally, briefly, with a restless sense that what they have is not enough (Helen: "this love will undo us all")—offering glimpses that soften the irony and blur the cynicism, just a little.

All this sent me back to Homer and that somber, magnificent ending. The extended discussion between Priam and Achilles, which Longley brilliantly compresses into a few lines, is tense with danger, the fury of Achilles only just contained in sympathy, raising fear in the steady persistent old king. Then follow the laments over Hector's body (Helen's is the last), the leaping flames, the burial of the "snowy bones," all performed while armed guards hold constant watch, "For feare of false surprize" from their cousin-enemies. Lastly, "all the towne / In Jove-nurist Priam's court partooke a passing sumptuous feast. / And so horse-taming Hector's rites gave up his soule to Rest."

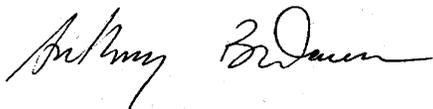
We read, clearly, out of where we are. I am reading out of a mixed sense of mourning, ironic dismay, and pained hopefulness. Embattled cities are lined up in my mind: Troy, Yprès, Sarajevo, Belfast, New York, Kabul, attended by the bitter poetry of war, which, remembering the cost, always elegaic, finds both skepticism and hope in the form and sound of words. Our present context has raised for me a ques-



tion about Shakespeare study and teaching, an old one, faced but not resolved when I first began teaching, while the Vietnam War was still going on and I thought myself complicit somehow with war and the systems that bred it—a feeling that I tried to impress on my eager Canadian students who gazed at me with uncomprehending friendliness (unlike me, they hadn't just spent six years in the U.S.). But I still feel the force of that wondering, kicked up like an old shell buried for years. The question, simply, is "why do it"?

One answer might be—for the irony, the faceted perspectives available both within and across texts. That is part of what we seek when we speak of historical situatedness, cultural theory, performance practices, or whatever "history" we bring to bear. I find it more difficult to speak directly to students about their present, though I feel the need just now to do so—not to offer reassurance or (God bless us) jingoism, but rather the kind of complexity that, in our relations to the real, Shakespeare offers more fully than any other writer. But even Shakespeare doesn't cover everything—which is why I was led to bring him into relation with Homer and Longley. Reading *Troilus and Cressida* beside "Ceasefire" beside the *Iliad* yields a complex picture of the waste and shattered hopes of war, where loss and yearning go briefly hand in hand, and the hope of reconciliation sits down beside the most outrageous cynicism. The *Iliad* ends with pyre and feast and remembrance; Shakespeare's play ends famously with Pandarus' poisoned rhyme: "Till then I'll sweat and seek about for eases, / And at that time bequeath you my diseases." Longley's final couplet adds a dimension that Shakespeare leaves out of *Troilus* but which does enter into the romances, nowhere more movingly than in the moving statue of Hermione (who has also lost a son). Priam is speaking about what he must do—a statement and a gesture haunted by memory but harking forward: "I get down on my knees and do what much be done / And kiss Achilles' hand, the killer of my son."

How does literature speak to where we are at this moment? That's the kind of query I usually don't pose to myself, nor do I make a demand of my canonical author that he always speak to my students where they are. But it does seem to me that we occasionally, in *extremis*, have to think again of such questions.



# CONFERENCE SCHEDULE

## THURSDAY, 21 MARCH

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

Registration and Book Exhibits

**1:00 to 3:00 p.m.**

### PAPER SESSIONS

#### ■ Roundtable: Anthologizing Renaissance Drama

Chair: DAVID SCOTT KASTAN (Columbia University)  
 DAVID BEVINGTON (University of Chicago)  
 S. P. CERASANO (Colgate University)  
 ARTHUR F. KINNEY (University of Massachusetts at Amherst)  
 KATE MCLUSKIE (University of Southampton)

#### ■ The Folger at 70

Chair: RICHARD KUHTA (Folger Shakespeare Library)  
 GEORGIANNA ZIEGLER (Folger Shakespeare Library)  
 Duty and Enjoyment: Collecting Shakespeare in the Gilded Age

A. R. BRAUNMULLER (UCLA)  
 The Folger and the Editing of Shakespeare in America

EVELYN B. TRIBBLE (Temple University)  
 The Work of the Book in an Age of Digital Reproduction: The Folger M.A. Seminar

MICHAEL BRISTOL (McGill University)  
 Running Into Clarence Thomas:  
 The Social Experience of Research at the Folger Library

**3:30 to 5:30 p.m.**

### SEMINARS AND WORKSHOPS

Dancing in the Dark:  
 Shakespearean Comedy on Film  
 Seminar Leader: SAMUEL CROWL (Ohio University)

Green Shakespeare  
 Seminar Leader: RANDALL MARTIN (University of New Brunswick)

Incorporating our Writing and Research into the Undergraduate Classroom  
 Workshop Leaders: PHYLLIS GORFAIN (Oberlin College) and SUSAN MAYBERRY (Alfred University)

Jews, Spaniards, Catholics:  
 Questioning the Jewish Question  
 Seminar Leader: EDMUND CAMPOS (Swarthmore College)

Margaret Cavendish, Shakespeare, and Renaissance Drama  
 Seminar Leaders: JAMES FITZMAURICE (Northern Arizona University), GWENO WILLIAMS (College of Ripon and York St. John), and KATHERINE ROMACK (SUNY, Oswego)

Pageantry: Occasion, Place, Performance, and Text  
 Seminar Leader: JANELLE JENSTAD (University of Windsor)

Preparation and Reading of *Troilus and Cressida*, Part One  
 Workshop Leader: AUDREY STANLEY (University of California, Santa Cruz)

Shakespeare in Crisis  
 Seminar Leader: ALAN ROSEN (Bar-Ilan University)

Shakespearean Adaptation: Towards a Theory  
 Seminar Leader: BARBARA CORRELL (Cornell University)

