

SHAKESPEARE ASSOCIATION OF AMERICA

JANUARY 2007 BULLETIN

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INCLUDED WITH THIS BULLETIN

Hotel Registration Form
to be submitted by 5 March

Ballot for SAA Officers

The Shakespeare Association of America will celebrate its Thirty-Fifth Anniversary at the Annual Meeting to be held in San Diego on Easter weekend, Thursday, 5 April through Saturday, 7 April. Special events include a Broadside Ballad performance by Lucie Skeaping and a screening of Kenneth Branagh's new *As You Like It*, produced by HBO Films. Members may register for the Annual Meeting online at the SAA website, <www.ShakespeareAssociation.org>, or with the Meeting Registration Form on page 11 of this bulletin.

■ THURSDAY, 5 APRIL

- 10:00 a.m. Registration opens.
- 12:00 noon Book Exhibits open.
- 1:30 p.m. Two Sessions: "Shakespeare's Audiences Now: A Roundtable" and "Embodiment, Sexuality, and Cognition in the Renaissance."
- 3:30 p.m. Twelve Seminars.
- 6:00 p.m. Opening Reception at the Prado in Balboa Park.
- 9:00 p.m. Play Reading: Thomas Middleton's *No Wit, No Help Like a Woman's*.

■ FRIDAY, 6 APRIL

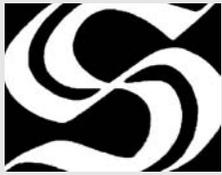
- 8:00 a.m. Continental Breakfast for Graduate Students.
- 9:00 a.m. Plenary Session: "Historical Formalism in Shakespeare Studies."
- 11:00 a.m. Two Sessions: "Trans-Shakespeare: Temporality and Identity" and "New Ways of Teaching Old Texts."
- 1:00 p.m. The Annual Luncheon.
- 3:30 p.m. Twelve Seminars and One Workshop.
- 6:00 p.m. Broadside Balled Performance by Lucie Skeaping.

■ SATURDAY, 7 APRIL

- 9:00 a.m. Two Sessions: "Academic Publishing: A Roundtable" and "Early Modern How-To Books."
- 11:00 a.m. Two Sessions: "Thresholds of Experience in Early Modernity" and "Classical Associations."
- 12:00 noon Workshop for Area Teachers.
- 2:00 p.m. Two Sessions: "Shakespeare and the Trace of Theology" and "Shakespeare, Law, and Genre."
- 4:00 p.m. Twelve Seminars and One Workshop.
- 7:00 p.m. Film Screening: *As You Like It* directed by Kenneth Branagh.
- 10:00 p.m. The Shakespeare Association and Malone Society Dance.



The courtyard of the House of Hospitality in Balboa Park where the SAA Opening Reception will be held.
Photo Courtesy of The Prado Restaurant.



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Folger Shakespeare Library

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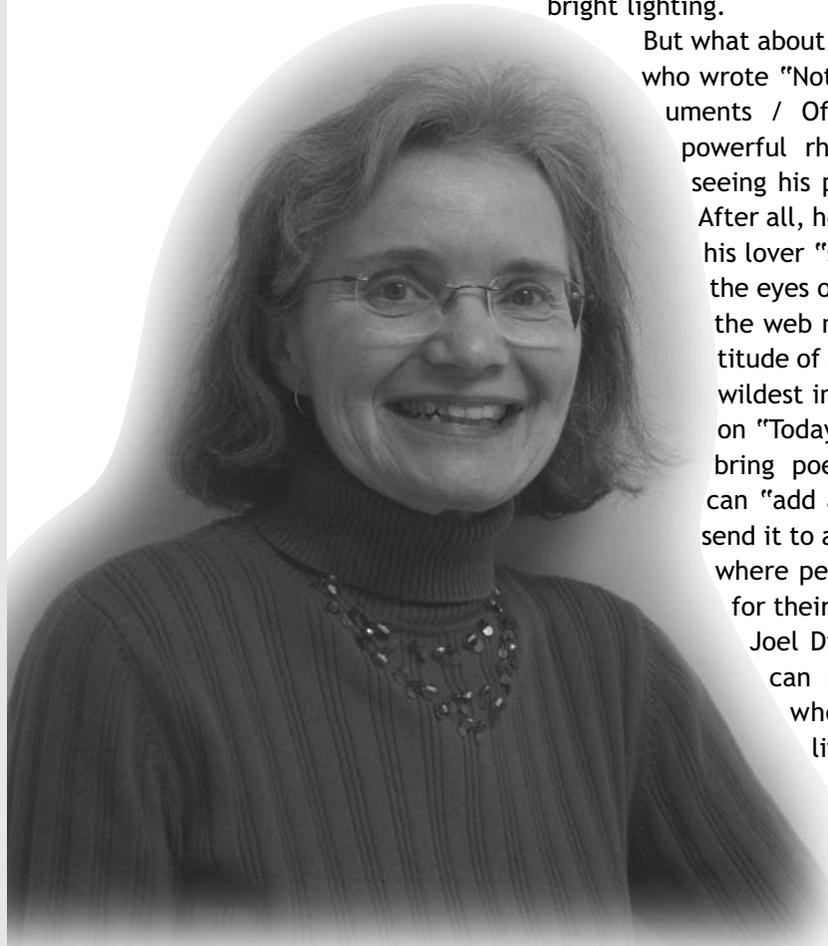
Lee Tydings
University of Maryland,
Baltimore County

LETTER FROM THE PRESIDENT

A rash of articles in the *New York Times* early this summer reminded the public again that we are all living in the midst of a cultural revolution. In May, Kevin Kelly celebrated projects to digitize vast libraries, predicting that reading and writing will become communal activities on the web. He was rebuked by John Updike, who decried the loss of intimacy found in the “encounter, in silence, of two minds, one following in the other’s steps” when a person reads a physical book. In June, Motoko Rich weighed in on how digitization will affect the book publishing industry. None of this discussion is new—it has been circulating at least since the early ’90s in writings by Geoffrey Nunberg and Sven Birkerts, among others. But it strikes me that we, as students of the early modern period, are in a unique position to interpret and weigh what is happening around us, because we study a culture engaged in the earlier transition from manuscript to print, in which the current revolution is fundamentally implicated.

