

BULLETIN OF THE SHAKESPEARE ASSOCIATION OF AMERICA

DEPARTMENT OF ENGLISH • SOUTHERN METHODIST UNIVERSITY • DALLAS, TEXAS 75275

VOLUME 16, NUMBER 2

JULY 1992

SAA COMES TO ATLANTA IN 1993

Three workshops and twenty research seminars will be among the offerings at the twenty-first annual meeting of the Shakespeare Association of America, 1-3 April 1993, in Atlanta. The Ritz-Carlton Hotel, Buckhead, will be the site of all workshops, seminars, and major sessions. Serving as chair of the local arrangements committee, Sheila T. Cavanagh (*Emory University*) will coordinate the efforts of members in Atlanta and surrounding areas in preparing the special events during the meeting.

1993 WORKSHOPS AND SEMINARS

Members of the SAA have the choice of two workshops and twenty-one research seminars scheduled for Thursday, Friday, and Saturday afternoons in Atlanta.

The workshop format offers members an opportunity to tailor existing skills or to develop new abilities in their careers both as teachers and scholars. At the request of the leader, a workshop may be closed to auditors.

Every member of the SAA is entitled to participate in one workshop or research seminar. The Trustees ask that those who organize or speak in major sessions forego participation in a workshop or seminar. The SAA will send a formal letter of invitation to all individuals who wish to join one of the seminars or workshops.

On page 7 of the *Bulletin* members will find a registration form providing spaces for listing their first four choices. Please note that members who return registration forms without a range of choices may have to be assigned to a seminar or workshop at random. All registration forms must reach the SAA administrative offices no later than 15 September.

WORKSHOPS

1. "Sensing Shakespeare's Language: A Performance Approach to Meaning." Leader, **Kathleen Campbell** (*Pennsylvania State University, Erie*). Actors seek to discover and clarify subtext, the mental and emotional processes that result in a character's words and actions. The particular aural and physical qualities of a script's language can suggest possible meaning and emotional life of a role. This workshop will introduce specific techniques for exploring Shakespeare's language through speaking it. Participants will be coached on basic vocal exercises and will apply them to selected passages. Acting experience is not necessary, but participants must be willing to read selections before the group. [*The workshop will have a two-session format, a session on both Friday and Saturday afternoons. Members unable to attend both sessions should not sign up for this workshop.*]
2. "Camera Lucida: Tracing the Playtext in Film." Leaders, **Sharon A. Beehler and Sara Jayne Steen** (both *Montana State University*). This workshop will explore strategies for using film to lead students into complex thinking about Shakespeare's plays and the processes of interpretation. Through consideration of various filmed productions, we will examine how a playtext develops on film and how the film in turn develops the play. Questions raised by contemporary critical theories (in particular, semiotic, psychoanalytic, and New Historical) will direct discussion toward aspects of this conjunction and prepare participants to design similar discussion questions based on issues associated with other critical perspectives. Participants will write a position paper for circulation prior to the workshop.

RESEARCH SEMINARS

3. "Voices of Renaissance Women Writers." Leaders, **Margaret Arnold and R L Widmann** (both *University of Colorado at Boulder*). This seminar invites papers *continued on page 2*

dressing questions such as: how do Renaissance women writers create, sustain, and/or silence voice within their works? what conditions of authorship permit the establishing of voice? what strategies of empowerment come into play? who sets boundaries or limits on the voices of these writers and how? which pedagogical methodologies do we use as professors in our courses to give voice to these writers? how is voice sustained in the manuscripts and printed editions?

4. "London Theatre: Hegemonic or Subversive?" Leader, Leeds Barroll (*University of Maryland, Baltimore County*). It has been proposed that the Crown supported the London theatre as a way of containing the subversive forces enacted and foregrounded by carnivalesque players. Yet the playhouses in which this inter-action was occurring, and the players themselves, were most often financed by propertied members of recognized London guilds (e.g. James Burbage and Philip Henslowe) who had a stake in societal stability. This seminar will explore the causes, nature, and result of this paradox.

