

The Theatre History Seminar at the Shakespeare Association of America

The SAA was founded in 1972, but there was no meeting that first year. The first annual meeting was in 1973, in Washington DC. The format was paper presentations only. The seminar format was first introduced at the 1976 bi-centennial meeting, again in Washington DC (bicentennial because of 1576 and 1776), and the first theatre history seminar met at that time, the topic being (of course) the Theater, with Herbert Berry as chair. A volume of the essays from that seminar was eventually published, called *The First Public Playhouse*. In the following year the SAA reverted to its old format, but the seminars had proven so popular that there was outcry for them to continue, so from 1978 onwards there were seminars each year, including an ongoing theatre history seminar.

Calendar of SAA meetings
and of the Theatre History
Seminars

1973: First Annual Meeting, Washington DC; no seminars.

1974: 2nd Annual Meeting, Los Angeles CA; no seminars.

1975: 3rd Annual Meeting, New Haven CT; no seminars.

1976: 4th Annual Meeting, Washington DC, jointly with the ISA Second World Congress

Seminar Chair: Herbert Berry (University of Saskatchewan)

Topic: The First Public Playhouse: The Theatre, 1576-1976.

Members: Oscar Lee Brownstein (University of Iowa), Fran C Chalfant (West Georgia College), J H Crouch (University of Colorado), Richard Hosley (University of Arizona), William Ingram (University of Michigan), Richard C Kohler (San Diego State University), Jean Miller (Folger Shakespeare Library), Don F Rowan (University of New Brunswick), Glynne Wickham (University of Bristol), Suk-Kee Yoh (Seoul).

1977: 5th Annual Meeting, New Orleans LA; no seminars.

1978: 6th Annual Meeting, Toronto ON

Seminar Chair: Don F Rowan (University of New Brunswick)

Topic: Shakespeare's London and Graphical Archeology.

Members: John H Astington (University of Toronto), Herbert Berry (University of Saskatchewan), Oscar Lee Brownstein (University of Iowa), Neil Carson (University of Guelph), Leslie T Duer (McGill University), S T Fisher

(Montréal), W Reavley Gair (University of New Brunswick), Chester A Garrison (Oregon State University), Richard Hosley (University of Arizona), William Ingram (University of Michigan), Ann Kelly (Howard University), W Nicholas Knight (University of Missouri), Richard C Kohler (University of San Diego), Campbell Lathey (Albany NY), John Orrell (University of Alberta), R B Parker (University of Toronto), Sam Wanamaker (The Globe Playhouse Trust).

1979: 7th Annual Meeting, San Francisco CA

Seminar Chair: Richard Hosley (University of Arizona)

Topic: The Public Playhouses: architectural problems.

Members: John H Astington (University of Toronto), Herbert Berry (University of Saskatchewan), Robert J Burke (Rockhurst College), Leslie T Duer (McGill University), Catherine Dunn (California State University, Northridge), William Ingram (University of Michigan), Tom J King (New York City), Richard C Kohler (University of San Diego), Jerzy Limon (Adam Mickiewicz University), Lawrence F McNamee (East Texas State University), John Orrell (University of Alberta), Don F Rowan (University of New Brunswick), Frances Teague (University of Georgia), Kent van den Berg (Ohio State University).

1980: 8th Annual Meeting, Cambridge MA

Seminar Chair: John Orrell (University of Alberta)

Topic: The Enclosed Theatres.

Description: The enclosed theaters of Shakespeare's age, though not as popular as the open-courtyard type, seem to have been more innovative and in some ways more influential, anticipating the playhouses of the Restoration. It is hoped that the seminar will be able to consider one or two papers concerning the design of examples of each of the major types: the "private"

playhouses of the Blackfriars pattern, the court theaters, and the academic stages.

Members: Graham C Adams (Acadia University), John H Astington (University of Toronto), Herbert Berry (University of Saskatchewan), Thomas P Cartelli (Emory University), Chester A Garrison (Oregon State University), Richard Hosley (University of Arizona), William Ingram (University of Michigan), Tom J King (New York City), Richard C Kohler (University of San Diego), Leanore Lieblein (McGill University), Louis Marder (University of Illinois at Chicago Circle), Don F Rowan (University of New Brunswick), Sanford Sternlicht (State University of New York, Oswego), Nancy R Tatum (Washington College), James J Yoch (University of Oklahoma), Alan R Young (Acadia University).

1981: 9th Annual Meeting, Stratford-upon-Avon UK, jointly with the ISA Third World Congress

Seminar Chair: Glynne Wickham (University of Bristol)

Topic: The Court Theatres.

Description: The seminar will consider new documents related to the Court Theatres. We will also deal with such issues as the changing fortunes and the relative importance of these theatres to the public playhouses during Shakespeare's lifetime.

Members: Herbert Berry (University of Saskatchewan), Ian Burton (University of Bristol), Sheila Fulton (University College of North Wales, Bangor), William Ingram (University of Michigan), Roslyn L Knutson (University of Arkansas, Little Rock), Richard C Kohler (University of San Diego), Oliver Neville (University of Bristol), John Orrell (University of Alberta), Don Rowan (University of New Brunswick), Andrew Sabol (Brown University).

1982: 10th Annual Meeting, Minneapolis MN

Seminar Chair: Herbert Berry (University of Saskatchewan)

Topic: The Capitalist Playhouse.

Description: None available.

Members: Graham C Adams (Acadia University), John H Astington (University of Toronto), Robert E Burkhart (Eastern Kentucky University), Susan P Cerasano (Colgate University), Walter Cohen (Cornell University), Ann Jennalie Cook (Vanderbilt University), Richard Hosley (University of Arizona), William Ingram (University of Michigan), Seymour Isenberg (Norwood NJ), Leonard Kerpelman (Baltimore MD), Roslyn L Knutson (University of Arkansas, Little Rock), Richard C Kohler (University of San Diego), John Orrell (University of Alberta), Andrew J Sabol (Brown University).

1983: 11th Annual Meeting, Ashland OR

Seminar Chair: William Ingram (University of Michigan)

Topic: Abstracts and Brief Chronicles: Elizabethan London's Professional Players and their Companies.

Description: In the spring of 1583 Edmund Tilney set about to "choose out a companie of players" for the Queen, thus giving to the activity of London's professional stage players the highest official sanction. The 400th anniversary of Tilney's enterprise provides an appropriate theme for our seminar: the professional player in Elizabethan London. We should take as our common charge the need to assess the adequacy of research tools in this area, the current directions in scholarship on players and companies, and desiderata for future inquiry. In addition to this overview of the field, discussion in the seminar will focus upon the specific problems outlined in the presented papers.