I believe that most of us on either side of the library desk welcome the new technology as a way to make books—especially early ones that are often fragile and located in few places—accessible to our students and to the public. At the same time, and I think not coincidentally, the migration of the book to a virtual landscape has led us to focus more on its physical aspects, its materiality. These need not, and should not be, mutually exclusive pursuits. What we learn about the form and function of early books can and should inform the way we present them on the web. Most of all, we shouldn’t cheat. I know of one website from a respected institution that has digitized a seventeenth-century book—but only the pages with illustrations and with a binding from another book because it was deemed more “attractive.” None of this bibliographic legerdemain is conveyed to the viewer. There is nothing wrong with presenting pages with illustrations, or several stories excerpted from a volume such as *Holinshed’s Chronicles*, but the viewer needs to know that this is only part of the whole book, and bits and pieces should never substitute for a body of material that is actually useful to students and the general public. From a library’s point of view, it is also better for the book if the whole is digitized at the same time in high resolution images, so that the physical object need not suffer repeated handling under bright lighting.

But what about Shakespeare? Surely the man who wrote “Not marble nor the gilded monuments / Of princes, shall outlive this powerful rhyme” would not object to seeing his poetry mounted on the web. After all, he predicted that the praise of his lover “shall still find room / Even in the eyes of all posterity.” Putting it on the web makes it accessible to a multitude of eyes in a posterity beyond his wildest imaginings. Sonnet 55 appears on “Today’s-Woman.net” as a place to bring poets together, where anyone can “add a comment” on the poem or send it to a friend; on a site in Colorado where people left memorial messages for their friend Bill; in the web-log of Joel Dias-Porter, an African American performance poet from DC who describes himself as living “on the streets for two years so I could go to the Library of Congress every-day to read books,” and who



CONFERENCE SCHEDULE

says, "I got serious about writing." It also appears on a site devoted to Shakespeare's sonnets, offering all of them, plus commentary that was subsequently gathered and republished in Oxford in book form; print-to-web-to-print, not unlike print-to-manuscript-to-print found in Shakespeare's time.

The web makes the poetry available for others to use—to adapt, manipulate, riff. But that is precisely the culture in which Shakespeare operated. When his sonnets were circulated "among his private friends," they were read, copied, re-circulated, perhaps even revised, as many recent studies of manuscript culture have shown. Shakespeare himself borrowed what he needed, rewrote, and sent much of it out in the "virtual" form of the theater, where no two performances are ever alike. It is thus true that if his friends had not pulled his plays off the virtual stage and onto the fixed page of print, many of them would have been lost to us, and perhaps he would not have become SHAKESPEARE. Understanding that and understanding the importance of what materiality tells us can make us especially suitable as gatekeepers of the new technology. We can demand that when early books (and manuscripts) move from paper to screen they are bibliographically honest. But looking farther ahead, we might also encourage our students to consider the following: When a fine poet of the future writes in cyberspace, rethinking Shakespeare, making him new in her own verse, as so many earlier poets have done, how will we know her name? Will we want to capture her works? Will anyone care if they live "in the eyes of all posterity"? Those are questions for us and our scholarly heirs to ponder.

Virtually yours,

Georgianna

THURSDAY, 5 APRIL

10:00 a.m. to 5:30 p.m.

Registration

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

Book Exhibits

1:30 to 3:00 p.m.

PAPER SESSIONS

■ Roundtable: Shakespeare's Audiences Now

Chair: CHARLES JOSEPH DEL DOTTO (Duke University)

BARBARA HODGDON (University of Michigan)

ELLEN MACKAY (Indiana University)

KATHERINE ROWE (Bryn Mawr College)

W. B. WORTHEN (University of Michigan)

■ Embodiment, Sexuality, and Cognition in the Renaissance

Chair: VALERIE TRAUB (University of Michigan)

GRAHAM HAMMILL (University of Notre Dame)
The Marlovian Sublime

ELIZABETH D. HARVEY (University of Toronto)
Imaginary Bodies

GAIL KERN PASTER (Folger Shakespeare Library)
The Pith and Marrow of our Attribute:
Holbein, *Hamlet*, and the Force of Temperament

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Shakespeare and Southern Italy

Seminar Leaders: CATHERINE CANINO (University of South Carolina Upstate) and IAN FREDERICK MOULTON (Arizona State University)

(Beaumont &) Fletcher & Colleagues & Collaborators

Seminar Leader: SUZANNE GOSSETT (Loyola University Chicago)

Shakespeare, Appropriation, and the Ethical

Seminar Leaders: TON HOENSLAARS (Utrecht University) and ALEXANDER C.Y. HUANG (Pennsylvania State University)

Drama and the Making of National Identity in Early Modern England

Seminar Leader: LLOYD EDWARD KERMODE (California State University, Long Beach)

The Semiotics of Stage Properties

Seminar Leader: ARTHUR F. KINNEY (University of Massachusetts, Amherst)

Readings in Early Modern Book History

Seminar Leaders: ZACHARY LESSER (University of Pennsylvania) and ALAN B. FARMER (Ohio State University)

Shakespeare and Chaucer

Seminar Leader: DIETER MEHL (University of Bonn)

Catholic Aesthetics and Early Modern Drama

Seminar Leader: SUSANNAH BRIETZ MONTA (Louisiana State University)

Shakespeare and the Satiric Voice

Seminar Leaders: TOM BISHOP (University of Auckland) and MICHAEL NEILL (University of Auckland)

Shakespearean Attachments, Part One

Seminar Leaders: KRISTEN POOLE (University of Delaware) and DOUGLAS TREVOR (University of Iowa)

Locating Performance

Seminar Leader: ROBERT SHAUGHNESSY (University of Kent)

Twelfth Night, Part One

Seminar Leaders: PETER J. SMITH (Nottingham Trent University) and GREG WALKER (University of Leicester)

6:00 to 8:00 p.m.

OPENING RECEPTION

Open to all registrants for the 35th Annual Meeting and their guests.

