

# SHAKESPEARE ASSOCIATION OF AMERICA

## JANUARY 2005 BULLETIN

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#### INCLUDED WITH THIS BULLETIN

Hotel Registration Form  
to be submitted by 18 February

Ballot for SAA Officers

The Thirty-Third Annual Meeting of the Shakespeare Association of America will be held in Bermuda from Thursday, 17 March through Saturday, 19 March. Special events include a seaside Opening Reception and a screening of a new Irish *Hamlet*. Members may register for the meeting online at our recently renovated SAA website, <[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)>, or with the Meeting Registration Form on page 11 of this bulletin.

#### ■ THURSDAY, 17 MARCH

- 12:00 noon Registration and Book Exhibits open.  
1:30 p.m. Two Paper Sessions: "Critical Performances: Remembering Shakespeare" and "Natures and Norms in the English Renaissance."  
3:30 p.m. Ten seminars and one workshop.  
6:00 p.m. Opening Reception on the Whaler Beach Terrace of the Fairmont Southampton Hotel, sponsored by the Fairmont Southampton.  
9:00 p.m. Play Reading: Thomas Heywood's *The Four Prentices of London*.

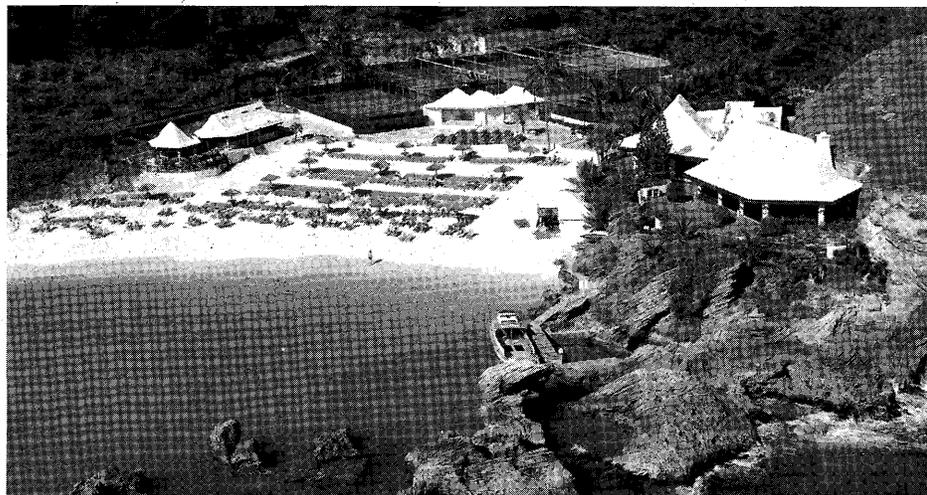
#### ■ FRIDAY, 18 MARCH

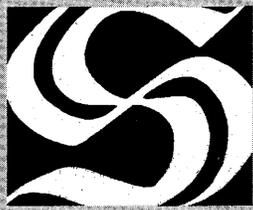
- 8:00 a.m. Continental Breakfast for graduate students.  
9:00 a.m. Plenary Session: "On Beauty."  
11:00 a.m. Two Paper Sessions: "Filming Shakespeare in the Global Economy" and "Feminist Futures Roundtable."  
1:00 p.m. The Annual Luncheon on the Great Sound Lawn.  
3:30 p.m. Nine seminars and two workshops.  
8:00 p.m. Film Screening: The Derry Film Initiative's *Hamlet*, directed by Stephen Cavanagh. Post-show discussion with the film director.

#### ■ SATURDAY, 19 MARCH

- 9:00 a.m. Two Paper Sessions: "The Circum-Atlantic Early Modern World" and "The Shakespeare Effect."  
10:30 a.m. Master Class: "Shakespeare and the Actor's Voice."  
11:00 a.m. Two Paper Sessions: "Re-reading Second-Hand Sources" and "*The Tempest* Roundtable."  
1:00 p.m. Workshop for area teachers.  
2:00 p.m. Two Paper Sessions: "Shakespeare And/In/On Motion" and "Shakespeare's Literary Aspirations."  
4:00 p.m. Eleven seminars and one workshop.  
Film Screening: The Derry Film Initiative's *Hamlet*, directed by Stephen Cavanagh.  
7:30 p.m. Film Screening: The Moscow International Theater Laboratory's *Hamlet*, directed by Veronika A. Kosenkova. Post-show discussion with the production director.  
10:00 p.m. The Shakespeare Association/Malone Society Dance.

Aerial view of Whaler Inn and Beach Club of the Fairmont Southampton Hotel. The Whaler Beach Terrace will be the site of the SAA Opening Reception.





## LETTER FROM THE PRESIDENT

### OFFICERS OF THE SAA

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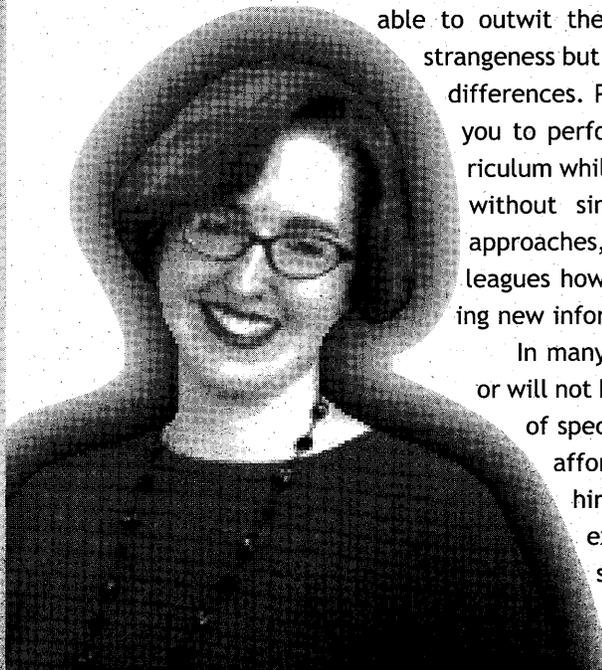
### "The Shakespeare Chapter"

One of the ways in which Shakespeare continues to dominate early modern studies and the curriculum reveals itself in the conventional wisdom that students writing dissertations in our field should find a way to include a "Shakespeare chapter." Most doctoral programs advise their students to include at least one Shakespeare play in the mix of evidence on which they base their dissertations and if possible to highlight that part of the dissertation in a writing sample or job talk. Although there are exceptions to the rule, it would be imprudent to ask job candidates themselves to take the responsibility—and risk—of flouting this wisdom. What can be gained, then, by thinking inside this particular box? Before I argue for the value of this recommendation, I must confess that I did not follow it. Although I knew it would be a good idea to include a chapter on *Othello* in my dissertation on domestic tragedies, as my advisors sagely suggested, I couldn't manage to pull it off, and finally excised the mess I was making of it. It would have been a better and more marketable dissertation had I risen to that challenge.

