

# SHAKESPEARE ASSOCIATION OF AMERICA

## JANUARY 2011 BULLETIN

### IN THIS ISSUE

Letter from the President	2
Meeting Schedule	3
Conference Events	6
Planning for Bellevue	8
Meeting Protocols	9
Planning for 2012	9
Registration for 2011	11
Announcements	12

#### INCLUDED WITH THIS BULLETIN

Ballot for SAA Officers  
Deadline: 1 March 2011

**B**ellevue, Washington is the site of the Thirty-Ninth Annual Meeting of the Shakespeare Association of America. Registration opens on 1 January 2011 for all conference events.

#### ■ THURSDAY, 7 APRIL

- |            |   |
|------------|---|
| 10:00 a.m. | Registration Opens.   |
| 1:30 p.m.  | Paper Sessions: "Actors as Shakespeare Critics" and "Shakespeare and Ethical Skepticism." |
| 3:30 p.m.  | Fifteen Seminars and Two Workshops.   |
| 6:00 p.m.  | Opening Reception.  |
| 8:00 p.m.  | Performance: <i>Bond</i> , by the Taiwan Bangzi Company.                                  |

#### ■ FRIDAY, 8 APRIL

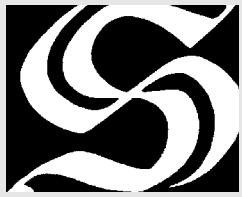
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|------------|--|
| 8:00 a.m.  | Continental Breakfast for Graduate Students.   |
| 9:00 a.m.  | Plenary Session: "The Stories Texts Tell."   |
| 11:00 a.m. | Paper Sessions: "Depicting the Subject in Early Modern Drama" and "Memorializing Shakespeare." |
| 1:00 p.m.  | Annual Luncheon.   |
| 3:30 p.m.  | Sixteen Seminars and Two Workshops.  |
| 3:30 p.m.  | Film Screening: <i>Prince of the Himalayas</i> .   |
| 8:00 p.m.  | Demonstration: Traditional Skits by the Taiwan Bangzi Company.                                 |

#### ■ SATURDAY, 9 APRIL

- |            |   |
|------------|---|
| 9:00 a.m.  | Paper Sessions: "Editing Shakespeare" and "Experimental Shakespeare in Theory and Practice."                |
| 9:00 a.m.  | Workshop for Teachers: "From Script to Performance."  |
| 11:00 a.m. | Paper Sessions: "Black Studies in the English Renaissance" and "Decoding Playwrights' Options and Choices." |
| 2:00 p.m.  | Paper Sessions: "Beyond Playbooks" and "Marlowe's Vitality."  |
| 4:00 p.m.  | Fifteen Seminars and Two Workshops.   |
| 4:00 p.m.  | Film Screening: <i>Prince of the Himalayas</i> .  |
| 6:15 p.m.  | Performance: <i>Ophelia, From Song to Stage</i> .   |
| 10:00 p.m. | The Shakespeare Association / Malone Society Dance.   |

Bellevue skyline courtesy of David Johansen Vasquez





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## LETTER FROM THE PRESIDENT

The current fashion among administrators and bureaucrats—indeed “fetish” might be the more suitable noun—for educational assessment has become so widespread, so voracious of time and resources, that it threatens to choke out the very pedagogic activity it was designed to safeguard. Most of us have always examined and discussed what we do, but now we dedicate innumerable hours to completing forms, mastering jargon, writing reports, and making recommendations, endeavors that subtract from the time spent doing what we are supposed to do—teach and write. In the U.K., where I am in my fifth year of teaching, the fixation has become, if possible, even more pervasive and smothering than in the U.S., amounting to one more element in a culture of surveillance. I fear we may be asked to develop instruments for assessing our instruments of assessment. Dickens mocks the proliferation of reflexive studies in *Little Dorrit*, as Arthur Clenham consults a government bureau: “If another Gunpowder Plot had been discovered half an hour before the lighting of the match, nobody would have been justified in saving the parliament until there had been half a score of boards, half a bushel of minutes, several sacks of official memoranda, and a family-vault full of ungrammatical correspondence, on the part of the Circumlocution Office.”

This weariness with assessment made me less than enthusiastic when, elected Vice-President in 2009, I found that the sitting board had proposed a self-study, yet another chance at assessment, another vehicle not for doing but for talking about doing. I am here to report, however, a Damascene conversion: I have changed my mind, joined the party I persecuted. Having served on the ad hoc committee charged with this self-scrutiny, a group consisting of Peter Holland, Coppélia Kahn, and Paul Yachnin (chair), with Lena Orlin as consultant, I feel an unlikely satisfaction in this process of self-examination and believe the effort spent to have been well spent. We began to gather data in December 2009, proceeded to a weekend meeting for evaluating the data in February 2010, and concluded with the chair’s report in April 2010.

We consulted some 180 members of the organization, some at random and some not, a balance of veterans and relative newcomers; 112 people responded. They were asked to address six ques-

tions or topics: 1) timing and location of the annual meeting, 2) the organization of the program, 3) the website, 4) internal initiatives, 5) external initia-

tives, and 6) additional suggestions. Rather than proceed by the numbers, I’ll re-group the categories. The website was already being reconstructed in-house by the excellent Bailey Yeager, and, although the renovation is incomplete, she is incorporating members’ recommendations for improvement. The internal initiatives undertaken over the past several years—travel grants, dissertation prize—were much applauded. The possibility of external initiatives appealed to many, but few offered concrete, plausible ideas for international outreach or means of broadening of scope. If you have ideas in this department, the floor is still open, as it is in all categories.

The structure of the program, as might be expected, was both praised and damned, with a greater proportion of affirmative than negative comments. As also might be expected, many of the suggestions for altering it were contradictory. Some propose a session with a single speaker, while some abhor such an event. Some favor roundtables; others find them “unfocused.” A number of members want more discussion at the end of a panel, or perhaps later in an arranged assembly. Agreement emerged that the tyranny of the three-speaker panel—twenty minutes each, little time for questions—can make for staleness, and the committee recommended deliberate variation. Although the procedures for getting onto the program are published regularly, both electronically and in the paper Bulletin, many members are unaware that the finished program derives entirely from members’ proposals and is therefore utterly democratic. (Despite our status as professional readers, we often don’t



read attentively.) Discussion and examination of past programs turned up some surprises. Many members believe, even with the rule allowing a place on the program only every other year, that the conference suffers from The Usual Suspects syndrome. In fact, over the past ten meetings only two members have spoken four times, and none more than that. The seminar system, although a few respondents pointed to the odd glitch or occasional failure, was almost universally praised.