9:00 to 11:00 p.m.

PLAY READING

No Wit, No Help Like a Woman's
by Thomas Middleton

Open to all registrants for the 35th Annual Meeting and their guests.

FRIDAY, 6 APRIL

8:00 a.m. to 5:30 p.m.

Registration and Book Exhibits

8:00 to 9:00 a.m.

Continental Breakfast for
Graduate Students

Hosted by the Trustees of the Association

9:00 to 10:30 a.m.

PLENARY SESSION

■ Historical Formalism in
Shakespeare StudiesChair: J. LEEDS BARROLL
(Folger Shakespeare Library)LORNA HUTSON (University of St. Andrews)
"What do these facts mean?": Judicial
Narratio and Shakespearean MimesisADAM ZUCKER (University of Massachusetts,
Amherst)
Shakespeare's Green Materials: Local Fantasy
in *The Merry Wives of Windsor*HEATHER JAMES (University of Southern
California)
Sentencing Ovid

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

PAPER SESSIONS

■ Trans-Shakespeare:
Temporality and IdentityChair: JONATHAN GOLDBERG
(Emory University)KAREN NEWMAN (New York University)
Vigny, Shakespeare's *Othello*, and Cultural
TranslationMARCIE FRANK (Concordia University)
Fairie Time: Ann Radcliffe's ShakespeareMADHAVI MENON (American University)
Coriolanus and I

■ New Ways of Teaching Old Texts

Chair: JEREMY EHRLICH
(Folger Shakespeare Library)MARGARET MAURER (Colgate University)
Performance: Making the Best of a Good IdeaBRUCE R. SMITH (University of Southern
California)
Theory for Fun and ProfitKEVIN LAGRANDEUR (New York Institute of
Technology)
Using Technology to Teach ShakespeareRUSS McDONALD (Goldsmiths College,
University of London)
Planned Obsolescence

1:00 to 3:00 p.m.

ANNUAL LUNCHEON

Presiding: GEORGIANNA ZIEGLER
(Folger Shakespeare Library)Open to all registrants for the 35th Annual
Meeting; to purchase a ticket for your guest's
luncheon, see page 11 of this bulletin.

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Shakespeare and Early Modern
Textual CultureSeminar Leaders: PATRICK CHENEY
(Pennsylvania State University) and
LUKAS ERNE (University of Geneva)The Presence of Shakespeare
and WarSeminar Leader: EVELYN GAJOWSKI
(University of Nevada, Las Vegas)Shakespeare and the
Question of Time, Part OneSeminar Leader: LOWELL GALLAGHER
(University of California, Los Angeles)

Talking About Sex

Seminar Leader: STEPHEN GUY-BRAY
(University of British Columbia)Shakespeare Between Religion
and PhilosophySeminar Leaders: KEN JACKSON (Wayne
State University) and JAMES A. KNAPP
(Eastern Michigan University)Performance Criticism:
The State of the ArtSeminar Leader: JEREMY LOPEZ
(University of Toronto)Influence Studies after
Post-Structuralist TheorySeminar Leader: SHANNON MILLER
(Temple University)Shakespeare and the Invention
of a Mass AudienceSeminar Leader: ANDREW MURPHY
(University of St. Andrews)Shakespearean Attachments,
Part TwoSeminar Leaders: KRISTEN POOLE
(University of Delaware) and DOUGLAS TREVOR
(University of Iowa)Representing Space
on the StageSeminar Leader: CATHERINE RICHARDSON
(Shakespeare Institute, University of
Birmingham)

Foreign Objects

Seminar Leaders: BENEDICT S. ROBINSON
(SUNY, Stonybrook) and DANIEL VITKUS
(Florida State University)*Twelfth Night*, Part TwoSeminar Leaders: PETER J. SMITH
(Nottingham Trent University) and
GREG WALKER (University of Leicester)Editorial Theory and Practice in the
Shakespeare ClassroomWorkshop Leader: M. L. STAPLETON (Indiana
University/Purdue University, Fort Wayne)

6:00 to 7:15 p.m.

PERFORMANCE

*The English Broadside Ballad: Street
Songs of the Seventeenth Century*
Performed by Lucie Skeaping with lutenist
Robin Jeffrey.For more information, see page 9 of this
bulletin.

SATURDAY, 7 APRIL

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

Information and Book Exhibits

9:00 to 10:30 a.m.

PAPER SESSIONS

■ Roundtable: Academic Publishing

Chair: KATHLEEN MCCLUSKIE
(Shakespeare Institute, University of
Birmingham)

EMMA BENNETT (Blackwell Publishing)

WILLIAM GERMANO (Cooper Union for the
Advancement of Science and Art)

KAREN HENRY (Bedford Books)

ANDREW MCNEILLIE (Oxford University Press)

SARAH STANTON (Cambridge University Press)

■ Early Modern How-To Books

Chair: EDWARD PECHTER
(University of Victoria)REBECCA BUSHNELL (University of Pennsylvania)
Reading and Doing: Authority and Technical
Knowledge in How-To BooksSUSIE PHILLIPS (Northwestern University)
Multi-lingual Wheeling and Dealing:
Dictionaries and the Early Modern
MarketplaceWENDY WALL (Northwestern University)
Setting the Table of Contents