Members: J Leeds Barroll (University of Maryland), Herbert Berry (University of Saskatchewan), Susan P

Cerasano (Colgate University), David George (Urbana University), Roslyn L Knutson (University of Arkansas, Little Rock), Richard C Kohler (University of San Diego), Scott McMillin (Cornell University).

1984: 12th Annual Meeting, Cambridge MA

Seminar Chair: Richard Hosley (University of Arizona)

Topic: What the Plays Tell us About the Playhouse Stage.

Description: External evidence (pictures, plans, builders' contracts, records of construction or repair, descriptions, records of litigation, allusions, etc.) provides valuable information not only about the structure of specific Renaissance English playhouses but also about the stage and tiring house contained within certain of those structures. Internal evidence (the staging requirements of the plays as revealed by their texts), although rarely bearing on playhouse structure, also, if conservatively interpreted in the light of modern assumptions, provides useful information about the stage and tiring house ("stage structure") of particular playhouses. The seminar will examine in detail the internal evidence of stage structure of some half a dozen selected playhouses for which a large number of plays survive.

Members: Graham C Adams (Acadia University), John H Astington (University of Toronto), J Leeds Barroll (University of Maryland), Herbert Berry (University of Saskatchewan), Nancy Bowland (Santa Rita High School), Susan P Cerasano (Colgate University), W Reavley Gair (University of New Brunswick), William Ingram (University of Michigan), Tom J King (New York City), Richard Knowles (University of Wisconsin), Richard C Kohler (University of San Diego), Scott McMillin (Cornell University), Robert A Nelson (Brigham Young University), John Orrell (University of Alberta), Margaret Loftus Ranald (Queens College, CUNY).

1985: 13th Annual Meeting, Nashville TN

Seminar Chair: John Orrell (University of Alberta)

Topic: Not the Globe: Studies of Contemporary Theatres other than the Globe, the Fortune, and the Blackfriars.

Description: New scholarship in the playhouses of the sixteenth and seventeenth centuries is causing Shakespeareans to look with renewed interest at theaters whose history has been less assiduously pursued than that of the Globe. If possible, papers will be presented touching on some aspects of the theaters of the Court, the provinces, and of foreign countries, especially Germany and Spain.

Members: Graham C Adams (Acadia University), John J Allen (University of Kentucky), John H Astington (University of Toronto), Robert E Burkhart (Eastern Kentucky University), David George (Urbana University), Charlotte K Goodman (Cheyney University), Richard Hosley (University of Arizona), William Ingram (University of Michigan), Roslyn L Knutson (University of Arkansas, Little Rock), Richard C Kohler (University of San Diego), Anne Lancashire (University of Toronto), Mark C Pilkinton (University of Notre Dame), Alan W Powers (Bristol Community College), Don F Rowan (University of New Brunswick), Alan R Young (Acadia University).

1986: 14th Annual Meeting, Montréal PQ

Seminar Chair: John H Astington (University of Toronto)

Topic: Development of Shakespeare's Theater.

Description: The history of the Elizabethan theater is frequently represented as a pattern of evolutionary improvement - e.g., the Globe upon the Theatre, the Blackfriars upon the Globe. The seminar will investigate what truly significant relationships might exist within the mere sequence of theatrical events. Papers will be welcomed in all areas of theater history, either

presenting new evidence or reconsidering the connections between established facts.

Members: Graham C Adams (Acadia University), Herbert Berry (University of Saskatchewan), Robert E Burkhart (Eastern Kentucky University), Susan P Cerasano (Colgate University), David George (Urbana University), Richard Hosley (University of Arizona), William Ingram (University of Michigan), Tom J King (City University of New York), Roslyn L Knutson (University of Arkansas, Little Rock), Anne Lancashire (University of Toronto), Ian Lancashire (University of Toronto), Scott McMillin (Cornell University), Alan H Nelson (University of California, Berkeley), John Orrell (University of Alberta), Nicholas Radel (St Lawrence University), Don F Rowan (University of New Brunswick).

1987: 15th Annual Meeting, Seattle WA

Seminar Chair: Susan P Cerasano (Colgate University)

Topic: 'Let Proof Speak'; Evidence for the History of the Renaissance Theater.

Description: The seminar will focus on the use, and misuse, of evidence in reconstructing various aspects of the Renaissance theater, the outcome of which will be to suggest ways of writing a revisionist history. Participants should define their topics specifically, rather than generally.

Members: John H Astington (University of Toronto), Frances K Barasch (City University of New York), J Leeds Barroll (University of Maryland), Herbert Berry (University of Saskatchewan), Robert E Burkhart (Eastern Kentucky University), Reginald A Foakes (University of California, Los Angeles), David George (Urbana University), William Ingram (University of Michigan), Roslyn L Knutson (University of Arkansas, Little Rock), Richard C Kohler (University of San Diego), Anne Lancashire (University of Toronto), Scott McMillin

(Cornell University), Alan H Nelson (University of California, Berkeley), Catherine M Shaw (McGill University).

1988: 16th Annual Meeting, Boston MA

Seminar Chair: Scott McMillin (Cornell University)

Topic: Chambers Revisited.

Description: *The Elizabethan Stage* turns sixty-five in 1988. Is it eligible for retirement? Have some sections already been retired? Are others likely to go on forever? Participants are asked to compose their latest research into revisions of specific sections of *The Elizabethan Stage*, in hopes of demonstrating progress since 1923. A "section" can be variously interpreted: perhaps the entry for a playhouse, company, or actor; perhaps an entire (shorter) chapter ("The Actor's Economics", "The Court Play"); perhaps one of the appendices in Vol. IV ("A Court Calendar", "Plague Records"). Each participant will also be asked for one page of remarks about the general organization of *The Elizabethan Stage*: if it could be revised, which headings should be kept, and how should they be arranged?

Members: John H Astington (University of Toronto), Susan P Cerasano (Colgate University), Ann Jennalie Cook (Vanderbilt University), Annette Drew-Bear (Washington and Jefferson College), Reginald A Foakes (University of California, Los Angeles), Richard Hosley (University of Arizona), Trevor H Howard-Hill (University of South Carolina), William Ingram (University of Michigan), Tom J King (New York City), Roslyn L Knutson (University of Arkansas, Little Rock), Alan H Nelson (University of California, Berkeley), Don F Rowan (University of New Brunswick), J Alan B Somerset (University of Western Ontario), William R Streitberger (University of Washington), Alan R Young (Acadia University).

