

SHAKESPEARE ASSOCIATION OF AMERICA

JANUARY 2009 BULLETIN

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INCLUDED WITH
THIS BULLETIN

Ballot for SAA Officers
Deadline: 27 February 2009

For its Thirty-Seventh Annual Meeting in Washington, D.C., the Shakespeare Association of America returns to its roots. The first SAA convened here in 1973, and the organization is now located at Georgetown University. Go to page 11 of this bulletin or to www.ShakespeareAssociation.org to register for a conference that will take place during the height of cherry-blossom season in the nation's capital.

■ THURSDAY, 9 APRIL

- 10:00 a.m. Registration opens.
- 12:00 noon Book Exhibits open.
- 1:30 p.m. Two Paper Sessions: "Presentism: Shakespeare, Sexuality, and Gender Now" and "Shakespeare's History of Grace."
- 3:30 p.m. Film Screening: *Offstage, Onstage: Inside the Stratford Festival*.
- 3:30 p.m. Sixteen Seminars and One Workshop.
- 6:00 p.m. Opening Reception at the National Building Museum.
- 8:30 p.m. Workshop on "The Queen's Men's Theatrical Influence."

■ FRIDAY, 10 APRIL

- 8:00 a.m. Continental Breakfast for Graduate Students.
- 9:00 a.m. Plenary Session: "Directors from the World's Stage."
- 11:00 a.m. Two Paper Sessions: "Shakespeare by the Numbers" and "Un-Mooring the Moor across Cultural Borders."
- 1:00 p.m. Annual Luncheon.
- 3:30 p.m. Film Screening: *King Lear*.
- 3:30 p.m. Sixteen Seminars and One Workshop.
- 6:00 p.m. Staged Reading: *The Rape of Lucrece*.
- 8:30 p.m. Film Screening: *King Lear*.

■ SATURDAY, 11 APRIL

- 9:00 a.m. Two Paper Sessions: "1594" and "Shakespeare and Cruelty."
- 11:00 a.m. Two Paper Sessions: "(In)famous Shakespeare" and "Textual and Theatrical Spaces."
- 1:30 p.m. Two Paper Sessions: "Epistemology of the Crux" and "Sleep and Dreams in Shakespeare's England."
- 3:15 p.m. Film Screening: *Macbeth*.
- 3:30 p.m. Fourteen Seminars and Three Workshops.
- 8:30 p.m. Film Screening: *Offstage, Onstage: Inside the Stratford Festival*.
- 10:00 p.m. The Shakespeare Association / Malone Society Dance.



LETTER FROM THE PRESIDENT



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We all teach Shakespeare, and we all have our toolkits. Paper topics, handouts, video clips, our precious marked-up Nortons, Ardens, Riversides, Folgers: you name it. There's something else that we rely on as well, something that doesn't exist on paper: our voices. Is it imaginable that we could teach a class on Shakespeare without reading Shakespeare aloud? One line or twenty at a time, we have to read the words to our students, some of whom may never have heard Shakespeare read aloud before.

I've begun to notice that my students have grown slightly deaf to the sound of Shakespeare's words. Statistics tell us that hearing loss among those under twenty-five, caused by over-exposure to amplified rock music, is on the rise. The hearing loss that I've noticed is another kind: insensitivity not just to sound effects—puns, word play, assonance—but to the sound of Shakespeare's language in general. Take, for instance, the repetition of one character's turn of phrase by another. In teaching *Othello*, I always call attention to Brabantio's couplet as he leaves the Venetian council scene: "Look to her, Moor, if thou hast eyes to see. / She has deceived her father, and may thee." He warns the hero of a female duplicity considered innate. This idea is central to the spurious "ocular proof" that Iago foists on Othello, especially when he advises him, "Look to your wife. Observe her well with Cassio." When I recently read that last line aloud and asked, "What character has spoken like this before?" no one could hear the repetition, even though I had firmly established the significance of looks and looking, of deception and women as deceivers, in the play.

Perhaps having students do some acting in class would bring the language home to them. But many are too shy or nervous to speak their lines well, and theater majors tend inadvertently to overwhelm the others. In classes of twenty-five or fewer, I often ask students to read a passage aloud before we set about discussing it. The results are usually disappointing. They're embarrassed; they stumble over

unfamiliar words, ignore caesuras, misplace a crucial emphasis. Not wanting to embarrass them further, I don't dwell on their mistakes. But I do send them to the music library, which houses a rich collection of recordings. There they can hear Gielgud or Branagh, Mirren or Dench, model the lines for them.

This semester, I'm trying out a new exercise in spoken Shakespeare. I've made it a requirement for students to choose a passage of ten to twenty lines, memorize it, recite it to me or my TA, and comment briefly on it in response to our questions. So far, the results are surprisingly good. Students have tended not to choose famous speeches or passages we've discussed in class, but, rather, passages they've discovered by themselves, in a hunt through the assigned plays for something they can manage. Studying their lines, they've grown to understand and appreciate what the words mean through hearing how they sound. One student who hardly ever spoke in class morphed before my eyes into Olivia in *Twelfth Night* after her first encounter with Cesario, as she "catches the plague" and falls in love. Delicately, she acted the part rather than just reading it. Another who had always seemed rather pedestrian delivered Shylock's "Hath not a Jew eyes?" speech with righteous indignation and bloodthirsty resolve, every accent exactly in the right place.