11:00 a.m. to 12:30 p.m.**PAPER SESSIONS****■ Thresholds of Experience in Early Modernity****Chair:** DEBORAH WILLIS
(University of California, Riverside)HARRY BERGER, JR. (University of California, Santa Cruz)
"Fenced ears": The King's Body Impolitic in *Gorboduc*, *Richard II*, and *King Lear*SU FANG NG (University of Oklahoma)
Piracy, Conversion, and Religious Heterodoxy: *Twelfth Night* in a Global MediterraneanADAM RZEPKA (University of Chicago)
"Rich eyes and poor hands": Theaters of Early Modern Experience**■ Classical Associations****Chair:** RAPHAEL FALCO
(University of Maryland, Baltimore County)LAURIE MAGUIRE (Magdalen College, University of Oxford)
Representing Helen of Troy; or, What Did You Do in the War, Mummy?HENRY S. TURNER (University of Wisconsin)
Of DramatologyREBECA HELFER (University of California, Irvine)
Remembering Rome in *Titus Andronicus* and *Hamlet***12:00 noon to 2:30 p.m.****WORKSHOP FOR AREA TEACHERS****Shakespeare Set Free: An Active Workshop on Teaching Shakespeare****Workshop Leader:**
JEREMY EHRLICH (Folger Shakespeare Library)**2:00 to 3:30 p.m.****PAPER SESSIONS****■ Shakespeare and the Trace of Theology****Chair:** VALERIE WAYNE
(University of Hawai'i, Mānoa)BRIAN CUMMINGS (University of Sussex)
Loving LearTHOMAS FULTON (Rutgers University)
Theocracy and the Bible in *Measure for Measure*JAMES KEARNEY (University of California, Santa Barbara)
A Surplus of Grace: The Impossibility of the Gift and *The Winter's Tale***■ Shakespeare, Law, and Genre****Chair:** MARTIN ORKIN
(University of Haifa)LUKE WILSON (Ohio State University)
Probability and Genre in the Age of Pre-Statistical RiskCAROLYN SALE (University of Alberta)
"The King is a thing": Plowden's Report of the "Case of Mines" and Shakespeare's *Hamlet*KAREN CUNNINGHAM (University of California, Los Angeles)
"Grant me justice": Ladies at Law in Shakespeare**4:00 to 6:00 p.m.****SEMINARS AND WORKSHOPS****Beyond the Metropolis: Regional and Continental Contexts for English Theater****Seminar Leaders:** KAREN BRITLAND
(Keele University) and CLARE MCMANUS
(Roehampton University)

La Jolla Beach. Photo courtesy of San Diego Convention and Visitors Bureau.

Re-Sounding Shakespeare**Seminar Leaders:** LESLIE DUNN (Vassar College) and WES FOLKERTH (McGill University)**Shakespeare and the Question of Time, Part Two****Seminar Leader:** LOWELL GALLAGHER
(University of California, Los Angeles)**The Varied Politics of Early Modern Historiography****Seminar Leader:** PETER C. HERMAN
(San Diego State University)**Biography and the Early Modern Stage****Seminar Leader:** DAVID KATHMAN
(Chicago, Illinois)**Shakespeare's Antique Disposition: The Classical Tradition in Renaissance England****Seminar Leader:** SEAN KEILEN
(University of Pennsylvania)**Shakespeare and the Supernatural****Seminar Leader:** JESSE M. LANDER
(University of Notre Dame)**Shakespeare's Comedy on Screen****Seminar Leader:** PATRICIA LENNOX
(New York University)**Richard Brome and Caroline Drama****Seminar Leaders:** ELEANOR LOWE (Royal Holloway, University of London) and LUCY MUNRO (Keele University)**Letterwriting in Early Modern England****Seminar Leaders:** LYNNE MAGNUSSON
(University of Toronto) and ALAN STEWART
(Columbia University)**Representing the Renaissance in Modern Popular Culture****Seminar Leader:** GREGORY M. COLÓN SEMENZA
(University of Connecticut)**Tudor and Jacobean Women's Religious Writing****Seminar Leader:** MICHELINE WHITE
(Carleton University)**ShakespeareWiki:****A New Internet Tool for Teaching****Workshop Leader:** ROBIN FARABAUGH
(University of Maryland, Baltimore County)**7:00 to 9:15 p.m.****FILM SCREENING*****As You Like It***

Directed by Kenneth Branagh, produced by HBO Films.

Open to all registrants of the 35th Annual Meeting and their guests. For more information, see page 9 of this bulletin.**10:00 p.m. to 1:00 a.m.****SAA/Malone Society Dance**

with live music by Tom Berger and the Hey Nonny Nonnies.

To purchase ticket(s), see page 11 of this bulletin.

REGISTRATION AND PARTICIPATION

All current members of the Shakespeare Association are welcome to register for the 35th Annual Meeting in San Diego.

SAA membership dues are assessed by the academic year and were payable in Fall, 2006. Membership may be renewed or initiated online at <www.ShakespeareAssociation.org>. Only those who are members in good standing—i.e., paid members for 2006-07—may receive the SAA Membership Directory, subscribe to journals at the SAA's discounted rates, vote in the 2007 election, and register for and attend the 2007 Meeting.

The meeting registration fee entitles SAA members to attend all sessions, seminars, and workshops in San Diego, as well as the film screening, book exhibits, the annual luncheon, coffee breaks, and the opening reception on Thursday evening.

On the Meeting Registration Form (page 11 and on the SAA website), members may also purchase tickets for the ballad performance by Lucie Skeaping and the Saturday evening SAA and Malone Society Dance.

Guests of registered members are welcome at all paper sessions, the film screening, coffee breaks, and receptions. Extra tickets to the Annual Luncheon, the ballad performance, and the SAA and Malone Society Dance may be purchased for guests.

The Meeting Registration Form should be either (1) detached from this bulletin, completed, and mailed or faxed to the SAA office or (2) completed online at our website (see above). Ballots for SAA officers may be returned to the SAA office by mail, or may be submitted online. Hotel reservations for the San Diego Sheraton Hotel and Marina may be secured by faxing the enclosed form to 619.692.2312 or by phoning 877.734.2726. You may also secure a room reservation online by visiting the SAA website and selecting the Hotel Reservation option from the Annual Meeting toolbar. See the enclosed hotel reservation form and page 8 of this bulletin for more information.

MEMBERSHIP BENEFITS: JOURNALS

SAA members receive deep discounts to the annual journals *Shakespeare Studies* (list price \$60.00, SAA price \$48.00); *Shakespeare Survey* (list price \$95.00, SAA price \$55.00), and *Medieval and Renaissance Drama in England* (list price \$72.50, SAA price \$65.00). To subscribe to these three journals or to *Shakespeare Newsletter*, please consult the Membership Dues Form in the June 2006 bulletin or the SAA website.