I find it hard to untangle the intellectual and practical reasons why including some Shakespeare in a dissertation is a sensible plan. While it is certainly daunting to confront the enormous bibliography on any Shakespeare text or topic, the very thing that seems intimidating—what is there left to say?—can also be wonderfully clarifying. You have to figure out what your contribution is when you enter into such a crowded field. Writing on Shakespeare also tends to transform one's relationship to one's audience. No need to summarize the plot! Analyzing plays that many in your audience have taught repeatedly, you find in your listeners a bracing level of engagement and resistance that you may not find otherwise. One of the reasons to work on a range of materials, at whatever stage of one's career, is that different methods and materials provoke such different kinds of response.

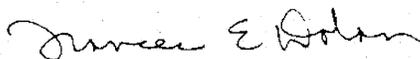
The Shakespeare chapter also functions as a teaching credential. Search committees tend to assume (narrow-mindedly) that writing on an author is a necessary apprenticeship for teaching his or her works. As a consequence, students on the market need to explain how their research can inform their teaching. Shakespeare is a useful starting point. As I've listened to departmental discussions of job candidates over the years, I have often thought about a long ago Chicago gang called the "insane unknowns" whose graffiti captured my imagination when I was a child. Some faculty fear a new or potential colleague as the "insane unknown" who does not know the same things they do, cannot teach the courses they teach, will not fit in. To a certain extent this is true and is precisely the reason to hire new people. But, for the job candidate, it is possible and advisable to outwit these anxieties not by denying one's own valuable strangeness but by demonstrating the possibilities for talking across differences. Performing your knowledge of Shakespeare enables you to perform your ability to contribute to the existing curriculum while also revitalizing it. One can establish connections without simply duplicating one's predecessors' expertise, approaches, or values. The point is to show potential colleagues how what you know relates to what they do by bringing new information and emphases to bear on familiar texts.

In many departments, our most valued colleagues are not or will not be in the Renaissance. It is a luxury to have a cohort of specialists in a field, a luxury many departments can't afford. Under such circumstances, during and after the hiring season, it is important to think about ways to explain to those outside our field why what we do is so interesting and might matter. Shared texts pro-



vide one way to forge connections across generations and specializations not because everyone agrees about them but because looking at them together enables us to highlight what we have in common, where we disagree, and how those disagreements matter.

In such departmental discussions, as in the classroom, the plays form the common ground on which an astonishing array of conflicts can be explored and negotiated. The SAA's annual conference operates in much the same way. Our members can seem deceptively homogenous. In practice, we ask very different kinds of questions of a wide, ever-changing range of materials. Under the shelter of the Shakespeare umbrella, we bring to one another diverse knowledges, tactics, and commitments. For me the most exciting moments at the conference are those in which colleagues introduce me to approaches, materials, or technologies with which I am unfamiliar or which unsettle my assumptions about what I think I know. I have no interest in encouraging all graduate students to write the same dissertation or hiring committees to privilege familiar texts and authors any more than they do now. In fact, I'd encourage those committees to be more open-minded. I simply want to observe that the "Shakespeare chapter," the Shakespeare course, and the Shakespeare Association of America are similarly capacious spaces. Although Shakespeare authorizes these spaces, Shakespeare does not wholly define them. Widely various, unpredictable things can happen within and near that sanctified ground. It's important to sustain our claim to these protected yet fertile spaces even as we try to think as creatively as possible about the uses we can make of them.



# CONFERENCE SCHEDULE

THURSDAY, 17 MARCH

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

Registration and Book Exhibits

1:30 to 3:00 p.m.

## PAPER SESSIONS

### ■ Critical Performances: Remembering Shakespeare

Chair: ROBERT E. SAWYER  
(East Tennessee State University)

BARBARA HODGDON (University of Michigan)  
Shopping in the Archives: Documents of  
the RSC Playhouses

RIC KNOWLES (University of Guelph)  
Shakespearean Performativity, English  
History, and the First Tetralogy in  
Performance

W. B. WORTHEN (University of California,  
Berkeley)  
Fond Records: Shakespeare, Drama, and  
Digital Culture

### ■ Natures and Norms in the English Renaissance

Chair: CHRISTY DESMET  
(University of Georgia)

JULIE CRAWFORD (Columbia University)  
Monstrous Births/Divine Bodies

LURIE SHANNON (Duke University)  
Animation: The Course of Kind in  
Renaissance Natural History

VALERIE TRAUB (University of Michigan)  
The Nature of Norms in Early Modern  
England

3:30 to 5:30 p.m.

## SEMINARS AND WORKSHOPS

Shakespeare and the Meanings  
of Romance (A)

Seminar Leader: JONATHAN V. CREWE  
(Dartmouth College)

Marlowe as Maker

Seminar Leaders: SARA MUNSON DEATS  
(University of South Florida) and  
GEORGIA E. BROWN (Queen's College,  
Cambridge)

Teaching Sexuality in Shakespeare  
Workshop Leader: MARIO DIGANGI  
(Lehmann College and the Graduate  
Center, CUNY)

Global Trade: Discourses and  
Practices

Seminar Leaders: ROZE HENTSCHALL  
(Colorado State University) and  
BARBARA SEBEK (Colorado State University)

Sovereigns, Citizens, and Saints

Seminar Leaders: JULIA REINHARD LUPTON  
(University of California, Irvine) and  
GRAHAM HAMMILL (University of Notre  
Dame)

Wartime Shakespeare

Seminar Leader: IRENA R. MAKARYK  
(University of Ottawa)

Shakespearean Catholicities

Seminar Leader: ROBERT S. MIOLA  
(Loyola College, Maryland)

Histories of Sources

Seminar Leader: LORI HUMPHREY NEWCOMB  
(University of Illinois, Urbana-Champaign)

Shakespearean Film Theory

Seminar Leader: KATHERINE ROWE  
(Bryn Mawr College)

Political Sonnets

Seminar Leader: JAMES SCHIFFER  
(Northern Michigan University)

Tagging Shakespeare

Seminar Leader: PAUL WERSTINE  
(University of Western Ontario)

6:00 to 8:00 p.m.