On the other side of the podium, I take care with my own readings. When I go over my lecture notes, I read aloud to myself the passages I've marked out for detailed discussion. I think about pace, emphasis, pitch, pauses. Too shy of acting ever to impersonate the character whose words I'm speaking, I try simply to sound the note of that particular speech, to put across the wit, pathos, or passion of it. If some or all of the speech has entered into memory, I look right at my students as I speak the lines, and get their attention for that moment. If I stumble on a word or misplace an accent, I take advantage of it, and say, "No, that's not right. I'll do it again," and start over, once more with feeling. At the very least, they know that I respect these words as spoken words, that the sound of them carries their meaning.

Our culture is more and more image-driven. Cellphones take photos, videos travel around the world on YouTube, the computer screen operates by icons. Undeniably, the technology of images has helped to keep Shakespeare alive, popular, and in the curriculum. Not at all do I mean to slight the value of film and video for performing and especially for teaching Shakespeare. But I do mean to suggest that there's also a particular value in hearing Shakespeare, without the images. In the nineteenth century, reciting Shakespeare was a common school exercise, a pastime, a valued accomplishment. Famous speeches were often recited in parlors and school auditoriums, entering the general ear. Quite apart from the video technology now at our disposal (which sometimes doesn't work, anyhow), we have a simple but effective instrument for teaching and enjoying Shakespeare: the human voice.



Coppelia Kahn

CONFERENCE SCHEDULE

THURSDAY, 9 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

■ **Presentism: Shakespeare, Sexuality, and Gender Now**
Session Organizer: EVELYN GAJOWSKI
Chair: HUGH GRADY (Arcadia University)

EVELYN GAJOWSKI
(University of Nevada, Las Vegas)
Temporalities, Presentism, Politics

ARTHUR L. LITTLE, JR.
(University of California, Los Angeles)
Disappearing Acts: Shakespeare, History, and Queer Marriage

PHYLLIS RACKIN (University of Pennsylvania)
The Presence of History in
Feminist Shakespeare Criticism

■ **Shakespeare's History of Grace**
Session Organizer: LOWELL GALLAGHER
Chair: LOWELL GALLAGHER (University of California, Los Angeles)

KEN JACKSON (Wayne State University)
□Grace to Boot!□: St. Paul, Agamben,
Messianic Time in *The Winter's Tale*

JOSEPH JENKINS
(University of California, Irvine)
Macbeth and Last Will

GARY KUCHAR (University of Victoria)
Eros and Agape in Shakespeare's Sonnets

3:30 to 5:00 p.m.

FILM SCREENING

Offstage, Onstage:
Inside the Stratford Festival
Directed by John N. Smith (2002)

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

The 1590s Style
Seminar Leader: GORAN STANIVUKOVIC
(Saint Mary's University)

The Art of English Poesy: Rhetoric, Poetics, and Renaissance Celebrity
Seminar Leaders: FRANK WHIGHAM
(University of Texas at Austin) and WAYNE A. REBHORN (University of Texas at Austin)

Audience and Audiences
Seminar Leader: JENNIFER LOW
(Florida Atlantic University)

England and the Islamic World: A Reassessment
Seminar Leaders: LINDA MCJANNET
(Bentley College) and BERNADETTE ANDREA
(University of Texas, San Antonio)

Henry V: Interpretations in their Historical Contexts
Seminar Leader: JONATHAN HART
(University of Alberta)

Intimacy and Interiority
Seminar Leaders: WILL STOCKTON
(Ball State University) and JAMES BROMLEY
(Miami University of Ohio)

□Jog on, jog on□: **Mobility in Shakespeare's England**
Seminar Leader: BARBARA D. PALMER
(University of Mary Washington)

Presenting Shakespeare: Making Public Sessions Work
Workshop Leader: KIRK HENDERSHOTT-KRAETZER (Olivet College)

Reading Bodies
Seminar Leader: HEIDI BRAYMAN HACKEL
(University of California, Riverside)

Rethinking Religion and Shakespeare, Part One
Seminar Leaders: ERIN E. KELLY
(University of Georgia) and MARK RANKIN
(James Madison University)

Shakespeare and Performance Studies
Seminar Leader: STUART HAMPTON-REEVES
(University of Central Lancashire)

Shakespeare and the Organization of Knowledge
Seminar Leaders: WILLIAM GERMANO
(Cooper Union) and SARAH WALL-RANDELL
(Wellesley College)

Shakespeare and Usury
Seminar Leader: DAVID HAWKES
(Arizona State University)

Shakespeare Spin-offs, Part One
Seminar Leader: AMY SCOTT-DOUGLASS
(Denison University)

Shakespearean Cinetextuality
Seminar Leader: LAURIE OSBORNE
(Colby College)

Staging the Natural: Non-Human and Human in the Early Modern Theater
Seminar Leaders: ANTHONY DAWSON
(University of British Columbia) and VIN NARDIZZI (University of British Columbia)

□That monster, custom□
Seminar Leader: MEREDITH EVANS
(Concordia University)

6:00 to 8:00 p.m.

OPENING RECEPTION

The National Building Museum

Open to all registrants for the 37th Annual Meeting and their guests. For security reasons, each guest must have an SAA name tag; see page 11 of this bulletin.

8:30 to 10:30 p.m.

WORKSHOP

The Queen's Men's Theatrical Influence: Studio Experiments

Open to all registrants for the 37th Annual Meeting and their guests.