SAA members also receive a \$5.00 discount off the regular subscription rates for *Shakespeare Quarterly*. Subscription orders should be placed directly with The Johns Hopkins University Press, by phone at 1.800.548.1784 or 410.516.6987, or by fax at 410.516.6968. Members should be sure to mention their SAA membership in good standing.

MEETING PROTOCOLS

TO GET ON THE 2008 PROGRAM

Program Planning for the 36th Annual Meeting will take place in San Diego. Proposals are welcome for panels, seminars, and workshops. Membership must be current in order to propose a session for the 2008 Program.

For Paper Sessions

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

For Seminars and Workshops

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

**Deadline for Proposals:
28 February 2007**

Proposals for the 2008 meeting should be sent to members of the Program Committee by 28 February 2007:

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E-Mail lars-engle@utulsa.edu
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The Star of India. Photo courtesy of San Diego Convention and Visitors Bureau.

PROTOCOLS FOR SAA PROGRAMS

For Seminars and Workshops

Shakespeare Association seminars and workshops are designed to serve as forums for fresh research, mutual criticism, and pedagogical and technological experimentation among members with specialized interests and areas of expertise. Each program requires advance work on the part of its members, and this work, which may include papers, bibliographies, exercises, and other exchanges, must be duplicated and circulated to the program's full membership for receipt by 1 February 2007.

It is assumed that seminars and workshops will be conducted as gatherings of professional colleagues, in an atmosphere of shared respect, and with balanced concern for both individual contributions and corporate endeavors. SAA policy is that all seminar and workshop members are entitled to receive comments on and discussion of their work, assuming that work has been submitted by the deadline and has been circulated to other members of the group. Every member of a seminar or workshop should be given a chance to speak, and no one should be allowed to monopolize the conversation. With few (announced) exceptions, seminars and workshops are open to auditors. Auditors are permitted to join the discussion only when invited to do so by the seminar or workshop leader(s), and then only for the last twenty or thirty minutes of the session, at the discretion of the leader(s).

For Paper Sessions

Shakespeare Association paper sessions are intended to present new research, discoveries, interpretations, and analyses to the membership at large. SAA policy provides time at the conclusion of each session for brief comments and questions from the audience. As a general rule, the chair of a session will speak for no longer than five minutes. In a three-paper session, each presenter will speak no longer than twenty minutes.

Membership must be current in order to propose a session for the 2008 Program. Membership payments may be made online at <www.ShakespeareAssociation.org>.

GRADUATE STUDENT MEMBERS

The Shakespeare Association of America takes pleasure in welcoming dissertation-stage graduate students to its membership. In San Diego the Trustees of the SAA will 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 needs and concerns graduate students bring to the SAA.

Graduate Student Travel Awards are available to support dissertation-level students whose research will be most enhanced by seminar participation. Awards have been made for the 2007 conference. The application deadline for the 2008 conference is 15 November 2007. Application information will appear in the June 2007 Bulletin.

Graduate students may volunteer to assist in conference administration. The meeting registration fee is waived for those who work for eight to ten hours at the registration tables and/or special events. These positions will be awarded on a first-come, first-recruited basis. Those interested should contact the SAA offices.

ROOM SHARE

To help reduce lodging expenses, the SAA assists members seeking roommates at the conference facility. Inquiries should be made by phone (410.455.6788), fax (410.455.1063), or e-mail <saa@umbc.edu>.



THE SHAKESPEARE ASSOCIATION OF AMERICA 2006-07 CONTINGENCY FUND

I wish to contribute the following amount to the SAA Contingency Fund.

- | | |
|--------------------------------|--------------------------------------|
| <input type="checkbox"/> \$25 | <input type="checkbox"/> \$50 |
| <input type="checkbox"/> \$100 | <input type="checkbox"/> \$250 |
| <input type="checkbox"/> \$500 | <input type="checkbox"/> Other _____ |

My check payable to **The Shakespeare Association of America** is enclosed.

Please charge my Visa MasterCard AmEx

ACCOUNT NUMBER _____ EXP DATE _____

NAME (please print clearly) _____

Please return this form to the
Shakespeare Association of America
University of Maryland, Baltimore County
1000 Hilltop Circle, Baltimore, Maryland 21250

Thank you for your support.

SAA has 501(c)3 status as a nonprofit organization. All contributions are tax deductible and will be acknowledged by receipt. No goods or services will be provided in exchange for these funds.

IN MEMORIAM

Thomas Moisan, former chair of the English department at St. Louis University, died 30 July of cancer. Born in New York City, he earned a BA from the College of the Holy Cross in Worcester, MA, and his doctorate from Harvard. He taught at Middlebury College, Arkansas State University, and the University of Mary Washington before joining the SLU faculty to serve as chair in 1989. He held that position for ten years. In recent years, Professor Moisan directed the department's graduate program and headed the College of Arts and Sciences' committee on academic honesty. He also served as president of the Arts and Sciences faculty council.

Professor Moisan published essays on numerous Shakespeare texts including *Romeo and Juliet*, *A Midsummer Night's Dream*, *Othello*, *The Merchant of Venice*, and others, and edited the collection *In the Company of Shakespeare: Essays in Honor of G. Blakemore Evans* (2002). He was editor of *Allegorica*, a journal of Medieval and Renaissance scholarship, and was active in RSA, MLA, the Malone Society, and the South Central Renaissance Conference, in addition to his participation in SAA. He is survived by his wife of 32 years, T. Christine Stevens.

Sasha Roberts, Lecturer in the School of English at the University of Kent in Canterbury, was killed in an auto accident on 7 September. Dr. Roberts earned her PhD and MA from the University of Sussex and her BA from the University of East Anglia. She came to Kent in 1997 from the Roehampton Institute in London, where she had been a Research Fellow. She received fellowships and awards from the British Academy, the Folger Shakespeare Library, and the University of East Anglia, and in 2003-04 was a Visiting Fellow at the Center for Renaissance Studies at the University of Massachusetts, Amherst. Her published work includes *Reading Shakespeare's Poems in Early Modern England* (2003), *Shakespeare: Romeo and Juliet* (1998), and *Women Reading Shakespeare 1660-1900: An Anthology of Criticism* (co-edited with Ann Thompson, 1997).

