

SHAKESPEARE ASSOCIATION OF AMERICA

JANUARY 2008 BULLETIN

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INCLUDED WITH THIS BULLETIN

Hotel Registration Form
Deadline: 10 February 2008

Ballot for SAA Officers
Deadline: 8 February 2008

On Thursday, 13 March 2008, the Thirty-Sixth Annual Meeting of the Shakespeare Association of America will open in the "Live Large, Think Big" city of Dallas, Texas. Events conclude with the SAA/Malone Society Dance on Saturday, 15 March. Members may register for the meeting online at www.ShakespeareAssociation.org or by using the Meeting Registration Form on page 11 of this bulletin.

■ THURSDAY, 13 MARCH

- 10:00 a.m. Registration opens.
- 12:00 noon Book Exhibits open.
- 1:30 p.m. Two Sessions: "Shakespearean Sexualities: Citation, Dislocation, Trace" and "When Manuscripts Go to the Playhouses."
- 3:30 p.m. Fourteen Seminars.
- 6:00 p.m. The Opening Reception at the Nasher Sculpture Center.

■ FRIDAY, 14 MARCH

- 8:00 a.m. Continental Breakfast for Graduate Students.
- 9:00 a.m. Plenary Session: "Urban Economies and the New Theater History."
- 11:00 a.m. Two Sessions: "Making Theatrical Publics in Early Modern England" and "Untimely."
- 1:00 p.m. The Annual Luncheon.
- 3:15 p.m. Film Screening: *Maqbool*.
- 3:30 p.m. Fourteen Seminars and One Workshop.
- 5:30 p.m. Reception hosted by W.W. Norton & Company.
- 8:00 p.m. Film Screening: *Ye Yan*.

■ SATURDAY, 15 MARCH

- 9:00 a.m. Two Sessions: "Unpredictable Histories: Cultural, Material, Recursive" and "Shakespeare and Ecological Crisis."
- 11:00 a.m. Two Sessions: "New Electronic Shakespeares: Digital Archives, Synthetic Worlds" and "World Enough and Time: Anti-Imperialism and Shakespeare Studies."
- 2:00 p.m. Two Sessions: "Shakespeare and Technology: A Roundtable" and "Complete Authors?"
- 3:45 p.m. Film Screening: *Ye Yan*.
- 4:00 p.m. Thirteen Seminars and One Workshop.
- 6:00 p.m. Reception and Book Launch hosted by Oxford University Press.
- 8:00 p.m. Film Screening: *Maqbool*.
- 10:00 p.m. The Shakespeare Association / Malone Society Dance.

The Nasher Sculpture Center, site of the 2008 Opening Reception



LETTER FROM THE PRESIDENT



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In October, as the England rugby team was preparing to play France in Paris in the Rugby World Cup semi-final and the whole country seethed with another bout of patriotic fervor, the Royal Shakespeare Company sent out an e-marketing announcement. The sports division of Independent Television, the terrestrial rivals to the BBC, "has called on the RSC to help set the tone for their coverage of the game." Geoffrey Streatfeild, then in rehearsal to play Henry V for the RSC, would appear in the build-up to the game, "performing extracts from Henry's iconic speeches delivered on the eve of the battle against the French." Never mind that the quotation from the play that headed the e-mail was "Cry 'God for Harry, England and St George!'" for the RSC's marketing department could hardly be expected to remember that that was not "delivered on the eve of the battle." What really mattered was that we could all tune in to "watch Geoffrey rallying the troops." Never mind that the colonial ambitions of Henry's campaign make many of us more than a little uncomfortable. Here was the England team playing on foreign soil and, if not outnumbered on the pitch, they were underdogs enough to make the parallel irresistible.

Reading the surface of the cultural encoding of Shakespeare in such circumstances is easy. But, as Michael Dobson has reminded us recently, sports fans and Shakespeare fans have a lot in common. And there is no greater collection of Shakespeare fans than the scholars and teachers, graduates and other enthusiasts who make up the Shakespeare Association of America. Like any sports fan quoting minutely detailed—and always, to an outsider, magnificently pointless—statistics about her team's history, our attention to the equally minute details of Shakespeare is of absolute importance to us. When the RSC nudged its fans in that e-mail that they (or should that be "we"?) can click to read "a blog of the rehearsal process," it reminded me of nothing so much as a virtual tour of the locker-room and privileged access to a team practice. The similarities between the book exhibit at our annual conference and the marketing of team memorabilia are too obvious to be mentioned.