Staging Intelligence  
 Seminar Leader: WILLIAM H. SHERMAN (University of Maryland, College Park)

*Timon of Athens*  
 Seminar Leader: ALEXANDER LEGGATT (University of Toronto)

**6:00 to 8:00 p.m.**

### OPENING RECEPTION

In the Atrium of the University of St. Thomas  
 Hosted by the University of Minnesota College of Liberal Arts and the University of St. Thomas

With lutenists PHIL RUKAVINA and DAVID LIVINGSTON

Open to all registrants for the 30th Annual Meeting and their guests

## FRIDAY, 22 MARCH

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

#### ■ Writing Cultural Biography

**Chair:** LENA COWEN ORLIN (University of Maryland, Baltimore County)

STEPHEN GREENBLATT (Harvard University)  
The Dream of Restoration

MARY BETH ROSE (University of Illinois at Chicago)  
The Exceptions to her Rule: Elizabeth I as Cultural Icon and Human Being

LEEDS BARROLL (Folger Shakespeare Library)  
Rendering the Psyche: Possibilities and Impossibilities

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

### PAPER SESSIONS

#### ■ Globalizing the Early Modern Stage

**Chair:** WILLIAM C. CARROLL (Boston University)

ANIA LOOMBA (University of Illinois, Urbana-Champaign)  
The Gift: Material Exchange and Cultural Identities in English Writing on the East

DANIEL VITKUS (Florida State University)  
Race, Religion, Color: Blackened Turks and Moors on the Early Modern Stage

JEAN E. HOWARD (University of Pennsylvania)  
Tunis, Antioch, Aleppo: The Mediterranean Cities of Early Modern Drama

#### ■ Shakespeare Now and Then: Criticism in Time

**Chair:** RAYNA KALAS (Portland State University)

CRYSTAL BARTOLOVICH (Syracuse University)  
Afterlife

MARGRETA DE GRAZIA (University of Pennsylvania)  
"The Tiger's Leap": Benjamin and Presentism

LEAH S. MARCUS (Vanderbilt University)  
Shakespeare in 2002

1:00 to 3:00 p.m.

### ANNUAL LUNCHEON

**Presiding:** ANTHONY B. DAWSON (University of British Columbia)  
Open to all registrants for the 30th 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

#### The Afterlife of *Macbeth*

**Seminar Leader:** PETER HOLLAND (The Shakespeare Institute, University of Birmingham)

#### Gender, Politics, Nation in Early Modern England

**Seminar Leaders:** MIHOKO SUZUKI (University of Miami) and RACHEL TRUBOWITZ (University of New Hampshire)

#### New British History, New British Shakespeare?

**Seminar Leaders:** DAVID J. BAKER (University of Hawaii) and WILLY MALEY (University of Glasgow)

#### Performance, Performativity, and Difference

**Seminar Leader:** DENISE ALBANESE (George Mason University)

#### Preparation and Reading of *Troilus and Cressida*, Part Two

**Workshop Leader:** AUDREY STANLEY (University of California, Santa Cruz)

#### Renaissance Souls

**Seminar Leaders:** RICHARD RAMBUSS (Emory University) and RAMIE TARGOFF (Brandeis University)

#### Revenge

**Seminar Leader:** KRISTEN POOLE (University of Delaware)

#### Shakespeare and Translation: Transfer and Exchange

**Seminar Leader:** TON HOENSELAARS (Utrecht University)

#### Shakespeare's Ovid: Forms and Institutions of Rhetoric

**Seminar Leader:** LYNN ENTERLINE (Vanderbilt University)

#### The Stage, the Market, the Economy

**Seminar Leader:** WILLIAM INGRAM (University of Michigan)

#### Teaching Non-Shakespearean Renaissance Drama

**Workshop Leaders:** LARS ENGLE (University of Tulsa) and ERIC RASMUSSEN (University of Nevada, Reno)

#### Theater and Shakespearean Criticism in the Long Nineteenth Century

**Seminar Leaders:** CHRISTY DESMET (University of Georgia) and ROBERT SAWYER (East Tennessee State University)

7:15 p.m.

### FILM SCREENING: *Hamlet*

Directed by GRIGORI KOZINTSEV (1964)  
To purchase ticket(s), see page 8 of this bulletin. Bus transportation is provided.

8:00 p.m.

### PERFORMANCE: *Shakespeare's R & J*

By JOE CALARCO; directed by JOEL SASS for the MARY WORTH THEATRE COMPANY  
To purchase ticket(s), see page 8 of this bulletin. Bus transportation is provided.

## SATURDAY, 23 MARCH

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

### WORKSHOP FOR AREA TEACHERS

**Workshop Leaders:** JANET FIELD-PICKERING (Folger Shakespeare Library)

THE ARTISTIC DIRECTORS OF THE MINNESOTA SHAKESPEARE PROJECT

MELISSA BORGMANN (North Community High School in Minneapolis)

JEREMY EHRLICH (Folger Shakespeare Library)

MURIEL THOMPSON (Minnesota Writing Project)

ROBERT N. WATSON (UCLA)

9:00 to 10:30 a.m.

### PAPER SESSIONS

#### ■ The Cultural History of Emotion: Shakespearean Affects in the Longue Durée

**Chair:** KATHERINE EGGERT (University of Colorado, Boulder)

MARY FLOYD-WILSON (Yale University)  
English Mettle in *Henry V*

GAIL KERN PASTER (George Washington University)

"Roasted in wrath and fire":

The Ecology of the Passions in *Hamlet*

KATHERINE ROWE (Bryn Mawr College)  
Shakespearean Emotion Scripts

■ Ghosts, Ballads, and Hobbyhorses: Negotiating Early Modern Popular Culture

Chair: SKILES HOWARD (Rutgers University, New Brunswick)

MARY ELLEN LAMB (Southern Illinois University)  
Hobbyhorses and Hybridity in *A Midsummer Night's Dream*

DIANE PURKISS (Oxford University)  
Ghosts of the Past: When Shakespeare Speaks with the Dead

BRUCE R. SMITH (Georgetown University)  
Female Impersonation in Early Modern Ballads

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

PAPER SESSIONS

■ Late Shakespeare

Chair: TOM G. BISHOP (Case Western Reserve University)

GORDON McMULLAN (King's College London)  
The Invention of Late Writing: Shakespeare, Biography, Death

SUZANNE GOSSETT (Loyola University Chicago)  
Lateness and Collaboration; or, How Old was George Wilkins in 1608?