FRIDAY, 10 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

■ Directors from the World's Stage

Chair: PETER HOLLAND

(University of Notre Dame)

ANTONI CIMOLINO

(Stratford Shakespeare Festival, Ontario)

A Wooden O in Ontario:

Shakespeare's Other Stratford

ONG KENG SEN

(TheatreWorks, Singapore)

Shakespeare in Conversation with Asia:

A Platform for Cultural Dialogue, Negotiation, and Reflection

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

PAPER SESSIONS

■ Shakespeare by the Numbers

Session Organizer: SHANKAR RAMAN

Chair: ELIZABETH HANSON (Queen's University)

MARY THOMAS CRANE (Boston College)

Commensurability and Magnitude in Shakespeare's Sonnets

CARLA MAZZIO (University at Buffalo)

Shakespeare's Arithmetic

SHANKAR RAMAN

(Massachusetts Institute of Technology)

Specifying Unknown Things:

Algebra and Shakespeare's *Merchant*

■ Un-Mooring the Moor across Cultural Borders

Session Organizer: ALFREDO MICHEL MODENESSI

Chair: EMILY BARTELS (Rutgers University)

MARGARET LITVIN (Boston University)

Unmoored Moors and Other Anthropophagi:

How Arab Writers Cannibalize *Othello*

ALFREDO MICHEL MODENESSI

(Universidad Nacional Autónoma de México)

□Is this the noble Moor?□ Re-viewing

Othello on Screen through □Indian□ (and

Indian) Eyes

AYANNA THOMPSON (Arizona State University)

Othello: The Moor of Cyberspace

1:00 to 3:00 p.m.

ANNUAL LUNCHEON

Presiding: COPPELIA KAHN (Brown University)

Open to all registrants for the 37th Annual Meeting. To purchase a ticket for your guest's luncheon, see page 11 of this bulletin.

3:30 to 5:00 p.m.

FILM SCREENING

King Lear

Directed by Ong Keng Sen (1997)

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Booking Shakespeare:

The Bard in the Codex

Seminar Leaders: GRETCHEN E. MINTON

(Montana State University) and A. E. B.

COLDIRON (Florida State University)

Ethics and Economics in Shakespeare, Part One

Seminar Leader: JIM KEARNEY

(University of California, Santa Barbara)

Experimental Shakespeare

Seminar Leader: THOMAS CARTELLI

(Muhlenberg College)

Hamlet and Political Thought

Seminar Leaders: CONAL CONDREN

(University of New South Wales) and SHANNON

STIMSON (University of California, Berkeley)

Nashe With or Without Shakespeare

Seminar Leaders: STEPHEN GUY-BRAY

(University of British Columbia) and JOAN

PONG LINTON (Indiana University)

The Queen's Men's

Theatrical Influence: Repertory, Dramaturgy, Performance

Seminar Leader: HELEN OSTOVICH

(McMaster University)

Reading Voyages and Travels

Seminar Leader: MARY C. FULLER

(Massachusetts Institute of Technology)

Reviewing Reviewed, Part One

Workshop Leader: LOIS POTTER

(University of Delaware)

Shakespeare and Cultural Value

Seminar Leaders: SHARON O'DAIR

(University of Alabama) and KATE RUMBOLD

(Shakespeare Institute)

Shakespeare and Medieval Drama

Seminar Leader: BRADLEY GREENBURG

(Northern Illinois University)

Shakespeare and the Bounded Self

Seminar Leader: DAVID HILLMAN

(University of Cambridge)

Shakespeare Spin-offs, Part Two

Seminar Leader: AMY SCOTT-DOUGLASS

(Denison University)

The Shakespearean Crux

Seminar Leaders: STEPHEN MERRIAM FOLEY

(Brown University) and MARGARET MAURER

(Colgate University)

Shakespearean Keening:

Dramatic Uses of Poetic Complaint

Seminar Leader: WILLIAM KERWIN

(University of Missouri, Columbia)

Shakespeare's Boys, Part One

Seminar Leader: GINA BLOOM

(University of California, Davis)

Shakespeare's Europe / Europe's Shakespeare

Seminar Leader: ANDREAS HOFER

(University of Munich)

□The Whole World is

Become a Hodge-Podge□:

Generic Change in Context

Seminar Leader: ED GIESKES

(University of South Carolina)

6:00 to 7:00 p.m.

STAGED READING

The Rape of Lucrece

Performed by the Taffety Punk

Theatre Company

8:30 to 10:00 p.m.

FILM SCREENING

King Lear

Directed by Ong Keng Sen (1997)

SATURDAY, 11 APRIL

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

Information and Book Exhibits

9:00 to 10:30 a.m.

PAPER SESSIONS

■ 1594

Session Organizer: HOLGER SCHOTT SYME

Chair: SALLY-BETH MACLEAN
(University of Toronto)

ROSLYN L. KNUTSON
(University of Arkansas at Little Rock)
What's So Special About 1594?

ZACHARY LESSER (University of Pennsylvania)
1594: When Plays Became Playbooks

HOLGER SCHOTT SYME (University of Toronto)
The Meaning of Success

■ Shakespeare and Cruelty

Session Organizer: DOUGLAS TREVOR

Chair: ANDREW FLECK (San Jose State University)

LYNN ENTERLINE (Vanderbilt University)
Ethopoeia: On the Cruelties of Character

BRUCE R. SMITH
(University of Southern California)
The Linguistics of Cruelty

DOUGLAS TREVOR (University of Michigan)
Shakespeare and the Quality of Cruelty

11:00 a.m. to 12:00 noon

PAPER SESSIONS

■ (In)famous Shakespeare

Session Organizers: MEMBERS OF THE

OPEN SUBMISSIONS COMMITTEE FOR 2009

Chair: IAN MUNRO

(University of California, Irvine)

SAYRE N. GREENFIELD
(University of Pittsburgh at Greensburg)
How Hamlet's "To be or not to be"
Soliloquy Became Famous

MICHAEL DOBSON
(Birkbeck College, University of London)
Shakespeare and the "Sods" Opera

■ Textual and Theatrical Spaces

Session Organizers: MEMBERS OF THE

OPEN SUBMISSIONS COMMITTEE FOR 2009

Chair: CHRISTY DESMET (University of Georgia)

SONIA MASSAI
(King's College London)
Shakespeare, Text, and Paratext

LINA PERKINS WILDER
(Connecticut College)
Shakespeare's Memory Theater

1:30 to 3:00 p.m.