Competing values and needs marked discussion of where and when we meet. Again, although the procedure is frequently publicized, many members don't understand it. Our size and logistical requirements limit us to a very few possible hotels. Some members long for the day when we met at the Four Seasons, at least one member urges that we consider the Motel 6, but most respondents delight in the hotels we occupy and the cities we visit. Timing is more controversial. At present we meet at Easter two years out of three because empty hotels on that holiday guarantee space in appealing cities at an exceedingly low rate. In the non-Easter year, economic reality puts us in a locale generally deemed less attractive: hotels cost less in Bellevue than in Boston. Those who celebrate Easter or Passover (often the holidays coincide) dislike the ratio two out of three; Europeans, contrariwise, approve it because their spring term is usually over by then. Were we to meet every year at Easter/Passover, many members would protest on familial or religious grounds. Were we never to meet at Easter/Passover, many would protest on financial grounds. The current rate is \$130 per room: remove the Easter meetings and we would pay upwards of \$220 per room every year, wherever we went (hoteliers, who confer just as we do, know our rate history). It is telling that the Easter meetings are always larger, and in the survey a clear majority favored retaining the current compromise.

The results of the self-assessment, it is fair to say, were soundly positive. Over one hundred very bright people looked critically at the organization and mostly approved. This affirmation attests to good planning and diligent stewardship over almost forty years. If you were not consulted, we still want to hear from you, either at your own prompting or—gulp—in the next self-study. A major strength of the SAA is its responsiveness, about which more in Bellevue.



# CONFERENCE SCHEDULE

## THURSDAY, 7 APRIL

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

Registration

12:00 noon to 6:00 p.m.

Book Exhibits

1:30 to 3:00 p.m.

### PAPER SESSIONS

#### ■ Actors as Shakespeare Critics

**Session Organizer:** RICHARD SCHOCH  
**Chair:** MICHAEL SHURGOT (South Puget Sound Community College)

GAIL MARSHALL (University of Leicester)  
Victorian Actresses as Shakespeare Critics

DENIS SALTER (McGill University)

Terrorizing the Subject: Henry Irving's 1895 Address to Columbia College on *The Character of Macbeth*

RICHARD SCHOCH (Queen Mary, University of London)  
The Grimaldi Shakespeare

#### ■ Shakespeare and Ethical Skepticism

**Session Organizer:** LARS ENGLE  
**Chair:** KATHERINE EGGERT (University of Colorado)

DOUGLAS TREVOR (University of Michigan)  
Skeptical Theology

DAVID B. GOLDSTEIN (York University)

"Faithful Feeders": Eating and Skeptical Ethics in *As You Like It*

LARS ENGLE (University of Tulsa)  
Shame and Ethical Skepticism in *Antony and Cleopatra*

3:30 to 5:30 p.m.

### SEMINARS AND WORKSHOPS

#### The Book on Stage

**Seminar Leader:** CHARLOTTE SCOTT (Goldsmiths College, University of London)

#### Figures of Speech

**Seminar Leaders:** LARA BOVILSKY (University of Oregon) and AARON KUNIN (Pomona College)

#### Getting Published

**Workshop Leader:** JEROME SINGERMAN (University of Pennsylvania Press)

#### Green Scenes in Shakespeare

**Seminar Leader:** SHARON O'DAIR (University of Alabama)

#### Hear Here: Shakespeare's Sound and Collective Listening

**Workshop Leader:** P. A. SKANTZE (Roehampton University)

#### Intertextuality, Audiences, and Memory

**Seminar Leaders:** ALLISON MACHLIS MEYER (University of Illinois, Urbana-Champaign) and LORI HUMPHREY NEWCOMB (University of Illinois, Urbana Champaign)

#### Lacunae in Theater History, Part One

**Seminar Leader:** LESLIE THOMSON (University of Toronto)

#### Liberty and Bondage on the Early Modern Stage

**Seminar Leaders:** OLIVER ARNOLD (University of California, Berkeley) and BERNADETTE A. MEYLER (Cornell University)

#### Mary Wroth and Shakespeare

**Seminar Leaders:** ILONA BELL (Williams College) and MARY ELLEN LAMB (Southern Illinois University)

#### (Re)Imagining Europe through Shakespeare

**Seminar Leader:** SABINE SCHÜLTING (Freie Universität Berlin)

Shakespeare and  
Early Modern Pauline Discourses  
**Seminar Leader:** RANDALL MARTIN  
(University of New Brunswick)

Shakespeare and Political Theology  
**Seminar Leaders:** JENNIFER R. RUST  
(Saint Louis University) and NICHOLE E. MILLER  
(Temple University)

Shakespeare and the Actress  
**Seminar Leader:** KATHRYN PRINCE  
(University of Ottawa)

Shakespeare and the  
New Feminisms  
**Seminar Leader:** DEANNE WILLIAMS  
(York University)

Shakespeare and the  
Question of Theory  
**Seminar Leader:** LISA MYOBUN FREINKEL  
(University of Oregon)

Shakespeare and the  
Rejection of Sexuality  
**Seminar Leader:** IAN FREDERICK MOULTON  
(Arizona State University)

Staging Torture, Staging the World  
**Seminar Leader:** AYANNA THOMPSON  
(Arizona State University)

6:00 to 8:00 p.m.

## OPENING RECEPTION

Open to all registrants for the 39th Annual Meeting and their guests. Each guest must have an SAA name tag; see page 11 of this bulletin for further details.

8:00 to 10:00 p.m.

## PERFORMANCE

### BOND

Adapted from *The Merchant of Venice* by Ching Hsi-Perng and Chen Fang. Presented by the Taiwan Bangzi Company. Thanks to grants from the Taiwanese government and an anonymous donor to the SAA, the performance is open to all registrants for the 39th Annual Meeting and their guests. See pages 6 and 7 of this bulletin for further details.