1989: 17th Annual Meeting, Austin TX

Seminar Chair: Roslyn L Knutson (University of Arkansas, Little Rock)

Topic: Theater Historians as Storytellers.

Description: In this seminar participants will consider the uses of narration as a strategy for writing histories of the playhouse enterprise in Shakespeare's time. A narrative strategy has the appeal of producing a good story, but it has inherent dangers: it may lead the narrator to exaggerate characters, imply causality in a coincidence of events, and make moral judgements. Participants may address the use of narrative discourse in theater history from any angle. They may point out myths that have arisen because of the stories historians have told, analyze elements of narration, defend the strategy as a means of presenting evidence, or recommend an alternative form of discourse.

Members: John H Astington (University of Toronto), Herbert Berry (University of Saskatchewan), Robert E Burkhart (Eastern Kentucky University), Susan P Cerasano (Colgate University), Reginald A Foakes (University of California, Los Angeles), Franklin Hildy (University of Georgia), William Ingram (University of Michigan), Arthur Kinney (University of Massachusetts), Anne Lancashire (University of Toronto), William B Long (AMS Press), Scott McMillin (Cornell University), Alan H Nelson (University of California, Berkeley), Frances Teague (University of Georgia), Paul Werstine (King's College, (University of Western Ontario).

1990: 18th Annual Meeting, Philadelphia PA

Seminar Chair: Alan Nelson (University of California, Berkeley)

Topic: Essays in Theater History: What Do Facts Mean?

Description: Historians of the theater, perhaps content with raw facts, sometimes engage more theoretically-

inclined colleagues with the sole purpose of undermining the foundations on which their speculations stand. Theoreticians, by contrast, may dismiss traditional historians as naive positivists. Participants in this seminar should approach the apparent impasse from either direction: positivist historians should try to get beyond facts into an exploration of meaning; theoreticians should explore the factual basis (or perhaps the very problem of factual justification) for speculative inquiry. All participants should discuss, with reference to particular locales or events, the interrelation of fact and significance.

Members: J Leeds Barroll (University of Maryland), Eric Binnie (Hendrix College), Robert E Burkhart (Eastern Kentucky University), Susan P Cerasano (Colgate University), Scott Colley (Hampden-Sydney College), John D Cox (Hope College), John R Elliott Jr (Syracuse University), Reginald A Foakes (University of California, Los Angeles), Brian Gibbons (Huntington Library), Peter H Greenfield (University of Puget Sound), Donna Hamilton (University of Maryland), James Hirsh (University of Hawaii), William Ingram (University of Michigan), Gloria Johnson (University of Oregon), Margaret Knapp (New York University), Roslyn L Knutson (University of Arkansas, Little Rock), Anne Lancashire (University of Toronto), Marion Trousdale (University of Maryland), Helen M Whall (College of the Holy Cross).

1991: 19th Annual Meeting, Vancouver BC

Seminar Chair: Herbert Berry (University of Saskatchewan)

Topic: The London Stage, 1586-1595.

Description: The seminar will consider the London stage during the decade whose four hundredth anniversary we are now half way through. It will consider theatrical buildings and equipment, owners, clientele, actors,

plays, and playwrights from 1586 to 1595. The decade can be seen as a watershed in the history of English drama. Five public playhouses ceased to function then and two were built (one of which was also rebuilt). Important aspects of the renaissance playhouse were introduced. More resourceful and daring entrepreneurs sought to make money in the theatre business. Acting companies changed (dare one say it) dramatically, as did, perhaps, the way they played plays. So did the kind and quality of the plays they played. New playwrights promised better things, and one was Shakespeare.

Members: John H Astington (University of Toronto), J Leeds Barroll (University of Maryland), Edward S Brubaker (Franklin and Marshall College), D Allen Carroll (University of Tennessee), Susan P Cerasano (Colgate University), William Ingram (University of Michigan), Grace Ioppolo (University of Southern California), Anne Lancashire (University of Toronto), William B Long (New York City), Laurie E Maguire (University of Ottawa), Scott McMillin (Cornell University), Alan H Nelson (University of California, Berkeley), Paul Werstine (King's College, (University of Western Ontario).

1992: 20th Annual Meeting, Kansas City KS

Seminar Chair: Anne Lancashire (University of Toronto)

Topic: Theater History Applications.

Description: Theater historians deal with discoveries and theories concerning playing places, acting companies, audiences, and the like, both specifically and generally. Their work should have significant implications for today's interpretations of play texts. Seminar members will submit papers on the way(s) in which current specific issues or concerns in theater history affect or ought to affect our interpretations of medieval and Renaissance plays, including Shakespeare's. Papers

should focus in detail upon theater history and not upon textual analysis.

Members: John H Astington (University of Toronto), J Leeds Barroll (University of Maryland), Herbert Berry (University of Saskatchewan), Mary A Blackstone (University of Regina), Jody D Brown (Ferrum College), Robert E Burkhart (Eastern Kentucky University), Susan P Cerasano (Colgate University), Robert Henke (Washington University), William Ingram (University of Michigan), Tom J King (New York City), Roslyn L Knutson (University of Arkansas, Little Rock), William B Long (Brooklyn, New York), Alan H Nelson (University of California, Berkeley).

1993: 21st Annual Meeting, Atlanta GA

Seminar Chair: J Leeds Barroll (University of Maryland)

Topic: London Theatre: Hegemonic or Subversive?

Description: 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.

Members, Session 1: Kathryn Murphy Anderson (Boston University), John H Astington (University of Toronto), Robert Bennett (University of Delaware), Herbert Berry (University of Saskatchewan), Lorelle Browning (Pacific University), Susan P Cerasano (Colgate University), John R Elliott Jr (Syracuse University), Peter H Greenfield (University of Puget Sound), David Hawkes (Lehigh University), William Ingram (University of Michigan), Grace Ioppolo (University of Southern

California), Roslyn L Knutson (University of Arkansas, Little Rock), Anne Lancashire (University of Toronto), William B Long (Brooklyn, New York), Molly Smith (St Louis University), Paul Werstine (King's College, (University of Western Ontario).