## OPENING RECEPTION

on the Whaler Beach Terrace of the  
Fairmont Southampton Hotel.

Open to all registrants for the 33rd Annual  
Meeting and their guests.

9:00 to 10:30 p.m.

## PLAY READING

*The Four Prentices of London*  
by Thomas Heywood

For further information, see page 9  
of this bulletin.

## FRIDAY, 18 MARCH

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

#### ■ On Beauty

Chair: GARRETT A. SULLIVAN, JR.  
(Pennsylvania State University)

DYMPNA CALLAGHAN (Syracuse University)  
"What is Your Substance?":  
The Idea of Beauty in the Sonnets

STEPHEN GREENBLATT (Harvard University)  
The Mark of Beauty

JULIET FLEMING (Cambridge University)  
How to Look at a Printed Flower

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

### PAPER SESSIONS

#### ■ Filming Shakespeare in the Global Economy

Chair: FRANCESCA ROYSTER  
(DePaul University)

MARK THORNTON BURNETT (Queen's University, Belfast)  
The Spectre of the Local: The Emerald Isle and the Global *Hamlet*

PETER S. DONALDSON (Massachusetts Institute of Technology)  
Digital Media and 'Global' Shakespeare:  
From Peter Greenaway's *Prospero's Books* to Michael Almereyda's *Hamlet*

COURTNEY LEHMANN (University of the Pacific)  
The Passion of the 'W': Shakespeare, Manifest Density, and the Return of the King from George W. to Mel Gibson

#### ■ Roundtable: Feminist Futures

Chair: IAN FREDERICK MOULTON  
(Arizona State University)

HEATHER JAMES (University of Southern California)

NATASHA KORDA (Wesleyan University)

ANIA LOOMBA (University of Pennsylvania)

JEFFREY MASTEN (Northwestern University)

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

1:00 to 3:00 p.m.

### ANNUAL LUNCHEON

Presiding: FRANCES E. DOLAN  
(University of California, Davis)

Open to all registrants for the 33rd Annual Meeting; to purchase a ticket for your guest's luncheon, see page 11 of this bulletin.

3:30 to 5:30 p.m.

### SEMINARS AND WORKSHOPS

Shakespeare and the Meanings of Romance (B)

Seminar Leader: JONATHAN V. CREWE  
(Dartmouth College)

Histories of the Book: Marginal Practices in Early Print Culture

Workshop Leader: HOLLY A. CROCKER  
(University of Cincinnati)

Using the Internet in the Shakespeare Classroom

Workshop Leader: JEREMY EHRLICH  
(Folger Shakespeare Library)

The Future of Presentism and the End of History

Seminar Leader: HUGH GRADY  
(Arcadia University)

Cloistering the English Woman: Shakespeare and Beyond

Seminar Leader: ELIZABETH HODGSON  
(University of British Columbia)

Acting and Authorship

Seminar Leader: NORA JOHNSON  
(Swarthmore College)

Shakespeare and Science: New Directions

Seminar Leader: CARLA MAZZIO  
(University of Chicago)

The Principle of Pleasure

Seminar Leaders: MADHAVI MENON  
(American University) and STEPHEN GUY-BRAY  
(University of British Columbia)

Maritime Cultures, Piracy, and Shipwreck in Early Modern England

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

Shakespeare Remains

Seminar Leader: KAREN NEWMAN  
(Brown University)

Plots, Playhouses, and Players

Seminar Leader: TIFFANY STERN  
(Oxford Brookes University)

8:00 to 11:00 p.m.

### FILM SCREENING

The Derry Film Initiative's *Hamlet*  
Directed by Stephen Cavanagh  
Post-show discussion with the film director.  
For more information, see page 9 of this bulletin.

## SATURDAY, 19 MARCH

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

Information and Book Exhibits

9:00 to 10:30 a.m.

### PAPER SESSIONS

#### ■ The Circum-Atlantic Early Modern World

Chair: REBECCA LEMON  
(University of Southern California)

SUSAN D. AMUSSEN (Union Institute and University)  
Freedom, Slavery, and Power in Early Modern England: The Empire Comes Home

ANDREW HADFIELD  
(University of Sussex)  
Shakespeare and Celtic Rebellion

MARK A. PETERSON  
(University of Iowa)  
"Money Is Your Suit," or, Fleshing out the Pound: Silver, Coins, and Trade in the Atlantic World, 1577-1652

#### ■ The Shakespeare Effect

Chair: COPPÉLIA KAHN  
(Brown University)

DIANA E. HENDERSON (Massachusetts Institute of Technology)  
Shifty Locations: Shakespeare's "Popularity" in the Later Seventeenth Century

MICHAEL BRISTOL (McGill University)  
Eighteenth-Century Criticism and the Discovery of Character

PETER ERICKSON (Williamstown, MA)  
Paul Robeson's *Othello* and the Creation of a Multicultural Shakespeare in America

#### MEETING REGISTRATION FEE

As described in the previous bulletin, the SAA Board of Trustees has established a new schedule of fees: \$100.00 for faculty, teachers, retired faculty, and independent scholars, and \$75 for graduate students (\$125 for late registrants). No decision to raise fees is taken easily, but rising costs have made it necessary for this year.

10:30 a.m. to 12:00 p.m.

**MASTER CLASS:**  
**Shakespeare and the Actor's Voice**

**Master Class Instructor:**

VERONIKA A. KOSENKOVA (Moscow, Russia) with the assistance of IRINA S. PRIKHOD'KO (Vladimir State Pedagogical University).

All registrants are welcome to attend.

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

**PAPER SESSIONS**

■ **Re-reading Second-Hand Sources**

**Chair:** JESSICA SLIGHTS  
(Acadia University)

GEFEN BAR-ON (McGill University)  
True Light, True Method: Isaac Newton and the Editing of Shakespeare in Eighteenth-Century England

TIMOTHY BILLINGS (Middlebury College)  
Squashing the Shard-Borne Beetle Crux: A Hard Case with a Few Pat Readings

ROBERT WATSON (University of California, Los Angeles)  
The Fox and his Pause: For Want of a Comma, Ben Jonson is Lost

■ **Roundtable: *The Tempest***

**Chair:** EDMUND CAMPOS  
(Swarthmore College)

DAVID SCOTT KASTAN (Columbia University)

BARBARA FUCHS (University of Pennsylvania)

JOAN PONG LINTON (Indiana University)

SHANKAR RAMAN (Massachusetts Institute of Technology)

JERRY BROTTON (Queen Mary, University of London)

1:00 to 3:30 p.m.