5. "Shakespeare and Unauthorized Sexual Behaviors." Leader, Gregory W. Bredbeck (*University of California, Riverside*). This seminar will build on advances in feminist and cultural theory by examining non-normative material sexual behaviors in the drama of Shakespeare and his contemporaries. Our focus will be to "strategically essentialize" sexual practices in order to achieve a theoretical platform from which the discourses of gender, race, class and sexuality may be viewed as equally participatory, rather than as grounding. Inquiries might include, but need not be restricted to: male passivity and female aggressivity; same-sex practices; bestiality; masturbation; sado-masochistic practices; anal, oral and digital practices; celibacy; contraceptive practices; group sexual practices; fetishism.

6. "Political Shakespeare in Performance: The Case of *Richard III*." **Leader, Scott Colley (*Hampden-Sydney College*).** Ian McKellen's recent world tour in *Richard III* is merely the most recent of a host of "political" reinterpretations of Shakespeare's play in performance. Shakespeare's play, naturally, confronts political issues of the late fifteenth as well as late sixteenth centuries. Richard Duke of Gloucester is presented as a person of his era, as well as a political exemplum for succeeding ages. Succeeding stage interpretations of Shakespeare's tragedy, from Cibber's rewriting to McKellen's references to 1930's British fascism, have confronted political issues of the day as much as moral issues for all times. This seminar will consider a number of vivid political versions of *Richard III* on stage, with the goal not only of describing these sometimes radical reinterpretations, but also of accounting for their successes and failures. From Cibber's Whig melodrama to romantic left-wing RSC productions, Shakespeare's play has excited passionate political responses.

7. "Shakespeare and Proof." **Leader, Karen Cunningham (*Florida State University*).** Assuming that facts become evidence only in response to particular ques-

tions, this seminar will explore constructions of proof in Shakespearean and non-Shakespearean texts. What constitutes proof in different disciplines? How are "facts" established in public, political, or fictional discourses? What can methods of establishing evidence in such divergent fields as law, history, theology, or medicine tell us about Shakespeare's works? For that matter, what counts as evidence of a "Shakespearean" (or "non-Shakespearean") work, a "self," a "gender," or a "genre"?

8. "The Shakespeare Apocrypha." **Leader, Barry Gaines (*University of New Mexico*).** The opportunities for dispassionate discussion of the plays and poems at one time or another attributed to Shakespeare but not generally included in the accepted canon are rare. This seminar will offer a forum for the latest research into the Shakespeare apocrypha and questions of authorship. Often in the past debate on such questions has been polemic, and I would like to see the participants of our seminar produce more light than heat. Almost a century ago, Tucker Brooke, the editor of the apocryphal plays, described the Shakespeare apocrypha as "the waifs and strays of the Elizabethan drama [and poetry], brought together adventitiously from here, there, and everywhere, and with no common bond but that mighty name, beneath whose broad influence they all seek shelter." We will probably be asked to meet in the hotel parking lot.

9. "Postmodern Pedagogies/Early Modern Classrooms." **Leaders, Evelyn Gajowski and Charles Whitney (both *University of Nevada, Las Vegas*).** We invite participants to interrogate the pedagogical implications of the present theoretical moment. How do we teach and how do students respond to those strategies—feminist, historicist, materialist, psychoanalytic—which dominate early modern studies? Are students stimulated or frustrated by the possibility of multiple, relative readings of instability, disharmony, and disorder in cultures and texts? Do they long for unitary, absolute readings of stability, harmony, and order? Are they empowered by or hostile to feminist theory? Does the prospect of situating themselves amidst current strategies and constructing their own alternative Shakespeares liberate or intimidate them? How do postmodern theories inform classroom structure as well as content? While we decenter the Bard, do we decenter ourselves? What opportunities and problems arise when we deconstruct traditional pedagogies? How do we deconstruct authoritarian models without abrogating our authority?

10. "Shakespeare and the Dramaturgy of his Contemporaries." **Leader, George K. Hunter (*Yale University*).** Contemporary evidence (e.g. the Preface to *The White Devil*) presents Shakespeare as a member of a group, though it allows him distinguishable characteristics. Can we today accept his relation to his fellows as the heuristic context for this difference, focusing on techniques rather than transcendence? The seminar I would deal with this question in a set of papers comparing Shakespeare's dramaturgy with that of his peers, either in detailed author-to-author comparisons or in studies of shared genres (history plays, revenge tragedies, disguised-girl comedies).