A leading feminist voice in the study of early modern women in relation to Shakespeare and his contemporaries, Dr. Roberts made her mark in a number of fields, including the study of domestic space, love poetry, women's writing, and manuscript culture; she also served as consultant on exhibitions and projects involving historical re-enactments of early modern life. She is survived by her husband Martin Spinelli and her son Lio.

Donations in her memory will fund a scholarship for an undergraduate student in English at the University of Kent at Canterbury. Donations should be mailed to:

The Sasha Roberts Scholarship Fund
18 Rectory Road
Barnes, London SW13 0DT UK

Sheraton San Diego

HOTEL & MARINA

The Sheraton San Diego Hotel and Marina, site of the 2007 Annual Meeting of the Shakespeare Association of America, is located on San Diego Bay, offering stunning views of the bay and of the city skyline. The hotel houses guests in two towers and offers three swimming pools (one especially for children), tennis courts, a spa and health club, jogging trails, and bicycle rentals. All guest rooms are equipped with Internet access (a charge of \$11.95 per day applies), as well as speaker phone, coffee maker, ironing board, iron, and hairdryer. The hotel provides free shuttle service from tower to tower as well as free service to and from the San Diego International Airport.

A variety of dining options is found on the hotel grounds. The casual Tapatini's offers tapas and drinks from 4:00 p.m. to 12:00 a.m. The Harbor's Edge Restaurant, famous for seafood and steaks, features a continental cuisine enjoyed on a terrace overlooking the marina. Alfieri's offers Italian and Mediterranean fare in the day and evening.



A hotel reservation form is included with this bulletin; rooms may also be booked by phoning 877.734.2726 or by using the Sheraton StarGroups website. You may access this site by visiting the SAA website and selecting the Hotel Reservation option from the Annual Meeting toolbar. Rooms are discounted to \$120 per night for a single or double, with a \$20 charge per additional occupant per day. Rates are guaranteed through 5 March 2007. The current sales and occupancy tax in the city of San Diego is 10.565% per room per night. Deluxe rooms, club rooms, and a variety of suites are also available.

The Sheraton San Diego Hotel and Marina guarantees the SAA discounted rate through 5 March 2007 only. Please reserve your accommodations immediately.



The Reflecting Pool in Balboa Park. Photo courtesy of San Diego Convention and Visitors Bureau.

■ CAR RENTAL DISCOUNT

Avis offers discounted rates to SAA members, valid 29 March through 14 April 2007. Cars may be rented from any San Diego location.

To reserve an Avis car, phone 800.331.1600 and ask for Avis Worldwide Discount (AWD) number J626842. Reservations may also be placed at <www.avis.com>.

■ SAN DIEGO IN SPRING

San Diego enjoys beautiful weather year round with an average daily temperature in April of 68° (72% sunshine). A marked feature of the climate is the wide variation in temperature within short distances due to the topography of the land. Surfer-dudes eager to catch some waves should check out the daily surf report at <<http://www.surfshot.com/index.html>>.

■ IN THE NEIGHBORHOOD

Sheraton San Diego Hotel and Marina enjoys a prime waterfront location on San Diego Bay. Many of the area's most popular attractions are within a short drive, including the San Diego Zoo, Gaslamp Quarter, and Sea World Park. Shops and restaurants abound at nearby Horton Plaza, and the famous Mexican border town of Tijuana is less than an hour away. In addition, Petco Park, Seaport Village, and Mission Beach are within five miles of the hotel.

■ GROUND TRANSPORT

The Sheraton Hotel and Marina offers free shuttle service to and from the San Diego International Airport, departing from both the East and West Terminals. Shuttles depart every 15 to 20 minutes from 5:00 a.m. until 11:30 p.m. From the Baggage Claim area, follow the signs for the Courtesy Shuttle Service and look for the Sheraton's gray, blue, and white courtesy vans. A taxi ride from the San Diego International Airport to the Sheraton is approximately \$7.00 one way (but taxi drivers are known to get surly if pulled out of the pick-up line for such a small fare).

■ SHERATON PARKING

Hotel parking includes valet and self-parking facilities. Valet parking is \$24 per day; self-parking is charged at \$17 per day.

■ CHILD CARE

The Concierge of the Sheraton Hotel and Marina highly recommends the babysitting services of Marion's Child Care. Professional and experienced caregivers will watch the children of single families or larger groups. For more information, visit their website at <www.hotelchildcare.com>; you may also phone 888.891.5029. Babysitting charges begin at \$16.00 per hour and vary depending on the number and ages of children. Marion's Child Care Services is licensed and bonded.

■ VISITOR TIPS

The San Diego Convention and Visitors Bureau has a host of tips for visitors. Find these at <<http://www.sandiego.org/nav/Visitors/VisitorInformation/VisitorSafetyTips#Beach>>.

ASSOCIATED EVENTS

Thursday 6:00 p.m.

Opening Reception: The Prado at Balboa Park

To celebrate the Association's 35th Anniversary, we'll transport members and their guests to San Diego's Balboa Park, to the ensemble of buildings designed by Bertram Goodhue for the Panama-California Exposition in Balboa Park in 1915. Goodhue's Spanish colonial designs helped to persuade the denizens of Southern California that they wanted their buildings to look like Spain and Mexico and not (as in San Francisco and the older parts of LA) like Atcheson and Topeka. The Opening Reception will be held in the Prado Restaurant, in spaces that recall the refectory and cloisters of a Mexican convent. The award-winning Prado is celebrated for its Latin/Italian fusion cuisine and stunning atmosphere. We will toast the SAA and one another in the historic Grand Ballroom and in the Garden Courtyard.

★★★★

-California Restaurant Writers' Assoc.

America's Best Restaurant Award
-*Gourmet Magazine*

Best New Restaurant, 2000
-*San Diego Magazine*

Best New Restaurant, 2000
Best Casual Dining, 2004
-California Restaurant Association

Thursday 9:00 p.m.