PAPER SESSIONS

■ Epistemology of the Crux

Session Organizer: JEFFREY MASTEN

Chair: PENN SZITTYA (Georgetown University)

JEFFREY MASTEN (Northwestern University)
The Passion of the Crux

JULIET FLEMING (New York University)
On Not Understanding Shakespeare

MARGRETA DE GRAZIA (University of Pennsylvania)
The Rise of the Crux

■ Sleep and Dreams in Shakespeare's England

Session Organizer: GARRETT A. SULLIVAN, JR.

Chair: GAIL KERN PASTER
(Folger Shakespeare Library)

WILLIAM H. SHERMAN (University of York)
Revisiting the House of Sleep

CAROLE LEVIN (University of Nebraska)
Sexuality, Power, and
Dreams of a New Dynasty

GARRETT A. SULLIVAN, JR.
(Pennsylvania State University)
"The undeserver may sleep, when the man
of action is called on": Sleep, Genre, and
the Human in *1* and *2 Henry IV*

1:30 to 3:00 p.m.

WORKSHOP FOR TEACHERS

Workshop Leaders: Robert Young and
Michael LoMonico (Folger Shakespeare
Library)

Open to all registrants for the 37th Annual
Meeting and their guests.

3:15 to 5:30 p.m.

FILM SCREENING

Macbeth

Directed by Aaron Posner and Teller
(2008)

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Disabled Shakespeare

Seminar Leaders: ALLISON HOBGOOD
(Spelman College) and DAVID WOOD
(Northern Michigan University)

Ethics and Economics in Shakespeare, Part Two

Seminar Leader: JIM KEARNEY
(University of California, Santa Barbara)

The "Fierce Particularities" of Early Dramatic Manuscripts

Workshop Leaders: MARY POLITO
(University of Calgary) and JACQUELINE
JENKINS (University of Calgary)

High School Shakespeare

Seminar Leader: JONATHAN BURTON
(West Virginia University)

The Marprelate Effect

Seminar Leaders: JOSEPH NAVITSKY
(University of Southern Mississippi) and
JOSEPH BLACK (University of Massachusetts,
Amherst)

The Merry Wives of Windsor

Seminar Leaders: ADAM ZUCKER (Univer-
sity of Massachusetts, Amherst) and MARY
ELLEN LAMB (Southern Illinois University)

Performing Shakespeare Now and Then

Workshop Leaders: BRIDGET ESCOLME
(Queen Mary, University of London) and ROB
CONKIE (University of Winchester)

Rethinking Religion and Shakespeare, Part Two

Seminar Leaders: ERIN E. KELLY
(University of Georgia) and MARK RANKIN
(James Madison University)

The Return of the Early Comedies in Shakespearean Scholarship

Seminar Leader: WILLIAM C. CARROLL
(Boston University)

Reviewing Reviewed, Part Two

Workshop Leader: LOIS POTTER
(University of Delaware)

Shakespeare and the Postcolonial Condition

Seminar Leaders: JYOTSNA G. SINGH
(Michigan State University) and GITANJALI SHAHANI (San Francisco State University)

Shakespeare at the Limits of the Human

Seminar Leaders: JEAN FEERICK
(Brown University) and HOLLY TUCKER
(Vanderbilt University)

Shakespeare Spin-offs, Part Three

Seminar Leader: AMY SCOTT-DOUGLASS
(Denison University)

Shakespeare's Boys, Part Two

Seminar Leader: GINA BLOOM
(University of California, Davis)

Sites of Memory / Sites of Performance

Seminar Leaders: KATE CHEDGZOY
(Newcastle University) and JULIE SANDERS
(University of Nottingham)

Staging Philosophy

Seminar Leader: CHRISTOPHER CROSBIE
(Trinity University)

Theatrical Law

Seminar Leader: BARBARA KREPS
(University of Pisa)

8:30 to 10:00 p.m.