HOWARD MARCHITELLO (Texas A&M University)  
Reading *Cardenio*: Late, Last, Lost

■ On Sleeping, Breathing, and Grieving: The Non-Naturals, Subjectivity, and Early Modern Drama  
Chair: JOHN WATKINS (University of Minnesota)

GARRETT A. SULLIVAN, JR. (Pennsylvania State University)  
Sleep, Sex, and Intersubjectivity in *The Duchess of Malfi*

MICHAEL SCHOENFELDT (University of Michigan)  
"An Oven Stopp'd": Grief and Speech in Shakespeare

CARLA MAZZIO (University of Chicago)  
"The History of Air": Ghosts, Sighs, and the Necessity of Air in Shakespearean Drama

2:00 to 3:30 p.m.

PERFORMANCE WORKSHOP

THE MINNESOTA SHAKESPEARE PROJECT  
Open to all registrants for the 30th Annual Meeting and their guests.

PAPER SESSIONS

■ Shakespeare after Historicism

Chair: DOUGLAS M. LANIER (University of New Hampshire)

ANDREW PARKER (Amherst College)  
Reading Marx Reading Shakespeare

MADHAVI MENON (Ithaca College)  
After the Fact: *Cymbeline* and History

MARJORIE GARBER (Harvard University)  
Shakespeare's Laundry List

■ What's New, What's News: Winners of the 2002 Paper Competition

Chair: To be announced

RICHARD STRIER (University of Chicago)  
Shakespeare and the Skeptics

LAUREN SHOHEIT (Villanova University)  
"Tidings of Maskings": Masque and the News

STEPHEN M. BUHLER (University of Nebraska, Lincoln)  
Economies of Shakespearean Character in Pop Music Lyrics: Reviving Juliet, Repackaging Romeo

4:00 to 6:00 p.m.

PERFORMANCE: *Romeo and Juliet*

THE MINNESOTA SHAKESPEARE PROJECT  
Open to all registrants for the 30th Annual Meeting and their guests.

SEMINARS AND WORKSHOPS

Comic Material: The Production of Wit in Early Modern England  
Seminar Leader: IAN MUNRO (University of Alberta)

Lesbianism in the Renaissance: Questions of Methodology and Purpose  
Seminar Leader: VALERIE TRAUB (University of Michigan)

Multiple-Text Plays: Reading, Editing, Marketing, and Teaching  
Seminar Leader: ANN THOMPSON (King's College London)

Page and Stage—Robert Greene and the Dramatic Field of the 1580s and '90s

Seminar Leader: EDWARD GIESKES (University of South Carolina)

Playreading in Early Modern England  
Seminar Leader: MARTA STRAZNICKY (Queen's University, Kingston)

"Presentist" Shakespeare

Seminar Leader: ERIC S. MALLIN (University of Texas, Austin)

Racial Cross-Dressing on the Renaissance Stage

Seminar Leader: IAN SMITH (Lafayette College)

*Richard II* and Elizabethan Politics Reconsidered

Seminar Leader: PAUL YACHNIN (University of British Columbia)

Shakespeare and Voice

Workshop Leaders: LYNETTE HUNTER (University of Leeds) and PETER LICHTENFELS (Manchester Metropolitan University)

Shakespearean Adaptation: The Latest Word

Seminar Leader: JILL LEVENSON (University of Toronto)

Staging the Early Modern Senses

Seminar Leaders: LEANORE LIEBLEIN (McGill University) and WES FOLKERTH (McGill University and University of British Columbia)

Violence and Masculinity in Early Modern Drama and Culture

Seminar Leaders: MICHAEL HARRAWOOD (Florida Atlantic University) and JENNIFER LOW (Florida Atlantic University)

7:30 p.m.

FILM SCREENING: *Hamlet*

Starring ASTA NIELSEN as Hamlet (1920). With live music by PHILIP BRUNELLE.  
To purchase ticket(s), see page 8 of this bulletin. Bus transportation is provided.

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

THE DANCE

With THE RANK STRANGERS and their Hey Nonny Nonnies.  
Sponsored by the Shakespeare Association of America and the Malone Society.  
To purchase ticket(s), see page 8 of this bulletin; tickets also available at the door.

## REGISTRATION AND PARTICIPATION

All current members of the Shakespeare Association are welcome to register for the 30th Annual Meeting in Minneapolis.

SAA membership dues are assessed by the calendar year and are now payable—except for those whose mailing label bears an “02” in its upper right-hand corner (indicating that dues have already been paid for 2002). Only those who are members in good standing—i.e., paid-up members for 2002—are eligible to receive the Membership Directory to be issued in early 2002, subscribe to journals at the SAA's discounted rates, vote in the 2002 election, vote on proposed Constitutional amendments, and register for and attend the 2002 meeting.

The meeting registration fee entitles SAA members to attend all sessions, seminars, and workshops in Minneapolis, as well as exhibits, coffee breaks, the Thursday Opening Reception, the Friday Luncheon, and the Saturday-afternoon programs of the Minnesota Shakespeare project.

On the Meeting Registration Form (page 8 and on the SAA website), members may also purchase tickets for the Friday performance of *Shakespeare's R & J*, Friday and Saturday film screenings, and the Saturday dance.