**WORKSHOP FOR AREA TEACHERS**

"Infinite Variety: Shakespeare in the Classroom"

**Workshop leader:**

JEREMY EHRLICH (Folger Shakespeare Library)

Membership must be current in order to register for the 2005 Annual Meeting.

Membership may be renewed online at <[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)>.

2:00 to 3:30 p.m.

**PAPER SESSIONS**

■ **Shakespeare And/In/On Motion**

**Chair:** ROBERT DARCY  
(University of Nebraska, Omaha)

MICHAEL R. DOBSON (Roehampton University, London)

Moving the Audience: Shakespeare, the Mob, and the Promenade

P. A. SKANTZE (University of Glasgow/Rome, Italy)

Early Modern Motions

BRUCE R. SMITH (University of Southern California)

E/loco/com/motion

■ **Shakespeare's Literary Aspirations**

**Chair:** LUKAS ERNE  
(University of Neuchatel)

PATRICK CHENEY (Pennsylvania State University)

Shakespeare's Counter-Laureate Authorships

KATHERINE DUNCAN-JONES (University of Oxford)

Shakespeare, Blurb-writer

RICHARD HELGERSON (University of California, Santa Barbara)

Shakespeare's Sonnets and the New Poetry of Sixteenth-Century Europe

4:00 to 6:00 p.m.

**SEMINARS AND WORKSHOPS**

"Other" Muslims in Early Modern Literature

**Seminar Leaders:** BERNADETTE ANDREA (University of Texas, San Antonio) and BINDU MALIECKAL (Saint Anselm College)

Theorizing Global Shakespeare Pedagogy

**Seminar Leader:** SHARON A. BEEHLER (Montana State University, Bozeman)

Shakespeare, Montaigne, and After

**Seminar Leaders:** TOM BISHOP (Case Western Reserve University) and PETER HOLBROOK (University of Queensland)

Liminal Subjects: Children and Early Modern Drama

**Seminar Leaders:** GINA BLOOM (Lawrence University) and MICHAEL WITMORE (Carnegie Mellon University)

Theater Across Nations

**Seminar Leaders:** ANSTON BOSMAN (Amherst College) and PAMELA ALLEN BROWN (University of Connecticut)

Shakespeare Studies and the Definition of Culture

**Seminar Leader:** DOUGLAS BRUSTER (University of Texas, Austin)

*The Comedy of Errors:* New Perspectives

**Seminar Leader:** KENT CARTWRIGHT (University of Maryland, College Park)

Shakespeare, Gender, and Sexual Orientation in the Present

**Seminar Leaders:** EVELYN GAJOWSKI (University of Nevada, Las Vegas) and ADRIAN KIERNANDER (University of New England, Australia)

Editing Non-Shakespearean Drama

**Workshop Leader:** GORDAN McMULLAN (King's College, London)

Fragments/Margins/Archives

**Seminar Leaders:** RICHELLE MUNKHOFF (Tulane University) and CRISTINE VARHOLY (John Jay College, CUNY)

Historicizing Trauma on the Early Modern Stage

**Seminar Leader:** LOUISE NOBLE (University of New England, Australia)

Altering the Past, Directing the Present: Adaptations and Appropriations of the Early Modern Canon

**Seminar Leader:** LAUREN SHOHEIT (Villanova University)

7:30 to 10:00 p.m.

**FILM SCREENING**

The Moscow International Theater Laboratory's *Hamlet*

Directed by Veronika A. Kosenkova  
Post-show discussion with the production director.

For more information, see page 9 of this bulletin.

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

SAA / Malone Society Dance

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

## REGISTRATION AND PARTICIPATION

All current members of the Shakespeare Association are welcome to register for the 33rd Annual Meeting in Bermuda.

SAA membership dues are assessed by the academic year and were payable in Fall, 2004. Membership may be renewed or initiated online at <www.ShakespeareAssociation.org>. Only those who are members in good standing—i.e., paid members for 2004/05—may receive the SAA Membership Directory, subscribe to journals at the SAA's discounted rates, vote in the 2005 election, and register for and attend the 2005 Meeting.

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

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

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

The Meeting Registration Form should be either (1) detached from this bulletin, completed, and mailed or faxed to the SAA office or (2) completed online at our website (see above). Ballots for SAA officers may be returned to the SAA office by mail or may be submitted online. Hotel reservations for the Fairmont Southampton may be secured by faxing the enclosed form to 441-239-6916. Reservations may also be made online at <www.fairmont.com> (use Promotional Code GRDKK1), or by phoning 1-800-441-1414. See the enclosed hotel reservation form and page 8 of this bulletin for more information.

## MEMBERSHIP BENEFITS: JOURNALS

SAA members receive deep discounts to the annual journals *Shakespeare Studies* (list price \$60.00, SAA price \$48.00); *Shakespeare Survey* (list price \$80.00, SAA price \$48.00), and *Medieval and Renaissance Drama in England* (list price \$72.50, SAA price \$65.00). To subscribe to these three journals or to *Shakespeare Newsletter*, please consult the Membership Dues Form or the SAA website.

### *Shakespeare Quarterly*

SAA members also receive a \$5.00 discount off the regular subscription rates for *Shakespeare Quarterly*. Subscription orders should be placed directly with The Johns Hopkins University Press, by phone at 1-800-548-1784 or 410-516-6987, or by fax at 410-516-6968. Members should be sure to mention their SAA membership in good standing. Inquiries may also be made at The Johns Hopkins University Press, 2715 North Charles Street, Baltimore, Maryland 21218 or online at <jlorder@jhupress.jhu.edu>.

# MEETING PROTOCOLS

## TO GET ON THE 2006 PROGRAM

Program Planning for the 34th Annual Meeting will take place in Bermuda. Proposals are welcome for panels, seminars, and workshops.

### For Paper Sessions

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

### For Seminars and Workshops

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

**Deadline for Proposals: 28 February 2005**

Proposals for the 2006 meeting should be sent to members of the Program Committee for 2006:

**Paul Yachnin, Chair**

*E-Mail* paul.yachnin@mcgill.ca  
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Photo courtesy of the Bermuda Department of Tourism.

