The Forty-Second Annual Meeting of the Shakespeare Association of America will be held at the Hyatt Regency St. Louis at the Arch from 9 to 12 April 2014.

**Wednesday, 9 April**

7:30pm  Reading of Monsieur Thomas, sponsored by Shakespeare Bulletin.
8:00pm  As You Like It, performed by Actors from the London Stage.

**Thursday, 10 April**

8:00am  Registration.
10:00am  Book Exhibits.
10:00am  Fourteen Seminars, One Performance Session.
12:00pm  Digital Room.
1:30pm  Panel Sessions: “Catastrophic Ecologies in Shakespeare’s Late Tragedies” and “Shakespeare 1914-1916: Local Becoming Global.”
3:30pm  Fourteen Seminars, One Workshop, One Performance Session, Digital Room.
6:00pm  Welcome Reception.

**Friday, 11 April**

8:00am  Registration and Book Exhibits.
9:00am  Plenary Session: “Radical Tragedy / Political Shakespeare, 30 Years Later.”
11:00am  Panel Sessions: “Shakespeare and the Meaning of the Modern Humanities” and “Shakespeare in Time.”
1:00pm  Annual Luncheon.
3:30pm  Thirteen Seminars, Two Workshops, One Performance Session.
8:00pm  As You Like It, performed by Actors from the London Stage.

**Saturday, 12 April**

8:00am  Information and Book Exhibits.
9:00am  Panel Sessions: “Shakespeare and Zizek: ‘Looking Awry’” and “Shakespeare’s Not Bawdy.”
11:00am  Panel Sessions: “Global Shakespeares in Prisons, Villages, and Opera Houses” and “Authorial Doubling: Collaboration, Appropriation, and Interpretation.”
2:00pm  Panel Sessions: “Feminists Adapt (to) Shakespeare” and “Reading Mimesis, Chapter 13.”
4:00pm  Fourteen Seminars, One Workshop, One Performance Session.
10:00pm  Closing Dance.
Benjamin haunt the memories of “Brodie girls.” And to celebrate with requisite attention to our scholarly and political commitments presents more than a few challenges, which I need not rehearse. The re-birth of the author will not (I hope) be Shakespeare on a half-shell, readied for aesthetized consumption. Nevertheless, for those of us in theater, the sister arts, the academy, and the world who choose to associate with one another, I wish us a year of due respect and wonder for the legacies of a man whose words and theatrical practices speak ever more diversely and imaginatively around the globe. Let us celebrate too our multiple roles in making that happen—humbly, to be sure, but also recognizing our colleagues’ creativity, thoughtful inquiry, probing critique, and extraordinary commitment and passion.

In this year of re-birth, I want to issue a welcoming message to the membership to share with me and my fellow Trustees your thoughts on how we might also help our 21st-century Shakespeare Association of America grow even better. Can we make the SAA more helpful to you in your lives as Shakespeare (& company) scholars, actors, and appreciators all year round—not only, though certainly, during those three-plus days near his birthday when our members share their work and the same hotel space, dance floor, and restaurant tables?

The current leadership has crafted one immediate experiment: we are creating a Call for Proposals space on our new-and-improved SAA website, to help members interested in proposing panels, roundtables, or other presentation formats to find like-minded participants (and vice-versa). Our hope is that this might be particularly helpful to those in the earlier stages of their careers who may not yet have established networks with colleagues at other institutions; it might also help those working on new material or in a new subfield to join a wider conversation. Panels organized through this new process will be subject to the same deadlines and review process by the Program Committee as any other submissions: for this initial round, then, the time frame is tight indeed. Even so, we hope this experiment might spur some creative thoughts about different formats, and, if successful, might lead us in the direction of some new session models. We also see it as consistent with the SAA’s historic commitment to openness and inclusiveness.

The SAA program remains a challenging balance between large communal events (including, therefore, a limited number of formal talks) and more intimate exchanges, including our valued and influential seminars. I am deeply appreciative of those who make the effort to put forth ideas, anchor seminars, and submit papers for consideration. Not all these efforts lead directly to acceptance on the program, and I know how hard it can be to try again after such an experience—but I nonetheless ask you to do so, especially given that the shape of the program and the interests of the membership do shift from year to year. Moreover, with our steadily growing membership, more opportunities continue to emerge—particularly for those who wish to lead a seminar. Seminar leadership has become something of an art form in itself, and I thank those who make the vast majority of these seminars so rewarding.