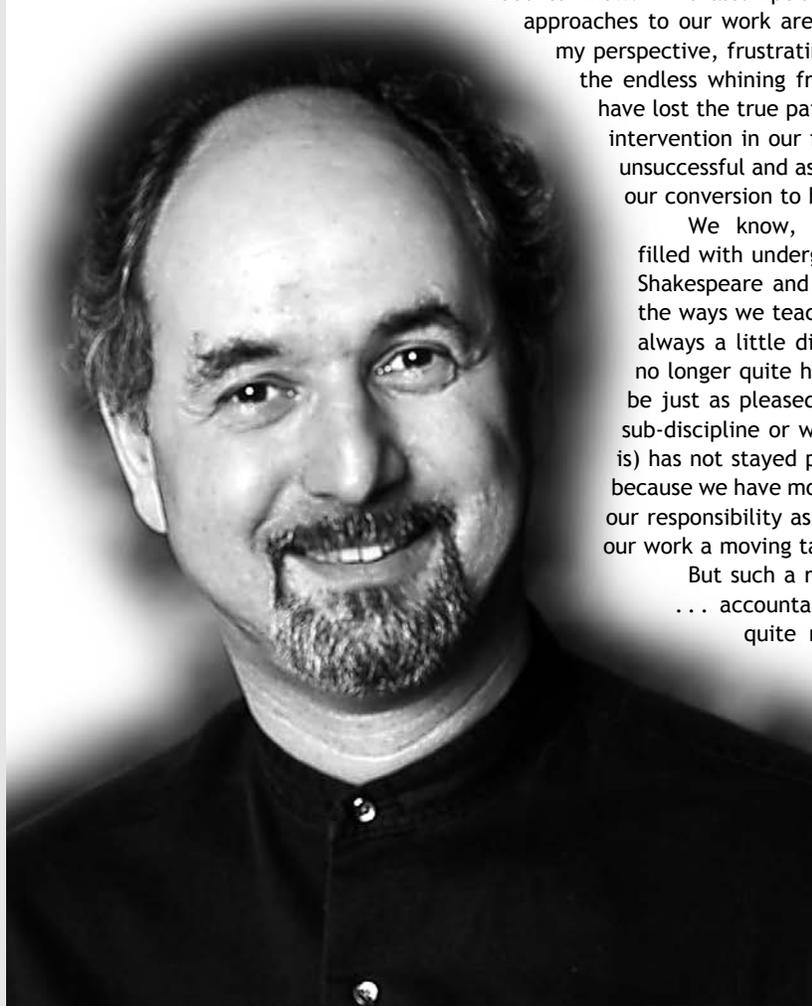
For one group of outsiders, though, what we know about Shakespeare is not magnificently but troublingly pointless. In "The Vanishing Shakespeare," a report by the American Council of Trustees and Alumni issued last April, nearly all the English departments in the United States are indicted not only for no longer making Shakespeare a requirement for English majors but also for teaching the wrong things about Shakespeare in our courses when we bother to teach his work at all. The report, available at ACTA's website (with the sporty URL www.goacta.org), complains of our interest in popular culture and sexuality, in early modern material culture and eco-criticism, in gender and the body, in film and reception. Claiming that "academic trends . . . are allowed to push the traditional study of great literature aside," ACTA advises trustees and administrators, alumni and donors to intervene to ensure that students are taught "the subjects [they]

need to know." The assumptions underpinning such conservative approaches to our work are tiresomely predictable and, from my perspective, frustratingly and irritatingly reminiscent of the endless whining from the anti-Stratfordians that we have lost the true path—and I hope that ACTA's wish for intervention in our freedom to teach our courses is as unsuccessful and as unconvincing as the arguments for our conversion to belief in the rival claimants.

We know, of course, that our classes are filled with undergraduates as keen as ever to study Shakespeare and equally excited and responsive to the ways we teach his works. Just as alumni/ae are always a little disappointed that their university is no longer quite how they experienced it, so we can be just as pleased that our discipline (or subject or sub-discipline or whatever Shakespeare studies quite is) has not stayed put, that it has moved on precisely because we have moved it and are moving it on. That is our responsibility as academics: to make the object of our work a moving target, always to be reconceived.

