

SHAKESPEARE ASSOCIATION OF AMERICA

JANUARY 2012 BULLETIN

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PUBLISHED WITH
THIS BULLETIN

Ballot for SAA Officers
found online at
www.shakespeareassociation.org

Deadline: 1 March 2012

Boston, Massachusetts is the site of the Shakespeare Association of America's Fortieth Anniversary Meeting that begins on 5 April 2012 and concludes on 7 April. Events include a tour of the Houghton Library, three film screenings, and a concert of Shakespearean songs. Registration opens on 4 January 2012.

■ THURSDAY, 5 APRIL

- 10:00 a.m. Registration and Book Exhibits open.
- 10:15 a.m. Tour of Rare Books and Manuscripts at Houghton Library.
- 1:30 p.m. Paper Sessions: "Academic Pressure and Theatrical Forms" and "Shakespeare and the 'Penalty of Adam.'"
- 3:30 p.m. Nineteen Seminars and One Workshop.
- 6:00 p.m. Opening Reception.

■ FRIDAY, 6 APRIL

- 8:00 a.m. Continental Breakfast for Graduate Students.
- 9:00 a.m. Plenary Session: "Shakespeare and/in the Humanities."
- 11:00 a.m. Paper Sessions: "Affective Masculinities in Shakespeare's History Plays" and "The 'Famous Ape': Shakespeare and Primatology."
- 1:15 p.m. Annual Luncheon.
- 4:00 p.m. Nineteen Seminars and One Workshop.
- 4:15 p.m. Concert: *Measure for Measure: The Music of Shakespeare's Plays*.
- 8:00 p.m. Film Screening: *H4*.

■ SATURDAY, 7 APRIL

- 9:00 a.m. Paper Sessions: "Henslowe, Alleyn, and the Invention of Theater" and "Shakespeare and the Political Aesthetic."
- 9:00 a.m. Workshop for Teachers: "Shakespeare Set Free."
- 11:00 a.m. Paper Sessions: "Estranging Shakespeare: Ethics, Authorship, Philology" and "The Once and Future Performance Archive."
- 2:00 p.m. Paper Sessions: "Shakespeare and the Romantics" and "Islam in the Shakespearean Imaginary."
- 4:00 p.m. Twenty Seminars and Two Workshops.
- 4:30 p.m. Film Screening: *Playing Pericles*.
- 8:00 p.m. Film Screening: *Still Dreaming*.
- 10:00 p.m. The Shakespeare Association / Malone Society Dance.

Photo of Massachusetts State House, Boston.



LETTER FROM THE PRESIDENT



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Over the past few months I have been witness to the globalization of Shakespeare. During the spring and summer of 2011 I went to Shakespeare's Globe in London, where I "set the scene" for *All's Well*; to the "Globe Theatre Roma," purpose-built in 2003 in the Borghese Gardens in Rome, where I saw *La tempesta* mounted by the well-known Italian director Gigi Proietti; and to two different outdoor courtyards in Prague during the World Shakespeare Congress, to see *Henry IV* and *Merry Wives of Windsor*. In the fall we had Globe London productions on the big screen in Chicago, as well as the Chicago Shakespeare Theater in lights on Navy Pier.

As we all know, Shakespeare "adapts" very well. In London, at *All's Well*, which I have been editing, I enjoyed noticing the fine details typical of English performances of Shakespeare, like the handkerchief that Bertram took from Helen and treated as a talisman throughout the performance. In Rome I was struck, in contrast, by how very "Italian" the performance was: the set a disused but very operatic theatre; Miranda writhing on a bed while her father recounted their history; the half-naked Ferdinand flaunting like a male model; and the heavy emphasis on comedy. Not only was this, as my international group of companions remarked, the only "funny" Caliban any of us had ever seen, but Stephano and Trinculo – pronounced Trin-cùlo, to create a pun on the Italian word "culo" or ass – kept up a rapid patter in Neapolitan dialect and more or less stole the show.

Seeing Shakespeare in Prague was a different experience, since I don't speak the language. But it was possible to tell that the two performances were dominated by two very different Falstaffs – the first short, self-satisfied, and fat (he lifted his tee shirt to admire his own very real blubber), wearing a white suit and matching fedora, a local power just below the level of the law; the second very tall, dark, mostly sober and authoritative, and obviously padded. Clearly, here again there were local jokes; I missed them but could tell that both audiences had a wonderful time and appreciated the way these Falstaffs spoke "their own language," in all senses.

But does this horizontal spread of Shakespeare mean that the bard and his works are unproblematically transported and globalized? Daljit Nagra, in a poem in the July 25 *New Yorker*, "A Black History of the English-Speaking Peoples," is less persuaded. Visiting "Mr. Wanamaker's Globe. An American's thatched throwback to the king of the canon" leads Nagra to meditate on whether "the Globe should be my muse" or whether "now we're bound to the wheels of global power" his language (and by implication his/our devotion to Shakespeare) is an unwanted legacy, just "manorial slime." In the face of such hesitations the Prague congress seemed confirmation that – whether in English or translation – Shakespeare has indeed become "the language of the world." I had conversations with persons whose homes ranged from the Czech republic to Calcutta, and whose presentations were similarly wide-ranging. The new president of the International Shakespeare Association, Peter Holbrook, is Australian, and despite Mr. Nagra's doubts, the plenary lecture/performance by the Afro-Canadian playwright Djanet Sears, "Racing Othello; Writing Back/Talking Back," which she identified as "*The Anatomy of an Act of Literary Decolonization as Viewed from the Inside*" demonstrated precisely how Shakespeare stimulates scholarly and artistic activity throughout the former empire and beyond.