Our St. Louis conference will also host the first SAA Digital Room as a supplement to our regular program. This is an open space, with projects not subject to review or consideration of the volunteers’ other forms of participation in the conference. The membership will be voting with their feet, and I hope will be learning about some of the exciting new ways in which we can indeed create more thoroughgoing year-round networks and collaborations. As we now teach children born in the digital age, is this a harbinger of things to come? Yes, we are also facing challenges as we advocate for love of language and sustained concentration rather than soundbites alone, and some of our cherished practices and values are indeed under fire. But as you meet with things dying, may you also encounter things new-born. Resolve you / For more amazement.

*’Tis time.
Awake your faith.
# St. Louis Program Schedule

## Wednesday, 9 April

### 6:00 to 7:30pm

**REGISTRATION**

### 7:30 to 10:00pm

**PLAY READING**

*Monsieur Thomas*

Sponsored by *Shakespeare Bulletin*

Open to all registrants for the 42nd Annual Meeting and their guests.

### 8:00 to 10:30pm

**PERFORMANCE**

*As You Like It*

Presented by Actors from the London Stage

Open to all registrants for the 42nd Annual Meeting and their guests.

## Thursday, 10 April

### 8:00am to 6:00pm

**REGISTRATION**

### 10:00am to 6:00pm

**BOOK EXHIBITS**

### 10:00am to 12:00pm

**SEMINARS AND WORKSHOPS**

**The Blind Spots of Knowledge in Shakespeare and his World**

- Subha Mukherji  
  *(University of Cambridge)*
- Graham Bradshaw  
  *(University of Queensland)*

**Creative / Critical Approaches to Shakespeare**

- Rob Conkie  
  *(La Trobe University)*

**The Icon**

- Sue Wiseman  
  *(Birkbeck College London)*
- Gillian Woods  
  *(Birkbeck College London)*

**Intercultural Shakespeare: Theory and Methodology**

- Bi-qi Beatrice Lei  
  *(National Taiwan University)*

**New and Revised Narratives of the Theater**

- June Schlueter  
  *(Lafayette College)*

**Object-Oriented Environs, Part One**

- Jeffrey Jerome Cohen  
  *(George Washington University)*
- Julian Yates  
  *(University of Delaware)*

**The Icon**

- Sue Wiseman  
  *(Birkbeck College London)*
- Gillian Woods  
  *(Birkbeck College London)*

**Intercultural Shakespeare: Theory and Methodology**

- Bi-qi Beatrice Lei  
  *(National Taiwan University)*

**New and Revised Narratives of the Theater**

- June Schlueter  
  *(Lafayette College)*

**Shakespeare, Performance, and the Senses**

- Farah Karim-Cooper  
  *(Shakespeare's Globe)*

**Slavery, Captivity, and Piracy in Early Modern Writing**

- Laurie Ellinghausen  
  *(University of Missouri, Kansas City)*
- Daniel Vitkus  
  *(Florida State University)*

### 10:00am to 12:00pm

**PERFORMANCE WORKSHOP**

Actors from the London Stage

Open to all registrants for the 42nd Annual Meeting and their guests.

### 12:00 to 1:30pm

**DIGITAL ROOM**

Open to all registrants for the 42nd Annual Meeting and their guests.

### 1:30 to 3:00pm

**PANEL SESSIONS**

**Catastrophic Ecologies in Shakespeare’s Late Tragedies**

- **Session Organizer:** Steve Mentz  
  **Chair:** Katherine Eggert  
  *(University of Colorado, Boulder)*

  **Catastrophe I: War and the Environment in Macbeth**
  - Randall Martin  
    *(University of New Brunswick)*

  **Catastrophe II: Flood in Antony and Cleopatra**
  - Steve Mentz  
    *(St. John’s University)*

  **Catastrophe III: The Wounds of Possibility**
  - Simon Palfrey  
    *(Oxford University)*

**Shakespeare and Language: Close and Distant Reading**

- Jonathan Hope  
  *(Strathclyde University)*
- Margaret Tudeau-Clayton  
  *(Université de Neuchâtel)*

**Shakespeare and Pedagogy**

- Lynn Enterline  
  *(Vanderbilt University)*

**Shakespeare and the Book Trade, 1642-1737**

- Emma Depledge  
  *(Université de Genève)*
- Peter Kirwan  
  *(University of Nottingham)*