FILM SCREENING

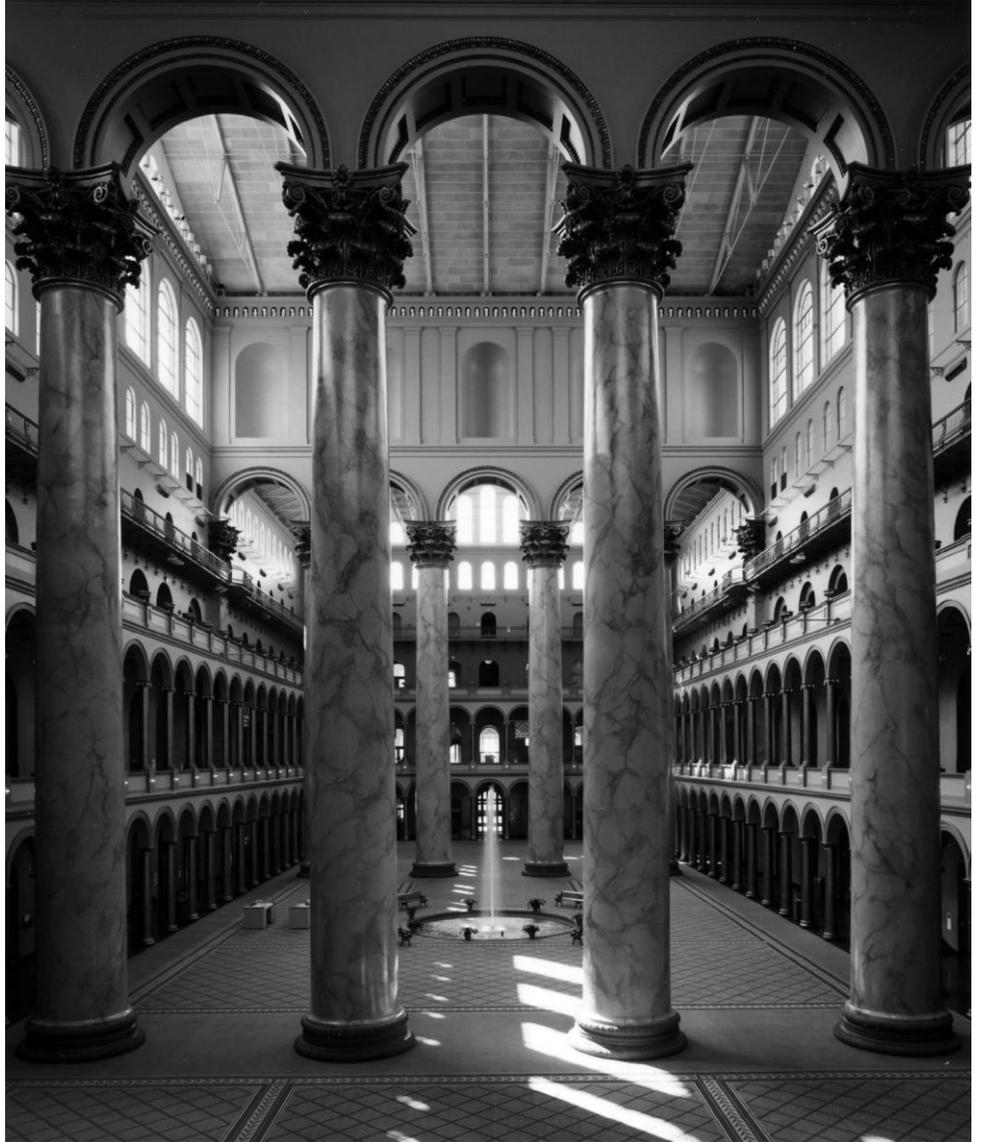
Offstage, Onstage: Inside the Stratford Festival

Directed by John N. Smith (2002)

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

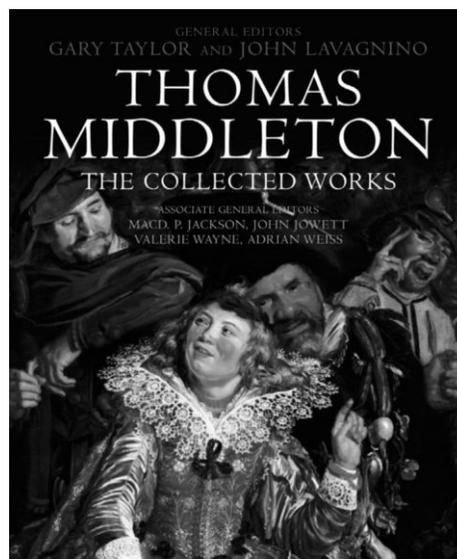
THE SAA / MALONE SOCIETY DANCE

Open to all registrants for the 37th Annual Meeting and their guests. Tickets may be reserved on page 11 of this bulletin or may be purchased at the door.



Wednesday, 8:00 to 10:30 p.m.
Play Reading: *Michaelmas Term*

Those who arrive early in Washington are invited to gather at the Hawk and Dove on Capitol Hill (329 Pennsylvania Avenue, S.E.) for a group reading organized by Andrew Hartley (University of North Carolina, Charlotte). A year's subscription to *Shakespeare Bulletin* will be raffled off at the end of the evening.



Thursday, 6:00 to 8:00 p.m.
Opening Reception at the National Building Museum

Designing new headquarters for the U.S. Pension Bureau in the 1880s, Montgomery Meigs turned to 16th-century Rome for inspiration: a monumental brick facade based on the Palazzo Farnese; a vast central hall modeled on the interior of the Palazzo della Cancelleria; and, in the hall, eight colossal Corinthian columns replicating those in Michelangelo's Church of Santa Maria degli Angeli. By an Act of Congress, this spectacular work of public architecture was given new life in 1980 as home to the National Building Museum (*above*). The museum is a venue for exhibitions and public programs on the built environment and, in 2009, site of the SAA's gala opening reception. The reception is open to all conference registrants and their guests. For security reasons, each guest must have an SAA name tag to be admitted; see page 11 of this bulletin.

Thursday, 3:30 to 5:00 p.m.

Saturday, 8:30 to 10:00 p.m.

Screening: *Offstage, Onstage: Inside the Stratford Festival*

This documentary from 2002 goes backstage at Canada's premier classical theater, showcasing the behind-the-scenes work of artists, craftspersons, and technicians making shoes, choreographing swordfights, producing sound effects, and designing make-up. Also profiled: some of the company's most celebrated actors in warm-ups and onstage. Open to all conference registrants and their guests.



Friday, 3:30 to 5:00 p.m.

Friday, 8:30 to 10:00 p.m.

Screening: *King Lear*

Visionary director Ong Keng Sen brought together artists from Japan, Thailand, China, and Indonesia for a transcultural, transdisciplinary, collaborative reinvention of *King Lear* (above). Keng Sen is known for rejecting "authenticity" and embracing multiple realities and hybridity. This video captures the stage production that toured Asia, Europe, and Australia to great acclaim. Open to all conference registrants and their guests.

Saturday, 3:15 to 5:30 p.m.

Screening: *Macbeth*

Renowned magician Teller and theater director Aaron Posner co-directed a "deliciously creepy" production of *Macbeth* for the Two River Theater Company and the Folger Theatre. Aaron Posner will join a talk-back session following the screening.