My current concerns, consequently, might be identified as vertical rather than horizontal, that is, about preparing the coming global generation to continue our work and engage with Shakespeare both critically and theatrically. If we,

and here I mean the SAA, are to have a future, at least in the U.S., we need to continue supporting all those teachers (and theaters) who engage middle and high school students with Shakespeare in a multitude of activities. We need to resist attempts to reduce reading assignments to contemporary "American Literature," and the consequent failure to provide students with historical and literary context. Instead, we need to insure that newer generations are presented both with post-colonial literature and with "colonial literature," if that is what Shakespeare is. We, our children, our students, and our future audiences need Shakespeare beyond ninth grade *Romeo and Juliet* as well as appropriations like Sears' play *Harlem Duet*, which "conversely reaffirms the canonical text," directing readers and audiences back to the original. This, I think, should be our goal too; we need to welcome and encourage multiple Globes, and globalization, but we must not lose sight of the texts on which they all build.



Suzanne Gossett

CONFERENCE

SCHEDULE

THURSDAY, 5 APRIL

10:00 a.m. to 6:00 p.m.

Registration and Book Exhibits

10:15 a.m. to 12:15 p.m.

Tour of Rare Books and Manuscripts
at Houghton Library

Advance registration is necessary; numbers are strictly limited. See page 6 for further details.

1:30 to 3:00 p.m.

PAPER SESSIONS

■ Academic Pressure and Theatrical Forms

Session Organizers: JEREMY LOPEZ and
PAUL MENZER

Chair: ANTHONY DAWSON (University of British
Columbia)

PAUL MENZER (Mary Baldwin College)
The Last Bradleyites

JEREMY LOPEZ (University of Toronto)
What Audiences Do

BRIDGET ESCOLME (Queen Mary, University of
London)
Shakespeare, Performance Studies, and the
Site-Specific

■ Shakespeare and the “Penalty of Adam”

Session Organizer: JOHN GILLIES

Chair: GAIL KERN PASTER (FOLGER SHAKESPEARE
LIBRARY)

EWAN FERNIE (The Shakespeare Institute)
Another Golgotha

PETER HOLBROOK (University of Queensland)
Shakespeare, Milton, and the Theopolitics
of Sin

JOHN GILLIES (University of Essex)
Hamlet’s Loathing

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Annotating Shakespeare:
Old Words, New Tools

Seminar Leader: JENNIFER ROBERTS-SMITH
(University of Waterloo)

Citizenship: From the Outside In

Seminar Leader: JOHN MICHAEL ARCHER
(New York University)

Early/Modern Queer Colonial
Encounters

Seminar Leader: CARLA FRECCERO
(University of California, Santa Cruz)

Emotion in Shakespeare, Part One

Seminar Leader: CORA FOX
(Arizona State University)

Feeling Medieval: The Affects of
the Past in Early Modern England

Seminar Leader: HOLLY A. CROCKER
(University of South Carolina)

Literature and History/
Literature as History, Part One

Seminar Leaders: DAVID SCOTT KASTAN
(Yale University) and KEITH WRIGHTSON
(Yale University)

No Respect: Re-theorizing
Comic Theory for Shakespeare

Seminar Leaders: PAMELA ALLEN BROWN
(University of Connecticut) and
KENT CARTWRIGHT (University of Maryland)

The Nonhuman Renaissance,
Part One

Seminar Leaders: ANDREAS HÖFELE
(Ludwig-Maximilians University) and
LAURIE SHANNON (Northwestern University)

Non-Shakespearean Drama and
Performance

Seminar Leaders: PASCALE AEBISCHER
(University of Exeter) and SARAH WERNER
(Folger Shakespeare Library)

Oceanic Shakespeares

Seminar Leader: STEVE MENTZ
(St. John’s University)

Othello, Part One

Seminar Leader: LENA COWEN ORLIN
(Georgetown University)

The Past, Present, and Future of
Shakespeare Studies

Seminar Leaders: EMILY BARTELS
(Rutgers University) and MARY THOMAS CRANE
(Boston College)

Radical Romans and
Shakespeare’s Politics

Seminar Leaders: THOMAS P. ANDERSON
(Mississippi State University) and
RICHARD CUNNINGHAM (Acadia University)

Reading Shakespeare and the Bible

Seminar Leader: THOMAS FULTON
(Rutgers University)

Reading Shakespeare
through Clothes

Seminar Leader: PATRICIA LENNOX
(New York University)

Shakespearean Theater as
Mass Entertainment

Seminar Leader: JEFFREY KNAPP
(University of California, Berkeley)

Sovereignty

Workshop Leader: SCOTT C. SHERSHOW
(University of California, Davis)

Tropes of Turning, Conversion, and
Translation in Early Modern Drama

Seminar Leaders: MICHAEL NEILL
(University of Auckland) and JEAN FEERICK
(Brown University)

The “University Wits” and the
Late-Elizabethan Culture of Writing

Seminar Leaders: KIRK MELNIKOFF
(University of North Carolina, Charlotte) and
EDWARD GIESKES (University of South Carolina)

Visual Studies and Early Modern
Drama

Seminar Leaders: TAMARA GOEGLIN
(Franklin & Marshall College) and
FREDERICK KIEFER (University of Arizona)

6:00 to 8:00 p.m.

OPENING RECEPTION

Open to all registrants for the 40th Annual Meeting and their guests. Each guest must have an SAA name tag; see page 11 of this bulletin for further details.

FRIDAY, 6 APRIL

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

Registration and Book Exhibits

8:00 to 9:00 a.m.

Continental Breakfast for Graduate Students

Hosted by THE TRUSTEES OF THE SHAKESPEARE ASSOCIATION OF AMERICA

9:00 to 10:30 a.m.