11. "Shakespeare and Popular Culture." **Leader, Alexander Leggatt (*University of Toronto*)**. How did Shakespeare draw on popular culture, and how has popular culture drawn on him? Is he simply a popular artist, and if not how did he transform popular material? How has popular culture since his death transformed him? The seminar will look at these questions over a wide historical range. Topics may include the use of popular material in Shakespeare's plays, the popular dimension of Shakespeare production past and present, and the relation of Shakespeare to modern mass culture.

12. "Shakespearean Archaeology: Memory, Orality, and Tradition." **Leader, Naomi C. Liebler (*Montclair State*)**. Among the seminar's varied concerns are ritual, folklore, oral textuality, the "consequences of literacy," operations of memory as determinants of action and of dramatic practice: how might these and similar "non-literary" influences construct and inform the plays? How were these plays seen by a contemporary and not-necessarily-learned audience? How do the plays serve as cultural artifacts in the widest sense of the term, not only as expressions of contemporary ideas and ideologies but also as retentions of earlier cultural history?

13. "Race, Ethnicity, and Power in Shakespeare and his Contemporaries." **Leader, Joyce MacDonald (*University of Kentucky*)**. This seminar will discuss the places occupied by representations of race and of racial and ethnic difference in Renaissance drama. How do the many plays employing "African" or "Eastern" characters, histories, and settings connect their formulations of race and ethnic identity to purposes of English, western, or white dominance? How do dramatic performances of race stabilize, adapt, or undo its cultural definitions? How does race impinge on other categories of social, sexual, or economic identity? All theoretical orientations are welcome.

14. "Henry V in the Context of Anglo-American Wars." **Leader, David Middleton (*Trinity University*)**. A particularized version of "Henry V For Our Time," this session especially solicits papers which examine performance circumstances for the play as produced and reproduced during modern military conflicts: World War I; World War II; Korean War; Vietnam War; Falkland Islands War; the Gulf War. Study of earlier wartime eras in England or America is also appropriate.

Participants might analyze prompt books, alterations in text, casting decisions, the theatrical auspices of given productions, and specific production elements of a show in order to comment on the creative interaction between spectator and spectacle. Certainly panel members are also welcome to focus on criticism or reviews provoked by wartime encounters with *Henry V*, on content issues (such as the concept of "enemy"), and on the general reception of the work by audiences of the day.

Our goal is to reveal not only what the work means, but also how Shakespeare's 1599 text has been re-visioned for audiences in times of heightened national-international concern.

15. "Shakespeare's Italy / Italy's Shakespeare." **Leader, Robert S. Miola (*Loyola College*)**. This seminar has two related centers of interest: 1) Shakespeare's creation of Italy and 2) the ways in which Italy created Shakespeare. For the first, papers will examine Shakespeare's conception of greater Italy, ancient and modern, in the 15 major works set there or thereabouts. What is the dramatic function of localities like Rome, Verona, Padua, Milan, and Messina? What are the sources and patterns of representation? Participants may also compare Shakespeare's Italian works with those of contemporaries like Chapman, Marston, and Jonson. For the second, papers will examine the relations between Renaissance Italy and Shakespeare. Can we define more precisely Shakespeare's indebtedness to and independence from Italian literature and culture? Obvious literary genres for discussion include the lyric, historical, pastoral, comic, tragic, and tragicomic; obvious figures include Dante, Petrarch, Boccaccio, Ariosto, Fiorentino, Bandello, Machiavelli, Guicciardini, Guarini, Giraldi Cinthio, and others from the commedia erudita, and commedia dell'arte. There are also rich traditions of Italian theory, scholarship, religion, art, and music which can prove fruitful for investigation.