Friday, 6:00 to 7:00 p.m.

Staged Reading: Taffety Punk Theatre Company's *The Rape of Lucrece*

Taffety Punk's innovative sonic adaptation of *The Rape of Lucrece* divides the poem among three actors and, through the unique underscoring and vocal manipulation of its sound designer, allows the musicality of the verse to spark and pop. With Lise Bruneau as the Narrator, Kimberly Gilbert as Lucrece, and Marcus Kyd as Tarquin (*all below*), and with music by Sean Peoples and choreography by Paulina Guerrero. The members of Taffety Punk take their name from *All's Well That Ends Well* and draw on their roots in the punk underground; the group won the John Aniello Award for Outstanding Emerging Theatre Company at the 2008 Helen Hayes Awards. *Lucrece* was presented at the Kennedy Center's Page to Stage Festival in 2008. Open to all conference registrants and their guests.



Thursday, 8:30 to 10:30 p.m.

Workshop: The Queen's Men's Theatrical Influence

Workshop leader Jennifer Roberts-Smith (University of Waterloo) will approach the repertory of the Queen's Men (1583-1603) by means of documentary research, performance theory, and studio experimentation (with participants performing short scenes). At issue: emerging generic distinctions (morality, city comedy, farce, clown, romance, history, tragedy), dramaturgical structure, theatrical language, single and collaborative authorship, performance (direct address, casting/doubling, actor celebrity or specialization, space, props, costuming, spectacle), cross-pollination with other companies and plays. Open to all conference attendees.

Thursday, 8:00 to 9:00 p.m.

Lecture at the Folger Library: Marina Warner

Marina Warner (University of Essex) discusses "States of Enchantment" in connection with the Folger exhibition "To Sleep, Perchance to Dream" (curated by SAA members Carole Levin and Garrett A. Sullivan). Tickets, \$12 each, can be purchased through the Folger Box Office or online at www.folger.edu/theatre.



Friday and Saturday at 8:00 p.m.,

Sunday at 4:00 and 7:00 p.m.

One-Woman Show at the Folger Theatre: Lynn Redgrave in *Rachel and Juliet*

Lynn Redgrave (above) pays tribute to her mother, actress Rachel Kempson, whose love affair with the role of Juliet and search for her own Romeo lasted her whole life. Interweaving remembrance and Ms. Kempson's own words with passages from Shakespeare, Redgrave creates a companion piece to her Tony Award-nominated *Shakespeare for My Father*, which was first seen in early development at the Folger Theatre. Tickets, on sale 2 January 2009, are \$50, \$55, and \$60; SAA members can save \$5 per ticket when purchasing at www.folger.edu/theatre (enter coupon code SSARJ).

THE RENAISSANCE WASHINGTON, D.C. HOTEL

Located in the heart of a newly revitalized downtown, the Renaissance Washington, D.C. Hotel is ideal for experiencing the energy and allure of America's capital city. Drawing inspiration from local history and culture, this luxury hotel in downtown Washington D.C.'s Penn Quarter District sits strategically between Capitol Hill and the White House. The Renaissance is mere blocks from the Spy Museum, the National Portrait Gallery, the National Building Museum, all the monuments and museums of the Mall, and also Chinatown (*below*).



Guest rooms are equipped with coffee makers, cable TV, internet browsers/web TV, iron and ironing boards, hair dryers, and bathrobes. The hotel's 10,000-square-foot fitness center features a 60-foot indoor heated pool. On-site parking is \$22.00 per day, or \$9.00 per hour; off-site options are also available. The hotel is one block from the Gallery Place Metro Station.

Rooms are discounted to \$130.00 per night for a single or double; these rates are guaranteed through 18 March on a space-available basis. The current sales and occupancy tax in the District of Columbia is 14.5%. Please make your reservations directly with the hotel at 202.898.9000.

OVERFLOW AT THE GRAND HYATT

Overflow rooms at the same price and with the same guarantee date have been booked at the Grand Hyatt Washington, 1000 H Street, N.W., Washington, D.C. 20001; call 202.582.1234. Be sure to say you are a member of the SAA when making your reservations.

For further information see <http://www.marriott.com/hotels/travel/wasrb-renaissance-washington-dc-hotel/>, and <http://grandwashington.hyatt.com/hyatt/hotels/index.jsp>.

■ GETTING THERE

Washington is served by three airports, Baltimore-Washington International (BWI), Dulles International (IAD), and Reagan National (DCA). Driving directions, parking information, and ground transportation details, including prices, can be found at <http://www.marriott.com/hotels/maps/travel/wasrb-renaissance-washington-dc-hotel/>. The hotel does not provide shuttle service to any of the airports.

■ CHILD CARE

The Concierge of the Renaissance Washington Hotel recommends The Family and Child Care agency. To arrange babysitting during the conference call Hazel Hennigan at 202.723.2051. The service is licensed and bonded.

■ ROOM SHARE

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

■ DINING

Restaurants in the Renaissance Hotel include Fifteen Squares, an upscale bistro open for breakfast, lunch and dinner; Liberty Market, open for lunch and dinner and featuring sandwiches and gourmet "grab-and-go" foods; a Lobby Bar and President's Sports Bar, both open for dinner; and a Starbucks, open for breakfast and lunch. Some of the city's trendiest restaurants are also located within walking distance of the hotel. See them on a virtual tour at <http://godc.about.com/od/dcrestaurants/ig/Penn-Quarter-Restaurants/>

■ APRIL IN WASHINGTON

The biggest stars in Washington during the SAA conference will be the cherry blossoms, projected to be nearing the end of their run on Easter weekend. You may view them at the famed Tidal Basin site, but you will also see them throughout the city, as Washington's springtime extravaganza of flowering trees, tulips, and azalea bushes takes center stage.