## PROTOCOLS FOR SAA PROGRAMS

### For Seminars and Workshops

Shakespeare Association seminars and workshops are designed to serve as forums for fresh research, mutual criticism, and pedagogical and technological experimentation among members with specialized interests and areas of expertise. Each program requires advance work on the part of its members, and this work, which may include papers, bibliographies, exercises, and other exchanges, must be duplicated and circulated to the program's full membership for receipt by 1 February 2005.

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

### For Paper Sessions

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

**Membership must be current  
in order to propose a session  
for the 2006 Program.  
Membership payments  
may be made online at  
<[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)>.**

## GRADUATE STUDENT MEMBERS

The Shakespeare Association of America takes pleasure in welcoming dissertation-stage graduate students to its membership. Each year, the Trustees of the SAA host a Continental Breakfast for graduate students for the purpose of meeting their future colleagues. They also welcome the opportunity to learn of any special needs and concerns graduate students bring to the SAA.

To help graduate students reduce lodging expenses, the SAA assists those seeking roommates. Inquiries should be made by phone (410-455-6788), fax (410-455-1063), or e-mail <[saa@umbc.edu](mailto:saa@umbc.edu)>.

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

### 2006 SAA Annual Meeting

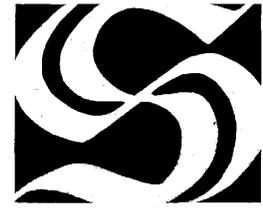
13-15 April  
Loews Hotel, Philadelphia

### World Shakespeare Congress 2006

The Eighth World Shakespeare Congress, arranged by the International Shakespeare Association (ISA) and the University of Queensland (UQ) in association with the Australia and New Zealand Shakespeare Association (ANZSA) will take place in Brisbane, Australia from 16 to 21 July 2006.

The 2006 Congress will reflect the theme "Shakespeare's World/World Shakespeares" and will bring together international and national experts to address a wide variety of topics of significant interest in Shakespeare studies. Seminars and presentations will feature delegates from many countries with diverse backgrounds including scholars, critics, and theater professionals, all united by their study and work on Shakespeare. The congress will also include a trade exhibition featuring numerous publishers and institutions.

To register your interest in the Eighth World Shakespeare Congress or to review the 2006 program, visit <[www.shakespeare2006.net](http://www.shakespeare2006.net)>.



## THE SHAKESPEARE ASSOCIATION OF AMERICA 2004/05 CONTINGENCY FUND

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

- \$25  
 \$50  
 \$100  
 \$250  
 \$500  
 Other \_\_\_\_\_

My check payable to The Shakespeare Association of America is enclosed

Please charge my  Visa  MasterCard  AmEx

ACCOUNT NUMBER

EXP DATE

SIGNATURE

NAME (please print clearly)

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

You may also fax this form  
to the SAA at 410-455-1063,  
or return with your  
Meeting Registration Form (page 11).

*Thank you for your support.*

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

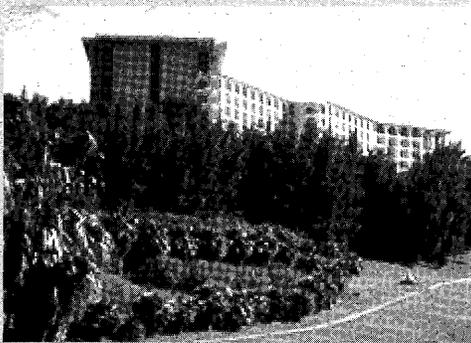
# THE Fairmont SOUTHAMPTON

BERMUDA

This is how you imagined Bermuda: lush tropical gardens, shimmering pink sand beaches, azure waters, and spectacular sunsets. Standing atop the highest point in Bermuda, the Fairmont Southampton Hotel is a luxury resort offering panoramic views across the Island.

Guests may enjoy the secluded private beach club, indoor pool with whirlpool jets, outdoor pool on the sundeck, and fitness center with world-class spa services. Sports enthusiasts will enjoy the 18-hole, par-3 executive golf course, tennis courts, scooter rental, scuba diving, snorkeling, and other watersports. A children's Explorer Camp is available year-round. All accommodations offer a private balcony, iron, hairdryer, safe, mini-bar, radio, TV, and telephone with data port and voice-mail messaging services.

You may never have cause to leave. The Southampton is home to five restaurants including two gourmet dining facilities: The Waterlot Inn, specializing in Mediterranean cuisine, and The Newport Room, featuring Continental and European cuisine. Live entertainment is performed nightly in a variety of Southampton locations. During your stay, indulge in the hotel's "Engaging Martini Package"; it's a martini served on the rocks—literally.



A hotel reservation form is included with this bulletin; rooms may also be booked by phoning 1-800-441-1414, or on the Fairmont website, <www.fairmont.com> (Promotional Code GRDCK1). Fairmont rooms are \$110 per night for single or double occupancy, with a \$30 charge for each additional occupant. Deluxe rooms are \$120 per night, and a variety of suites are available from \$325 per night. All guests are required to pay a resort levy of \$5 per night, and a nightly gratuity and government tax which vary according to room type and number of occupants. See the hotel reservation form for more details.

**The Fairmont Southampton guarantees the SAA discounted rate through 18 February 2005. Reserve your accommodations immediately.**

## ■ DISCOUNTED AIRFARES

The SAA has arranged for discounted airfares with the following airlines.

### American Airlines: STARfile A8135AV

American Airlines offers 5% off the lowest applicable fare or 10% off of the full coach fare (seats are limited). Receive an additional 5% savings when you purchase your ticket 30 days prior to departure. To receive the SAA discount, call 1-800-433-1790 and reference STARfile: A8135AV.

### Delta Airlines: File Number 209395A

Delta Airlines offers 5% off published roundtrip fares with an additional 5% savings when you purchase your ticket 30 days in advance. Zone Fares are available for the U.S. and Canada. For reservations call 1-800-241-6760 and reference Delta File Number 209395A.

**TRAVEL ADVISORY:** Travelers to and from Bermuda are generally advised to arrive at the airport two to three hours prior to departure to allow for increased security procedures.