10:00 to 11:00 p.m.

Post-performance discussion with members of the cast of *Bond*.

## FRIDAY, 8 APRIL

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

Registration and Book Exhibits

8:00 to 9:00 a.m.

Continental Breakfast for  
Graduate Students  
Hosted by the Trustees of the SAA.

9:00 to 10:30 a.m.

### PLENARY PAPER SESSION

■ The Stories Texts Tell  
**Session Organizer:** STEPHEN ORGEL  
**Chair:** PAUL YACHNIN (McGill University)

LAURIE MAGUIRE (University of Oxford)  
Hail, Muse! *et cetera*

BRADIN CORMACK (University of Chicago)  
Q: A Love Story

STEPHEN ORGEL (Stanford University)  
Textual Narratives

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

### PAPER SESSIONS

■ Depicting the Subject in  
Early Modern Drama  
**Session Organizer and Chair:** LEEDS BARROLL  
(Folger Shakespeare Library)

JOEL B. ALTMAN (University of California,  
Berkeley)  
“Your sorrow was too sore laid on”:  
Shakespeare and the Subject of Ekphrasis

HARRY BERGER Jr. (University of California,  
Santa Cruz)  
Silent Complicity: The Subjectivity of Emilia  
in *Othello*

LORNA HUTSON (University of St. Andrews)  
Subjects, Selves, and Circumstances

■ Memorializing Shakespeare  
**Session Organizer:** KAREN NEWMAN  
**Chair:** ADAM ZUCKER (University of  
Massachusetts, Amherst)

RAMIE TARGOFF (Brandeis University)  
Posthumous Love: The Afterlife of Romeo  
and Juliet

KAREN NEWMAN (Brown University)  
Memorizing Shakespeare

ALAN STEWART (Columbia University)  
The Actor and the Bad Poet: The Memorial  
Reconstruction of Shakespeare

1:00 to 3:00 p.m.

## ANNUAL LUNCHEON

**Presiding:** RUSS McDONALD  
(Goldsmiths College, University of London)

Open to all registrants for the 39th Annual Meeting. To purchase a ticket for your guest's luncheon, see page 11 of this bulletin.

3:30 to 5:30 p.m.

## FILM SCREENING

*Prince of the Himalayas*  
Directed by SHERWOOD WU (2006).

Open to all registrants for the 39th Annual Meeting and their guests. See page 7 of this bulletin for further details.

3:30 to 5:30 p.m.

## SEMINARS AND WORKSHOPS

The Character of Reported  
Speech in Shakespeare  
**Seminar Leaders:** RUTH MORSE  
(Université Paris Diderot) and DAVID SCHALKWYK  
(Folger Shakespeare Library)

Delinquent Shakespeare  
**Seminar Leader:** MICHELLE M. DOWD  
(University of North Carolina, Greensboro)

Diet and Identity in  
Shakespeare's England  
**Seminar Leaders:** KIMBERLY COLES  
(University of Maryland) and GITANJALI SHAHANI  
(San Francisco State University)

Drama and/of the Reformation  
**Seminar Leader:** JAMES D. MARDOCK  
(University of Nevada)

Gender and Song in  
Early Modern England  
**Seminar Leaders:** LESLIE C. DUNN  
(Vassar College) and KATHERINE R. LARSON  
(University of Toronto)

Henry IV, Part Two  
**Seminar Leader:** JAMES C. BULMAN  
(Allegheny College)

Jests in Early Modern Culture  
**Seminar Leader:** ADAM SMYTH  
(Birkbeck College, University of London)

## Lacunae in Theater History,

Part Two

Seminar Leader: LESLIE THOMSON

(University of Toronto)

## Macbeth: The State of Play, Part One

Seminar Leader: ANN THOMPSON

(King's College, University of London)

## The Politics of Female Alliance

Seminar Leaders: ELIZABETH ZEMEN KOLKOVICH

(Ohio State University, Mansfield) and

NIAMH J. O'LEARY (Xavier University)

## Prosthetics and Performance

Seminar Leaders: GENEVIEVE LOVE

(Colorado College) and ANDREA STEVENS

(University of Illinois, Urbana-Champaign)

## Shakespeare and Classicism: Redux

Seminar Leader: LYNN ENTERLINE

(Vanderbilt University)

## The Shakespeare Quartos Archive

Workshop Leaders: JIM KUHN

(Folger Shakespeare Library) and

CARTER HAILEY (College of William and Mary)

## Stratford

Seminar Leader: KATHERINE SCHEIL

(University of Minnesota)

## Teaching Our Other Shakespeare (Middleton)

Workshop Leader: GARY TAYLOR

(Florida State University)

## The "Ungodly" in Shakespeare's England

Seminar Leader: TIFFANY WERTH

(Simon Fraser University)

## Violent Masculinities

Seminar Leaders: CATHERINE THOMAS

(College of Charleston) and JENNIFER FEATHER

(University of North Carolina, Greensboro)

## The Winter's Tale

Seminar Leaders: PETER G. PLATT

(Barnard College) and BENEDICT S. ROBINSON

(Stony Brook University)

8:00 to 10:00 p.m.

## DEMONSTRATION

Skits in the style of traditional Chinese opera, performed by members of the Taiwan Bangzi Company.

Open to all registrants for the 39th Annual Meeting and their guests. See page 7 of this bulletin for further details.

## SATURDAY, 9 APRIL

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

## Information and Book Exhibits

9:00 to 10:30 a.m.

## PAPER SESSIONS

### ■ Editing Shakespeare

Session Organizers: BARBARA MOWAT and

PAUL WERSTINE

Chair: BARBARA MOWAT (Folger Shakespeare Library)

A. R. BRAUNMULLER

(University of California, Los Angeles)

Editing Measure—a View from the Trenches

ALAN GALEY (University of Toronto)

The Shakespearean Archive: Critical

Prehistories of Digital Editing

PAUL WERSTINE (University of Western Ontario)

Alfred W. Pollard Redux

### ■ Experimental Shakespeare in Theory and Practice

Session Organizer: THOMAS CARTELLI

Chair: GINA BLOOM (University of California, Davis)

SUSAN BENNETT (University of Calgary)

Historicizing the Experimental

THOMAS CARTELLI (Muhlenberg College)

High-Tech Shakespeare in a

Mediatized Globe

W. B. WORTHEN (Barnard College)

"What light through yonder window speaks?"