Members, Session 2: Oliver M Arnold (University of California, Berkeley), William C Carroll (Boston University), Susan P Cerasano (Colgate University), Bryan Crockett (Loyola College), Christopher J Fassler (University of Pennsylvania), G P Jones (Memorial University, St.John's Nfld), George Evans Light (Stanford University), Clara Mucci (ILA, Emory University), Douglas L Peterson (Michigan State University), Peter Rudnytsky (University of Florida), Leslie Thomson (University of Toronto), Paul Werstine (University of Western Ontario).

1994: 22nd Annual Meeting, Albuquerque NM

Seminar Chair: William Ingram (University of Michigan)

Topic: Eventful and Uneventful Histories.

Description: Most histories of the Elizabethan theatre describe its development in terms of a succession of key events or crucial moments, traditionally located in such years as 1576, 1587, 1592-94, 1597, 1603, 1608, 1613, 1625, and so on. Members of this seminar will explore the pros and cons of such an event-centered approach by focusing either upon a traditional "key event" of their choice (not restricted to the above dates) or upon a set of historical materials that is not structured as an event. In either case, participants will explore how alternative scriptings of their chosen subjects might play themselves out in the larger narratives upon which our common discipline is currently based.

Members: J Leeds Barroll (University of Maryland), Herbert Berry (University of Saskatchewan), Susan P Cerasano (Colgate University), Cyndia Susan Clegg

(Pepperdine University), Reginald A Foakes (University of California, Los Angeles), Peter H Greenfield (University of Puget Sound), Victoria Hayne (Kenyon College), Grace Ioppolo (University of Southern California), Anne Lancashire (University of Toronto), Alan H Nelson (University of California, Berkeley), Daryl W Palmer (University of Akron), Peter R Roberts (University of Kent), Michael W Shurgot (South Puget Sound Community College), J Alan B Somerset (University of Western Ontario), Frances Teague (University of Georgia).

1995: 23rd Annual Meeting, Chicago IL

Seminar Chair: J Alan B Somerset (University of Western Ontario)

Topic: 'As it Hath Been Publikely Acted': Early Modern Stages and Early Modern Texts.

Description: The quotation challenges participants to formulate relations between texts and stages and investigate the material, cultural, political and other conditions of staging in early modern England — censorship, theatre construction and ownership, plague, costume, provincial touring, the relation of plays and stages, playhouses and plays, or the history of “stage history” and its separation from textual criticism. The impact of computers on our research might be explored. The new Globe Theatre could focus thoughts on “staging”.

Members: John H Astington (University of Toronto), James Bednarz (Long Island University), Herbert Berry (University of Saskatchewan), Susan P Cerasano (Colgate University), Cyndia Susan Clegg (Pepperdine University), Mary Thomas Crane (Boston College), Alan C Dessen (University of North Carolina, Chapel Hill), Reginald A Foakes (University of California, Los Angeles), William Ingram (University of Michigan),

Roslyn L Knutson (University of Arkansas, Little Rock), Anne Lancashire (University of Toronto), William B Long (Brooklyn, New York), Scott McMillin (Cornell University), Richelle Munkhoff (University of Wisconsin), Hugh M Richmond (University of California, Berkeley), Peter R Roberts (University of Kent), Leslie Thomson (University of Toronto).

1996: 24th Annual Meeting, Los Angeles CA, jointly with the ISA Sixth World Congress

Seminar Co-Chairs: Roslyn L Knutson (University of Arkansas, Little Rock) and Andrew Gurr (University of Reading)

Topic: 'Thou Met'st with Things Dying, I with Things New-Born': Theatre History in the Third Millennium, A.D.

Description: None available.

Members: Melissa D Aaron (University of Wisconsin), John H Astington (University of Toronto), Cyndia Susan Clegg (Pepperdine University), Alan C Dessen (University of North Carolina, Chapel Hill), Richard Dutton (University of Lancaster), Tim Fitzpatrick (University of Sydney), Barbara Freedman (Tufts University), Penny Gay (University of Sydney), Peter H Greenfield (University of Puget Sound), William Ingram (University of Michigan), Anne Lancashire (University of Toronto), Jerzy Limon (University of Gdansk), John C Meagher (University of Toronto), Alan H Nelson (University of California, Berkeley), M Ann Reed (University of St Thomas), Peter R Roberts (University of Kent), J Alan B Somerset (University of Western Ontario), Charles Whitney (University of Nevada).

1997: 25th Annual Meeting, Washington DC

Seminar Chair: Peter H Greenfield (University of Puget Sound)

Topic: Center and Margins in Theatre History: London and the Provinces.

Description: London has dominated theatre history, but recent research in provincial records has taught us a great deal about theatrical activity outside the capital. The seminar will address the dramatic traditions of city and country, exploring both continuities and alternatives in the makeup and practices of acting companies, playing places and staging, patronage, the economics of playing, repertories, etc. Papers making explicit comparisons or examining connections through touring are especially welcome.

Members: John H Astington (University of Toronto), William Ingram (University of Michigan), Lloyd Edward Kermode (Rice University), Anne Lancashire (University of Toronto), Sally-Beth MacLean (University of Toronto), Scott McMillin (Cornell University), Barbara D Palmer (Mary Washington College), Peter R Roberts (University of Kent), David Harris Sacks (Reed College), J Alan B Somerset (University of Western Ontario).

1998: 26th Annual Meeting, Cleveland OH

Seminar Chair: Ann Lancashire (University of Toronto)

Topic: Lost Documents.

Description: Theatre historians build up detailed theories of matters practical (e.g., playhouse construction), political (e.g., drama censorship), social (e.g., theatre audiences), and theoretical, usually from incomplete documentary and textual evidence, but sometimes specifically from or around documents we know to have originally existed but which are no longer extant. Seminar members are invited to write papers focusing on one or more of the particular problems involved, for medieval and Renaissance theatre historians, in the use of "lost documents".

Members: J Leeds Barroll (University of Maryland), Herbert Berry (University of Saskatchewan), Donna Hamilton (University of Maryland), William Ingram (University of Michigan), Grace Ioppolo (University of Southern California), Roslyn L Knutson (University of Arkansas, Little Rock), Richard Levin (SUNY, Stony Brook), William B Long (Brooklyn, New York), Scott McMillin (Cornell University), Marion O'Connor (University of Kent), Barbara Todd (University of Toronto), Paul Whitfield White (Purdue University).