## ■ DOCUMENTATION

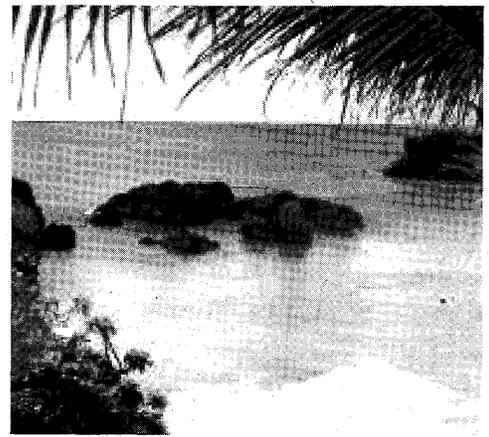
For U.S. and Canadian visitors, a passport is preferred. However, you can use one of the following: your original birth certificate or certified copy with a raised seal issued by a municipal authority, together with an official photo ID; U.S. Alien Registration Card (Green Card); U.S. Naturalization Certificate; or a Canadian Certificate of Citizenship. A passport is required for visitors from all other countries.

## ■ BERMUDA WEATHER

Bermuda has a remarkably mild climate that seldom sees extremes of either hot or cold. During the winter (December through March), temperatures average 70°F.

## BERMUDA SHORTS

are worn as formal attire, often seen on Bermudians for business and cocktail parties. Officially they fall 2 inches above the knee, are worn with Bermuda hose (navy or black socks which should be worn long). They should also be worn with a white or blue short-sleeved shirt. Formally dressed men are expected to wear a tie and a single or double-breasted navy blue blazer with their shorts. The footwear that best complements Bermuda shorts is the loafer.



## ■ GROUND TRANSPORT

There are no rental cars for hire by visitors, but you may get around the island easily by taxi, bus, ferry, motor scooter, or, if you prefer, by horse and carriage.

A taxi ride from the airport to the Fairmont Southampton will cost approximately \$45.00 one way; a taxi holds up to six persons. There is also a taxi charge per bag. The ride takes approximately 45 minutes.

Bus service is available to the hotel via the BeeLine Bus Company. A one-week advance reservation is required for both one way and roundtrip service. The cost is \$13.00 one way; \$26.00 roundtrip. For reservations and more information, phone 441-293-0303.

### KEYWORD: "SOUTHAMPTON"

There are two Fairmont hotels on the island, and both have been known as "The Fairmont Princess Hotel". Make sure you clearly identify your destination as the FAIRMONT SOUTHAMPTON, the hotel located on the highest point on the isle.

## ■ BERMUDA CURRENCY

Legal tender in Bermuda is the Bermuda dollar (BD\$), which is divided into 100 cents. The Bermuda dollar is pegged to the U.S. dollar on an equal (one-to-one) basis. U.S. currency is accepted at shops, restaurants, and hotels at equal value. Other foreign currencies are not accepted but may be exchanged at local banks at rates that are set daily.

## ■ CHILDCARE

The Fairmont Southampton Hotel offers babysitting services. The cost is \$15.00 per hour for one child and \$2.00 more per hour for each additional child. Additional fees apply after 11:00 p.m. A Fairmont operator will assist with babysitting reservations at 441-238-8000. The hotel also offers an Explorer Camp for younger guests. For more information, visit <www.fairmont.com>, or telephone the hotel.

# ASSOCIATED EVENTS

Thursday, 6:00 p.m.

## Opening Reception: On the Beach

The Opening Reception of the SAA's Thirty-Third Annual Meeting will be held on the Whaler Beach Terrace of the Fairmont Southampton Hotel. A spectacular sunset, a rainbow of umbrellas, fancy fare, and clever chat provide a festive isle welcome to SAA participants.



The Opening Reception is sponsored by the Fairmont Southampton Hotel.

All registrants for the 33rd Annual Meeting and their guests are welcome.

Thursday 9:00 p.m.

## Play Reading: Thomas Heywood's *The Four Prentices of London*

The success of this event in New Orleans suggests we've got a core of thespians in our ranks. SAA members and their guests are encouraged to come together for an informal reading of Heywood's *The Four Prentices of London*. Read aloud or sit and listen; this is pure fun. Non-traditional casting and bold choices dominate the evening. Feel free to bring a light supper and a dramatic island drink. Texts will be made available in Bermuda.

This event is sponsored by the *Shakespeare Bulletin*.

All registrants for the 33rd Annual Meeting and their guests are welcome.

Friday 1:00 p.m.

## Luncheon on the Lawn

The Annual Luncheon will be held on the Great Sound Lawn of the Fairmont Southampton Hotel. This elegant location is an easy few minutes' walk from the main facility, but shuttle buses will be on hand to assist meeting participants to and from the festivities. This promises to be a splendid affair, and it is included in your registration fee. Luncheon tickets for guests may be purchased on the meeting registration form on page 11 of this bulletin.

Saturday 7:30 p.m.

## Film Screening: The Moscow International Theater Laboratory's *Hamlet*

The filmed staging of the Moscow International Theater Laboratory's *Hamlet*, produced in October 2004 and remounted at the Moscow State Institute of Theatrical Art in November 2004 is an organic blend of Shakespeare's text with Russian ritual and folklore. Director Veronika A. Kosenkova describes the play as a "tragedy of fulfilled desires." This production does not present Hamlet's misfortune in opposition to those around him, but instead explores the tragedy that surrounds each character. The final moments of the play emphasize the division between the living and the dead, rather than that between good and evil.

Kosenkova's *Hamlet* presents original music by French composer Nicolas Corradi in addition to Russian cantos of the seventeenth and eighteenth centuries. The production was a collaboration with the Center of Tradition in Culture (CONSENT), and features the Russian translation by Boris Paternak; the film will be shown with English subtitles.

Please join us for a post-show discussion with Director Veronika A. Kosenkova following the Saturday-evening screening.

All registrants for the 33rd Annual Meeting and their guests are welcome.



Stephen Cavanagh as Hamlet and Colin Stewart as Rosencrantz in the Derry Film Initiative's *Hamlet*.

Friday 8:00 p.m. and  
Saturday 4:00 p.m.

## Film Screening: The Derry Film Initiative's *Hamlet*

The Derry Film Initiative's *Hamlet*, directed by Stephen Cavanagh, is a bold and new cinematic undertaking. Filmed on location in Londonderry, Northern Ireland, this bilingual reading of Shakespeare's most famous play alternates between Irish and English as it makes provocative use of some of Ireland's most celebrated and contested landmarks: the seventeenth-century walls, made famous during the 1689 siege of the city; the Derry Playhouse, once home to an early modern convent; and the Guildhall, with its rich religious and political history. Combining striking visuals with resonant contemporary contexts, Cavanagh's *Hamlet* is no less arresting for its postmodern mode of filmmaking, mixing jarring points of view, alternating perspectives, and a self-consciousness of camera technique to offer a simultaneously dislocating and engaging Shakespeare for our times.