Guests of registered members are welcome at all paper sessions, coffee breaks, receptions, and Minnesota Shakespeare Project activities. Tickets for the Annual Luncheon, *Shakespeare's R & J*, film screenings, and dance may also be purchased for guests.

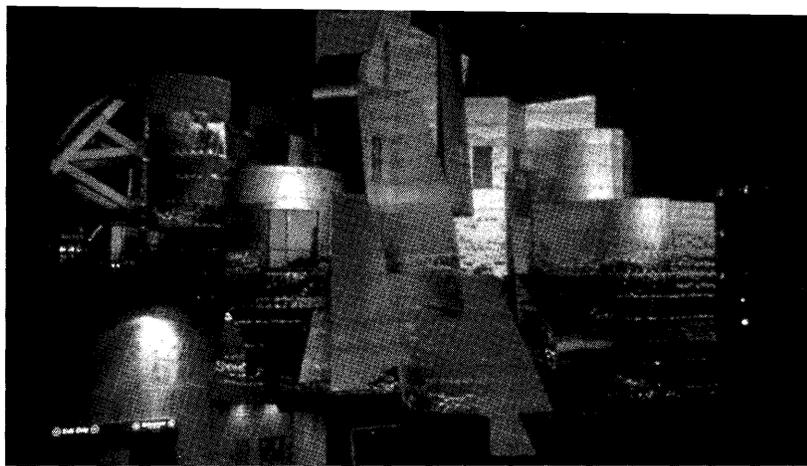
The Meeting Registration Form and the Membership Dues Form should be either (1) detached from this bulletin, completed, and mailed to the SAA office or (2) completed online at <[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)>. Ballots for officers and Constitutional amendments must be returned to the SAA office by conventional mail. The enclosed hotel reservation form should be mailed directly to the Hyatt Regency Hotel in Minneapolis. The hotel also accepts telephone reservations.

## MEMBERSHIP BENEFITS: JOURNALS

SAA members receive deep discounts to three annual journals: *Shakespeare Studies* (list price \$60.00, SAA price \$48.00); *Shakespeare Survey* (list price \$80.00, SAA price \$48.00), and *Medieval and Renaissance Drama in England* (list price \$72.50, SAA price \$65.00). To subscribe to these journals or to *Shakespeare Newsletter*, consult the Membership Dues Form.

### Shakespeare Quarterly

SAA members also receive a \$5.00 discount off the regular subscription rates for *Shakespeare Quarterly*. Subscription orders should be placed directly with Johns Hopkins University Press, by phone at 1-800-548-1784 or 410-516-6987, or by fax at 410-516-6968. Members should be sure to mention their SAA membership in good standing. Inquiries may also be made at Johns Hopkins University Press, 2715 North Charles Street, Baltimore, MD 21218 or at <[jlorder@jhupress.jhu.edu](mailto:jlorder@jhupress.jhu.edu)>.



The Frederick R. Weisman Art Museum, designed by Frank Gehry, on the University of Minnesota campus.

## TO GET ON THE 2003 PROGRAM

Program planning for the 31st Annual Meeting will take place in Minneapolis. Proposals are welcome for panels, seminars, and workshops.

### For Paper Sessions

Paper panels normally feature three speakers, although there can be modifications to this format. A proposal for a panel should include the title of the session, the names and brief biographies of paper presenters, and the provisional titles for and some description of their papers.

### For Seminars and Workshops

Seminars and workshops are run by one or two persons who set the topic for and agenda of the program. A proposal should include the title of the seminar or workshop, a paragraph explaining issues to be addressed (modelled on announcements in past bulletins archived on the SAA website), and a list of topics or questions that might be anticipated. Leaders should give short biographies that indicate their previous experience with SAA programs.

### Deadline for Proposals: 1 March 2002

Proposals for the 2003 meeting should be sent to members of the Program Committee for 2003:

Lois Potter, Chair: <[lpotter.udel.edu](mailto:lpotter.udel.edu)>  
Karen Cunningham: <[kcunning@fea.net](mailto:kcunning@fea.net)>  
Jonathan Gil Harris: <[harrisj@ithaca.edu](mailto:harrisj@ithaca.edu)>  
Paul Yachnin: <[yachnin@interchange.ubc.ca](mailto:yachnin@interchange.ubc.ca)>

Proposals may also be sent to Professor Potter at the Department of English, University of Delaware, Newark, DE 19716-2537.

In 2002, membership dues and conference registration may for the first time be paid and processed online at the SAA website:

[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)

With this mailing, the Trustees propose amendments to the SAA Constitution to allow for other business to be conducted by electronic mail and on the web, as well.

## PROTOCOLS FOR SAA PROGRAMS

### For Seminars and Workshops

Shakespeare Association seminars and workshops are designed to serve as forums for fresh research, mutual criticism, and pedagogical and technological experimentation among members with specialized interests and areas of expertise. Each program requires advance work on the part of its members, and this work, which may include papers, bibliographies, exercises, and other exchanges, must be duplicated and circulated to the program's full membership for receipt by 15 February 2002.

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 two-hour session, at the discretion of the leader(s).

### 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.

# M

## EMBERSHIP DUES FORM

### Calendar Year 2002

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 Thirtieth Annual Meeting must be 2002 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 14, \$65.00 \_\_\_\_\_

*Shakespeare Newsletter* (  new  renewal ), \$16.00 \_\_\_\_\_

*Shakespeare Studies*, Volume 30, \$48.00 \_\_\_\_\_

*Shakespeare Survey*, Volume 54, \$48.00 \_\_\_\_\_

For a discounted subscription to *Shakespeare Quarterly*, payable directly to the Johns Hopkins University Press, see page 6.

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  
(Checks drawn on U.S. banks only, please.) \_\_\_\_\_

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.