1999: 27th Annual Meeting, San Francisco CA

Seminar Chair: Roslyn L Knutson (University of Arkansas, Little Rock)

Topic: Theatre History on the Web.

Description: The Web is here to stay. We use it; our students use it; increasingly, scholarship and texts important to us appear there. This seminar brings together theatre historians to discuss the scholarly, technical, and pedagogical issues raised by doing electronic projects. Submissions may be theatre history e-projects in scholarship or pedagogy. Projects should be far enough along to be displayed on the participants' own or their university's Web site. Participants without a Web-ready project may submit a reference/review essay of theatre history already on the Web.

Members: Melissa D Aaron (University of Wisconsin), Michael Best (University of Victoria), Christie Carson (Royal Holloway College, University of London), Susan P Cerasano (Colgate University), Mary Jane Chaffee (Campbellsville University), Janet Field-Pickering (Folger Shakespeare Library), Franklin Hildy (University of Georgia), William Ingram (University of Michigan), Edward Isser (College of the Holy Cross), David Kathman (Chicago, IL), Ian Lancashire (University of Toronto), Sally-Beth MacLean (University of Toronto),

J Alan B Somerset (University of Western Ontario),
Suzanne Westfall (Lafayette College).

2000: 28th Annual Meeting, Montréal PQ

Seminar Chair: Herbert Berry (University of Saskatchewan)

Topic: A Centennial Experience?

Description: A second coming of playhouses took place in London around 1600 (Y1,6K). Five opened, or reopened, from 1599 to 1601; and another stayed open that was supposed to close. Two more opened in 1604 and 1605. Seven old playhouses died from 1594 to 1603. Was there a centennial experience that affected playhouses? The seminar will reflect particularly on buildings and ownership, methods in the production of plays (including texts), and public perception of theatrical enterprises.

Members: Susan P Cerasano (Colgate University), Alan C Dessen (University of North Carolina, Chapel Hill), William Ingram (University of Michigan), Roslyn L Knutson (University of Arkansas, Little Rock), Anne Lancashire (University of Toronto), William B Long (Brooklyn, New York), Peter R Roberts (University of Kent), J Alan B Somerset (University of Western Ontario).

2001: 29th Annual Meeting, Miami FL

Seminar Co-Chairs: Scott McMillin (Cornell University) and Sally-Beth MacLean (University of Toronto)

Topic: Acting Companies.

Description: This seminar welcomes papers that focus on Elizabethan and Jacobean acting companies; their relationship with their patrons; their licensing; their political context; their careers at court, in the city, or on the road; their repertories; their staging methods; their published texts. Studies of individual companies, adult

and children, are invited as well as broader analyses related to tracing the history of acting companies in the period.

Members: Mark Bayer (Ohio State University), Emily Bryan (Northwestern University), Richard Dutton (University of Lancaster), James H Forse (Bowling Green State University), Ed Gieskes (University of South Carolina), Peter H Greenfield (University of Puget Sound), Andrew Gurr (University of Reading), William Ingram (University of Michigan), Roslyn L Knutson (University of Arkansas, Little Rock), Anne Lancashire (University of Toronto), Lawrence Manley (Yale University), James Mardock (University of Wisconsin), Alan H Nelson (University of California, Berkeley), Barbara D Palmer (Mary Washington College), Peter R Roberts (University of Kent), Rhonda Lemke Sanford (Fairmont State College), Elza C Tiner (Lynchburg College).

2002: 30th Annual Meeting, Minneapolis MN

Seminar Chair: William Ingram (University of Michigan)

Topic: The Stage, the Market, the Economy.

Description: The current attraction of “the market” as an analogue for theatrical activity deserves closer examination. Members are invited to reevaluate this paradigm (and its broader economic assumptions) to determine if it clarifies government policy toward or against playing; or explains the strategies of successful players and playing companies; or rationalizes investment in playhouses and playing ventures; or aids our understanding of playhouse audiences; or, finally, explicates discourses or references in plays of the period as they bear on such issues.

Members: Melissa D Aaron (University of Wisconsin), John H Astington (University of Toronto), Herbert Berry (University of Saskatchewan), Mary Bly (Fordham

University), Susan P Cerasano (Colgate University), Brian Jay Corrigan (North Georgia State University), Valerie Forman (University of Colorado), James H Forse (Bowling Green State University), David Glimp (University of Miami), Eva Griffith (King's College, University of London), David Kathman (Chicago, IL), Roslyn L Knutson (University of Arkansas, Little Rock), Anne Lancashire (University of Toronto), Nina Levine (University of South Carolina), Barbara D Palmer (Mary Washington College), Tiffany Stern (Oxford Brookes University), Leslie Thomson (University of Toronto).

2003: 31st Annual Meeting, Victoria BC

Seminar Chair: Richard Dutton (University of Lancaster)

Topic: 1603 and the Business of Theater.

Description: 1603 is often seen as a watershed in theater history. Whiggish narratives — concerning royal patronage of major companies and increased court consumption of drama under James — have argued for a decisive break with theater's popular roots, a slide towards elitist markets, absolutist politics, and “decadence”. Revisionist accounts stress that the management practices and licensing structures of the theatrical profession were all established under Elizabeth. Four hundred years on, it is time to take fresh stock of 1603 and the business of theater.

Members: John H Astington (University of Toronto), Mark Bayer (American University, Beirut), Herbert Berry (University of Saskatchewan), Edward Gieskes (University of South Carolina), Peter H Greenfield (University of Puget Sound), Eva Griffith (London, England), William Ingram (University of Michigan), Jeffrey Kahan (University of LaVerne), Anne Lancashire (University of Toronto), Sally-Beth MacLean (University of Toronto), Peter R Roberts (University of Kent), Steve Roth (Seattle, WA), Gustavo P Secchi (Harvard

University), J Alan B Somerset (University of Western Ontario).

2004: 32nd Annual Meeting, New Orleans LA

Seminar Chair: John Astington (University of Toronto)

Topic: Theatrical Properties.

Description: None available.

Members: Herbert Berry (University of Saskatchewan), John Russell Brown (Middlesex University), Susan P Cerasano (Colgate University), Richard Dutton (University of Lancaster), Eva Griffith (London, England), William Ingram (University of Michigan), David Kathman (Chicago, IL), Frederick Kiefer (University of Arizona), Roslyn L Knutson (University of Arkansas, Little Rock), Anne Lancashire (University of Toronto), Erika T Lin (University of Pennsylvania), James J Marino (Stanford University), Alan H Nelson (University of California, Berkeley), Barbara D Palmer (Mary Washington College), Tiffany Stern (Oxford Brookes University), Leslie Thomson (University of Toronto), Elizabeth Williamson (University of Pennsylvania).