PLENARY PAPER SESSION

■ Shakespeare and/in the Humanities

Session Organizer: THE TRUSTEES OF THE SHAKESPEARE ASSOCIATION OF AMERICA

Chair: RUSS McDONALD (Goldsmiths, University of London)

MARJORIE GARBER (Harvard University)

PETER HOLLAND (University of Notre Dame)

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

PAPER SESSIONS

■ Affective Masculinities in Shakespeare's History Plays

Session Organizer: MARIO DiGANGI

Chair: CAROL THOMAS NEELY (University of Illinois, Urbana-Champaign)

MARIO DiGANGI (Lehman College, CUNY)
Affective Agency and Political Knowledge in Shakespeare's *Richard III*

JEAN E. HOWARD (Columbia University)
Men Who Weep and Moan: The Politics of Affect in the Early Modern History Play

PATRICIA CAHILL (Emory University)
Stiffened Out Histories: Affects, Skins and Peele's *The Battle of Alcazar*

■ The "Famous Ape": Shakespeare and Primatology

Session Organizer: HOLLY DUGAN

Chair: LINDA WOODBRIDGE (Pennsylvania State University)

KENNETH GOUWENS (University of Connecticut)
The Simian/Human Boundary in Renaissance Culture

HOLLY DUGAN (George Washington University)
The Monkey of Venice

SCOTT MAISANO (University of Massachusetts, Boston)
Poet-Ape

1:15 to 3:30 p.m.

ANNUAL LUNCHEON

Presiding: SUZANNE GOSSETT (Loyola University Chicago)

Open to all registrants for the 40th Annual Meeting. To purchase a ticket for your guest's luncheon, see page 11 of this bulletin.

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS

Emotion in Shakespeare, Part Two

Seminar Leader: CORA FOX (Arizona State University)

Foreign Policy in the Age of Shakespeare

Seminar Leader: DIANA E. HENDERSON (Massachusetts Institute of Technology)

Literature and History/
Literature as History, Part Two

Seminar Leaders: DAVID SCOTT KASTAN (Yale University) and KEITH WRIGHTSON (Yale University)

Matter, Perception, and Cognition in the Renaissance, Part One

Seminar Leader: ELIZABETH SPILLER (Florida State University)

The Merry Wives of Windsor

Seminar Leaders: EVELYN GAJOWSKI (University of Nevada, Las Vegas) and PHYLLIS RACKIN (University of Pennsylvania)

Negotiating Confessional Conflict in Early Modern England

Seminar Leaders: JONATHAN BALDO (University of Rochester) and ISABEL KARREMANN (Munich University)

The Nonhuman Renaissance, Part Two

Seminar Leaders: ANDREAS HÖFELE (Ludwig-Maximilians University) and LAURIE SHANNON (Northwestern University)

Othello, Part Two

Seminar Leader: LENA COWEN ORLIN (Georgetown University)

Pitiful Goers-Between:
Teaching Intertextually

Workshop Leader: TIMOTHY BILLINGS (Middlebury College)

Shakespeare and Philosophy

Seminar Leaders: PAUL KOTTMAN (New School for Social Research) and PHILIP LORENZ (Cornell University)

Shakespeare and the Modes of Satire

Seminar Leader: WILLIAM R. JONES (Murray State University)

Shakespeare and the Plastic Arts

Seminar Leader: KAARA PETERSON (Miami University)

Shakespeare in Place

Seminar Leader: JULIE SANDERS (University of Nottingham)

Shakespeare on the Campus Stage

Seminar Leader: ANDREW HARTLEY (University of North Carolina, Charlotte)

Shakespeare's Life Story

Seminar Leader: JONATHAN CREWE (Dartmouth College)

Shakespeare's Theories of Translation

Seminar Leader: JACQUES LEZRA (New York University)

Theater and Geography: Comparative Perspectives

Seminar Leader: ANSTON BOSMAN (Amherst College)

Thomas Heywood and the Theater

Seminar Leader: BARRY GAINES (University of New Mexico)

Voluntary Sector Shakespeare

Seminar Leader: MICHAEL DOBSON (The Shakespeare Institute)

Women as Creators and Consumers of Early Modern Plays

Seminar Leader: ELIZABETH H. HAGEMAN (University of New Hampshire)

4:15 to 5:15 p.m.

CONCERT

Measure for Measure: The Music of Shakespeare's Plays

Open to all registrants for the 40th Annual Meeting and their guests. See page 7 of this bulletin for further details.

8:00 to 10:00 p.m.

FILM SCREENING

H4

Directed by DWAIN PERRY and PAUL QUINN
(not yet released).

Open to all registrants for the 40th Annual Meeting and their guests.

SATURDAY, 7 APRIL

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

Information and Book Exhibits

9:00 to 10:30 a.m.

PAPER SESSIONS

■ Henslowe, Alleyn, and the Invention of Theater

Session Organizer: GRACE IOPPOLO

Chair: ANNE LANCASHIRE (University of Toronto)

GRACE IOPPOLO (University of Reading)
Philip Henslowe, Edward Alleyn, and the Invention of Early Modern Theater

ALAN H. NELSON (University of California)
Henslowe and Alleyn in Southwark

SALLY-BETH MACLEAN (University of Toronto)
Mapping Connections: Early Modern English Theater

■ Shakespeare and the Political Aesthetic

Session Organizer: CHRISTOPHER PYE

Chair: SUSANNE WOFFORD (New York University)

DREW DANIEL (Johns Hopkins University)
Timon of Athens

CHRISTOPHER PYE (Williams College)
Unnerving History: Shakespeare and Early Modern Political Aesthetics

RICHARD WILSON (University of Paris IV, Sorbonne)
Powerful to Arise King Pepin: Shakespeare's Royal Touch

9:00 a.m. to 12:00 noon

WORKSHOP FOR TEACHERS

Shakespeare Set Free

Workshop Leaders: ROBERT YOUNG

(Folger Shakespeare Library),

MICHAEL LOMONICO (Folger Shakespeare Library)

and CHRISTINA PORTER (Revere High School).