**The Shakespeare Documentary**

- Michael P. Jensen  
  *(Shakespeare Newsletter)*

**Reimagining Topicality**

- Barbara Sebek  
  *(Colorado State University)*

**Shakespeare and the Book Trade, 1642-1737**

- Emma Depledge  
  *(Université de Genève)*
- Peter Kirwan  
  *(University of Nottingham)*

**Shakespeare and Pedagogy**

- Lynn Enterline  
  *(Vanderbilt University)*

**Shakespeare in Early Modern London**

- Peter Kirwan  
  *(University of Nottingham)*
- Michael P. Jensen  
  *(Shakespeare Newsletter)*
Shakespeare 1914-1916: Local Becoming Global
Session Organizer: Gordon McMullan
Chair: Jennifer R. Rust
(Saint Louis University)
Performing the Tercentenary: Integrating the Archive and the Repertoire
Clara Calvo
(University of Murcia)
“Goblin’s Market”: Commemoration, Anti-Semitism, and the Invention of “Global” Shakespeare, 1914-1916
Gordon McMullan
(King’s College London)
Global and Local Shakespeare: St. Louis, 1914-1916
Monika Smialkowska
(Northumbria University)

3:00 to 6:00pm
DIGITAL ROOM
Open to all registrants for the 42nd Annual Meeting.

3:30 to 5:30pm
SEMINARS AND WORKSHOPS
Brothers and Others: New Directions
Elizabeth Bearden
(University of Wisconsin)
Julia Schleck
(University of Nebraska, Lincoln)
Coriolanus
Niamh J. O’Leary
(Xavier University)
The Erotics of Shakespeare’s Poetry
Ian Frederick Moulton
(Arizona State University)
Evidence in Early Modern Drama Studies
Travis D. Williams
(University of Rhode Island)

Finding the Signals for Performance in a Shakespeare Text
Ralph Alan Cohen
(Mary Baldwin College)
Forms of Time, Part One
Lauren Shohet
(Villanova University)
The Global Shakespeare Festival: Shakespearean Diplomacy
Christie Carson
(Royal Holloway London)
Inn-wards: Literary-Legal Culture of the Inns of Court
Jessica Winston
(Indiana State University)
Virginia Lee Strain
(Loyola University Chicago)
Object-Oriented Environs, Part Two
Jeffrey Jerome Cohen
(Ohio State University)
Julian Yates
(University of Delaware)
Putting Gender to Work
Mark Albert Johnston
(University of Windsor)
Shakespeare and Theories of Spectatorship
Meg Pearson
(University of West Georgia)
Amy Rodgers
(Mount Holyoke College)
Shakespeare in Contemporary Fiction
Andrew James Hartley
(University of North Carolina, Charlotte)

Theorizing the Digital Archive
Louise Geddes
(Adelphi University)
Valerie M. Fazel
(Arizona State University)

3:30 to 5:30pm
PERFORMANCE WORKSHOP
Actors from the London Stage
Open to all registrants for the 42nd Annual Meeting and their guests.

6:00 to 8:00pm
WELCOME RECEPTION
Open to all registrants for the 42nd Annual Meeting and their guests. Each guest must have an SAA name tag in order to attend.

Friday, 11 April
8:00am to 6:00pm
REGISTRATION AND BOOK EXHIBITS

9:00 to 10:30am
PLENARY SESSION
Radical Tragedy / Political Shakespeare, 30 Years Later
Session Organizer: Graham Holderness
Chair: Dympna C. Callaghan
(Syracuse University)
“What Thirty Year Ago”: The Complex Legacy of Political Shakespeare
Graham Holderness
(Hertfordshire University)
What's Radical about Radical Tragedy Today?
Ania Loomba
(University of Pennsylvania)
A Response
Jonathan Dollimore
(Independent Scholar)
St. Louis Program Schedule

11:00am to 12:30pm

PANEL SESSIONS

Shakespeare and the Meaning of the Modern Humanities

Session Organizer: Paul A. Kottman
Chair: Heather James
(University of Southern California)

Shakespeare and the Importance of Being Human, Or, “The body is the best picture of the human soul”: Macbeth, Pain, Pity
Sarah Beckwith
(Duke University)

Why We Care About Shakespeare (If We Do)
Paul A. Kottman
(New School for Social Research)

Inside the Humanities / The Humanities Inside
David Schalkwyk
(New York University)

Shakespeare in Time

Session Organizer: Supriya Chaudhuri
Chair: Garrett Sullivan, Jr.
(Pennsylvania State University)

Of many ages, and (therefore) for all time: Commemorating Shakespeare
Coppélia Kahn
(Brown University)

Shakespeare Out of Time
Ruth Morse
(Université-Paris-Diderot)

Shakespeare in Colonial and Post-Colonial Time
Supriya Chaudhuri
(Jadavpur University)

3:30 to 5:30pm

PERFORMANCE WORKSHOP

Actors from the London Stage
Open to all registrants for the 42nd Annual Meeting and their guests.