16. "Servants And Service in Shakespeare's Plays: Social Transformations And Their Dramatic Representation." **Leader, Thomas Moisan (*University of St. Louis*)**. Shakespeare's England has been viewed as the site of considerable social dislocation and upheaval, with the evolution of England's economic identity reflected in changes in familial relationships and domestic structures. This seminar proposes to examine as metonyms of these transformations the figure of the personal or familial servant and the notion of domestic service as represented in Shakespeare's plays. How do Shakespearean representations of servants and master-servant relationships evoke and interrogate received and ideologically inflected mythologies of servants and service? And to what theory of the relationship of Shakespeare's plays and their time might this examination of servants and service lead?

17. "Shakespeare and the Arts of Healing." **Leader, Margaret Loftus Ranald (*CUNY, Queen's College*)**. The term "healing" should be broadly interpreted to include the varied arts of medicine, magic, psychology, and parapsychology, even the process of self-discovery or "self-fashioning." What about unconventional healers who are concerned with human relationships and the human spirit? What was the state of medical knowledge in Shakespeare's day? What kinds of diseases were treated, mistreated or cured? Who were the herbalists, medical and other healers, the neoromancers and theurgs of play and poem? Does their identity or personification differ according to genre?

18. "Literary and Historical Representations of Women's Alliances." **Leader, Karen Robertson (*Vassar College*) and Susan Frye (*University of Wyoming*)**. This seminar will consider alliances between women and the construction of feminine networks. We should like to consider those connections among women, including sororal, familial (blood

and affine), wardship, service, patronage, religious, artisanal, and literary, which appear in historical or literary texts. Some questions we should like to ask are: How do these networks provide feminine access to systems of power? Do women construct systems of specifically feminine patronage? What connections are available for creative women at court? What function does the woman of color serve in hierarchies of representation? Does the representation of women's alliances change from Elizabeth to James? To what extent are feminine alliances served by particular public theater genres or masques?

19. "Ceremony, Culture and the Shakespearean Text." **Leader, Douglas F. Rutledge** (*Capital University*). A panel of literary scholars will make a presentation that is concerned with ritual or ceremony in a play by Shakespeare. That ceremony will also be considered in the larger culture at a historically specific moment. This presentation will then be responded to by an anthropologist and a historian. This combination should help us understand the methodology of placing texts in a historical and political context, especially as that context manifests itself in ritual and ceremony; it should also help us understand the ethno-graphic implications of such an act.

20. "Actorly Reading: Option, Obligation, Critical Implication." **Leader, G. B. Shand** (*Glendon College, York University*). If a playtext's first implied readership is actors, a logical critical technique is to read like actors. This seminar welcomes practical and theoretical papers about actorly reading. What is it, and how do we learn it? How do we distinguish between obligation and option in a script's cuing? What are the critical implications of the project to uncover and decelerate not simply the narrative/verbal progress of an action, but moments and processes of (inter)actorly behaving? How can actorly reading exploit recent reconsiderations of Renaissance stage character and selfhood?

21. "All's Well That Ends Well." **Leader, Susan Snyder** (*Swarthmore College*). Itself a deconstructed fairy tale, *All's Well* comes more clearly into focus under various postmodernist lenses. After a stage history marked by avoidance and simplification, its disparate elements have been successfully orchestrated in several notable modern productions. With critical inquiry less concerned to defuse peculiarities in conventional Christian paradox or submerge them in a "problem play" grouping, *All's Well*'s dislocations of desire and clashing ideologies of gender and class are newly accessible. All perspectives welcome: theatrical, textual, generic, psycho-analytic, feminist, cultural-materialist, new-historical, theatrical- historical, tragical-comical-historical-pastoral.

22. "Shakespeare's Language: The Case for Microlevel Study." **Leader, Ann Thompson** (*University of Liverpool*). Much recent Shakespeare criticism has operated at the macrolevel of the text — its 'big' meanings, broad theatics, overall message. The study of language has been drawn into this through the privileging of "imagery" and the consequent drive towards spotting "running images". There has nevertheless been some excellent work at the microlevel

of Shakespeare's use of rhetoric, and scholars from outside literary studies (in philosophy and linguistics) have had much to say about metaphor. This seminar will focus on where we now stand regarding the study of Shakespeare's language "for its own sake", and will invite papers on all aspects of the topic, including pedagogy.