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

PAPER SESSIONS

■ Estranging Shakespeare: Ethics, Authorship, Philology

Session Organizers: MEMBERS OF THE OPEN SUBMISSIONS COMMITTEE FOR 2012

Chair: WILLIAM C. CARROLL (Boston University)

MEGHAN C. ANDREWS (University of Texas, Austin)
Michael Drayton, Shakespeare's Shadow

JAMES KEARNEY (University of California, Santa Barbara)
"This is above all strangeness": *King Lear*, Ethics, Recognition

ROBERT N. WATSON (University of California, Los Angeles)
Shakespeare's New Words and the Case of Othello

■ The Once and Future Performance Archive

Session Organizer: KATE DORNEY

Chair: MICHAEL WARREN

(University of California, Santa Cruz)

KATE DORNEY (Victoria & Albert Museum)
Building Collections: the Librarians and the Tribal Scribes

GEORGIANNA ZIEGLER (Folger Shakespeare Library)
From Stage to E-page: Theater Archives at the Folger Library

SYLVIA MORRIS (Independent Shakespeare Researcher)
Shakespeare Unbounded: The Digital Domain

TRACY C. DAVIS (Northwestern University)
A Rationale for Public Engagement

2:00 to 3:30 p.m.

PAPER SESSIONS

■ Shakespeare and the Romantics

Session Organizer: RICHARD C. MCCOY

Chair: MEREDITH SKURA (Rice University)

EDWARD PECHTER (University of Victoria)
Romantic Character Criticism and Our Problems

STUART SILLARS (University of Bergen)
Shakespeare and European Romantic Imaging

RICHARD C. MCCOY (Queens College, CUNY)
Shakespeare, Coleridge, and Poetic Faith: Beyond the Religious Turn

■ Islam in the Shakespearean Imaginary

Session Organizer: JYOTSNA G. SINGH

Chair: MARY BETH ROSE (University of Illinois, Chicago)

JERRY BROTTON (Queen Mary, University of London)
Spectres of Islam on Shakespeare's Stage

MATTHEW DIMMOCK (University of Sussex)
Dramatizing Islam on the "Shakespearean" Stage: Imitation, Innovation, and Identification

JYOTSNA G. SINGH (Michigan State University)
Islam in Shakespearean Historical Time

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS

Chronologies in Theater History

Seminar Leader: ROSLYN KNUTSON

(University of Arkansas, Little Rock)

Drama and the New World: Beyond *The Tempest*?

Seminar Leader: GAVIN HOLLIS

(Hunter College, CUNY)

Early Modern Institutional Drama

Seminar Leader: SARAH KNIGHT

(University of Leicester)

Economic Criticisms: Old and New

Seminar Leaders: ANN CHRISTENSEN

(University of Houston) and RICHMOND BARBOUR
(Oregon State University)

Forms of Service in Early Modern England

Seminar Leaders: ELIZABETH RIVLIN

(Clemson University) and PAULA MCQUADE
(DePaul University)

Is Shakespeare Our Only Contemporary?

Seminar Leader: WILL STOCKTON

(Clemson University)

iShakespeare: New Media in Research and Pedagogy

Workshop Leaders: SHEILA CAVANAGH

(Emory University) and KEVIN QUARMBY
(Foundation for International Education, London)

Literature and Theater as Skeptical Labs

Seminar Leader: JOSEPH LOEWENSTEIN

(Washington University)

“Love”? Affective Bonding and Kinship in Renaissance Drama

Seminar Leader: FRANK WHIGHAM
(University of Texas, Austin)

Matter, Perception, and Cognition in the Renaissance, Part Two

Seminar Leader: ELIZABETH SPILLER
(Florida State University)

Performing Age in Early Modern Drama

Seminar Leader: NAOMI CONN LIEBLER
(Montclair State University)

The Physicality of Shakespeare’s Language

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

Poetics of Possession

Seminar Leader: AMANDA BAILEY
(University of Connecticut)

Q1 Hamlet

Seminar Leader: ZACHARY LESSER
(University of Pennsylvania)

Rethinking Shakespeare’s Secularity

Seminar Leaders: MARGRETA DE GRAZIA
(University of Pennsylvania) and
BRAIN CUMMINGS (University of Sussex)

Shakespeare and Hollywood

Seminar Leader: D. J. HOPKINS
(San Diego State University)

Shakespeare and Renaissance Ethics

Seminar Leader: ROBERT S. MIOLA
(Loyola University Maryland)

Shakespeare and the Power of the Face

Seminar Leader: JAMES A. KNAPP
(Loyola University Chicago)

Shakespeare in Public

Seminar Leader: DENISE ALBANESE
(George Mason University)

Shakespeare’s Errors

Seminar Leader: JOHN JOWETT
(The Shakespeare Institute)

Shakespeare’s Sentences

Seminar Leader: JONATHAN HOPE
(Strathclyde University)

Sprezzatura

Seminar Leader: ELISA OH
(Howard University)

4:30 to 6:00 p.m.

FILM SCREENING

Playing Pericles

Directed by ALAN KREIZENBECK (2011).

Open to all registrants for the 40th Annual Meeting and their guests.

8:00 to 10:00 p.m.

FILM SCREENING

Still Dreaming

Directed by HANK ROGERSON (not yet released).

Open to all registrants for the 40th Annual Meeting and their guests.

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

THE SAA / MALONE SOCIETY DANCE

Open to all registrants for the 40th Annual Meeting and their guests. Tickets may be reserved on page 11 of this bulletin or may be purchased at the door.

Wednesday, 7:30 to 10:30 p.m.