**SHAKESPEARE  
ASSOCIATION  
OF AMERICA**

# 30<sup>th</sup>

## MEETING REGISTRATION FORM

### ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

21-23 March 2002 ■ Hyatt Regency Hotel, Minneapolis

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 Hyatt Regency 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 2002 Membership Dues are required of all who plan to attend the 2002 Annual Meeting. Those members who remit all Membership Dues and Registration Fees before 15 February 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 15 February;  
\$95.00 at meeting** \_\_\_\_\_

**OPTIONAL EXPENSES:**

**3. Ticket(s) for *Shakespeare's R & J*, Friday evening,  
\$10.00 each (transport included)** \_\_\_\_\_

**4. Ticket(s) for screening of Kozintsev's *Hamlet*,  
Friday evening, \$7.00 (transport included)** \_\_\_\_\_

**5. Ticket(s) for screening of Nielsen *Hamlet*,  
Saturday evening, \$10.00 (transport included)** \_\_\_\_\_

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

**TOTAL PAYMENT DUE** \_\_\_\_\_

Check enclosed  
(Checks drawn on U.S. banks only, please.) \_\_\_\_\_

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, 15 FEBRUARY 2002.**

**PLEASE NOTE THAT THE SAA OFFICES CLOSE ON FRIDAY, 15 MARCH  
FOR TRANSPORT TO MINNEAPOLIS.**

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 15 February.

# ASSOCIATED EVENTS

Friday, 8:00 p.m.

## Performance: Mary Worth's *Shakespeare's R & J*

A "dramatic laboratory," the Mary Worth Theatre Company does not schedule a pre-determined season of plays. The Company workshops its productions for as long as a year before their public staging.



In a Friday-night showing exclusively for the SAA, the Mary Worth revives its hit production of a Joe Calarco play. The story involves four young students at a modern Catholic prep school who spend their days in classes and their nights in prayer, adhering to a strict regime of discipline and doctrine. One night, one of the students abandons his Latin conjugations and persuades the others to join him in reading *Romeo and Juliet* aloud. The readings continue, night after night, as the students recognize that the rigidity of their lives parallels those of characters in the play. Family roles, social roles, and gender roles which seemed to make all the sense in the world suddenly make no sense at all. The play premiered in a Manhattan storefront and then enjoyed a long run on Broadway.

*Shakespeare's R & J* is directed and designed by Joel Sass and stars company veterans. The Theatre Garage, about a mile from the Hyatt Regency, seats 150.

**At \$10.00, tickets are heavily subsidized by our host universities and will be held on a first-reserved basis (see the Registration Form); bus transport is included.**

Saturday, 10:00 p.m.

## Light Fantastic XV

The SAA celebrates the fifteenth-anniversary Malone Society Dance with one of the Twin Cities' top rock bands, The Rank Strangers and their Hey Nonny Nonnies.

**Tickets are \$15.00 in advance (see the Registration Form), \$20.00 at the door.**

Friday, 7:15 p.m.

## Screening: Kozintsev *Hamlet*

In honor of the Shakespeare Association meeting, the Oak Street Cinema screens the 1964 film that Kenneth Tynan called "the most striking evocation of Hamlet's Elsinore that we are ever likely to see." Its powerfully grounded centerpiece is a burly, bluntly serious performance by legendary actor Innokenti Smoktunovsky as Hamlet. Grigori Kozintsev directs a script from Boris Pasternak's Russian translation, with music by Dimitri Shostakovich.

**Tickets are \$7.00 and include bus transport to Oak Street (below; see the Meeting Registration Form to reserve a ticket).**

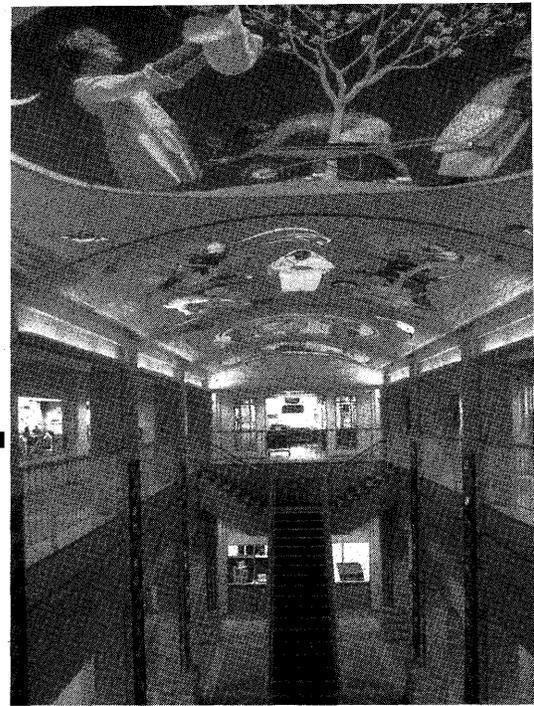


Saturday, 7:30 p.m.

## Screening: Nielsen *Hamlet*

Few prints remain of this 1920 classic starring Danish silent movie star Asta Nielsen as a woman masquerading as a prince. Nielsen formed her own production company to realize what the American Film Institute has called "a famous, seldom-seen eccentricity of the screen, with the added element of sexual tension between Nielsen's moving Hamlet and Horatio." For this one-night-only screening, Philip Brunelle will provide live musical accompaniment. Brunelle, founder of the Plymouth Music Series, has received the Kodaly Medal from the government of Hungary and the Royal Order of the Polar Star from the King of Sweden.

**Tickets are \$10.00 and include bus transport to Oak Street (above; see the Meeting Registration Form to reserve a ticket).**



Thursday, 6:00 p.m.