Dedramatizing Shakespeare

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

## WORKSHOP FOR TEACHERS

*From Script to Performance*

Workshop Leaders: KATHERINE LAMOREAUX

(Battle Ground High School, Oregon) and

MICHAEL SHURGOT (South Puget Sound

Community College)

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

## PAPER SESSIONS

### ■ Black Studies in the English Renaissance

Session Organizer: IMTIAZ HABIB

Chair: CAROLYN SALE (University of Alberta)

IMTIAZ HABIB (Old Dominion University)

The Reasonables of Boroughside,

Southwark: An Elizabethan Black Family

near the Rose Theater

DUNCAN SALKELD (University of Chichester)  
*Othello* and Assimilation

MARGO HENDRICKS (University of California, Santa Cruz)

"I saw him in my visage": Problems with Race Studies in Early Modern English Literature

### ■ Decoding Playwrights' Options and Choices

Session Organizers: MEMBERS OF THE

OPEN SUBMISSIONS COMMITTEE FOR 2011

Chair: DAVID BEVINGTON (University of Chicago)

RICHARD ABRAMS (University of Southern Maine)  
The Name of Prospero

MATTEO PANGALLO (University of Massachusetts, Amherst)

"Mayn't a Spectator Write a Comedy?"

Playgoer-Playwrights in Shakespeare's Theater

JACQUELINE VANHOUTTE (University of North Texas)  
"Shew Him in Love": Falstaff among the Minions of the Moon

2:00 to 3:30 p.m.

## PAPER SESSIONS

### ■ Beyond Playbooks

Session Organizer and Chair: BARBARA HODGDON (University of Michigan)

RICHARD PREISS (University of Utah)  
What Audiences Did

JAMES J. MARINO (Cleveland State University)  
Shakespeare After Editing

TIFFANY STERN (University College, Oxford)  
Marts and Fairs: Shakespeare and Mass Entertainment

### ■ Marlowe's Vitality

Session Organizer: GARRETT SULLIVAN

Chair: HEIDI BRAYMAN HACKEL

(University of California, Riverside)

JEFFREY MASTEN (Northwestern University)  
*Edward II*: Queer Theories, Vital Signs

LUCY MUNRO (Keele University)

Language, Temporality, and the Vitality of Marlowe's "Mighty Line"

GARRETT SULLIVAN (Pennsylvania State University)  
Vitality, Spirit, and Oblivion in *Tamburlaine the Great*

4:00 to 6:00 p.m.

## FILM SCREENING

### *Prince of the Himalayas*

Directed by SHERWOOD WU (2006).

Open to all registrants for the 39th Annual Meeting and their guests. See page 7 of this bulletin for further details.

4:00 to 6:00 p.m.

## SEMINARS AND WORKSHOPS

### Cosmopolitans and Barbarians

**Seminar Leaders:** BARBARA FUCHS  
(University of California, Los Angeles) and  
CATHERINE NICHOLSON (Yale University)

### Early Modern Women and the Discourse of Death

**Seminar Leader:** MARION WYNNE-DAVIES  
(University of Surrey)

### Hot Protestant Shakespeare

**Seminar Leader:** CLAIRE McEACHERN  
(University of California, Los Angeles)

### Likeness in Shakespeare's England

**Seminar Leader:** MARJORIE RUBRIGHT  
(University of Toronto)

### *Macbeth*: The State of Play, Part Two

**Seminar Leader:** ANN THOMPSON  
(King's College, University of London)

### Memory Culture in Shakespeare

**Seminar Leaders:** J. K. BARRET  
(University of Texas, Austin) and  
LINA PERKINS WILDER (Connecticut College)

### Performing Shakespeare for Popular Audiences

**Workshop Leader:** STEPHEN PURCELL  
(Southampton Solent University)

### Queer Theory Now

**Seminar Leaders:** STEPHEN GUY-BRAY  
(University of British Columbia) and  
DAVID L. ORVIS (Appalachian State University)

### Redefining Theatrical Culture: The Theater of the Streets

**Seminar Leader:** S. P. CERASANO  
(Colgate University)

### Sanctity

**Seminar Leaders:** ALICE DAILEY  
(Villanova University) and KRISTEN POOLE  
(University of Delaware)

### Shakespeare and Opera

**Seminar Leader:** WILLIAM GERMANO  
(Cooper Union)

### Shakespeare and Renaissance Ideas of a Life

**Seminar Leader:** STEPHEN GREENBLATT  
(Harvard University)

### Shakespeare and Science

**Seminar Leader:** REBECCA LEMON  
(University of Southern California)

### Shakespeare for Sale

**Seminar Leader:** ADAM G. HOOKS  
(University of Iowa)

### Shakespearean Fetish

**Workshop Leader:** MARK JOHNSTON  
(University of Windsor)

### Shakespeare's Poetry

**Seminar Leaders:** PATRICK CHENEY  
(Pennsylvania State University) and MICHAEL  
SCHOENFELDT (University of Michigan)

### Silenced Shakespeare Films

**Seminar Leader:** COURTNEY LEHMANN  
(University of the Pacific)

6:15 to 7:15 p.m.

## PERFORMANCE

### *Ophelia, From Song to Stage*

Music for Ophelia by William Linley, Johannes Brahms, Jake Heggie, and others, performed by MEGAN McCUALEY (soprano) and DANIEL OVERLY (piano).

Open to all registrants for the 39th Annual Meeting and their guests. See page 7 of this bulletin for further details.

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

## THE SAA / MALONE SOCIETY DANCE

Open to all registrants for the 39th Annual Meeting and their guests. Tickets may be reserved on page 11 of this bulletin or may be purchased at the door.