**Play Reading:
*The Old Wives Tale***

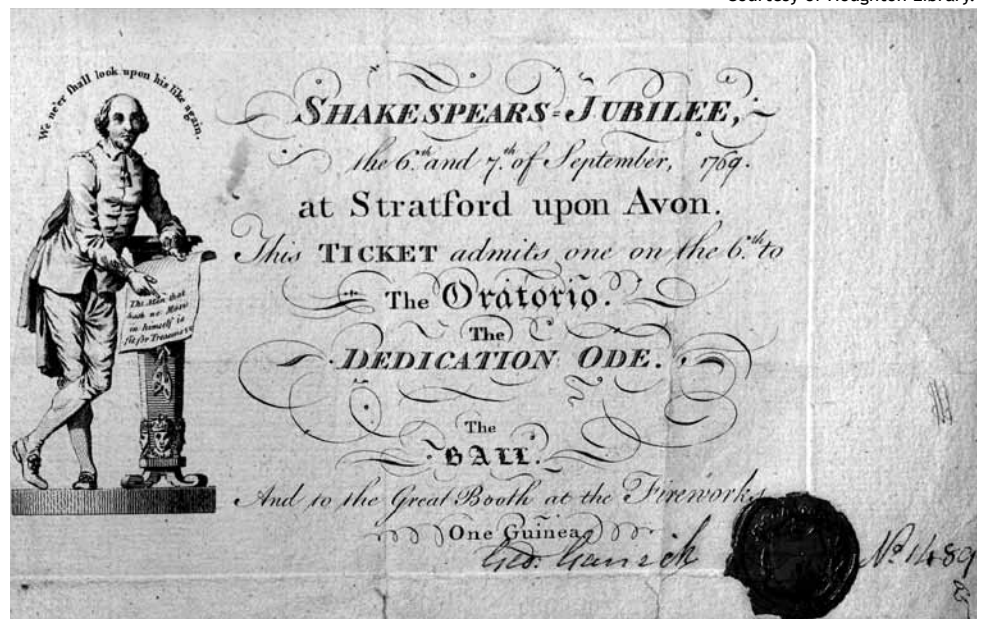
Shakespeare Bulletin hosts the pre-conference reading of George Peele’s “pleasant conceited comedie” *The Old Wives Tale* (1595). All early arrivers are welcome to attend and will be encouraged to join in the reading in which Madge spins all sorts of yarns of knights, ghosts, kings’ daughters, magicians and the like. Come to the Empire Room on the 7th floor of the Westin Copley. Light refreshments will be served, and there will be a cash bar.

Thursday, 10:15 a.m.

Tour of Rare Books and Manuscripts at Houghton Library

Houghton Library curator John Overholt guides SAA members through books and manuscripts of interest including materials relating to Shakespeare forger William Henry Ireland. This exclusive tour is open to the first twenty-five members to contact the SAA office at shakespeare@georgetown.edu.

Courtesy of Houghton Library.



Thursday, 6:00 to 8:00 p.m.
Opening Reception at the Boston Park Plaza Hotel

The 2012 Opening Reception will be held in the stunning Imperial and Plaza ballrooms of the Boston Park Plaza Hotel, located a few short blocks from our conference venue. A landmark of elegance, the Boston Park Plaza opened its doors in 1927 as The Statler Hotel—a hotel that was among the first to offer its guests the most modern conveniences including in-room radios and “Do Not Disturb” signs. The hotel became a National Historical Landmark in 1973. The reception is open to all registrants for the 40th Annual Meeting and their guests. Each guest must have an SAA name tag; see page 11 of this bulletin for further details.



Friday, 4:15 to 5:15 p.m.
Concert:
Measure for Measure: The Music of Shakespeare's Plays

Ensemble Chaconne (Peter H. Bloom, Renaissance flute; Carol Lewis, viola da gamba; Olav Chris Henriksen, Renaissance lute) and mezzo-soprano Pamela Dellal offer a rare and compelling view of the music Shakespeare's audiences would have enjoyed. Ensemble Chaconne has been praised for “vitality and character... style and verve” (*MusicWeb International*), and mezzo-soprano Pamela Dellal for her “lushly fluid” singing (*The Washington Post*). Selections include music from *As You Like It*, *Twelfth Night*, *The Tempest*, *Hamlet*, and other plays.

Friday, 8:00 to 10:00 p.m.
Film Screening:
H4

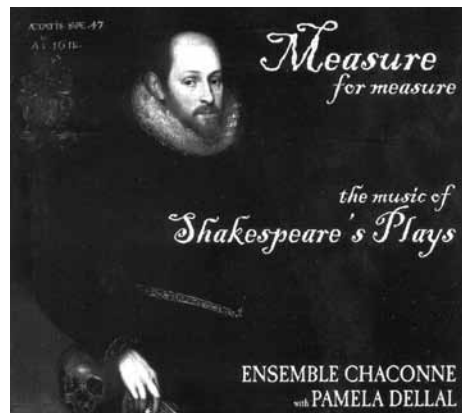
Shakespeare meets the modern Black experience. Based on William Shakespeare's *Henry IV, Parts 1 and 2*, *H4* is English History reborn into the African American now; this is Shakespeare as you've never seen it before. Produced by Triumvirate Pictures.

Post-screening discussion with script writer Ayanna Thompson (Arizona State University), producers Harry Lennix and Vanoy Burnough, directors Dwain Perret and Paul Quinn and members of the film's cast.

Saturday, 4:30 to 6:00 p.m.
Film Screening:
Playing Pericles

This filmed 70-minute performance of Shakespeare's *Pericles, Prince of Tyre* marks the collaboration of three academic departments at University of Maryland, Baltimore County: the Department of Theatre, the Department of English and UMBC's Imaging Research Center. Theater students perform an abbreviated version of the play by using toys before a green screen on which images flash and change. Funded by a grant from the Alex. E. Brown Center for Entrepreneurship at UMBC.

Post-screening discussion with director/collaborator Alan Kreizenbeck and dramaturg/collaborator Michele Osherow.



Charlotte Fairchild as Puck. Photo by Genevieve Russell.

Saturday, 8:00 to 10:00 p.m.
Film Screening:
Still Dreaming

Still Dreaming follows a group of retired actors in residence at the Lillian Booth nursing home as they mount a production of *A Midsummer Night's Dream* that stretches their physical, emotional and mental limits. Along the way, the elders share their insights into Shakespeare and what the creative process can offer us toward the end of our days. With this documentary, Hank Rogerson and Jillann Spitzmiller (*Shakespeare Behind Bars*), utilize Shakespeare to change stereotypes of the aged.

Still Dreaming has not yet been released; Annual Meeting attendees will take an exclusive look at the film in post-production.