But such a report, from a group "dedicated to . . . accountability in higher education," might quite reasonably serve to remind us of

our responsibilities to future generations of academic Shakespeare fans. The SAA has a well-deserved reputation for the



CONFERENCE SCHEDULE

welcoming warmth of our conferences, for the ways in which the SAA's graduate students participating in seminars are respected and encouraged by those further on in their careers, a modeling of academic community and exchange of which we can be justly proud. We make present at such times our collective memory of how stressful it was/is to begin our conference-going and how much intellectual stimulus and satisfaction and how much friendship the SAA has brought us. The annual conference (also to be seen as the annual American Shakespeare pep rally) is, as it were, an important means for established Shakespeare scholars and critics of ensuring that the graduates stay committed to being Shakespeareans and do not turn to support a different team. I shall be wondering at the Graduate Student Breakfast at our next conference which of the graduates there might be writing this letter in, say, thirty years' time.

But there are times when the annual conference may appear to be almost all that the SAA does. The Trustees are currently exploring new ways to encourage links beyond the "traditional" Anglophone and Western basis for our work. But we are also concerned to plan for our future. I am proud that the SAA's Trustees have approved the proposal to establish an annual prize for the best dissertation in Shakespeare studies, to be presented at the conference (further details are elsewhere in this bulletin). I am delighted, too, that Leeds Barroll has kindly agreed that we may name the prize after him, that we may honor the SAA's founder as we honor a graduate student's achievement, that our beginnings and our future are always to be celebrated together.

The English rugby team beat the French in the semi-final (recapitulating Agincourt) and lost to South Africa in the final (recapitulating the end of empire). The RSC's production of *Henry V* opens on the day I write this. Their e-mail is filed away for the next time I teach a class on the play, in order to epitomize the "traditional" confident ways of studying "great literature" against which we might want to set our anxieties. I look forward to reading with my colleagues the first submissions for the Leeds Barroll prize that will show us where Shakespeare studies will move next and what those fans will be cheering for. What else can I say but "Go Shakespeare!"



THURSDAY, 13 MARCH

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

Registration

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

Book Exhibits

1:30 to 3:00 p.m.

PAPER SESSIONS

■ Shakespearean Sexualities:

Citation, Dislocation, Trace

Session Organizer: KATHRYN SCHWARZ

Chair: AMY L. TIGNER (University of Texas, Arlington)

CARLA FRECCERO (University of California, Santa Cruz)
Against Identity

RICHARD RAMBUSS (Emory University)
Kubrick's Shakespearean Juvenilia

FRANCESCA T. ROYSTER (DePaul University)
"The Uses of the Erotic" and the Politics of Flesh: Presentism and the Early Modern Performance of Sexuality

KATHRYN SCHWARZ (Vanderbilt University)
Shakespeare and the History of Misogyny

■ When Manuscripts Go to the Playhouses

Session Organizer: PAUL WERSTINE

Chair: A. R. BRAUNMULLER (University of California Los Angeles)

S. P. CERASANO (Colgate University)
". . . Indebted unto Philip Henslowe"

JAMES PURKIS (University of Western Ontario)
Foul Papers, "Prompt Books," and Textual Sufficiency

PAUL WERSTINE (King's University College, University of Western Ontario)
Page-Turners in the Playhouses

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Shakespeare and Moral Agency, Part 1
Seminar Leader: MICHAEL BRISTOL (McGill University)

Shakespeare's Mental Life
Seminar Leaders: DOUGLAS BRUSTER (University of Texas) and NICHOLAS MOSCHOVAKIS

"Womanhood Denies My Tongue":
Lucrece Revisited
Seminar Leaders: SHEILA CAVANAGH (Emory University) and KRYSZYNA KUJAWINSKA COURTNEY (University of Łódź)

Shakespeare and the Court
Seminar Leaders: KEVIN CURRAN (Washington and Jefferson College) and RICHARD DUTTON (Ohio State University)

Working Subjects in
Early Modern Drama
Seminar Leader: MICHELLE M. DOWD (University of North Carolina, Greensboro)

Originality and Technology
Seminar Leaders: DAVID B. GOLDSTEIN (University of Tulsa) and JAMES J. MARINO (Cleveland State University)

Shakespeare and Twentieth-Century
Poetry in English
Seminar Leaders: PETER HOLBROOK (University of Queensland) and RUTH MORSE (University of Paris)