## Opening Reception

The atrium of the University of St. Thomas's Founders Hall (see above) is the site of the Opening Reception for the 2002 SAA. The room features one of the largest fresco programs in the U.S., with, on the ceiling, images of the seven virtues named by St. Thomas Aquinas—faith, justice, prudence, hope, temperance, fortitude, and charity—and, on the room's twelve pillars, portraits of university donors. Lutenists Phil Rukavina and David Livingston will perform. All registrants and their guests are welcome.

Saturday, 2:00 p.m.

## Workshop and Performance: The Minnesota Shakespeare Project's *Romeo and Juliet*

The Minnesota Shakespeare Project was founded as a means for actors to explore Shakespeare collaboratively. In weekly sessions, MSJ members switched roles and interpretations frequently as they experimented with ideas and approaches. With the aid of a generous grant from Target, the group now works to develop appreciation for Shakespeare in Minnesota schools. No production is fixed in rehearsal; the actors develop a wide range of possibilities and fit each performance to its audience.

On Saturday afternoon at the SAA, the Minnesota Shakespeare Project will conduct a workshop demonstrating some of its performance principles and skills in stage combat and Elizabethan dance. Then the actors will present their touring production of *Romeo and Juliet*. The acting style is fast and is informed by popular culture. **Both workshop and performance are open to all registrants and their guests.**

## HYATT REGENCY MINNEAPOLIS

The SAA Meeting will convene at the premier business hotel of Minneapolis. Standard in all Hyatt Regency guest rooms are two phone lines with computer hookup; video messaging and check-out; and hairdryers, iron, and ironing boards. Upgrades are available to the Regency Club (with private lounge and admission to the Health Club) and Business Plan (with 24-hour access to printer, copier, fax machine, and office supplies). On the hotel premises are a gift shop, florist, hair salon, and spa.

The Hyatt has a small indoor heated pool. Located poolside are complimentary exercise equipment, including exercycles and treadmills. The hotel Health Club is fully equipped with weight training and cardiovascular equipment and has indoor tennis, racquetball, squash, and basketball courts.

Food services in the hotel include Taxi American Bistro, for casual breakfast, lunch, or dinner; Spike's Sports Bar and Grille, for billiards, satellite TV, lunch, dinner, and drinks; Spike's Dug Out, for coffee and take-away breakfast pastries, sandwiches, and salads; First Cup, with more light fare to go; Oceanaire, serving seafood at lunch and dinner; and Manny's Steakhouse, open only at dinner. Room service is available 20 hours a day.



Located on a mile-long pedestrian way, Nicollet Mall, the hotel is also connected by the Skyway System (see above) to such downtown department stores as Saks, Neiman Marcus, and Marshall Field's. The nightlife of the Warehouse District is a mile away, and an express bus departs the hotel three times hourly for the Mall of America, which is anchored by Macy's and Nordstrom.

A Reservation Form is included with this bulletin; rooms may also be booked at 612-370-1234. The SAA group rate is \$105.00 for single or double occupancy.

### ■ GRAD STUDENT MEMBERS

The Shakespeare Association of America takes pleasure in welcoming dissertation-stage graduate students to its membership. At each year's Meeting, the Trustees of the SAA host a Continental breakfast for graduate students on Friday morning. They are eager to learn of any special needs and concerns 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 volunteer to assist in conference administration. The meeting registration fee will be waived for those who work for eight to ten hours at the registration table and/or special events. Those interested should contact the SAA office.

### ■ CAR RENTAL DISCOUNTS

Avis offers discounted rates to SAA members, valid 14-30 March 2002. To reserve an Avis car, phone 1-800-331-1084 and ask for Avis Worldwide Discount (AWD) number J626842. Reservations may also be placed at <www.avis.com>.

Car Class	Group	Daily	Weekly	Weekend
SubCompact	A	33.99	152.99	23.99
Compact	B	37.99	163.99	24.99
Intermediate	C	41.99	176.99	25.99
Full Size 2-door	D	42.99	185.99	26.99
Full Size 4-door	E	44.99	195.99	27.99
Premium	G	48.99	208.99	30.99
Luxury	H	78.99	343.99	72.99
Mini Van	V	78.99	343.99	72.99
Sport Utility	W	78.99	343.99	72.99

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 mileage and are exclusive of state or local surcharges, taxes, optional coverages, refueling charges, airport related fees, and drop charges.

### ■ PARKING AT THE HYATT

At the hotel garage, cars must be in before 8:00 a.m. and out before 8:00 p.m. to qualify for a daily rate of \$5.25. Otherwise, hourly rates apply, to a maximum of \$11.75 for 24 hours. This overnight rate includes in-and-out privileges. More parking is available at the nearby Convention Center, but the Hyatt's rates are competitive.

### ■ DISCOUNTED AIRFARES

The Shakespeare Association has arranged for discounted airfares with Northwest/KLM Airlines, which has a hub in Minneapolis.

#### American Rates: WorldFile Code NYQMA (in American dollars)

For standard fares \$250-299: discount of \$25.

For standard fares \$300-449: discount of \$45.

For standard fares \$450-749: discount of \$70.

For standard fares \$750 up: discount of \$100.

Applicable travel window: 18-26 March 2002.

#### Canadian Rates: WorldFile Code NYQMA (in Canadian dollars)

For standard fares \$390-466: discount of \$39.

For standard fares \$467-700: discount of \$70.

For standard fares \$701-1168: discount of \$109.

For standard fares \$1169 up: discount of \$156.

Applicable travel window: 18-26 March 2002.

#### International Rates: WorldFile Code RBAFU

The SAA discount is 10% off all World Business Class, Normal Economy, Special Economy, APEX, or Super APEX fares or 5% off any promotional or short-term sale fares.

Applicable travel window: 14-30 March 2002.

Discounts are for any published fare; 60-day advance bookings are not required. Those coming from an airport with no Northwest flights should give their travel agents the appropriate WorldFile code to check feeder airlines connecting with Northwest; discounts still apply.