Post-screening discussion with film director Hank Rogerson and *MSND* directors Ben Steinfeld and Noah Brody. Facilitated by Amy Scott-Douglass (Marymount University).

WESTIN COPLEY PLACE BOSTON

www.westin.com/boston
Phone 617.262.9600
Fax 617.424.7483

For its Fortieth Anniversary Meeting, the SAA convenes at the Westin Copley Place located in the heart of Boston's Back Bay district. This Boston neighborhood is known for its Victorian brownstones, its well-preserved 19th-century urban architecture and trendy restaurants and shopping areas. The Westin Copley Place is linked to the Hynes Convention Center via skybridge and is only a stroll away from the Prudential Building, Newbury Street, and upscale shopping at the Copley Mall.

Winner of the AAA Four-Diamond award, this hotel features scenic views of the Charles River. Guest rooms include: television with complimentary cable access, hairdryer, coffee maker with Starbucks coffee, iron and ironing board, and iPod docking station. In addition, the SAA has negotiated free wired and wireless internet in all rooms of conference attendees.



Guests also have complimentary 24-hour access to the Westin WORKOUT Gym where guests find state-of-the-art cardio machines, strength-training equipment, and free weights. The heated indoor pool and Jacuzzi are open daily from 6 a.m. to 10 p.m.

Rooms are discounted to \$129 per night for single and double occupancy and \$149 per night for triple occupancy. Rates are guaranteed through 14 March 2012 on a space-available basis. The current sales and occupancy tax in the state of Massachusetts is 14.45%.

Reservations must be made with the hotel directly, by phone at 617.262.9600 (mention that you are a member of the Shakespeare Association of America), or by visiting this exclusive link:

<http://www.starwoodmeeting.com/Book/ShakespeareAssocofAmerica>

■ GETTING THERE

Members flying into Boston should arrive at the Boston Logan International Airport (BOS). Go Boston Shuttle service will deliver patrons directly to the conference hotel. The cost is \$17 per passenger, reservations are recommended and may be placed by calling 888-437-4379 or online www.gobostonshuttle.com. Estimated taxi-cab fare from Logan IA to the Westin is \$35. Those driving to Boston may take advantage of valet parking at the Westin for \$46 per day.

■ CHILD CARE

The Concierge of the Westin Copley Place recommends Parents in a Pinch. For more information, visit their website at www.parentsinapinch.com.

■ ROOM SHARE

To help reduce lodging expenses, the SAA assists members seeking roommates at the conference facility. Please e-mail shakespeare@georgetown.edu with your dates and requirements.

■ APRIL IN BOSTON

The average temperature in Boston is 47.2 degrees in early April.

■ DINING AT THE WESTIN

Westin Copley guests have access to five dining facilities (not including the Starbucks in the hotel lobby). A featured few of these eateries are Bar 10, voted the best bar in Boston by *Boston Magazine* and featuring signature martinis and lighter Mediterranean fare; and Turner Fisheries Restaurant & Bar which boasts a well-earned reputation for superior seafood.

■ BOSTON ATTRACTIONS

MUSEUM OF FINE ARTS, BOSTON is one of the world's great art museums with masterpieces from around the world and across the ages, including more Monets than any museum outside of Paris. Special exhibitions during April include "Manet in Black" and "Paper Zoo." Museum is open daily. For more information see www.mfa.org.

BOSTON PUBLIC LIBRARY was the first large free municipal library in the United States. Today the library holds 8.9 million books in addition to a wealth of rare books and manuscripts including several first edition Shakespeare folios and original scores by Mozart. John Adams' personal library is included in its rare book collection. The library is open daily. For more information see www.bpl.org.

FENWAY PARK offers walking tours of the historical ballpark (approx. 50 minutes). Visit the park where the Babe pitched, The Kid hit, and Yaz dazzled. All tours led by an official Fenway Park Tour Guide. (No Red Sox games scheduled during the Annual Meeting, though.) Tours offered daily. See boston.redsox.mlb.com/bos/ballpark/tour.jsp.

COPLEY PLACE is Boston's most distinctive shopping destination with 75 fabulous stores including Neiman Marcus, Barneys New York, Tiffany & Co., Jimmy Choo, Burberry, and more. Be warned: these temptations lie just beyond your Westin Copley Place door.

For other events and attractions, consult <http://www.bostonusa.com/visit>



MEETING PROTOCOLS

Conference Participation

For Seminars and Workshops

SAA 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 the deadline established by the seminar or workshop leader.

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. Auditors are permitted to join the discussion only when invited to do so by the seminar or workshop leader(s), and then only for the last twenty or thirty minutes of the session, at the discretion of the leader(s).

Meeting participants should treat all work-in-progress with the utmost respect. No paper should be circulated outside the seminar membership without the author's permission. In future publication, acknowledgment of another participant's paper is incumbent upon its user, whether or not the paper has subsequently been published. Permission must be secured for any quoted material.

For Paper Sessions

SAA 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 minutes.

Conference Registration

For SAA Members

All current members of the Shakespeare Association are welcome to register for the 40th Annual Meeting in Boston.

SAA membership dues are assessed by the academic year and were payable in Fall 2011. Membership may be renewed or initiated online at www.ShakespeareAssociation.org. Only those who are members in good standing—i.e., paid members for 2011-2012—may subscribe to journals at the SAA's discounted rates, vote in the 2012 election, and register for and attend the 2012 Meeting.

The Meeting Registration Fee entitles SAA members to attend all sessions, seminars, and workshops in Boston, as well as book exhibits, the Opening Reception on Thursday evening, the Annual Luncheon on Friday, performances, film screenings, coffee breaks, and other receptions.

The Meeting Registration Form should be either (1) printed from this bulletin, completed, and mailed or faxed to the SAA office or (2) completed online at our website, www.ShakespeareAssociation.org.