2005: 33rd Annual Meeting, Hamilton, Bermuda

Seminar Chair: Tiffany Stern (Oxford Brookes University)

Topic: Plots, Playhouses, and Players.

Description: The theme of the seminar is "plots" in the broadest sense. 2005 will be the 400th anniversary of the Gunpowder Plot and the 74th anniversary of Greg's publication of surviving playhouse "plots". Seminar members are invited to address contemporary political schemes, or theatrical ground-plans, or play outlines, or to consider "mapping" as a current theoretical interest. How did plots relate to the structure of theatrical buildings, of action, of narrative? Were theatrical plots ever, like the Gunpowder Plot, bad in intent or result?

Members: John H Astington (University of Toronto), Dave Golz (Kettering University), Benjamin Griffin (University of Michigan), William Ingram (University of Michigan), David Kathman (Chicago, IL), Roslyn L Knutson (University of Arkansas, Little Rock), Matt Kozusko (Ursinus College), Lawrence Manley (Yale University), Paul D Menzer (University of North Texas), Leslie Thomson (University of Toronto).

2006: 34th Annual Meeting, Philadelphia PA

Seminar Chair: Alan H Nelson (University of California, Berkeley)

Topic: Performance: Primary Sources 1500-1642.

Description: Theater requires finance, properties, plots, actors, venues, and play texts, but its principal goal is the performance itself. What do we know about performances of plays, masques, spectacles, processions, and similar productions before the closing of the theaters in 1642, and how do we know it? What other performances were required for the presentation of a play on stage? (The performance of a contract comes to mind.) Papers are solicited which draw on primary sources to elucidate theatrical performance in early modern England.

Members, Session 1: John H Astington (University of Toronto), Mary A Blackstone (University of Regina), John Russell Brown (Middlesex University, London), John A Carpenter (University of Central Florida), Susan P Cerasano (Colgate University), Peter H Greenfield (University of Puget Sound), William Ingram (University of Michigan), Anne Lancashire (University of Toronto), William J Lloyd (Olsson's Books), Jeremy Lopez (University of Toronto), Sally-Beth MacLean (University of Toronto), Lawrence Manley (Yale University), Lucy Munro (Keele University), Barbara D Palmer (Mary Washington College), Peter R Roberts (University of

Kent), Jennifer Roberts-Smith (University of Toronto), June Schlueter (Lafayette College), Valerie Wayne (University of Hawaii).

Members, Session 2: Alan C Dessen (University of North Carolina, Chapel Hill), Anne F Gossage (Eastern Kentucky University), Christopher Holmes (Unif of Toronto), William Ingram (University of Michigan), David Kathman (Chicago, IL), Roslyn L Knutson (University of Arkansas, Little Rock), William B Long (Brooklyn, New York), James J Marino (Cleveland State University), Christopher Matusiak (University of Toronto), Nona Monahin (Amherst College), Tiffany Stern (Oxford Brookes University), Andrea R Stevens (University of Virginia), Marta Straznicky (Queen's University, ON), Leslie Thomson (University of Toronto), Emily Winerock (University of Toronto).

2007: 35th Annual Meeting, San Diego CA

Seminar Chair: David Kathman (Chicago, IL)

Topic: Biography and the Early Modern Stage.

Description: The early modern theater required many people to operate smoothly: actors, playwrights, musicians, bookkeepers, wardrobe keepers, scribes, gatherers, playhouse owners, playgoers, patrons, and various others. Who were these people? Where did they come from, how did they live, and how did they interact with each other? This seminar will explore biographical questions relating to the early modern stage. Papers may range from examinations of primary documents, to biographical treatments of particular people or playing companies, to musings on the place of biography in theater history.

Members: Melissa D Aaron (California Polytechnic University, Pomona), Peter H Greenfield (University of Puget Sound), Lisa Klotz (Millikin University), William J Lloyd (Olsson's Books), Sally-Beth MacLean (University

of Toronto), Lawrence Manley (Yale University), David Mateer (Open University), Christopher Matusiak (University of Toronto), Paul D Menzer (University of North Texas), Alan H Nelson (University of California, Berkeley), Barbara D Palmer (Mary Washington College), Peter R Roberts (Wolfson College, Cambridge U), June Schlueter (Lafayette College), Alan Somerset (University of Western Ontario), Andrea R Stevens (University of Virginia).

2008: 36th Annual Meeting, Dallas TX

Seminar Chair: Lawrence Manley (Yale University)

Topic: Theatrical Conventions and Conventions of Theater History.

Description: An exploration of the ways in which conventions, rules, and “normal practices” contributed to interaction, order, creativity, choice, and change in the early modern theater. The seminar welcomes papers on conventions of performance (including conventions of acting and staging), conventions of playhouse practice (including company organization and repertory), conventions that defined the place of theater in English society, and scholarly conventions within the current practice of theater history.

Members: Peter Berek (Mt Holyoke College), Alan C Dessen (University of North Carolina), Marissa Greenberg (University of New Mexico), Susan Elizabeth Harlan (New York University), Donald Hedrick (Kansas State University), David Kathman (Chicago, IL), Erin E Kelly (Nazareth College), Roslyn L Knutson (University of Arkansas, Little Rock), Jeremy Lopez (University of Toronto), Jennifer Low (Florida Atlantic University), Christopher Matusiak (University of Toronto), Nova Myhill (New College of Florida), Alan H Nelson (University of California, Berkeley), Barbara D Palmer (University of Mary Washington), Leslie Thomson

(University of Toronto, Mississauga), Wooseong Yeom
(University of Texas, Austin).

2009: 37th Annual Meeting, Washington DC

Seminar Chair: Barbara D. Palmer (University of Mary Washington)

Topic: 'Jog on, jog on': Mobility in Shakespeare's England.

Description: Challenging assumptions of cultural and dramatic stasis, this broadly interdisciplinary seminar explores historical evidence of Elizabethan-Jacobean cultural and dramatic mobility. Topics may include the mobility of texts, professional troupes, material culture, and travel infrastructure — maps, transport, regulations, economics. Papers on textual characterizations of travelers, the value of travel, and the process of travel, including representations of multiple stage locales, are appropriate, as are studies of contemporary travel accounts insofar as these accounts further implications for the writing of theater history.