### ■ CHICAGO CONNECTIONS

Those making connections in Chicago's O'Hare Airport are advised to leave ample time for transfers.

### ■ GROUND TRANSPORT

The Hyatt Regency is only twelve miles from the Minneapolis / St. Paul International Airport. A CoachUSA shuttle service is \$13.00 one way, \$22.00 round trip. Because the Hyatt is the last stop on the shuttle route, trips from the airport may take 35 to 45 minutes, while trips to the airport will take only 15 to 20 minutes. Shared cabs are also recommended; cabfare one way is approximately \$18.00 to \$22.00.

### ■ MINNEAPOLIS CHILD CARE

It is suggested that SAA members contact the Concierge at the Hyatt Regency for suggestions for child-care services.

# W HILE IN M INNEAPOLIS

## ■ CULTURAL EVENTS

Though the Main Stage of the Guthrie Theatre is dark during the SAA Meeting, the Twin Cities still offer some of the best work in theater and the other arts to be found outside New York City and Los Angeles. For complete listings of exhibits, concerts, and entertainment, as well as for contact numbers, SAA members should visit the websites of two Twin Cities weeklies: *City Pages*, at <[www.citypages.com](http://www.citypages.com)> and *Pulse*, at <[www.pulsetc.com](http://www.pulsetc.com)>. Twin City offerings for 21-23 March include:

### Theater

CHILDREN'S THEATRE COMPANY: *The Snow Queen*

GREAT AMERICAN HISTORY THEATRE: *Summer in the Shadows*, by Kim Hines

MIXED BLOOD THEATRE: *League of Nations*, by Ken LaZebick

PARK SQUARE THEATRE: *Art*, by Yasmina Reza

PENUMBRA THEATRE: *Someplace Soft to Fall*, by Sherry Shepard-Massat

STATE THEATRE: *Proof*, by David Auburn

THEATRE DE LA JEUNE LUNE: *Medea*, by Euripides

THEATRE IN THE ROUND: *Pack of Lies*, by Hugh Whitmore (opens 22 March)

THEATRE MU AND STAGES THEATRE COMPANY: *Romeo and Juliet*, by William Shakespeare

### Music

MINNESOTA ORCHESTRA: Barber's *Adagio for Strings* and selections from Tchaikovsky (22 March only)

ST. PAUL CHAMBER ORCHESTRA: Program of Bach, Schubert, Copeland, and James (varying locations on 21, 22, and 23 March)

### Art

MINNEAPOLIS INSTITUTE OF ART: A Japanese Legacy, Four Generations of Yoshida Family Artists

WALKER ART MUSEUM: The Essential Don Judd

WEISMAN ART MUSEUM: New Visions of the American Heartland and Time and Time Again (Portraits of Women from Birth to Old Age)

Though its full calendar is not accessible online, the Minneapolis *Star-Tribune's* Freetime section, printed each Friday, is also helpful: <[www.startribune.com](http://www.startribune.com)>.

## ■ A DIFFERENT AMERICA

When *Daedalus*, a journal which traditionally produces themed issues on countries, eras, and intellectual movements, decided for the first time to focus on an American state, the state selected was Minnesota. Selections from the Summer 2000 issue on "Minnesota: A Different America?" can be seen at <[www.daedalus.amacad.org](http://www.daedalus.amacad.org)>.

Editor Stephen R. Graubard emphasizes the multiple contradictions of image and reality. Minnesota produced senator and presidential candidate Hubert Humphrey and now has a retired professional wrestler as governor. Minnesota was founded by northern Europeans but now has some of the largest contingents of recently arrived ethnic communities in the United States: in addition to its traditionally strong Swedish population, the state has the largest Hmong population in the United States (50,000) as well as many Somalis (15,000). Minnesota's collection of "Lake Wobegons" and rural townships are counterbalanced by urban sprawl and burgeoning development in the Twin Cities, with multinational mergers threatening strong traditions of local philanthropy. A real or imagined history of racial and religious harmony has been eroded by entrenched anti-Semitism, recent nativism, and controversy among members of the Indian nations—not over hunting grounds but over casino revenues.

## ■ MINNESOTA CREATIONS

Minnesota is responsible for the invention of masking and scotch tape, Cream of Wheat, Wheaties, the Better Business Bureau, the bundt pan, and in-line skating. The Twin Cities have also produced The Andrews Sisters as well as The Artist (formerly known as) Prince, Harry Blackmun as well as Warren Burger, Walter Mondale as well as Jesse Ventura, Al Franken as well as Garrison Keillor, and also Joel and Ethan Coen (and *Fargo*), Amelia Earhart, F. Scott Fitzgerald, J. Paul Getty, Meridel Le Sueur, Gordon Parks, Kirby Puckett, and Charles Shulz. South of Minneapolis are the Minnehaha falls which inspired Henry Wadsworth Longfellow.

## ■ COLD ENOUGH FOR YOU?

Minneapolis celebrates its famously cold winters with multiple indoor and outdoor skating rinks, including the Peavey Plaza, downtown. There are also acres of cross-country skiing, notably at the Theodore Wirth Park and Hiawatha Golf Course.

### Skyways

For protection from the elements, Minneapolis has developed a network of above-ground, climate-controlled pedestrian passageways that connect about 60 city blocks of downtown Minneapolis. Through the Skyway System, guests of the Hyatt Regency can reach major department stores (such as Saks Fifth Avenue and Nieman Marcus), boutiques and specialty shops, restaurants and fast-food courts, business and personal services, convenience stores and office buildings, and also the Target Center, where the Timberwolves will be at home on Saturday night —all without going outdoors.

### Malls

Undoubtedly in consequence of Minnesota winters, Minneapolis is the site of the world's first enclosed shopping center (Southdale Mall) and also the largest shopping and entertainment complex in the U.S., The Mall of America. The Mall contains over 500 stores, a seven-acre amusement park with a seven-story ferris wheel, and vast holding tanks for the 250 aquatic species displayed at Underwater World.