For Guests of SAA Members

Guests of registered members are welcome at all paper sessions, performances, film screenings, coffee breaks, and receptions. To attend the Opening Reception, guests must have SAA name tags, available without charge. To attend the Annual Luncheon, guests must purchase luncheon tickets. To register a guest with the SAA, see page 11 of this bulletin.

The Conference Hotel

Reservations for the Westin Copley Boston cannot be made with the SAA office. They must be made with the hotel directly. See the facing page of this bulletin for more information.

Program Planning for SAA 2013 in Toronto

Each year's program originates in proposals submitted by individual members of the SAA and approved by the Trustees. Program planning for the 41st Annual Meeting will take place during the Boston conference. Only members in good standing for 2011-2012 are eligible to submit proposals for 2013. No one may take a major role as a paper presenter, seminar leader, or workshop leader at two consecutive meetings.

For Seminars and Workshops

SAA seminars should open a number of pathways into a subject, recognizing that the seminar meeting is an occasion for focused but free discussion among senior and junior scholars and advanced graduate students. The proposal should come from the potential leader and should include: the name of the leader, with affiliation and e-mail address; a short biographical statement that includes a description of previous SAA experience; the title of the proposed program; a description of its objectives (250 words minimum, 500 words maximum); and a short description of the program's intended audience. Seminar and workshop announcements from previous years are available on the SAA website; refer to any June Bulletin filed under the Archives tab. Proposed leaders must be postdocs and members in good standing of the SAA at the time of submission.

Session Proposals

The traditional SAA session format includes three 20-minute papers (moderated by a session chair who is appointed by the SAA Trustees), but proposals for other formats are also welcome (with the exception of a single-person lecture). Proposals should include the name of the session organizer, with affiliation and e-mail address; the title of the proposed session; a description of the objectives of the session (250 words minimum, 500 words maximum); the name of each participant, with affiliations and e-mail addresses; short biographical statements for each; and a title and brief description (250 words maximum) for each presentation. All proposed papers must represent original work, with the SAA as their first site of presentation. Organizer and participants must be members in good standing of the SAA at the time of submission.

Program Committee for 2013

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*In Gratitude
for 40 Years of
Outstanding Leadership*

1973-74 G. E. Bentley
1974-75 Madeleine Doran
1975-76 Maynard Mack
1976-77 David Bevington
1977-78 Robert Ornstein
1978-79 C. L. Barber
1979-80 Charles Shattuck
1980-81 S. Schoenbaum
1981-82 Bernard Beckerman
1982-83 Norman Rabkin
1983-84 O. B. Hardison
1984-85 Jonas Barish
1985-86 J. Leeds Barroll
1986-87 Jeanne Roberts
1987-88 Maurice Charney
1988-89 Anne Lancashire
1989-90 Carol Neely
1990-91 Michael Warren
1991-92 Jill Levenson
1992-93 Linda Woodbridge
1993-94 Phyllis Rackin
1994-95 Bruce R. Smith
1995-96 David Bevington
1996-97 Barbara Mowat
1997-98 Mary Beth Rose
1998-99 James C. Bulman
1999-00 Jean E. Howard
2000-01 Meredith Skura
2001-02 Anthony B. Dawson
2002-03 Susanne L. Wofford
2003-04 Gail Kern Paster
2004-05 Frances E. Dolan
2005-06 William C. Carroll
2006-07 Georgianna Ziegler
2007-08 Peter Holland
2008-09 Coppélia Kahn
2009-10 Paul Yachnin
2010-11 Russ McDonald
2011-12 Suzanne Gossett

MEMBERSHIP BENEFITS

■ **Ashgate Academic Press** offers SAA members special discounts on over 70 titles. Under the "Member" tab on the SAA website, click on the link for "Ashgate Academic Press Discount."

■ **Oxford University Press** maintains a dedicated site for the SAA that highlights OUP books of special interest to SAA members. It also provides deep discounts on purchase prices: 30% off the list price for frontlist titles and up to 80% off for backlist titles. Click on the link "Academic Press Discounts for Members" at the SAA website.

■ **New Variorum Shakespeare Editions:** SAA members receive a 20% discount on all New Variorum Shakespeare editions. Go to www.mla.org/store/CID38. Enter promotional code AVON at checkout.

■ **Medieval and Renaissance Drama in England:** list price \$80.00, SAA price \$65.00, a discount of 19%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA.

■ **Shakespeare Bulletin:** list price \$35.00, SAA price \$29.75, a discount of 15% available for both print and online subscriptions. For print, foreign postage surcharges apply. Subscription orders for this quarterly journal should be placed directly with The Johns Hopkins University Press, online at www.press.jhu.edu/journals/special_offers.html; by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

■ **Shakespeare Newsletter:** Subscriptions are \$15.00 per year. To subscribe to this quarterly journal, consult the Membership Dues Form on the SAA website or contact the SAA.

■ **Shakespeare Quarterly:** list price \$42.00, SAA price \$35.70, a discount of 15% available for both print and online subscriptions. For print, foreign postage surcharges apply. Subscription orders for this quarterly journal should be placed directly with The Johns Hopkins University Press, online at www.press.jhu.edu/journals/special_offers.html; by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

■ **Shakespeare Studies:** list price \$60.00, SAA price \$55.00, a discount of 8%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

■ **Shakespeare Survey:** list price \$95.00, SAA price \$65.00, a discount of 32%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

■ **The World Shakespeare Bibliography Online:** list price \$80.00, SAA price \$68.00, a discount of 15%. Subscription orders should be placed directly with The Johns Hopkins University Press, online at www.press.jhu.edu/journals/special_offers.html; by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

■ **Exclusive offer for SAA Members:** Bundle *Shakespeare Bulletin*, *Shakespeare Quarterly*, and *The World Shakespeare Bibliography Online*, and receive a 30% discount on all three. List price \$157.00, SAA price \$109.90.

FOR GRADUATE STUDENTS

The Shakespeare Association of America takes pleasure in welcoming advanced graduate students to its membership. Seminars and workshops are appropriate for those in the later stages of their doctoral work. At earlier stages, students may wish to familiarize themselves with the Association's proceedings by attending paper sessions and auditing seminars and workshops.