■ OTHER ATTRACTIONS

The National Symphony Orchestra at the Kennedy Center features Kurt Masur conducting an all-Brahms program, 9-11 April. Go to <http://www.kennedy-center.org/nso>

The Shakespeare Theatre Company presents Euripides' *Ion*, a new version by David Lan, directed by Ethan McSweeney, 9 March - 12 April. See <http://www.shakespearedc.org/>

Two musicals will also be in town: *Chicago* at the National Theater, www.nationaltheatre.org and *Crowns* at Arena Stage, www.arenastage.org

At the National Gallery of Art, two special exhibits will be in place in April: travel back in time to Dutch cities of the seventeenth century during *Pride of Place: Dutch Cityscapes of the Golden Age*, on view 1 February through 3 May 2009 in the West Building. The East Building celebrates the 50th anniversary of the publication of renowned photographer Robert Frank's *The Americans*, with an exhibition that will examine both the construction of the book and the photographs themselves. Frank published this seminal work in 1958/1959, and it remains the single most important book of photographs published since World War II.

For other events and attractions, consult <http://www.dcpages.com/Tourism/>



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 27 February 2009.

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 37th Annual Meeting in Washington.

SAA membership dues are assessed by the academic year and were payable in Fall, 2008. Membership may be renewed or initiated online at www.ShakespeareAssociation.org. Only those who are members in good standing[□] i.e., paid members for 2008-09[□] may subscribe to journals at the SAA's discounted rates, vote in the 2009 election, and register for and attend the 2009 Meeting.

The meeting registration fee entitles SAA members to attend all sessions, seminars, and workshops in Washington, as well as book exhibits, the Opening Reception on Thursday evening, the Annual Luncheon on Friday, the staged reading of *The Rape of Lucrece*, film screenings, coffee breaks, and other receptions.

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, www.ShakespeareAssociation.org.

For Guests of SAA Members

Guests of registered members are welcome at all paper sessions, *The Rape of Lucrece*, the 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 Renaissance Washington D.C. Hotel and the Grand Hyatt Washington cannot be made with the SAA office. They must be made with the hotels directly. See the facing page of this bulletin for more information.

Program Planning for SAA 2010 in Chicago

Each year's program originates in proposals submitted by individual members of the Association and approved by the Trustees. Program Planning for the 38th Annual Meeting will take place during the Washington conference. Proposals are now welcome for panels, seminars, and workshops. Only members in good standing for 2008-09 are eligible to submit proposals for 2010. No one may take a major role as a paper presenter, seminar leader, or workshop leader at two consecutive meetings.

For Paper Sessions

Session proposals may come from potential speakers or session chairs and should include a roster of speakers; their brief biographies; and titles and descriptions for all papers. Papers must represent original work. Most panels have three twenty-minute speakers, but variations on this format are also welcome. Paper panels may include graduate students. Where the session proposer is a paper presenter, the Trustees reserve the right to appoint session chairs.

For Seminars and Workshops

Seminars and workshop proposals should open a number of pathways into a subject, recognizing that the seminar meeting is an occasion for focused but open discussion among junior and senior scholars and advanced graduate students. The proposal should come from the potential leader(s) and should include: a program title; an 80-word paragraph modeled on the brief announcements in past bulletins (archived on the SAA website); further description of the objectives, issues, topics, and questions that will be addressed; and a brief academic biography of the leader(s) that indicates previous experience of SAA seminars and workshops. Graduate students are ineligible to direct seminars and workshops.

Deadline for Proposals: 1 March 2009

Only SAA members in good standing are eligible to submit proposals. These should be sent to a member of the Program Committee:

REBECCA BUSHNELL (Chair; University of Pennsylvania) bushnell@sas.upenn.edu

LINDA CHARNES (Indiana University) lcharnes@indiana.edu

ANDREW HARTLEY (University of North Carolina, Charlotte) ajhartle@uncc.edu

JAMES KEARNEY (University of California, Santa Barbara) kearney@english.ucsb.edu

THE SAA ANNUAL FUND

The SAA has 501(c)(3) status as a nonprofit organization. All contributions are fully tax deductible and will be acknowledged by hard-copy receipt.

To support some of the Association's new initiatives, such as research travel grants for non-tenured postdoctoral scholars, conference travel grants for graduate students, and the J. Leeds Barroll Dissertation Prize, consider making a donation by check or credit card.

IN MEMORIAM

John W. Velz was born 5 August 1930 in Englewood, N.J., and grew up in Westchester County, N.Y. His B.A. and M.A. were from the University of Michigan; his Ph.D. was from the University of Minnesota, where he also taught. He was a faculty member at the College of St. Thomas (St. Paul) and Rice University before going to the University of Texas in 1969. Upon his retirement in 1996, he was appointed Professor Emeritus. His work in the field of Shakespeare and classical studies was extensive: 6 edited collections, 60 articles, and 100 conference presentations. His reference book, *Shakespeare and the Classical Tradition: A Critical Guide to Commentary, 1660-1960* (1968) won citations from the American Library Association and the Association of College and Research Libraries. He was granted fellowships from the National Endowment for the Humanities, the Folger Shakespeare Library, the Fulbright Foundation, and the Kosiuszko Foundation, the last for a lecture tour in Eastern and Central Europe in 1993.

An active and faithful member of the SAA, John Velz lived in the worlds of medieval and Elizabethan theater. Recently he distilled his life and career into a small book, *Exit Pursued by a Bear: Encounters with Shakespeare and Shakespeareans*. John Velz died on 16 November 2008.