Religion and Economics in
Early Modern England
Seminar Leaders: BLAIR HOXBY (Harvard University) and AARON KITCH (Bowdoin College)

Lady Macbeth's Children, Again; Or,
The Return of Character Criticism
Seminar Leaders: YU JIN KO (Wellesley College) and MICHAEL SHURGOT (South Puget Sound Community College)

Mediatizing Shakespeare
Seminar Leader: DOUGLAS LANIER (University of New Hampshire)

Romance on the Early Modern Stage

Seminar Leader: MELISSA E. SANCHEZ
(University of Pennsylvania)

Shakespeare's "Creation" of Language: Poetry in the World of Play

Seminar Leader: DAVID SCHALKWYK
(University of Cape Town)

Richard III Now, Part 1

Seminar Leaders: JAMES R. SIEMON (Boston University) and JEAN E. HOWARD (Columbia University)

Domestic Shakespeare

Seminar Leader: JESSICA SLIGHTS (Acadia University)

6:00 to 8:00 p.m.

OPENING RECEPTION

The Nasher Sculpture Center

Open to all registrants for the 36th Annual Meeting and their guests.

FRIDAY, 14 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

■ Urban Economies and the New Theater History

Session Organizer: AMANDA BAILEY
Chair: ARTHUR F. KINNEY (University of Massachusetts, Amherst)

NATASHA KORDA (Wesleyan University)
Dame Usury: Gender and Credit in
Early Modern English Drama

AMANDA BAILEY (University of Connecticut,
Storrs)
Bound Bodies: The Early Modern Theater
of Debt

MARY BLY (Fordham University)
Circulating Desire: Petticoats, Plays, and
Fine Suits at Paul's and Whitefriars

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

PAPER SESSIONS

■ Making Theatrical Publics in
Early Modern England
Session Organizer: PAUL YACHNIN
Chair: MEREDITH SKURA (Rice University)

KATE McLUSKIE (Shakespeare Institute,
University of Birmingham)
The Country and the City: Conflicting
Publics for the Early Modern Theater

STEVEN MULLANEY (University of Michigan)
What's Hamlet to Habermas? Theatrical
Publics and the Elizabethan Stage

PAUL YACHNIN (McGill University)
Shakespeare and the Spaces of Publicity

■ Untimely

Session Organizers: FRANCES E. DOLAN and
JONATHAN GIL HARRIS
Chair: LYNN ENTERLINE (Vanderbilt University)

JONATHAN GIL HARRIS (George Washington
University)
Untimely Matter

SADIA ABBAS (Williams College)
Untimely God: Theodicy's Challenge to
History, or Why Christianity Comes to the
New World

FRANCES E. DOLAN (University of California,
Davis)
Untimely Relations: Monarchy, Monogamy,
and Tragic Form

1:00 to 3:00 p.m.

ANNUAL LUNCHEON

Presiding: PETER HOLLAND (Notre Dame
University)
Open to all registrants for the 36th Annual
Meeting; to purchase a ticket for your guest's
luncheon, see page 11 of this bulletin.

3:15 to 5:30 p.m.

FILM SCREENING

Maqbool (2003), directed by Vishal
Bharadwaj

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Medieval Shakespeare

Seminar Leader: JOYCE BORO (Université de
Montréal)

Shakespeare and Moral Agency, Part 2

Seminar Leader: MICHAEL BRISTOL (McGill
University)

Revenge in the Twenty-First Century

Seminar Leaders: GEORGIA BROWN (Cambridge
University) and SARA DEATS (University of
South Florida)

What Can Scholars Learn from Play Directors? / What Can Directors Learn from Scholars?

Seminar Leader: JOHN RUSSELL BROWN
(Middlesex University)

Shakespearean Scripture: Biblical Contexts for Reception and Transmission

Seminar Leaders: ALAN GALEY (University of
Alberta) and TRAVIS DeCOOK (University of
Alberta)

Shakespeare in the Home

Seminar Leaders: SUSANNE GREENHALGH
(Roehampton University) and KATHERINE
SCHEIL (University of Minnesota)

Flora's Court

Seminar Leaders: REBECCA LAROCHE
(University of Colorado) and JENNIFER MUNROE
(University of North Carolina, Charlotte)

"Forms of Life" in Shakespearean Drama

Seminar Leaders: JACQUES LEZRA (University
of Wisconsin, Madison) and PHILIP LORENZ
(Cornell University)