Please join us for a post-show discussion with Director Stephen Cavanagh following the Friday-evening screening.

Saturday 10:00 p.m.

## The SAA/Malone Society Dance

Everyone's got rhythm in Bermuda. Join fellow SAA members and their guests for an evening of good times and good tunes. A local DJ will be on hand to spin your favorites. It's tradition to close the Annual Meeting on the dance floor. Besides, it's quite a swim to the disco in Hamilton.

Tickets are \$10 for advance purchases; \$15 at the door. See page 11 to purchase tickets.

## *On Land*

**GOLF** The Fairmont Southampton Hotel offers the most scenic golf club on the island. And it is a challenge with its elevated tees, strategically placed bunkers, and numerous water hazards. There are no caddies but there is a dress code: shirts with collars, no swim suits or cutoffs.

**THE CITY OF HAMILTON** is just a complimentary ferry ride away from the Fairmont Southampton Hotel and is an excellent place to stroll. Visit Albouy's Point, the Bermuda Historical Society Museum, Hamilton City Hall, Bermuda Cathedral, Fort Hamilton, and many fine attractions located within walking distance of one another. Hamilton is the home of the "birdcage" (the intersection of Front and Queen Streets), which is the most frequently photographed spot in Bermuda.

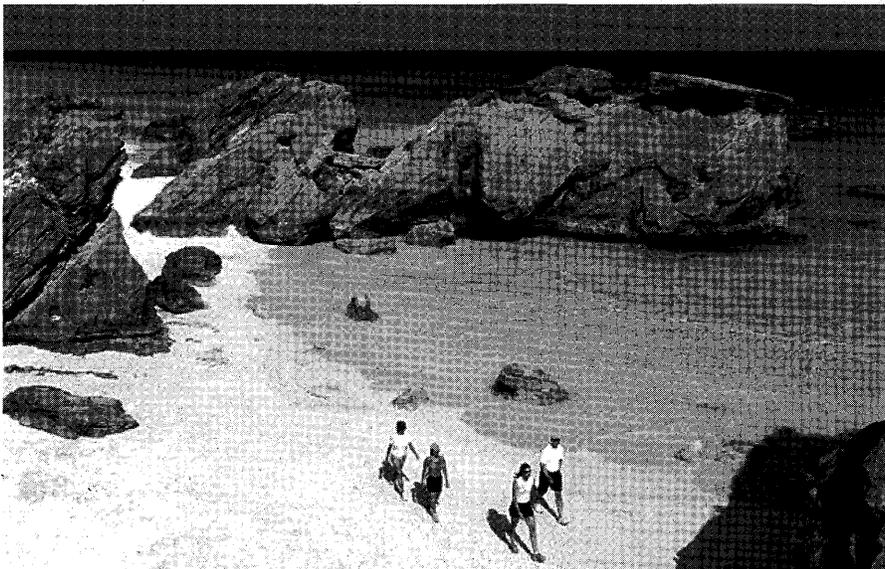
**LAND SPORTS** include cycling, mountain biking, and horseback riding along the beach, trails, and dunes of Bermuda's South Shore. Cricket (following British rules), soccer, and tennis are also popular sports.

**THE CITY OF ST. GEORGE** is the oldest inhabited town of English origin in the Western hemisphere. Historic St. George features many excellent examples of Bermudian architecture spanning four centuries. Walking tours are frequent. Stop by the front entrance to the Town Hall; it was the former site of a ducking stool for punishing witches.

**SAFARIS AND WALKING TOURS** are popular throughout the island. Enjoy real-life geology, botany, habitats, and Bermuda species in safaris led by local naturalists.

**SPITTAL POND NATURE RESERVE** in Smith's parish is home to herons, ducks, flamingos, terns, and many migratory fowl (many not seen after March). This untamed park is always open to the public and is free of charge. Tours offered from November to May.

The beach of the Fairmont Southampton Hotel.



# W HILE IN BERMUDA

## *On Water*

**CRUISES** Popular water excursions include glass-bottom boat tours, champagne sails, undersea nightlife cruises, sunset cruises, and island party cruises.

**DOLPHIN QUEST** at the Bermuda Maritime Museum offers programs in which visitors may interact with dolphins from shallow water platforms or by swimming alongside them in deep Bermuda waters.

**FISHING** is a year-round sport in Bermuda. Deep-Sea Fishing, Reef Fishing, and Shore fishing (preferred by most visitors) yield fruitful catches. The Fairmont Southampton concierge can assist with fishing arrangements.

**SAILING** is seldom finer than it is in Bermuda. Sail-yourself boats are available for rent for two, four, and eight hours.

**WATERSPORTS** such as snorkeling, kayaking, aqua-cycling, and boogie boarding are popular pastimes in Bermuda.

**WRECK DIVING** Bermuda is consistently voted one of the World's Premiere Wreck Diving Sites with over 350 wreck sites surrounding the island. Most of these wrecks are situated in relatively shallow depths of 30 to 50 feet, allowing for extended bottom times.

## *Bermuda Culture*

**THE BERMUDA INTERNATIONAL FILM FESTIVAL** begins 18 March in the cities of Hamilton and St. David's. The kick-off party in Hamilton is a popular public event. The festival features independent films from around the world. Panel discussions with filmmakers roundout the festival. Tickets are \$10 per film. Call 441-293-3456 for more information.

**DINING IN BERMUDA** could not be simpler with more than 150 restaurants. Bermuda offers an impressive international cuisine, but you might try some local delights such as conch stew, wahoo steak, mussel pie, Hoppin' John, cassava pie, and guinea-chick. Eating establishments range from posh to casual.

**GOMBEY DANCING** is an African tradition dating from the mid-1700s. The Gombey Dancers of Hamilton often perform in winter and spring in local hotels and can be seen on the streets during holidays and festivals. Keep an eye out for their brightly colored costumes.

**THE HERITAGE BERMUDA PASSPORT** entitles visitors to unlimited seven-day admission to the Bermuda Aquarium, Museum, and Zoo, the Bermuda Maritime Museum, the Bermuda National Gallery, the Bermuda National Trust Vermont Historic House Museum, and the Bermuda Underwater Exploration Institute. The cost of the passport is \$25 for adults, \$15 for children 6-16 (under 5 free).

**PERFORMING ARTS IN BERMUDA** include the Bermuda Civic Ballet, the Bermuda Philharmonic Society, the Gilbert and Sullivan Society, and occasional appearances of Harvard's Hasty Pudding Theatricals. For more information telephone the Visitors' Service Bureau in Hamilton at 441-292-8572.