3:30 to 5:30pm

SEMINARS AND WORKSHOPS

Accidental Shakespeare
Christy Desmet
(University of Georgia)

Ben Jonson Now, Part One
Sara van den Berg
(Saint Louis University)

Curating the Digital Folio of Renaissance Drama for the 21st Century
Michael Witmore
(Folger Shakespeare Library)

Disenchantments / Re-Enchantments, Part One
Nandini Das
(University of Liverpool)

Exhibiting the Early Modern: Gesture, Memory, Space
Pascale Aebischer
(University of Exeter)

Forms of Time, Part Two
Lauren Shohet
(Villanova University)

Intrusions by Others in Shakespeare’s Writings
Steven W. May
(Emory University)

Performance, Print, and Politics in 1621 and Beyond
Lucy Munro
(Keele University)

David Nicol
(Dalhousie University)

Playing the Thing: Practice-as-Research in Shakespeare Studies
Andy Kesson
(University of Kent)
Stephen Purcell
(University of Warwick)

Shakespeare and the Liberal Arts Curriculum
Elizabeth Hutcheon
(Huntingdon College)

Jeff Rufo
(Rutgers University)

Shakespeare and the Limits of Cognitive Theory
Paul Cefalu
(Lafayette College)

James Kuzner
(Brown University)

Shakespeare without Africans: Staging Blackness in the Early Modern English Theater
Ian Smith
(Lafayette College)

“A Smack of All Neighboring Languages”
Michael Saenger
(Southwestern University)

Theater and Judgment in Early Modern England
Kevin Curran
(University of North Texas)

Words and Things
Miriam Jacobson
(University of Georgia)

Wendy Beth Hyman
(Oberlin College)

8:00 to 10:30pm

PERFORMANCE

As You Like It
Presented by Actors from the London Stage
Open to all registrants for the 42nd Annual Meeting and their guests.
## Saturday, 12 April

### 8:00am to 12:00pm

**INFORMATION AND BOOK EXHIBITS**

### 9:00 to 10:30am

**PANEL SESSIONS**

#### Shakespeare and Zizek: “Looking Awry”

- **Session Organizer:** David L. Orvis  
  **Chair:** Drew Daniel  
  (Johns Hopkins University)

  - Shakespeare: Still the Sublime Object?  
    Linda Charnes  
    (Indiana University)

  - The Pervert’s Guide to Shakespeare  
    David L. Orvis  
    (Appalachian State University)

  - Marrying the Neighbor; or, Shakespeare is a Study in Horror  
    Will Stockton  
    (Clemson University)

#### Shakespeare’s Not Bawdy

- **Session Organizer:** Zachary Lesser

  - Did Fellatio Have a Renaissance?  
    Matthew Kozusko  
    (Ursinus College)

  - Shakespeare’s “Bawdy”  
    Mario DiGangi  
    (CUNY Graduate Center)

  - Hamlet’s Contrary Matters: The Power of the Gloss and the History of an Obscenity  
    Zachary Lesser  
    (University of Pennsylvania)

### 11:00am to 12:30pm

**PANEL SESSIONS**

#### Global Shakespeare in Prisons, Villages, and Opera Houses

- **Session Organizer:** Sheila T. Cavanagh  
  **Chair:** Sujata Iyengar  
  (University of Georgia)

  - Globe to Globe Shakespeare Visits Prison: or to Whom Does Shakespeare Belong?  
    Steve Rowland  
    (Shakespeare Central)

  - “Shall We Hear This Music?” The International Opera Theater Company’s Shakespearean Premieres in Italy  
    Karen Saillant  
    (International Opera Theater)

#### Authorial Doubling: Collaboration, Appropriation, and Interpretation

- **Session Organizers:** Members of the Open Submissions Committee for 2014  
  **Chair:** Kasey Evans  
  (Northwestern University)