Members: Laura Williamson Ambrose (St Mary's College), John H Astington (University of Toronto), Peter H Greenfield (University of Puget Sound), David Kathman (Chicago, IL), Anne Lancashire (University of Toronto), William J Lloyd (Independent Scholar), Sally-Beth MacLean (University of Toronto), Lawrence Manley (Yale University), Christopher Matusiak (University of Toronto), Paul D Menzer (Mary Baldwin College), Alan H Nelson (University of California, Berkeley), Peter R Roberts (Wolfson College, Cambridge), June Schlueter (Lafayette College), Leslie Thomson (University of Toronto).

2010: 38th Annual Meeting, Chicago IL

Seminar Chair: Paul D Menzer (Mary Baldwin College)

Topic: Making History: Archives and Anecdotes.

Description: What fictions lurk in the theater archives, and what fictions have scholars made of archival material? This seminar invites papers that examine the role of fictions and narratives in primary sources and in the presentation of research. Papers might explore forgeries, false witness, and errant records; halftruths and subterfuge; anecdotes, gossip, and accounts of performance; shady textual transactions; and literary representations of theatrical practice. The aim is to enhance our understanding of early English theatrical performance and textual history.

Members: Alan C Dessen (University of North Carolina), Richard Dutton (Ohio State University), William Ingram (University of Michigan), David Kathman (Chicago, IL), Roslyn L Knutson (University of Arkansas, Little Rock), William Lloyd (independent scholar), Lawrence Manley (Yale University), James Marino (Cleveland State University), Christopher Matusiak (University of Toronto), Alan Nelson (University of California, Berkeley), Kara Northway (Kansas State University), Leslie Thomson (University of Toronto), Michael Ulliyot (University of Calgary).

2011: 39th Annual Meeting, Bellevue WA

Seminar Chair: Leslie Thomson (University of Toronto)

Topic: Lacunae in Theatre History.

Description: This seminar explores absent information — textual, archival, architectural, biographical — in the evidence we use when doing theater history. Papers might identify such gaps and speculate about what filled them; consider how to work around them; suggest how to use what we know to piece out what we don't know; or ask "what if" we knew what we probably never will, what happens when information is found and lacunae disappear, or when information disappears or is questioned and lacunae are created.

Members, Session 1: Douglas H Arrell (University of Winnipeg), Richmond Barbour (Oregon State University), Alan C Dessen (University of North Carolina), W L Godshalk (University of Cincinnati), Nathaniel Hodes (Brandeis University), Kara Northway (Kansas State University), Elisa Oh (Howard University), J Gavin Paul (University of British Columbia), Jesús Traunch Pérez (University of Valencia), Eoin Price (Shakespeare Institute), Kirk Quinsland (Fordham), Meredith Skura (Rice University), Evelyn Tribble (University of Otago).

Members, Session 2: Melissa D Aaron (California Polytechnic University, Pomona), Eleanor Collins (Oxford University Press), Peter H Greenfield (University of Puget Sound), Grace Ioppolo (University of Reading), John Jowett (University of Birmingham), David Kathman (Chicago, IL), Roslyn L Knutson (University of Arkansas, Little Rock), Lawrence Manley (Yale University), Christopher Matusiak (University of Toronto), David McInnis (University of Melbourne), Rebecca Munson (University of California, Berkeley), Holger Syme (University of Toronto).

2012: 40th Annual Meeting, Boston MA

Seminar Chair: Roslyn L Knutson (University of Arkansas, Little Rock)

Topic: Chronologies in Theatre History.

Description: Chronology is a vexed issue for theater historians, whose field relies on time lines, order, and coincidence. Dates seem set in stone, yet pressure reveals unstable foundations. Papers may assess established chronologies, external vs. internal evidence, recent studies in stylometrics, dates on documents, documents or play texts without dates, the assignment of dates in the absence of evidence, or the significance of chronology generally to the discipline of theater

history. Jackhammers, as well as a chisel and mallet, are welcome.

Members: Douglas H Arrell (University of Winnipeg), John H Astington (University of Toronto), Richard Dutton (Ohio State University), Laura A Estill (University of Victoria), Antonia Forster (University of Akron), Barbara Hodgdon (University of Michigan), William Ingram (University of Michigan), David Kathman (Chicago, IL), Allison Kellar Leinhardt (University of Georgia), William J Lloyd (Independent Scholar), Ivan Lupić (Columbia University), Christopher Matusiak (Ithaca College), Rebecca Munson (University of California, Berkeley), Matteo Pangallo (University of Massachusetts), June Schlueter (Lafayette College).

2013: 41st Annual Meeting, Toronto ON

Seminar Chair: Christopher Matusiak (Ithaca College)

Topic: Managing Shakespeare and the Early Modern Theater Business.

Description: Early modern theatrical performances began with someone organizing players, properties, and space. Narratives of theater history often contain assumptions about management that deserve closer examination, including how and when the “manager” emerged as a recognizable professional category. This seminar invites participants to reevaluate the lives of acting company leaders and playhouse owners, the organization of courtly and civic production, the cultivation of patrons and social networks, patent and contract economics, repertorial competition, audience manipulation, or any other aspect of management.

Members: Sandra L Dahlberg (University of Houston-Downtown), Emma Depledge (Université de Genève, Switzerland), Richard Dutton (Ohio State University), Peter H Greenfield (University of Puget Sound), Eva Griffith (University of Durham), William Ingram

(University of Michigan), David Kathman (Chicago, IL), Elizabeth Zeman Kolkovich (Ohio State University), James J Marino (Cleveland State University), Alan H Nelson (University of California, Berkeley), Kara Northway (Kansas State University), Anna M Pruitt (Indiana University Purdue University Indianapolis).

2014: 42nd Annual Meeting, St Louis MO

Seminar Chair: June Schlueter (Lafayette College)

Topic: New and Revised Narratives of the Theater.

Description: It may be time for the current generation of theater historians to reassess the narratives on which their work relies. Were plays with legendary popularity as popular as has been assumed? Are there notations in Henslowe's diary where guesswork has hardened into fact? Are we trying to understand play-company histories with too little evidence? How do recent paratextual studies reflect on accepted storylines? This seminar invites papers that question agreed-upon narratives and/or offer new information. Especially welcome are papers on little-known archival materials.