## ■ STAY AN EXTRA NIGHT

Sunday, 24 March will be Oscar night. Minneapolis has the largest official Oscar party outside Hollywood, held at the historic State Theatre. Proceeds benefit Minnesota AIDS organizations.

## ■ OTHERS TO REMEMBER

Museum of Questionable Medical Devices  
Warehouse District night life  
Minneapolis Mob Tour  
Minneapolis Institute of Arts  
American Swedish Institute

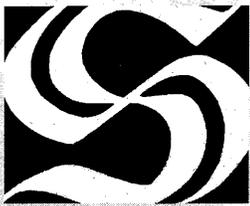
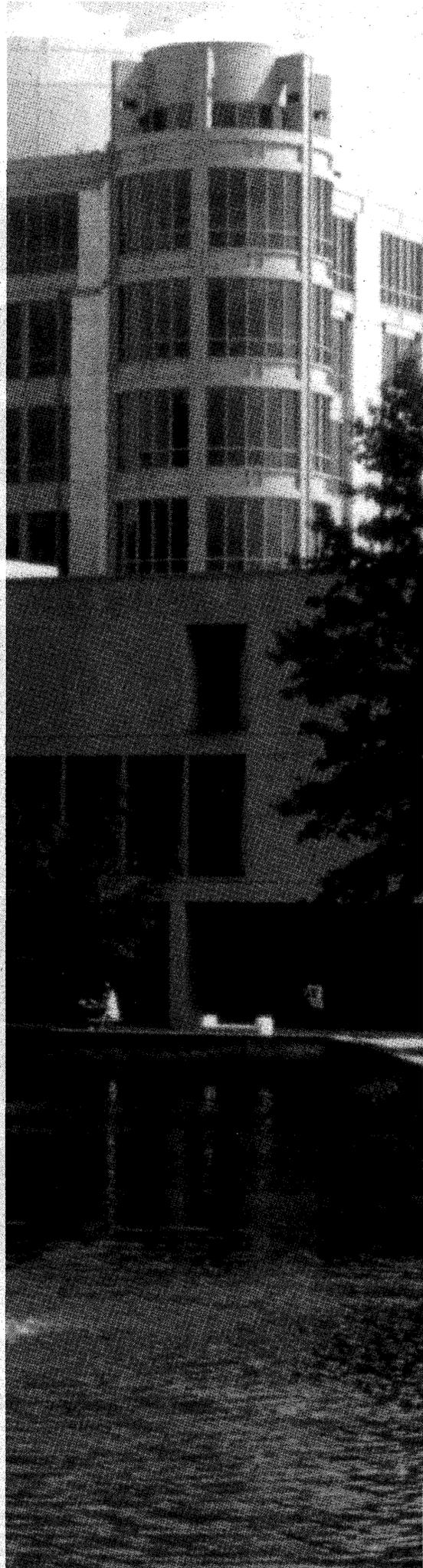


Photo at right: The offices of the Shakespeare Association of America, the Albin O. Kuhn Library on the campus of the University of Maryland, Baltimore County.



## O-N-LINE REGISTRATION

In 2002, for the first time, members may register for the SAA Meeting on the website, <[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)>, as well as by conventional mail. These new procedures inspire proposed Constitutional Amendments (see below).

## MINNEAPOLIS HOSTS

The SAA is grateful to these generous sponsors of the Thirtieth Anniversary Meeting:

University of Minnesota College of Liberal Arts  
University of Minnesota Department of English  
Augsburg College  
Carleton College  
Concordia College

Hamline University  
Macalester College  
College of St. Catherine  
St. Olaf College  
University of St. Thomas

John Watkins (University of Minnesota) chairs the Local Arrangements Committee: John Day (St. Olaf College), Shirley Nelson Garner (University of Minnesota), Gayle Gaskill (College of St. Catherine), Kit Gordon (Mary Worth Theatre Company), Douglas Green (Augsburg College), Theresa Kemp (University of Wisconsin, Eau Claire), Michael Mikolajczak (University of St. Thomas), Tanya Pollard (Macalester College), Madelon Sprengnether (University of Minnesota), Jan Stirm (University of Wisconsin, Eau Claire), and Joyce Sutphen (Gustavus Adolphus College).

## CONSTITUTIONAL AMENDMENTS

This year, the SAA Trustees bring forward not only a slate of candidates for office but also proposed amendments to the Constitution of the Association. The first purpose of these amendments is to allow for electronic forms of communication, such as through e-mail and on the SAA website, where hard copy and conventional mail was formerly required. The second purpose is to clarify some matters of current practice. The Constitution can be amended by a two-thirds vote of those responding to mail ballots.

## MAKING PLANS FOR 2003

The 2003 Meeting will be held on 10-12 April at the Empress Hotel in Victoria, British Columbia. Local arrangements for a Pacific Rim theme are underway thanks to Edward Berry and Michael Best of the University of Victoria. As always, paper sessions, seminars, and workshops are solicited on all topics and approaches relating to the study and teaching of Shakespeare and his times. The 2003 Program Committee, chaired by Lois Potter and including Karen Cunningham (Florida State University), Jonathan Gil Harris (Ithaca College), and Paul Yachnin (University of British Columbia), welcomes ideas, comments, recommendations, or fully developed proposals. These must be received by **1 March 2002**; see page 6 of this bulletin for further details and contact information.

## NEW ORLEANS IN 2004

The SAA will meet in the Fairmont Hotel in New Orleans, Louisiana, 8-10 April 2004.

SHAKESPEARE ASSOCIATION OF AMERICA <[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)>  
University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250  
Telephone 410-455-6788 ■ Fax 410-455-1063 ■ E-Mail Address <[saa@umbc.edu](mailto:saa@umbc.edu)>