Graduate Student Breakfast: Each year the Trustees of the SAA host a Continental Breakfast for all graduate students attending the conference. They welcome the opportunity to meet their future colleagues and to learn of any special concerns graduate students bring to the SAA. The breakfast is scheduled for Friday morning at 8:00 a.m., directly before the Plenary Paper Session.

Graduate Student Travel Awards: Travel subsidies of \$300 are available to support dissertation-level students whose research will be enhanced by seminar participation. Awards have already been made for the 2012 conference. The application deadline for the 2013 conference is 1 November 2012; application information will appear in the June 2012 Bulletin.

Graduate Student Fee Waivers: For winners of Travel Awards, the conference registration fee is waived. Others can receive fee waivers by assisting for eight to ten hours either at the conference registration tables or during special events. Positions are awarded on a first-come, first-recruited basis. Those interested should contact the SAA office.

The J. Leeds Barroll Dissertation Prize: In honor of the founder of the Shakespeare Association of America, the Trustees of the SAA have created a dissertation prize to recognize outstanding work in Shakespeare studies each year. Dissertations brought forward for the 2012 prize must have been submitted and approved at the candidate's university during the calendar year 2011.

The competition is open to SAA members in good standing. Applicants should send (1) a cover letter of no more than two pages, providing an abstract of the dissertation and giving context for the writing sample; and (2) twenty pages from the introduction or any chapter of the applicant's choice. These materials should be sent as e-mail attachments to shakespeare@georgetown.edu by 15 January 2012. They will be used for an initial screening, with selected applicants then encouraged to forward full copies of the dissertation and also hard-copy letters from the applicant's chair or director of graduate studies, confirming approval of the dissertation. Submissions will be reviewed by a committee consisting of the President and other members of the Board of Trustees.

The prize will be presented at the Luncheon of the 40th Annual Meeting of the SAA in Boston, Massachusetts, on 6 April 2012.

Submission deadline: 15 January 2012.

40th

MEETING REGISTRATION FORM
ANNUAL MEETING OF THE
SHAKESPEARE ASSOCIATION OF AMERICA

5-7 April 2012 ■ Westin Copley Place Boston

Please print your name and affiliation (or place of residence) as you wish them to appear on your meeting name tag.

Name: _____

Institutional Affiliation
Or Place of Residence: _____

I will be accompanied by a guest named _____
In order to attend the Opening Reception, all guests must have name tags.

Please note any special dietary or physical requirements (dietary requests may result in additional charges).

Only those who are members in good standing—i.e., paid members for 2011-2012—may register for and attend the 2012 Meeting. You may check your membership status on the SAA website at www.ShakespeareAssociation.org. You may also e-mail our offices at shakespeare@georgetown.edu.

REQUIRED FEES: Those members who remit Registration Fees before 1 March will enjoy a speedier registration process at the meeting and will be listed as participants in the convention program.

Meeting Registration Fee: \$110.00 before 1 March
\$125.00 after 1 March _____

Graduate Student Registration Fee: \$75.00 before 1 March
\$100.00 after 1 March _____
No advance registrations are accepted after 30 March.

OPTIONAL EXPENSES:

1. Guest's Luncheon: Friday afternoon, \$50.00
Please note that members' lunches are included in their registration fees. _____

2. The SAA/Malone Society Dance: Saturday evening, \$15.00 _____

TOTAL PAYMENT DUE

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

Charge to MasterCard / VISA / AmEx (Circle one, please)

Credit-Card Number: _____ Expiration Date: _____

Pre-Registration Deadline: Monday, 1 March 2012.

Registration may also be completed online at www.ShakespeareAssociation.org.
This form and your check (if applicable) may be returned to The Shakespeare Association of America,
Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131.

Registration will be acknowledged by hard-copy receipt if received by the deadline of 1 March.

Registration fees and optional expenses are non-refundable after 1 March 2012.

Please note that the SAA offices will close on Friday, 30 March for transport to the conference hotel.



Photo at right: The campus of Georgetown University, home of the Shakespeare Association of America, seen from the Potomac River in Washington, D.C.

*O*UR HOSTS IN BOSTON

William C. Carroll of Boston University is the Head of Local Arrangements for the SAA Fortieth Anniversary Meeting in 2012. We are grateful to our sponsors for the meeting: Boston University; Massachusetts Institute of Technology; Harvard University; Boston College; Brown University; Wellesley College; University of Massachusetts, Boston; University of Massachusetts, Amherst; Tufts University; University of New Hampshire; Brandeis University; and Bentley University.

*P*ROGRAM PLANNING FOR TORONTO IN 2013

The SAA's Forty-First Annual Meeting will take place at the Fairmont Royal York Hotel in Toronto on Easter weekend, 28-30 March. Chair of Local Arrangements is Lynne Magnusson of the University of Toronto. Program Planning, headed by Valerie Traub of the University of Michigan, is underway. To submit proposals for seminars, workshops, and paper panels, see further information on page 9 of this bulletin.

*L*OOKING FORWARD TO 2014

The Forty-Second Annual Meeting will take place at the Hyatt Regency St. Louis at the Arch on 10-12 April 2014.

J. LEEDS BARROLL DISSERTATION PRIZE

Submissions are now welcome for the 2012 prize for outstanding work in Shakespeare studies. Dissertations brought forward for consideration in 2012 must have been approved at the candidate's university in calendar year 2011. For further information, see page 10 of this bulletin. Submission deadline is 15 January 2012.

*S*AA ANNUAL FUND

Contributions from SAA members support Research Travel Grants for untenured scholars and Graduate Student Travel Grants for attendance of the conference. To make a fully tax-exempt donation, go to "Give to the SAA" on the drop-down menu under the "About SAA" tab on the SAA website.

THE SHAKESPEARE ASSOCIATION OF AMERICA
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www.ShakespeareAssociation.org

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