  - Timon of Athens: Double Authorship and Triple Paragone  
    Galena Hashhozheva  
    (Ludwig-Maximilians-Universität, Munich)

  - Maid to Measure: Shakespearean Authorship in the History of Women’s Reading  
    Christopher Shirley  
    (Northwestern University)

  - “They have made worms’ meat of me”: Gender Trouble in Baz Luhrmann’s Romeo + Juliet  
    Anthony Guy Patricia  
    (University of Nevada, Las Vegas)

### 12:30 to 2:00pm

**PUBLICATIONS WORKSHOP**

Advice on How to Get Published  
**Workshop Leader:** Margaret Bartley  
(Bloomsbury Books)

Open to all registrants for the 42nd Annual Meeting and their guests.

### 1:30 to 3:30pm

**WORKSHOP FOR TEACHERS**

Curing ShakesFear in Your Classroom  
**Workshop Leaders:** Sarah Enloe, Cass Morris, and Ralph Alan Cohen  
(American Shakespeare Center Education Department)

### 2:00 to 3:30pm

**PANEL SESSIONS**

#### Feminists Adapt (to) Shakespeare

- **Roundtable Organizer and Chair:** Sharon O’Dair  
  **Also at the Table:**  
  Mary Bly  
  (Fordham University)  
  Gail Greene  
  (Scripps College)  
  Jean Hegland  
  (Healdsburg, California)  
  Valerie Miner  
  (Stanford University)

- **Reading Mimesis, Chapter 13**  
  **Session Organizer:** Christopher Warley  
  **Chair:** David Hawkes  
  (Arizona State University)

#### Auerbach’s Sense of Style

- **Jeff Dolven**  
  (Princeton University)

#### Auerbach’s Universalism

- **Roland Greene**  
  (Stanford University)

#### Auerbach’s Humanity

- **Christopher Warley**  
  (University of Toronto)

### 4:00 to 6:00pm

**PERFORMANCE WORKSHOP**

Actors from the London Stage  
Open to all registrants for the 42nd Annual Meeting and their guests.
St. Louis Program Schedule

4:00 to 6:00pm

SEMINARS AND WORKSHOPS

Alter Egos and Second Selves
Kent Lehnhof
(Chapman University)

Ben Jonson Now, Part Two
Sara van den Berg
(Saint Louis University)

Contending with Shakespeare through Adaptation
Adam H. Kitzes
(University of North Dakota)

Conversions / Conversations: The Language of Religious and Cultural Encounter
Matthew Dimmock
(University of Sussex)
Helen Smith
(University of York)

Digital Resources for the Early Modern Book Trade
Adam G. Hooks
(University of Iowa)
Kirk Melnikoff
(University of North Carolina, Charlotte)

Elemental Shakespeare
Lowell Duckert
(West Virginia University)

The Erotics of Memory in Shakespeare’s England
John Garrison
(Carroll University)
Kyle Pivetti
(Notwich University)

Julius Caesar
Sarah K. Scott
(Mount St. Mary’s University)
M. L. Stapleton
(Indiana University-Purdue University, Fort Wayne)

New Approaches to Visualizing Shakespeare
Diane K. Jakacki
(Bucknell University)

Disenchantments / Re-Enchantments, Part Two
Nandini Das
(University of Liverpool)
Nick Davis
(University of Liverpool)

Rules of Playing and Theatrical Culture in Early Modern England
Allison Deutermann
(Baruch College, CUNY)
Musa Gurnis
(Washington University)

Shakespeare and Dance
Lynsey McCulloch
(University of Liverpool)
Brandon Shaw
(Brown University)

Shakespeare Beyond Words
Michael Neill
(University of Kent)
Abigail Rokison
(Shakespeare Institute)

Theater and Neighborhood in Early Modern London
Christopher Highley
(Ohio State University)

PLAY READING

Monsieur Thomas

On Wednesday, from 7:30 to 10:00pm, Shakespeare Bulletin hosts a pre-conference reading of John Fletcher’s Monsieur Thomas (c. 1610-16), a comedy written by a playwright primarily remembered for his collaborative work. Early registrants to the Annual Meeting and their guests are welcome to attend and join in the reading, which will begin at 7:30pm. All registrants and their guests are welcome to attend. Doors open at 7:00pm with a cash bar and light snacks.