23. "Shakespeare and Spenser." **Leader, Susanne L. Wofford** (*University of Wisconsin-Madison*). The purpose of this seminar is to explore ways of placing Spenser and Shakespeare under a common critical focus — to bring together what disciplinary tradition has often divided. What are the political and/or ideological effects of allegorical method in Spenser and in Shakespeare? Is allegory to be found in or posed against drama? In answering these questions, we will address in particular the relations between literary mode or method and power, looking at problems of representation and figuration especially as they intersect with the cultural and textual shaping of gender on the one hand and the production of the body on the other. Papers raising thematic, formal, historical, psychoanalytic or ideological questions will be welcomed. Examples of specific topics that the seminar might address include: tyrants, kings and "royal" power, or deposition and iconoclasm in each; figuration of upward mobility and erotic/political ambition; Spenser's and Shakespeare's differing positions vis-a-vis an Elizabethan Court culture to which each gives a characteristic symbolic form; representations of the body as the site of dis-cursive contestation, or, the body politic vs. the politics of bodies in each; invocations and figurations of authority; problems of closure, including the feminist critique of the traditional formal closure of comedy; twins and twinning in Spenser and Shakespeare; trouser roles and/vs. women warriors; anxiety and/or desire as motors of the story; trauma and repetition; homoerotic desire in allegory vs. drama; the presence of, or critique of, Ovid; uses of pastoral; and the treatment of the sonnet in larger poetic or dramatic narratives.

**Workshop
and Seminar
Registration
Form
is
on page 7
of the Bulletin.**

THE SHAKESPEARE ASSOCIATION OF AMERICA

Department of English • Southern Methodist University • Dallas, TX 75275

CALENDAR YEAR 1992 MEMBERSHIP DUES FORM

Please fill in the appropriate blanks below, noting the annual dues figures are determined by yearly income. Additional payments for *Shakespeare Newsletter* and *Shakespeare Survey* are optional. **Membership dues are assessed by the calendar, not the academic, year.** Check the date on your mailing label to see if you have paid for this year.

PLEASE PRINT:

Name: _____

Mailing Address: _____

Institutional Affiliation: _____

Home Phone: _____ Work Phone: _____ FAX: _____

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\$15,000-\$24,999

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\$25,000-\$39,999

(\$50.00)

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(\$60.00)

\$55,000 and above

(\$70.00)

Shakespeare Newsletter ____ new ____ renewal? (\$12.00)

Shakespeare Survey, Vol. 44 (\$40.00)

TOTAL PAYMENT DUE

Payment is enclosed (U.S. funds or credit cards only).

I wish to charge the above sum to one of the credit cards listed below:

MasterCard/VISA Card number: _____ /exp.date: _____

This is a ____ renewal ____ new membership.

Please return to The Shakespeare Association of America, Department of English, Southern Methodist University, Dallas, TX 75275.

KANSAS CITY WELCOMES THE SAA IN APRIL 1992

More than four hundred members, spouses, guests, and aides took part in the twentieth annual meeting of the SAA. The Ritz-Carlton Kansas City served as headquarters for the many planned activities. Delegates chose from sessions as varied as explorations of Shakespeare and the age of colonization, reflections on theorizing and historicizing Shakespeare's text, and ruminations on rooms, tombs, and wombs with relevance to *Romeo and Juliet*.

Thursday evening, area colleges and universities sponsored a reception at Pierson Hall of the University of Missouri-Kansas City. There, SAA members enjoyed a lavish buffet, after which many took the opportunity to attend Fred Curchack's remarkable one-person adaptation of *The Tempest*, "Stuff as Dreams Are Made On."

At Friday's luncheon, President Jill Levenson (*University of Toronto*) announced the election of next year's Vice President, Phyllis Rackin (*University of Pennsylvania*). This year's Vice President, Linda Woodbridge (*University of Alberta*), succeeded to the Presidency for 1992-93. Those elected to serve as Trustees for the next three years were Anthony Dawson (*University of British Columbia*) and Gail Paster (*George Washington University*). President Levenson also thanked outgoing Trustees Edward Berry (*University of Victoria*), Meredith Skura (*Rice University*), and Michael Warren (*University of California, Santa Cruz*).