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

## Play Reading: *A Yorkshire Tragedy*

*Shakespeare Bulletin* hosts the pre-conference reading of a short (ten-scene) play of murder and madness based on the true crimes committed by Walter Caverley in 1605. (The illustration above is from a pamphlet report of the brutal infanticides.) All early arrivers are welcome to join in this encounter with the Shakespeare apocrypha; come to the Cedar Ballroom at the Hyatt Regency Bellevue. Light refreshments will be served, and there will be a cash bar.

Thursday, 6:00 to 8:00 p.m.

## Opening Reception at the Hyatt Regency Bellevue

The 2011 Opening Reception will be held in the Grand Foyers at our host hotel, so that conference members can proceed directly from the reception to the performance of *Bond*. The reception is open to all registrants for the 39th Annual Meeting and their guests. Each guest must have an SAA name tag; see page 11 of this bulletin for further details.

Thursday, 8:00 to 10:00 p.m.

## Performance: *Bond*

A new translation of *The Merchant of Venice* by the distinguished Shakespearean scholar Perng Ching-Hsi is the basis for *Bond*. Chen Fang helped adapt the trans-

# ASSOCIATED EVENTS

lation to the traditional forms of Chinese opera known as *Bangzi* or *Yuju*, originally from Henan (Yu), China. *Merchant* readily lends itself to the opera's genre of "civil/domestic drama," with Renaissance Venice re-imagined as a metropolitan prefecture in medieval China. The performance provides a modern Asian perspective on the issues of law and justice and family and gender, in addition to that of racial prejudice.

The part of Shylock is played by the great Taiwanese diva Wang Hai-ling (below, with Chu Hai-shan). Her performance incorporates the roles of *lao-sheng* (sympathetic older male), *jing* (exuberant male), and *chou* (clown). This crossing of conventions mirrors the complexities of Shakespeare's character. Wang also sings, dances, and juggles; Shylock's parting "I am content" is expanded into a tragic aria. "The quality of mercy" speech has been made into an aria, too.



*Bangzi* began as rural entertainment that, over time, developed into a style of grand opera that nonetheless retained its folk vigor. *Bond* will feature acrobatics and a live orchestra. Wang has been named Best Artist in Asia and has received Taiwan's National Award for Literature and the Arts.

The director of the production is Lu Po-Shen. The SAA is especially grateful to Bi-qi Beatrice Lei for her assistance in bringing the Taiwan *Bangzi* Opera Company to Bellevue. The performance is made possible by grants from the Taiwanese government and an anonymous donor to the SAA.

Members of the company will join in a post-performance discussion from 10:00 to 11:00 p.m. The performance and discussion are open to all registrants for the 39th Annual Meeting and their guests.



**Friday, 8:00 to 10:00 p.m.  
Demonstration:  
Traditional Bangzi Skits**

The Taiwan *Bangzi* Opera Company presents an evening of scenes from Chinese operas. "The Scholar Who Would Be an Official" (above), features Liu Chian-hua as the scholar who has been unjustly thwarted in three previous lives. He struggles with Yin Ching-chun, as the Judge of the Underworld, to become the official of literary affairs in his next incarnation. Other scenes may include "The Flirting Scholar" and "The Monkey King."



**Friday, 3:30 to 5:30 p.m.  
Saturday, 4:00 to 6:00 p.m.  
Film Screening:  
Prince of the Himalayas**

Learning that his father has died mysteriously, that his uncle Tsanpo has taken the throne, and that Tsanpo has married the widowed queen Nam, Prince Lhamokloden (Purba Rgyal) wants revenge. This adaptation of *Hamlet*, set in ancient Tibet under the shadow of the Himalayas, was written by Sherwood Hu, Trashidawa, and Tsering

Dorje, and directed by the Shanghai-born and American-educated Hu. It includes stunning variations on a familiar plot, such as the brilliant scene in which Odsaluyang (Ophelia) gives bloody birth in a river. Screening is courtesy of Hus Entertainment and Shanghai Film Studios.

**Saturday, 6:15 to 7:15 p.m.  
Concert: Ophelia,  
From Song to Stage**

Award-winning soprano Megan McCauley performs a program of songs inspired by the fact that Ophelia's madness is expressed more in song than in soliloquy. Those who have composed music for Ophelia include Brahms (1833-1897), Berlioz (1803-1869), Chausson (1855-1899), Saint-Saëns (1835-1921), Strauss (1864-1949), Jake Heggie (1961-), and Thomas Pasatieri (1945-). The "Songs of Ophelia" recorded in "Shakespeare's Dramatic Songs" by William Linley (1771-1835) are the earliest that survive and may be closest to what Shakespeare's audiences heard.



# HYATT REGENCY BELLEVUE

www.bellevue.hyatt.com  
Phone 425.462.1234  
Fax 425.646.7567

In 2011, the SAA convenes at the Hyatt Regency Bellevue, nine miles from central Seattle on its Eastside. The hotel recently cut the ribbon on a \$185 million expansion and renovation that put design emphasis on natural woods and stones and on spectacular views of Mount Rainier and Lake Washington.

Guest-rooms have Asian-inspired decor, flat-screen HDTVs, iHome stereos with iPod docks, and safes that store and charge laptop computers. The hotel offers 24-hour access to its 7,000-square-foot gym. The SAA has negotiated free wired and wireless internet in all guest rooms.