Douglas L. Peterson was a Renaissance scholar, jazz trumpet player, and Professor Emeritus of English at Michigan State University. Born in San Jose on 12 April 1924, he grew up in the Bay area and served in the U.S. Army during WWII. He earned his B.A., M.A. and Ph.D. degrees in English from Stanford University and held faculty appointments at California State University at Hayward (now CSU East Bay), the University of Texas at Austin, the University of Washington, and the University of Mississippi. He was honored with a Distinguished Professor Award in 1965-66. His professional publications include *The English Lyric from Wyatt to Donne: A History of the Plain and Eloquent Styles* and *Time, Tide, and Tempest: A Study of Shakespeare's Romances*. He served as a Fulbright Scholar at the University of Helsinki in Finland and received fellowships from the Huntington Library and the American Council of Learned Societies. Doug Peterson died on 27 June 2008 at age 84.

MEMBERSHIP BENEFITS: BOOKS

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, www.ShakespeareAssociation.org.

MEMBERSHIP BENEFITS: JOURNALS

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 office.

Shakespeare Bulletin: list price \$32.00, SAA price \$27.20, 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 office.

Shakespeare Quarterly: list price \$40.00, SAA price \$34.00, 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 \$55.00, a discount of 42%. 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.

A very special offer exclusively for SAA Members: Bundle *Shakespeare Bulletin*, *Shakespeare Quarterly*, and *The World Shakespeare Bibliography Online*, and receive a 30% discount on all three. List price \$152.00, SAA price \$106.00.

GRADUATE STUDENT MEMBERS

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 25 dissertation-level students whose research will be enhanced by seminar participation. Awards have already been made for the 2009 conference. The application deadline for the 2010 conference is 1 November 2009; application information will appear in the June 2009 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 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 2009 prize must have been submitted and approved at the candidate's university during the calendar year 2008.

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 2009. 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 Vice-President of the SAA together with two of the organization's members at large.

The prize will be presented at the Luncheon of the 37th Annual Meeting of the SAA in Washington, D.C., on 10 April 2009.

Submission deadline: 15 January 2009.

37th

MEETING REGISTRATION FORM

ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

9-11 April 2009 ■ The Renaissance Washington D.C. Hotel

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).

Please note if you are attending an SAA meeting for the first time. _____

Only those who are members in good standing[□] i.e., paid members for 2008/09[□] may register for and attend the 2009 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 e-mail our offices at shakespeare@georgetown.edu.

REQUIRED FEES: Those members who remit Registration Fees before 27 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 27 February _____
\$125.00 after 27 February _____
Graduate Student Registration Fee: \$75.00 before 27 February _____
\$100.00 after 27 February _____
No advance registrations are accepted after 27 March.

OPTIONAL EXPENSES:

1. Guest[□] Luncheon: Friday afternoon, \$45.00 _____
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: Friday, 27 February 2009.

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 27 February.

Registration fees and optional expenses are non-refundable after 27 February 2009.

Please note that the SAA offices will close on Friday, 3 April for transport to the conference hotel.

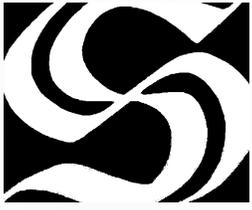


Photo at right: The campus of Georgetown University, home of the Shakespeare Association of America, seen from the Potomac River in Washington, D.C.

WASHINGTON, D.C. SPONSORS

The SAA thanks its sponsors for the 37th Annual Meeting: Georgetown University, the Folger Shakespeare Library, the University of Maryland, George Washington University, the University of Virginia, George Mason University, American University, the University of Maryland Baltimore County, and the University of Delaware. Our local hosts include Denise Albanese, Kent Cartwright, Raphael Falco, Jonathan Gil Harris, Katherine Maus, Madhavi Menon, Gail Kern Paster, Lois Potter, Jason Rosenblatt, and Penn Szitty.

NOTICE FOR FOLGER READERS

Those planning to visit the Folger Library in connection with the SAA conference are requested to send book orders ahead so that the librarians can have materials waiting for your arrival. E-mail ReadingRoom@Folger.edu to avoid delays in book delivery.

ELECTION OF OFFICERS

Votes for the 2009 election are due in the SAA office by 27 February 2009. All hard-copy ballots must be signed across the envelope flap and must have a legible return address. Because these are used to verify membership status, ballots without return addresses will not be counted. Voting is also possible online at the SAA website.

CHICAGO IN 2010

The 38th Annual Meeting of the Shakespeare Association of America will be held in the Windy City on Easter weekend, 1-3 April, at the Hyatt Regency Hotel. The 2010 Opening Reception will take place under the world's largest Tiffany glass dome, in the Chicago Cultural Center. Head of Local Arrangements is Suzanne Gossett of Loyola University Chicago, and our local hosts include Loyola University Chicago, the University of Notre Dame, the University of Chicago, Northwestern University, the University of Michigan, Wayne State University, and Hope College. The Program Committee for 2010, chaired by Rebecca Bushnell of the University of Pennsylvania, welcomes proposals (see page 9).

RESEARCH TRAVEL GRANTS

The SAA has launched a new program of research travel grants for non-tenured scholars, including adjunct and limited-term faculty, lecturers, instructors, independent scholars, and non-tenure-track postdoctoral scholars who have received their degrees in the last five years. Support has been awarded to four SAA members for 2009. The deadline for 2010 grants is 1 November 2009.

THE SAA'S ANNUAL FUND

Member contributions determine the number of awards made in the SAA's two grant programs: research travel grants for non-tenured postdoctoral scholars and conference travel grants for graduate students. For more information, see page 10 of this bulletin.

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