Theatrical Conventions and Conventions of Theater History

Seminar Leader: LAWRENCE MANLEY (Yale
University)

Gender and Instruction in Early Modern England

Seminar Leaders: KATHRYN R. MCPHERSON
(Utah Valley State College) and KATHRYN M.
MONCRIEF (Washington College)

Richard III Now, Part 2

Seminar Leaders: JAMES R. SIEMON (Boston
University) and JEAN E. HOWARD (Columbia
University)

Figure, Form, and Color: Race and Genre in Early Modern Literature

Seminar Leader: ELIZABETH SPILLER (Florida State University)

Shakespeare's Stationers

Seminar Leader: MARTA STRAZNICKY (Queen's University)

A Plague on Both Your Houses

Seminar Leader: REBECCA TOTARO (Florida Gulf Coast University)

Close Reading without Readings, Part 1

Workshop Leader: STEPHEN BOOTH (University of California, Berkeley)

5:30 to 7:00 p.m.

RECEPTION

Hosted by W.W. Norton & Company

8:00 to 10:15 p.m.

FILM SCREENING

Ye Yan (The Banquet, 2006), directed by Xiaogang Feng

SATURDAY, 15 MARCH

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

Information and Book Exhibits

9:00 to 10:30 a.m.

PAPER SESSIONS

■ Unpredictable Histories: Cultural, Material, Recursive

Session Organizers: MEMBERS OF THE OPEN SUBMISSIONS COMMITTEE FOR 2008

Chair: ROSLYN L. KNUTSON (University of Arkansas, Little Rock)

NORA JOHNSON (Swarthmore College)
Edwin Booth and Melodrama: Writing the History of Cultural Elitism

JEFFREY KNIGHT (Northwestern University)
Making Shakespeare's Books

SCOTT MAISANO (University of Massachusetts, Boston)

Prospero's Monster: The Masculine Birth of Science Fiction in *The Tempest*

■ Shakespeare and Ecological Crisis

Session Organizer: STEVE MENTZ

Chair: DIETER MEHL (University of Bonn)

GABRIEL EGAN (Loughborough University)
Homeostasis in Shakespeare

JULIAN YATES (University of Delaware)
What was Pastoral (again)? More Versions

STEVE MENTZ (St. John's University)
Strange Weather in *King Lear*

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

PAPER SESSIONS

■ New Electronic Shakespeares: Digital Archives, Synthetic Worlds

Session Organizer: PETER S. DONALDSON

Chair: ANN CHRISTENSEN (University of Houston)

RICHARD BURT (University of Florida)
Conjuring Shakespeare Up Automatically from the Archive: From Seance to Cyberspace

LINDA CHARNES (Indiana University)
Shakespeare and the Meaning of Second Life

PETER S. DONALDSON (Massachusetts Institute of Technology)
Video Clips in Popular and Scholarly Archives: From YouTube to the Asian Shakespeare in Performance Archives

■ World Enough and Time: Anti-Imperialism and Shakespeare Studies

Session Organizer: CRYSTAL BARTOLOVICH

Chair: MICHAEL HOLAHAN (Southern Methodist University)

WALTER COHEN (Cornell University)
Shakespeare and World Literature

ANIA LOOMBA (University of Pennsylvania)
Race, Literature, and Early Modern Global Relations

CRYSTAL BARTOLOVICH (Syracuse University)
Commonplaces

2:00 to 3:30 p.m.

PAPER SESSIONS

■ Shakespeare and Technology: A Roundtable

Session Organizers: WENDY HYMAN and JONATHAN SAWDAY

Chair: LISA S. STARKS (University of South Florida, St. Petersburg)

ADAM MAX COHEN (University of Massachusetts, Dartmouth)

NICK DAVIS (University of Liverpool)

WENDY BETH HYMAN (Ithaca College)

JUSTIN KOLB (University of Wisconsin, Madison)

JONATHAN SAWDAY (University of Strathclyde)

■ Complete Authors?

Session Organizer: GARY TAYLOR

Chair: SUZANNE GOSSETT (Loyola University Chicago)

MARTIN BUTLER (University of Leeds)
Not So Rare Ben Jonson

ERIC RASMUSSEN (University of Nevada, Reno)
Not without mustard ('tis a color she abhors): Covering the RSC Complete Works

GARY TAYLOR (Florida State University)
Human Object: An ABC of Reading Thomas Middleton

3:45 to 6:00 p.m.