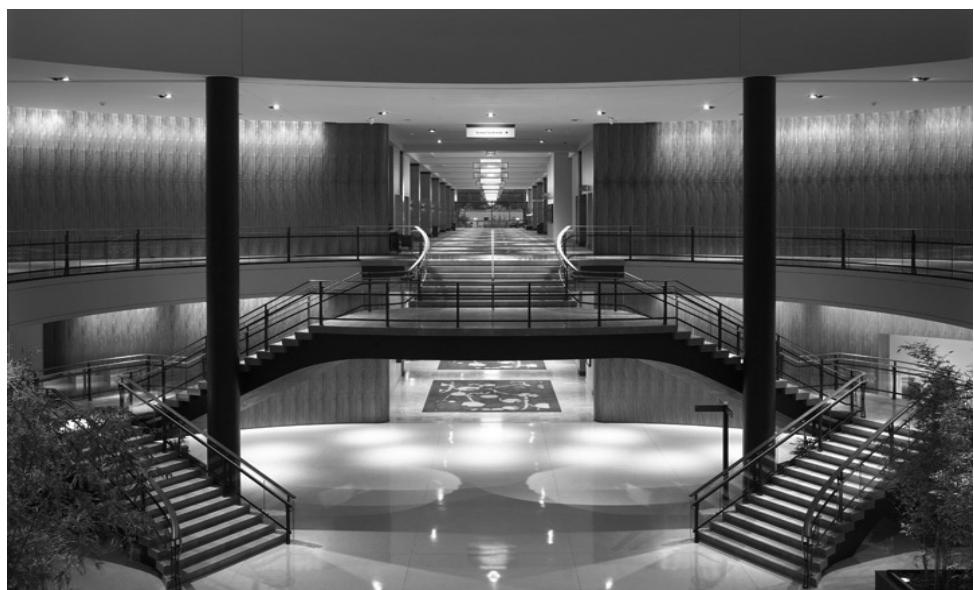
The hotel is connected by sky bridge to the Bellevue Collection of 250 stores, 45 restaurants, a 16-screen cinema with IMAX, a billiards hall, bowling lanes, a video arcade, and a live comedy club. Also in easy reach is the Bravern, a shopping district with 35 upscale retailers. SAA members may wish to visit Bellevue's Arts Museum, its Botanical Gardens, the Microsoft Visitors Center, the Kirkland Waterfront, the Burke-Gilman Trail, and Marymoor Park. A circulating bus will take SAA members to downtown Seattle on Friday and Saturday evenings.



Rooms are discounted to \$130 per night for single and double occupancy and \$155 per night for triple occupancy. Rates are guaranteed through **14 March 2011** on a space-available basis. The current sales and occupancy tax in the state of Washington is 14.4%.

Reservations must be made with the hotel directly, by phone at 425.462.1234 (mention that you are a member of the Shakespeare Association of America), or by visiting this exclusive link:

[http://resweb.passkey.com/Resweb.  
do?mode=welcom\\_ei\\_new&eventID=1466008](http://resweb.passkey.com/Resweb.do?mode=welcom_ei_new&eventID=1466008)



## ■ GETTING THERE

Seattle Tacoma International Airport (SEA) is the closest airport to Bellevue. Shuttle Express service to the Hyatt can be found on the third floor of the parking garage, and costs \$19.00. Visit [www.ShuttleExpress.com](http://www.ShuttleExpress.com) for reservations. Cab service to and from the hotel costs approximately \$45. To reserve a town car for three or van for up to ten people please contact the concierge at the Hyatt at 425.462.1234.

Those driving to Bellevue should consult <http://www.bellevue.hyatt.com/hyathotels/services/maps/index.jsp> for directions. The hotel offers self-parking that is \$15 per night Sundays through Thursdays and free on Fridays and Saturdays. Valet parking is also available for \$18 per day.

## ■ CHILD CARE

The Concierge of the Hyatt Regency Bellevue recommends A Nanny For U. All nannies employed by the company are required to have at least three years' experience and undergo background checks. This service may be reached at 206.525.1510.

## ■ ROOM SHARE

To help reduce lodging expenses, the SAA assists members seeking roommates at the conference facility. Please e-mail [Shakespeare@georgetown.edu](mailto:Shakespeare@georgetown.edu) with your dates and requirements.

## ■ APRIL IN BELLEVUE

The average temperature in Bellevue is 50 degrees in early April. The city lies between Lake Washington and Lake Sammamish.

## ■ SHUTTLES TO SEATTLE

The SAA has negotiated for the Hyatt Regency Bellevue to provide free circulating shuttles to downtown Seattle between 6:00 and 10:00 p.m. on Friday, 8 April, and between 7:00 and 11:00 p.m. on Saturday, 9 April. A bus will depart the Hyatt every half-hour. Further scheduling information will be included in the conference program.

## ■ DINING AT THE HYATT

Eateries in the Hyatt Regency Bellevue include: Twisted Cork, open for breakfast and tapas-style dining; Daniels' Broiler, a steakhouse open for lunch and dinner with a piano bar in the evenings; Joey Bellevue, featuring "new-world" cuisine for lunch and dinner; and Tewada Gourmet Thai, open for lunch and dinner.

## ■ BELLEVUE ARTS MUSEUM

Located less than two blocks from the Hyatt Regency Bellevue, the Bellevue Arts Museum hosts a variety of art from regional artists. The idea for the museum originated from a local annual art fair dating back to 1947. The Bellevue Arts Museum embraces art, design, and craft.

## ■ MUSEUM OF DOLL ART

The Rosalie Whyel Museum is the home of over 1,000 dolls displayed in a Victorian-style building and is located less than a half a mile from the Hyatt Regency Bellevue.

For other events and attractions, consult  
[http://www.visitseattle.org/Visitors/  
Discover/Neighborhoods/Bellevue-and-  
Eastside.aspx](http://www.visitseattle.org/Visitors/Discover/Neighborhoods/Bellevue-and-Eastside.aspx)

# MEETING PROTOCOLS

## Conference Participation

### For Seminars and Workshops

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

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

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

### For Paper Sessions

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

## Conference Registration

### For SAA Members

All current members of the Shakespeare Association are welcome to register for the 39th Annual Meeting in Washington.

SAA membership dues are assessed by the academic year and were payable in Fall 2010. Membership may be renewed or initiated online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org). Only those who are members in good standing—i.e., paid members for 2010-2011—may subscribe to journals at the SAA's discounted rates, vote in the 2011 election, and register for and attend the 2011 Meeting.

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

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

### For Guests of SAA Members

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

### The Conference Hotel

Reservations for the Hyatt Regency Bellevue cannot be made with the SAA office. They must be made with the hotel directly. See the facing page of this bulletin for more information.

## Program Planning for SAA 2012 in Boston

Each year's program originates in proposals submitted by individual members of the SAA and approved by the Trustees. Program planning for the 40th Annual Meeting will take place during the Bellevue conference. Only members in good standing for 2010-2011 are eligible to submit proposals for 2012. No one may take a major role as a paper presenter, seminar leader, or workshop leader at two consecutive meetings.