Play Reading: Thomas Middleton's *No Wit, No Help Like a Woman's*

Has Philip Twilight married his own sister? Will Master Low-water lose his wife to the adulterous advances of the lecherous Lambstone? And who is this gallant young gentleman whom Lady Goldenfleece has fallen in love with? Find out when you join SAA members for a reading of Middleton's city comedy of incest, meteorology, and little Dutch boys. Read a part (or multiple parts), or simply sit and listen. This event is sponsored by the *Shakespeare Bulletin*.

All registrants for the 35th Annual Meeting and their guests are welcome.



Bryce Dallas Howard as Rosalind in Branagh's *As You Like It*. Photo courtesy of HBO Films.

Friday 6:00 p.m.

Performance: *Lucie Skeaping: The English Broadside Ballad*

Join musician, writer, and BBC broadcaster Lucie Skeaping for a 75-minute heady musical mix of everything from political commentary and religion to royal gossip, marital advice, remedies, racism, and sex. English broadside ballads were both the popular songs and the tabloid press of their day, and they were set to some of the most delightful tunes England has ever produced. These ballads reveal a world remarkably similar to our own.

Ms. Skeaping specializes in the reconstruction and performance of sixteenth- and seventeenth-century English popular music and performs throughout the world. This presentation features musical examples and explores the context in which broadside ballads were written and sold, their language, printing, and musical references. Ms. Skeaping will be joined by lutenist Robin Jeffrey.

Tickets are \$10 in advance, \$12 at the door. To purchase tickets, see page 11 of this bulletin.



Lucie Skeaping

Saturday 7:00 p.m.

Film Screening: Kenneth Branagh's *As You Like It*

The SAA proudly presents a screening of director Kenneth Branagh's imaginative adaptation of Shakespeare's classic *As You Like It*, which celebrates the enduring power of love in all its many disguises. Witty, playful, and utterly magical, the story is a compelling romantic adventure in which Rosalind and Orlando's celebrated courtship is played out against a backdrop of political rivalry, banishment, and exile in the Forest of Arden—set here in nineteenth-century Japan.

Marking Branagh's fifth Shakespearean screen adaptation, *As You Like It* features a cast that includes Brian Blessed, Romola Garai, Bryce Dallas Howard, Kevin Kline, Adrian Lester, Janet McTeer, Alfred Molina, and David Oyelowo. The film is produced by HBO Films and will be released in theaters in August, 2007.

All registrants for the 35th Annual Meeting and their guests are welcome.

Saturday 10:00 p.m.

The SAA and Malone Society Dance

Last year's event was such a blast, we're looking for more of the same. The SAA and Malone Society welcome back Tom Berger and the Hey Nonny Nonnies. If you missed their Philly gig, now's your chance to see Tom rock the house.

Tickets are \$10 in advance, \$15 at the door. See page 11 to purchase tickets.

■ MUSEUMS

The San Diego Museum of Art has been the region's primary resource for exhibitions and collections of fine art for more than seventy-five years. Located in the heart of Balboa Park, the museum galleries offer opportunities for learning, introspection, and connection with cultures from around the world. On exhibit in April is "Annie Leibovitz: A Photographer's Life, 1990-2005," which includes personal and professional images from the internationally renowned photographer. The museum's permanent collection features European old masters, nineteenth- and twentieth-century American art, and Latin American art. The museum is open until 9:00 p.m. on Thursdays. For additional museum hours and admission prices, phone 619.232.7931.

The San Diego Museum of Man is a cultural and physical anthropology museum dedicated to the collection, preservation, interpretation, and communication of evidence of human development. The exhibit "Guatemala! Celebrations of Weaving" will be on display in April and features textiles made by women of the Mayan villages in Guatemala. The clothing items shown in this exhibit were chosen principally for their beauty. The museum is located in Balboa Park. For more information, phone 619.239.2001.

The Maritime Museum of San Diego enjoys a worldwide reputation for excellence in restoring, maintaining, and operating historic vessels. The museum has one of the world's finest collections of historic ships, including the world-famous Star of India. In April the museum presents "Pirates of the Pacific," highlighting the exploits of William Dampier, a sophisticated buccaneer who mixed an interest in natural science and geography with a lust for adventure. The museum is open daily (including holidays) and is located at 1492 North Harbor Drive (619.234.9153).

The Reuben H. Fleet Science Center, located in Balboa Park, is home to the world's first (and San Diego's only) IMAX Dome Theater. The Center's "Sky Tonight" shows cover the sky in San Diego as it appears on the night of the show as well as some additional information on particular astronomy topics. In April the Center hosts "Grossology: The (Impolite) Science of the Human Body." For showtimes, tickets and exhibit information, phone 619.238.233.

For more information on these and other San Diego sites and activities, visit www.sandiego.org.



Photo courtesy of The Old Globe.

■ BEACH BABY

San Diego has over seventy miles of beaches including some of the best in the world: Mission Beach, Pacific Beach, La Jolla, Coronado, Del Mar, and North County beaches like Encinitas and Carlsbad. (Mission and Pacific Beaches are a mere ten minutes from the conference hotel.) Surfers flock to San Diego, and they say it's never too late to learn. For private lessons try Menehune Surf Shop at 888.663.7299.

■ WALK ON THE WILD SIDE

San Diego's World Famous Zoo is home to 4,000 rare and endangered animals representing more than 800 species and subspecies, as well as a prominent botanical collection with more than 700,000 exotic plants.

Wild Animal Park is an expansive wildlife sanctuary that includes more than 3,500 animals representing more than 400 species. Over half of the Park's 1,800 acres have been set aside as protected native species habitat.

Sea World San Diego is a unique combination of adventure park and marine zoo, featuring animal exhibits and shows, educational presentations, and waterpark rides.

3-for-1 Pass

The San Diego 3-for-1 Pass offers unlimited admission to the San Diego Zoo, the San Diego Wild Animal Park, and Sea World for up to five consecutive days for less than the price of one day's admission to each park.

For more information, visit www.sandiegozoo.org.