In her brief Presidential remarks, President Levenson reflected on the nature and the quality of the exchange experienced and the benefits accrued by those who attended the 1991 World Congress in Tokyo.

Friday evening, delegates had choices ranging from Shenandoah Shakespeare Express's *The Merchant of Venice*,

a reading of Aime Cesaire's *A Tempest*, and the jazz pub crawl. Many chose as well to attend one of the showings of Janet Suzman's *The Tempest*, available on videotape at the meeting, as was Giorgio Strehler's *The Tempest*.

On Saturday many materialized at Fred Curchack's one-person adaptation of *A Midsummer Night's Dream*, "What Fools These Mortals Be," and participated in a live demonstration of this concept at the Malone Society/SAA Dance, with music by Private Stock and Their Hey Nonny Nonnies.

Host of the 1992 meeting was the University of Missouri-Kansas City. Co-host was the University of Kansas. Sponsoring institutions included the University of Arkansas, the University of Illinois, William Jewell College, Kansas State University, the University of Missouri-Rolla, the University of Missouri-St. Louis, and Rockhurst College.

Local Arrangements Committee members were the following: Ralph Berets (*University of Missouri-Kansas City*), David Bergeron (*University of Kansas*), Robert Burke, S.J. (*Rockhurst College*), Joseph Candido (*University of Arkansas*), Joan Dean (*University of Missouri-Kansas City*), Norman and Libby Gordon (*Kansas City*), Richard Harriman (*William Jewell College*), Donald Hedrick (*Kansas State University*), W. Nicholas Knight (*University of Missouri-Rolla*), Michael Mullin (*University of Illinois*), Max Skidmore, Dean, College of Arts and Sciences (*University of Missouri-Kansas City*), and Jane Williamson (*University of Missouri-St. Louis*). For the organizational skills, good humor, and energy of both Robert and Barbara Willson, leaders of the Local Arrangements Committee (*University of Missouri-Kansas City*), the Trustees, the Executive Director, and the delegates wish to express their warmest thanks.

NOMINATIONS FOR THE 1993 ELECTION

Incoming Vice President Phyllis Rackin (*University of Pennsylvania*), head of the Nominating Committee, will be pleased to receive any suggestions concerning the slate of 1993-94 officers. The January 1993 *Bulletin* will list the nominees designated by this committee.

The Constitution of the SAA stipulates that a candidate's nomination may also result from a petition signed by twenty members in good standing. Please mail such petitions to the Executive Director, Nancy Hodge, no later than 1 December 1992.

1993 SAA MEETING SPECIFICS

For those members who need to submit requests for departmental funding prior to the arrival of the January *Bulletin*, the following information is provided. The meeting coincides with neither Easter nor Passover. It is, as members will notice, however, a date of some significance.

Room rates at the Ritz-Carlton in Buckhead, north of downtown Atlanta, will be \$89 for a single, \$96 for a double room. **Reservation cards will be included in the January mailing.** Meeting registration, as always, will be calculated and paid in U.S. dollars and will be set at \$65 in advance and \$70 at the meeting.

OPEN SUBMISSION PAPERS FOR ATLANTA

Short papers (10 to 12 pages; 20 minutes reading time) on any appropriate topic are welcomed for consideration for the 1993 program in Atlanta.

All papers submitted will undergo a blind reading by a committee headed by a Trustee of the SAA.

To be included in the open submission competition, members are asked to send a cover letter providing a complete address and phone number(s); the letter should state the essay's title. Three copies of the paper must be included. Those who submit papers are asked to omit any identification on the essays themselves and to include a stamped, self-addressed envelope if they wish their papers to be returned. Winners of the open submission competition will be asked to withdraw from other commitments on the program.

All papers for the competition must reach the SAA's administrative offices no later than 1 October 1992.