PERFORMANCE

As You Like It

Actors from the London Stage join the St. Louis SAA for two performances of As You Like It. Fresh from their Spring 2014 tour, the five actors of this season’s company will take on all the parts in a minimalist As You Like It that runs two-and-a-half hours with intermission. Performances begin at 8:00pm on Wednesday and Friday evenings and are open to all conference registrants and their guests.

WORKSHOPS

The Actors from the London Stage will also lead four interactive workshops demonstrating performance-based teaching techniques for the college classroom. Workshops are held during seminar sessions and are open to all conference registrants and their guests.

DIGITAL ROOM

A new feature of the St. Louis conference is a Digital Room for SAA members to demonstrate their digital projects on Shakespeare and early modern literature. The Room will be open on Thursday from 12:00 to 1:30pm and from 3:30. Those who wish to exhibit their work in digital humanities should contact the SAA at shakespeare@georgetown.edu before 1 February. Include the phrase “Digital Room Proposal” in your subject heading and briefly outline your project as well as your equipment needs. Projects may take the form of posters, demonstration stations, and other displays and can address any topic related to Shakespeare or early modern literature. Possible topics include text analytics, development of smartphone apps, digital archives, and Shakespeare-centric websites, among many others.
Register for 2014

Conference registration is now open. For those who register by the 1 March deadline, the registration fee is $125.00 for faculty and independent scholars and $95.00 for graduate students. After 1 March the cost of registration increases to $150.00 and $110.00, respectively.

The Meeting registration fee entitles each SAA member to attend all sessions, seminars, and workshops in St. Louis, as well as the Book Exhibits, the Welcome Reception on Thursday evening, the Annual Luncheon on Friday, and the Actors from the London Stage performances and performance workshops.

To register for the Forty-Second Annual Meeting, go to: Meeting Registration.

Transportation

Lambert-St. Louis International Airport (STL) is located 15 miles from the Hyatt Regency. The Go Best Express Airport Shuttle runs every 15 to 30 minutes between 6:00am and 10:00pm, but reservations are recommended (phone 877.785.4682 or book online at www.gobestexpress.com). The cost is $22 one way with slight discounts available for round-trip bookings. A public transportation alternative is the MetroLink light rail; board at the airport and disembark at the 8th and Pine Street stop, four blocks from the Hyatt Regency. Approximate travel time is 30 minutes, and tickets cost $3.50. For taxi service, expect to spend about $45 one way. Parking is available at the Hyatt Regency for $28 per day.

Program Proposals

Proposals are now being accepted for the SAA's Forty-Third Annual Meeting in Vancouver, British Columbia, from 2-4 April 2015. The submission deadline for all proposals for the 2015 Meeting is 15 February 2014.

Proposers must be SAA members in good standing. No one may take a major role as paper presenter, seminar leader, or workshop leader at two consecutive conferences. Dissertation candidates are eligible to speak in panel sessions but not to lead seminars or workshops.

Proposing a Seminar or Workshop

SAA seminars should open a number of pathways into a subject, recognizing that the seminar meeting is an occasion for focused discussion of written work completed in advance. Advance work in SAA workshops may involve readings, online discussions, shared syllabi, performances and pedagogical exercises, or other assignments.

Proposing a Panel Session

Paper panels, roundtables, and other formats for public discussion should engage topics of current interest and general appeal for the SAA membership. While the traditional format has been three 20-minute papers per session, the SAA welcomes proposals for other formats for engaging important ideas and issues.

NEW FOR 2015: Issuing a Call for Papers

Some panel sessions will be constituted via an open call for papers. Any SAA member interested in issuing such a call should e-mail it to the SAA office. The call will be made on the SAA website, but with responses directed to the caller. The caller will make a selection from among the respondents in order to create a panel and submit it for consideration.

Submitting a Proposal

Those interested in submitting a proposal should consult the SAA website for further information and guidelines. Members of the 2015 Program Committee are happy to advise on the crafting of competitive proposals. Please consider consulting them (via links given at the SAA’s Program Proposals webpage) before clicking on the link to the SAA’s online form for proposal submissions. For difficulties with the form itself, contact shakespeare@georgetown.edu. The submission deadline for all proposals for the 2015 Meeting is 15 February 2014.

Childcare Information

The Concierge of the Hyatt Regency recommends TLC for Kids. For more information, visit their website at www.tlcforkids.com or call 314-725-5660.

Room Share

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