For more information  
on these and other Bermuda sites,  
visit <[www.bermudatourism.com](http://www.bermudatourism.com)>

# 33<sup>rd</sup>

## MEETING REGISTRATION FORM

### ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

**17-19 March 2005 ■ The Fairmont Southampton Hotel**

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

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

Institutional Affiliation: \_\_\_\_\_

Arrival date and time \_\_\_\_\_ Departure date and time \_\_\_\_\_

I will be staying at the Fairmont Southampton Hotel.

I will be staying at \_\_\_\_\_

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

I am attending an SAA meeting for the first time.

Only those who are members in good standing—i.e., paid members for 2004/05—may register for and attend the 2005 Meeting. You may check your membership status on the SAA website at <[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)>, or you may telephone our offices at 410-455-6788.

**REQUIRED FEES:** Those members who remit Registration Fees before 18 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 18 February \_\_\_\_\_

\$125.00 after 18 February \_\_\_\_\_

Graduate Students, \$75.00 before 18 February \_\_\_\_\_

\$100.00 after 18 February \_\_\_\_\_

#### OPTIONAL EXPENSES:

**1. Guest's Luncheon**

Friday afternoon, \$40.00 \_\_\_\_\_

(Please note that members' luncheons are included in their registration fees.)

**2. The SAA/Malone Society Dance**

Saturday evening, \$10 \_\_\_\_\_

#### TOTAL PAYMENT DUE

 \_\_\_\_\_

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

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

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

Registration fees and optimal expenses are non-refundable after 1 March 2005.

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

Annual Luncheon): \_\_\_\_\_

**PRE-REGISTRATION DEADLINE: FRIDAY, 18 FEBRUARY 2005**

**REGISTRATION MAY ALSO BE COMPLETED ONLINE AT <[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)>**

This form and your check (if applicable) may be returned to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250. Registration will be acknowledged by hard-copy receipt if received by the deadline of 18 February.

PLEASE NOTE THAT THE SAA OFFICES CLOSE ON FRIDAY, 11 MARCH FOR TRANSPORT TO BERMUDA.

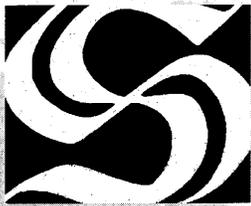


Photo at right: The Albin O. Kuhn Library, home of the SAA office on the campus of the University of Maryland Baltimore County.

## *S* PONSORS IN 2005

The Shakespeare Association is grateful to the sponsors of the 2005 Annual Meeting in Bermuda: The Fairmont Southampton Hotel and the University of Maryland, Baltimore County.

## *S* AA ONLINE

The SAA website has been under intensive reconstruction since June 2004. The site may look familiar, but things have been radically altered "under the hood." By the time you have received this bulletin, you also should have received an electronic message from the SAA offices directing you to the new site and the establishment of a user password. Your e-mail address serves as your user identification. If your e-mail address has changed recently, or if you have not received an electronic password link, contact the SAA offices at <saa@umbc.edu>.

## *B*OOK HOTEL BY 18 FEBRUARY

The Fairmont Southampton Hotel guarantees the special SAA discounted room rate through **18 February 2005** only. **Reserve your accommodations immediately.** See page 8 of this bulletin and the enclosed Hotel Reservation Form for more information.

## *B*ALLOTS IN 2005

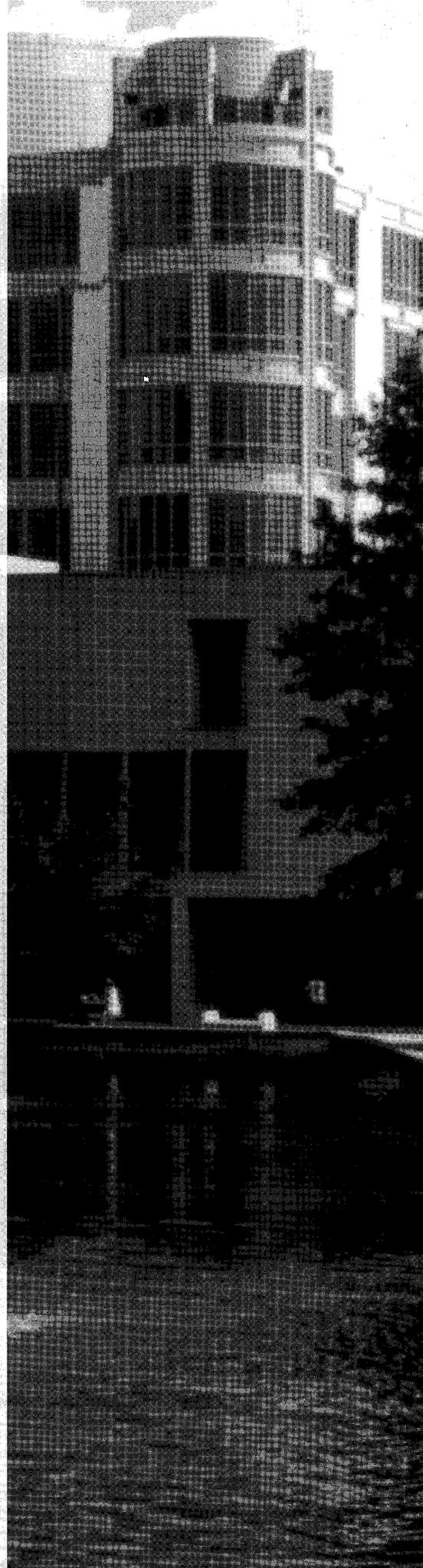
Members in good standing may participate in the 2005 election by voting either online at <[www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org)> or by returning the hardcopy ballot enclosed with this bulletin.

## *P*HILADELPHIA IN 2006

The 34th Annual Meeting will be held on Easter weekend in Philadelphia, PA at the Loews Philadelphia Hotel, 13-15 April 2006. The 2006 Program Committee, chaired by Paul Yachnin (McGill University), and including Natasha Korda (Wesleyan University), Jeremy Lopez (College of William and Mary), and Valerie Wayne (University of Hawai'i), welcomes ideas, comments, recommendations, or fully developed proposals. The proposal deadline is 28 February 2005; see pages 6 and 7 for additional information.

## *S* AA CONTINGENCY FUND

All SAA Members have received letters in request of support for the SAA's Contingency Fund. If you would like to contribute to the fund, please see page 7 of this bulletin.



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