■ THE OLD GLOBE

The internationally acclaimed Old Globe is one of the most renowned regional theaters in the country (you saw it in *Shakespeare In Love*). The Old Globe produces a year-round season of fifteen plays and musicals on its three stages, including its highly-regarded Shakespeare festival. The Globe has become a gathering place for leading theater artists from around the world, such as Tom Stoppard, Daniel Sullivan, and Chita Rivera (among many others). Numerous Broadway-bound premieres and revivals have been developed at The Old Globe and have gone on to enjoy highly successful runs in New York and at regional theaters across the country. See the performance listings below for the theatre's offering in April.

■ PERFORMANCES

Enchanted April by Johanna McClelland, based on the novel by Elizabeth Von Arnim and presented by Lamb's Players Theatre, San Diego's leading ensemble theatre (619.437.0600). Four disillusioned strangers rent a villa in Italy to escape their grey lives and grey English weather.

Restoration Comedy by Lynn Nottage, presented by the Old Globe Theatre in Balboa Park (619.238.0043). A bawdy new romantic comedy that mines the wit, style, and sexual intrigues of late seventeenth-century London.

San Diego Symphony Winter Pops: *A Gershwin Salute* (619.235.0804). Conductor Marvin Hamlisch leads the orchestra and welcomes pianist Kevin Cole in a performance of Gershwin favorites.

Smokey Joe's Cafe at the Welk Theatre at Welk Resort. A high-energy musical revue in an intimate 339-seat theater. The theater includes a museum with memorabilia highlighting the life and career of legendary band leader Lawrence Welk (888.802.7469).

35th

MEETING REGISTRATION FORM

ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

5-7 April 2007 ■ The Sheraton Hotel and Marina

PLEASE PRINT YOUR NAME AND AFFILIATION AS YOU WISH THEM TO APPEAR ON YOUR MEETING NAME TAG.

Name: _____

Institutional Affiliation: _____

Arrival date and time _____ Departure date and time _____

I will be staying at the Sheraton Hotel and Marina.

I will be staying at _____

I will be accompanied by a guest named _____

I am attending an SAA meeting for the first time.

Only those who are members in good standing—i.e., paid members for 2006/07—may register for and attend the 2007 Meeting. You may check your membership status on the SAA website at <www.ShakespeareAssociation.org>, or on the mailing label of the bulletin envelope. You may also telephone our offices at 410.455.6788.

REQUIRED FEES: Those members who remit Registration Fees before **28 February** will enjoy a speedier registration process at the meeting and will be listed as participants in the convention program.

Meeting Registration Fee: \$100.00 before 28 February _____

\$125.00 after 28 February _____

Graduate Students: \$75.00 before 28 February, _____

\$100.00 after 28 February _____

(No advance registrations accepted after 29 March.)

OPTIONAL EXPENSES:

1. **Guest's Luncheon**
Friday afternoon, \$45.00 _____
(Please note that members' lunches are included in their registration fees.)

2. **The English Broadside Ballad**
Friday early evening, \$10.00 _____

3. **The SAA/Malone Society Dance**
Saturday evening, \$10.00 _____

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: _____

Registration fees and optional expenses are non-refundable after 1 March 2007.

PLEASE NOTE ANY SPECIAL DIETARY OR PHYSICAL REQUIREMENTS (dietary requests may result in an additional charge).

PRE-REGISTRATION DEADLINE: Wednesday, 28 FEBRUARY 2007

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, University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250. Registration will be acknowledged by hard-copy receipt if received by the deadline of 28 February.

PLEASE NOTE THAT THE SAA OFFICES CLOSE ON FRIDAY, 29 MARCH FOR TRANSPORT TO SAN DIEGO.



Photo at right: The Albin O. Kuhn Library, home of the SAA office on the campus of the University of Maryland Baltimore County.

OUR HOSTS IN SAN DIEGO

The SAA is grateful to these generous sponsors of the Thirty-Fifth Annual Meeting: Chapman University; University of California, Davis; University of California, Irvine; University of California, Los Angeles; University of California, San Diego; Pepperdine University; University of Southern California; and Stanford University. Local Arrangements have been directed by Bruce R. Smith (University of Southern California) and Peter C. Herman (San Diego State University).

ENGLISH BROADSIDE BALLADS

On Friday evening, 6 April, British singer and broadcaster Lucie Skeaping will present a 75-minute illustrated lecture-recital on "The English Broadside Ballad: Street Songs of the Seventeenth Century." The program will be based on Ms. Skeaping's book *Broadside Ballads* (Faber Music) and her CD *Penny Merriments* (Naxos). Presenter of BBC Radio 3's "Early Music Show," Lucie Skeaping will be joined by lutenist Robin Jeffrey. For more information, see page 9 of this bulletin.

BOOK HOTEL BY 5 MARCH

The Sheraton Hotel and Marina guarantees the special SAA discounted room rate through 5 March 2007 only. **Reserve your accommodations immediately.** See page 8 of this bulletin for more information on reserving a room by phone or online. A Hotel Reservation Form is also enclosed and may be sent by mail or fax to the Sheraton.

BALLOTS IN 2007

Members in good standing may participate in the 2007 election by voting either online at <www.ShakespeareAssociation.org> or by returning the hardcopy ballot enclosed with this bulletin. Ballots must be received by 1 March 2007 to be counted in this election.

DALLAS IN 2008

The 36th Annual Meeting will be held in Dallas, Texas at the Fairmont Hotel Dallas, 13 to 15 March 2008. The 2008 Program Committee, chaired by Lars Engle (University of Tulsa), and including Anthony B. Dawson (University of British Columbia), Julia Reinhard Lupton (University of California, Irvine), and Laurie Shannon (Duke University), welcomes ideas, comments, recommendations, or fully developed proposals. The proposal deadline is 28 February 2007; see pages 6 and 7 for additional information.

SAA CONTINGENCY FUND

All SAA members have received letters in request of support for the SAA's Contingency Fund. If you would like to contribute to the fund, please contact the SAA offices at 410.455.6788 or electronically at <saa@umbc.edu>. To submit a donation by mail, please see page 7 of this bulletin.

SHAKESPEARE ASSOCIATION OF AMERICA <www.ShakespeareAssociation.org>
University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250
Telephone 410-455-6788 ■ Fax 410-455-1063 ■ E-Mail <saa@umbc.edu>