### For Seminars and Workshops

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

### Session Proposals

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

### Deadline for Proposals: 1 March 2011

#### Program Committee for 2012

JAMES R. SIEMON, CHAIR [jsiemon@bu.edu](mailto:jsiemon@bu.edu)  
LYNN ENTERLINE [lynn.enterline@vanderbilt.edu](mailto:lynn.enterline@vanderbilt.edu)  
BARBARA HODGDON [hodgdon@umich.edu](mailto:hodgdon@umich.edu)  
TIFFANY STERN [tiffany.stern@univ.ox.ac.uk](mailto:tiffany.stern@univ.ox.ac.uk)  
HENRY TURNER [henry.turner@rutgers.edu](mailto:henry.turner@rutgers.edu)

## IN MEMORIAM

**Kenneth Sprague Rothwell** was born in Bay Shore, New York and grew up there and in Shanghai and San Antonio. He served in the Aleutian Islands during World War II before earning an M.A. and Ph.D. from Columbia University. He taught at the Universities of Rochester, Cincinnati, and Kansas before joining the faculty of the University of Vermont in 1970. Years of directing freshman composition led to the publication of *Questions of Rhetoric and Usage* in 1971. Finally, at the age of 55, he embarked on the scholarly career for which SAA members most honor him.

As a pioneer in the field of Shakespeare on film, he played a leading role in establishing the credibility of the field. His *History of Shakespeare on Screen: A Century of Film and Television* (1999 and 2004) continues to serve as a major resource, as does *Shakespeare on Screen: An International Filmography and Videography* (co-edited with Annabelle Melitzer, 1990). In 1976 he co-founded and co-edited *The Shakespeare on Film Newsletter* with Bernice Kliman; he was also a contributing editor to *Shakespeare Bulletin* and editorial board member for *Literature/Film Quarterly*. He co-chaired a seminar on film Shakespeare for the 1991 World Shakespeare Congress in Tokyo; in 2000, aged 79, he delivered the plenary address at the Malaga International Conference on Shakespeare Movies. In 2008 he edited *The Merchant of Venice* for the New Kittredge Shakespeare and, in 2010, *King Lear*. He received two teaching awards at Vermont and was appointed to the Vermont Council for the Humanities.

Ken Rothwell is remembered especially for his extraordinary contributions to the Shakespeare Association of America. For the 1996 World Shakespeare Congress in Los Angeles he organized a three-day Film Festival that was the distinguishing event of the conference. He died on 8 November at the age of 89.

## PRAGUE WORLD CONGRESS

The Ninth World Shakespeare Congress will be held on 17-22 July 2011. For further information and to register, go to: [www.shakespeare2011.net](http://www.shakespeare2011.net).

## THE SAA's ANNUAL FUND

Gifts to the SAA's Annual Fund support travel grants to the conference for graduate students and determine the number of research travel grants made to untenured scholars. For more on these awards, go to the SAA website and the drop-down menu under "About SAA" for "Awards, Grants, and Prizes." The Shakespeare Association of America is a 501(c)3 organization, and all gifts are fully tax-deductible. To give to the SAA please go to the SAA website and under "About SAA" click on "Give to the SAA."

## MEMBERSHIP BENEFITS

- **NEW:** *Ashgate Academic Press* now offers SAA members special discounts on over 70 titles. Under the "Member" tab on the SAA website, click on the link for "Ashgate Academic Press Discount."
- **Oxford University Press** maintains a dedicated site for the SAA that highlights OUP books of special interest to SAA members. It also provides deep discounts on purchase prices: 30% off the list price for frontlist titles and up to 80% off for backlist titles. Click on the link "Academic Press Discounts for Members" at the SAA website.
- **New Variorum Shakespeare Editions:** SAA members receive a 20% discount on all New Variorum Shakespeare editions. Go to [www.mla.org/store/CID38](http://www.mla.org/store/CID38). Enter promotional code AVON at checkout.
- **Medieval and Renaissance Drama in England:** list price \$80.00, SAA price \$65.00, a discount of 19%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA.
- **Shakespeare Bulletin:** list price \$35.00, SAA price \$29.75, a discount of 15% available for both print and online subscriptions. For print, foreign postage surcharges apply. Subscription orders for this quarterly journal should be placed directly with The Johns Hopkins University Press, online at [www.press.jhu.edu/journals/special\\_offers.html](http://www.press.jhu.edu/journals/special_offers.html); by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.
- **Shakespeare Newsletter:** Subscriptions are \$15.00 per year. To subscribe to this quarterly journal, consult the Membership Dues Form on the SAA website or contact the SAA.
- **Shakespeare Quarterly:** list price \$42.00, SAA price \$35.70, a discount of 15% available for both print and online subscriptions. For print, foreign postage surcharges apply. Subscription orders for this quarterly journal should be placed directly with The Johns Hopkins University Press, online at [www.press.jhu.edu/journals/special\\_offers.html](http://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](http://www.press.jhu.edu/journals/special_offers.html); by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.
- **Exclusive offer for SAA Members:** Bundle *Shakespeare Bulletin*, *Shakespeare Quarterly*, and *The World Shakespeare Bibliography Online*, and receive a 30% discount on all three. List price \$157.00, SAA price \$109.90.

## FOR GRADUATE STUDENTS

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

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

**Graduate Student Travel Awards:** Travel subsidies of \$300 are available to support dissertation-level students whose research will be enhanced by seminar participation. Awards have already been made for the 2011 conference. The application deadline for the 2012 conference is 1 November 2011; application information will appear in the June 2011 Bulletin.

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

**The J. Leeds Barroll Dissertation Prize:** In honor of the founder of the Shakespeare Association of America, the Trustees of the SAA have created a dissertation prize to recognize outstanding work in Shakespeare studies each year. Dissertations brought forward for the 2011 prize must have been submitted and approved at the candidate's university during the calendar year 2010.

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](mailto:shakespeare@georgetown.edu) by 15 January 2011. They will be used for an initial screening, with selected applicants then encouraged to forward full copies of the dissertation and also hard-copy letters from the applicant's chair or director of graduate studies, confirming approval of the dissertation. Submissions will be reviewed by a committee consisting of the President and other members of the Board of Trustees.

The 2011 prize will be presented at the Luncheon of the 39th Annual Meeting of the SAA in Bellevue, Washington, on 8 April 2011.