Members: Douglas Arrell (University of Winnipeg), Gina M DiSalvo (Northwestern), David Kathman (Chicago, IL), Siobhan C Keenan (DeMontfort University), Roslyn L Knutson (University of Arkansas, Little Rock), Christopher Matusiak (Ithaca College), Rebecca Munson (University of California, Berkeley), Alan H Nelson (University of California, Berkeley), Kara Northway (Kansas State University), Elizabeth Elaine Tavares (University of Illinois, Urbana-Champaign), Matthew Vadnais (Beloit University).

2015: 43rd Annual Meeting, Vancouver BC

Seminar Chair: David Kathman (Chicago, IL)

Topic: Playhouses and Other Early Modern Playing Venues.

Description: The past generation has seen a transformation in our knowledge of early modern playing places. In addition to new archival discoveries, archeological digs have provided invaluable information about the shape, size, and other physical characteristics of several outdoor playhouses. Reconstructions — Shakespeare’s Globe and the Sam Wanamaker Playhouse in London, the Blackfriars playhouse in Staunton, Virginia — have provided insights into how these playing spaces affected performance. This seminar invites papers that explore these or any other aspects of early modern playhouses and other performance spaces.

Members: Douglas H. Arrell (University of Winnipeg), Catherine R Clifford (University of Texas, Arlington), Ralph Alan Cohen (Mary Baldwin College), Richard Dutton (Ohio State University), Sarah E Enloe (American Shakespeare Center), Eva Griffith (London, England), Tanya Hagen (University of Toronto), Roslyn L Knutson (University of Arkansas, Little Rock), Sally-Beth Maclean (University of Toronto), Christopher Matusiak (Ithaca College), Katherine Mayberry (Grand Valley State University), Alan H Nelson (University of California, Berkeley), Elizabeth Sharrett (Shakespeare Institute), Jennifer L Steigerwalt (University of Pikeville), Leslie Thomson (University of Toronto), Will Tosh (Shakespeare's Globe).

2016: 44th Annual Meeting, New Orleans LA

Seminar Co-Chairs: John Astington (University of Toronto) and Kara Northway (Kansas State University)

Topic: “Both in Reputation and Profit”: Kinds of Capital in the Early Theater.

Description: The commercial enterprises of performing plays and running early modern playhouses were hedged around by negotiations with the Master of Revels, civic authorities, and patrons. Within the

theatrical profession, obligations and fellowship colored contractual relationships. That players' activities were preparatory "to do his majesty service in their quality" was not just a convenient fiction. This seminar's central question asks how service, quality, profit, and reputation fed one another.

Members: Richard Dutton (Ohio State University), Miles P. Grier (Queens College, CUNY), Eva Griffith (London, England), William Ingram (University of Michigan), David Kathman (Chicago, IL), Christopher Matusiak (Ithaca College), Bradley David Ryner (Arizona State U), Robin Scott Stewart (University of California, Irvine).

2017: 45th Annual Meeting, Atlanta GA

Seminar Chairs: Roslyn L Knutson (University of Arkansas, Little Rock), David McInnis (University of Melbourne), Matthew Steggle (Sheffield Hallam University)

Topic: Lost Plays and their Contexts.

Description: This seminar aims to develop models and techniques for thinking about lost plays and other lost early modern works. Papers might consider texts from the Lost Plays Database and lost pamphlets from the Stationers' Register; changing ideas of how playscripts relate to plays; the place of lost texts in genealogies and corpora of surviving texts; applications of our understanding of plays as collaborative and provisional to nondramatic works; the role of digital and non-digital resources.

Members: Douglas H Arrell (University of Winnipeg), Anston Bosman (Amherst College), William Ingram (University of Michigan), Laurie Johnson (University of Southern Queensland), David Kathman (Chicago, IL), Jeanne McCarthy (Georgia Gwinnett College), Alan H Nelson (University of California, Berkeley), Kara Northway (Kansas State University), June Schlueter

(Lafayette College), Elizabeth E Tavares (Pacific University), Misha Teramura (Reed College), Paul Werstine (Western College), Paul Whitfield White (Purdue University).

2018: 46th Annual Meeting, Los Angeles CA

Seminar Chairs: Eva Griffith (London, England) and David Kathman (Chicago, IL)

Topic: Theatrical Families, 1560-1660.

Description: To what extent did families contribute to the economics and development of early theater? How should evidence of their contributions be found and presented? This seminar invites papers exploring theater-connected families active between the mid-sixteenth and the mid-seventeenth centuries, including but not limited to families of actors, playhouse owners, stationers, tire makers, livery company members, inn holders, and patrons. Reviews of the documents useful for family research are also welcome.

Members: David Bergeron (University of Kansas), Paul Brown (De Montfort University), Tracey Hill (Bath Spa University), Christopher Matusiak (Ithaca College), Lucy Munro (King's College London), Alan H Nelson (University of California, Berkeley), Kara Northway (Kansas State University), June Schlueter (Lafayette College), James Sinclair Wallace (London).

2019: 47th Annual Meeting, Washington DC

Seminar Chair: Alan H Nelson (University of California, Berkeley)

Topic: 5PP: Players, Playwrights, Playhouses, Plays, and Parishes.

Description: Early Modern playhouses were built in parishes; playhouse owners, players, and playwrights often served as parish officers. Printers resided in parishes, usually in or near their shops. *Records of Early*

English Drama (REED) has shown that parishes produced, consumed, and opposed plays and players. This seminar invites papers on parishes as sites of theatrical activity. Especially welcome will be papers citing parish documents: registers, churchwarden's accounts, vestry books etc.

Members: John H Astington (University of Toronto), Sean M Benson (University of Dubuque), Nicola Boyle (Harlaxton College, University of Evansville), David George (Urbana University), Christopher Highley (Ohio State University), William Ingram (University of Michigan), David Kathman (Chicago, IL), Sally-Beth MacLean (University of Toronto), Geoffrey David Marsh (Victoria and Albert Museum), Kara Northway (Kansas State University), Matteo Pangallo (Virginia Commonwealth University), Gerit Quealy (New York City), Paul Whitfield White (Purdue University), Emily Yates (Michigan State University).

2020: Theatre History seminars continued in 2020 and afterward, but in recent years the work of theatre historians has expanded into and permeated other areas of interest at SAA, with the result that theatre history (or in some cases "theatre history") can now be found in many seminars, not just the formal Theatre History seminar. Accordingly, maintenance of this website terminated in 2020.