FILM SCREENING

Ye Yan (The Banquet, 2006), directed by Xiaogang Feng

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS

London and Beyond:

Foreign Traffic of the English Stage
Seminar Leaders: RICHMOND BARBOUR (Oregon State University) and CHRISTOPHER HODGKINS (University of North Carolina, Greensboro)

Shakespeare and Milton: The Reunion

Seminar Leader: MATTHEW BIBERMAN (University of Louisville)

Slubbing the Gloss: Or, Much Ado about Noting

Seminar Leader: TIMOTHY BILLINGS (Middlebury College)

Ephemeral Materials: Embodying Faith on the Early Modern Stage

Seminar Leaders: JANE HWANG DEGENHARDT (University of Massachusetts, Amherst) and ELIZABETH WILLIAMSON (Evergreen State College)

Shakespeare and Sacrifice

Seminar Leaders: WILLIAM FLESCH (Brandeis University) and CHRISTOPHER PYE (Williams College)

Detractors of Shakespeare

Seminar Leaders: DONALD FOSTER (Vassar College) and ZOLTÁN MÁRKUS (Vassar College)

Politics and Bodily Life in Early Modern Drama

Seminar Leaders: DANIEL JUAN GIL (Texas Christian University) and DAVID GLIMP (University of Colorado, Boulder)

"Would I were satisfied!"

Seminar Leader: HEATHER HIRSCHFELD (University of Tennessee, Knoxville)

Histories and Methodologies

Seminar Leaders: MARGARET JANE KIDNIE (University of Western Ontario) and WILLIAM INGRAM (University of Michigan)

Representing Selves: Archive, Theory, Stage

Seminar Leaders: KATHLEEN LYNCH (Folger Shakespeare Library) and ADAM SMYTH (University of Reading)

Shakespearean Procedure

Seminar Leader: BERNADETTE MEYLER (Cornell Law School) and KENJI YOSHINO (Yale Law School)

"Original Practices" in Shakespearean Performance

Seminar Leader: DON WEINGUST (Tufts University)

Shakespeare's Girls

Seminar Leader: DEANNE WILLIAMS (York University)

Close Reading without Readings, Part 2

Workshop Leader: STEPHEN BOOTH (University of California, Berkeley)

6:00 to 7:00 p.m.

RECEPTION AND BOOK LAUNCH

Hosted by Oxford University Press

8:00 to 10:15 p.m.

FILM SCREENING

Maqbool (2003), directed by Vishal Bharadwaj

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

THE SAA/MALONE SOCIETY DANCE

MEETING PROTOCOLS

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 2008.

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

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.

TO GET ON THE 2009 PROGRAM

Program Planning for the 37th Annual Meeting will take place in Dallas. Proposals are welcome for panels, seminars, and workshops. Membership must be current in order to propose a session for the 2009 Program.

For Paper Sessions

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

For Seminars and Workshops

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

Deadline for Proposals:

18 January 2008

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

Diana E. Henderson
dianah@mit.edu

Emily C. Bartels
emily.bartels@rutgers.edu

Elizabeth Hanson
hansone@post.queensu.ca

Ian Munro
imunro@uci.edu

REGISTRATION AND PARTICIPATION

All current members of the Shakespeare Association are welcome to register for the 36th Annual Meeting in Dallas.

SAA membership dues are assessed by the academic year and were payable in Fall, 2007. Membership may be renewed or initiated online at www.ShakespeareAssociation.org. Only those who are members in good standing—i.e., paid members for 2007-08—may subscribe to journals at the SAA's discounted rates, vote in the 2008 election, and register for and attend the 2008 Meeting.

The meeting registration fee entitles SAA members to attend all sessions, seminars, and workshops in Dallas, as well as the film screenings, book exhibits, the annual luncheon, coffee breaks, the Opening Reception on Thursday evening, and other receptions.

Guests of registered members are welcome at all paper sessions, the film screenings, coffee breaks, and receptions. Extra tickets to the Annual Luncheon 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. Any ballot sent by mail must include a legible return address so that membership status can be validated.

Hotel reservations for the Fairmont Dallas Hotel may be secured by faxing the enclosed form to 214.720.5282 or by phoning 214.720.2020. See the enclosed hotel reservation form and page 8 of this bulletin for more information.