1994 PROGRAM IDEAS REQUESTED

The Program Committee welcomes members' suggestions about workshops, seminars, or public sessions for the 1994 Albuquerque meeting. All recommendations concerning speakers, topics for the plenary session and forums, or possible changes in format will receive consideration at the Program Committee's deliberations at the annual meeting next year in Atlanta.

Members should mail any comments or proposals to Nancy Hodge, Executive Director, at the SAA's administrative offices, Department of English, S.M.U., Dallas, Texas 75275, or to Anthony Dawson, Chair of the Program Committee, Department of English, University of British Columbia, Vancouver, B.C., Canada J6T 1W5.

Materials must be postmarked no later than 10 March 1993.

See Workshop and Seminar
descriptions on pages 1-4
of the *Bulletin*.

SEMINAR AND WORKSHOP REGISTRATION

Members may select either a workshop or a seminar session. **No one** may participate in more than one of these sessions. Please list your first, second, third, and fourth choices. Those registrations forms submitted without a range of choices may have to be assigned to a session at random. (The workshop offering [#1] requires attendance both Friday and Saturday afternoons.)

Name (please print) _____

Institutional Affiliation _____

Mailing Address _____

Telephone Number (H) _____ (W) _____

Workshop/Seminar choices in order of preference: 1st _____ 2nd _____ 3rd _____ 4th _____

Return this form **by 15 September 1992** to the Shakespeare Association of America, Department of English, Southern Methodist University, Dallas TX 75275.

WEST VIRGINIA CONFERENCE

The 1993 Conference of the West Virginia Shakespeare and Renaissance Association will be held 8-10 April, 1993, at Marshall University, Huntington, WV. Short papers (8-10 pages; 20 minutes reading time) on Shakespeare or any aspect of Renaissance literature, including pedagogy, are welcome. Selected papers will be published in the association's yearly journal. Submissions should be sent by 15 January, 1993, to:

Edmund M. Taft
Department of English
Marshall University
400 Hal Greer Blvd.
Huntington, WV 25755-2646

1996 WORLD CONGRESS PLANS

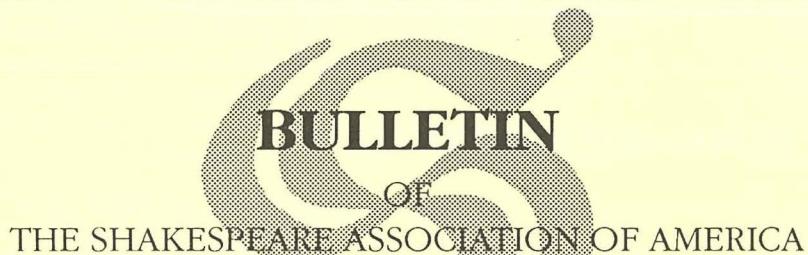
The 1996 World Congress will be held jointly with the SAA's annual meeting in Los Angeles, 7-14 April 1996. News of this meeting, one of the series organized every five years under the auspices of the International Shakespeare Association will appear in upcoming *Bulletins*.

15TH ANNUAL WATERLOO CONFERENCE

The 15th International Conference on Elizabethan Theatre will be held at the University of Waterloo, July 26-30, 1993. The conference topic will be "Collective Invention/Collaboration and the Elizabethan Theatre." Short papers with a clearly articulated connection to the topic are solicited to supplement a programme of invited addresses. Please be aware that the spaces reserved for short papers are limited. Submissions, not exceeding 10 pages, should be sent by January 15, 1993 to Lynne Magnusson or Ted McGee, Department of English, University of Waterloo, Waterloo, Ontario, N2L 3G1. Phone (519) 885-1211 or 884-8110; fax (519) 884-8995.

1992 DUES REMINDER

Members are urged to pay their dues for this year as soon as possible. For their convenience, a copy of the membership form is included in this *Bulletin*. Members and prospective members are asked to remember that the SAA files its memberships on a calendar, not an academic, year. Those who have paid dues for 1992 will find a "92" indicated on their *Bulletin* mailing addresses (see below). Please write Jill Bagwell, Administrative Assistant of the SAA, with any questions about membership status.



Department of English • Southern Methodist University
Dallas, Texas 75275

ADDRESS CORRECTION REQUESTED

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