**Submission deadline: 15 January 2011.**

# 39th

## MEETING REGISTRATION FORM

### ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

7–9 April 2011 ■ Hyatt Regency Bellevue

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

Name: \_\_\_\_\_

Institutional Affiliation

Or Place of Residence: \_\_\_\_\_

I will be accompanied by a guest named \_\_\_\_\_

In order to attend the Opening Reception, all guests must have name tags.

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

Only those who are members in good standing—i.e., paid members for 2010–2011—may register for and attend the 2011 Meeting. You may check your membership status on the SAA website at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org), or on the mailing label of the bulletin envelope. You may also e-mail our offices at [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu).

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

**Meeting Registration Fee:** \$110.00 before 1 March

\$125.00 after 1 March

\_\_\_\_\_

**Graduate Student Registration Fee:** \$75.00 before 1 March

\$100.00 after 1 March

\_\_\_\_\_

No advance registrations are accepted after 1 April.

#### OPTIONAL EXPENSES:

1. Guest's Luncheon: Friday afternoon, \$50.00

Please note that members' lunches are included in their registration fees.

\_\_\_\_\_

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

\_\_\_\_\_

#### TOTAL PAYMENT DUE

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

\_\_\_\_\_

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

\_\_\_\_\_

Credit-Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

**Pre-Registration Deadline: Monday, 1 March 2011.**

Registration may also be completed online at [www.Shakespeare Association.org](http://www.Shakespeare Association.org).

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

Registration will be acknowledged by hard-copy receipt if received by the deadline of 1 March 2011.

Registration fees and optional expenses are non-refundable after 1 March 2011.

Please note that the SAA offices will close on Friday, 1 April 2011 for transport to the conference hotel.

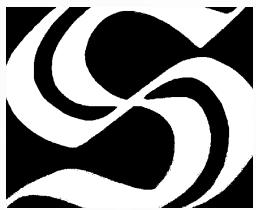


Photo at right: The campus of Georgetown University, home of the Shakespeare Association of America, seen from the Potomac River in Washington, D.C.

## O UR HOSTS IN BELLEVUE

Michael Shurgot of South Puget Sound Community College is the Head of Local Arrangements for the 2011 SAA. We are grateful to our sponsors for the meeting: the University of Washington, the University of Oregon, the University of British Columbia, the Oregon Shakespeare Festival, Vancouver Island University, Western Washington University, the University of British Columbia at Okanagan, the University of Puget Sound, Reed College, Simon Fraser University, Southern Oregon University, the University of Victoria, and an anonymous donor.

## P ROGRAM PLANNING FOR BOSTON IN 2012

The Fortieth Anniversary Conference of the SAA will take place at the Westin Copley Place Hotel in downtown Boston on Easter weekend, 5-7 April 2012. Chair of Local Arrangements is William C. Carroll of Boston University. Program Planning, headed by James R. Siemon of Boston University, is underway. To submit proposals for seminars, workshops, and paper panels, see further information on page 9 of this bulletin.

## L OOKING FORWARD TO 2013 AND 2014

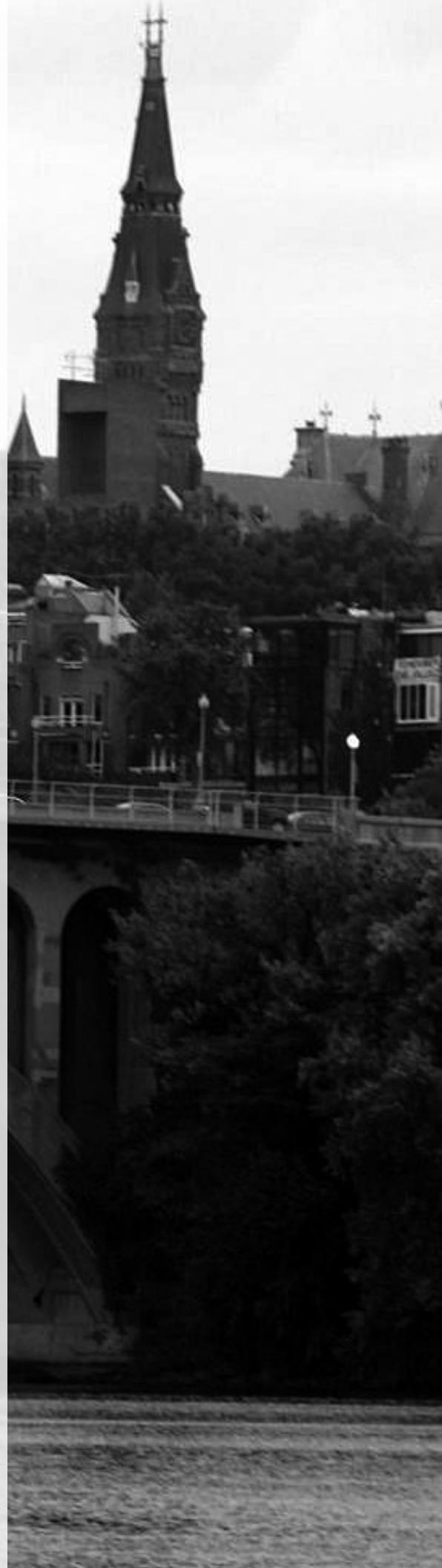
The Trustees of the SAA are pleased to announce dates and locations for future conferences. The Forty-First Annual Meeting will take place at the Fairmont Royal York Hotel in Toronto on Easter weekend, 28-30 March 2013. The Forty-Second Annual Meeting will take place at the Hyatt Regency St. Louis at the Arch on 10-12 April 2014.

## L EEDS BARROLL DISSERTATION PRIZE

Submissions are now welcome for the 2011 prize for outstanding work in Shakespeare studies. Dissertations brought forward for consideration in 2011 must have been approved at the candidate's university in calendar 2010. For further information, see page 10 of this bulletin. Submission deadline is 15 January 2011.

## S AA ANNUAL FUND

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



### THE SHAKESPEARE ASSOCIATION OF AMERICA

Department of English, Georgetown University

37th and O Streets, N.W., Washington, D.C. 20057-1131

[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)

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