THE SAA CONTINGENCY FUND

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

To support some of the Association's new initiatives, such as the Graduate Student Travel Grant program and the J. Leeds Barroll Dissertation Prize, consider making a donation by check or credit card.

The Shakespeare Association of America has moved! We can still be found on the web at www.ShakespeareAssociation.org, but note this new contact information:

Shakespeare Association of America
Department of English
Georgetown University
37th and O Streets, N.W.
Washington, D.C. 20057-1131

E-Mail: shakespeare@georgetown.edu
Telephone: 202.687.6315
Fax number: 202.687.5445

MEMBERSHIP BENEFITS: BOOKS

NEW! Oxford University Press is pleased to announce a dedicated site for the SAA that will highlight OUP books of special interest to SAA members. It will also provide deep discounts on purchase prices: 30% off the list price for frontlist titles and up to 80% off for backlist titles. Click on the link "Academic Press Discounts for Members" at the SAA website, www.ShakespeareAssociation.org.

MEMBERSHIP BENEFITS: JOURNALS

Medieval and Renaissance Drama in England: list price \$80.00, SAA price \$65.00 (a discount of 19%). To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

NEW! Shakespeare Bulletin: list price \$29.00, SAA price \$24.65, a discount of 15% available for both print and online subscriptions. For print, foreign postage surcharges apply. Subscription orders for this quarterly journal should be placed directly with The Johns Hopkins University Press, online at www.press.jhu.edu/journals/special_offers.html; by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

Shakespeare Newsletter: Subscriptions are \$15.00 per year. To subscribe to this quarterly journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

Shakespeare Quarterly: list price \$38.00, SAA price \$32.30, a discount of 15% available for both print and online subscriptions. For print, foreign postage surcharges apply. Subscription orders for this quarterly journal should be placed directly with The Johns Hopkins University Press, online at www.press.jhu.edu/journals/special_offers.html; by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

Shakespeare Studies: list price \$60.00, SAA price \$55.00, a discount of 8%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

Shakespeare Survey: list price \$95.00, SAA price \$55.00, a discount of 42%. To subscribe to this annual journal, consult the Membership Dues Form on the SAA website or contact the SAA office.

NEW! The World Shakespeare Bibliography Online: list price \$75.00, SAA price \$63.75, a discount of 15%. Subscription orders should be placed directly with The Johns Hopkins University Press, online at www.press.jhu.edu/journals/special_offers.html; by phone at 1.800.548.1784 or 410.516.6987; by fax at 410.516.3866.

NEW! A very special offer exclusively for SAA Members: Bundle Shakespeare Bulletin, Shakespeare Quarterly, and The World Shakespeare Bibliography Online, and receive a 30% discount on all three. List price \$142.00, SAA price \$99.40.

GRADUATE STUDENT MEMBERS

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

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

Graduate Student Travel Awards: Travel subsidies of \$300 are available to support 25 dissertation-level students whose research will be enhanced by seminar participation. Awards have already been made for the 2008 conference. The application deadline for the 2009 conference is 1 November 2008; application information will appear in the June 2008 Bulletin.

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

NEW! 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 2008 prize must have been submitted and approved at the candidate's university during the calendar year 2007.

The competition is open to SAA members in good standing. Applicants should send (1) a cover letter of no more than two pages, providing an abstract of the dissertation and giving context for the writing sample; and (2) twenty pages from the introduction or any chapter of the applicant's choice. These materials should be sent as e-mail attachments to shakespeare@georgetown.edu by 15 January 2008. They will be used for an initial screening, with selected applicants then encouraged to forward full copies of the dissertation and also hard-copy letters from the applicant's chair or director of graduate studies, confirming approval of the dissertation. Submissions will be reviewed by a committee consisting of the President and Vice-President of the SAA together with two of the organization's members at large.

The prize will be presented at the Luncheon of the 36th Annual Meeting of the SAA in Dallas, Texas, on 14 March 2008.

Submission deadline: 15 January 2008.

THE *Fairmont*
DALLAS

The Fairmont Dallas Hotel, dubbed "the Arts District Hotel," is located in the historic West End District of "Big D." It first opened its doors in 1969 and, at the time of its completion, was the tallest building in the city. The elegantly furnished guest rooms and suites feature classic Italian style décor. All rooms are equipped with Internet access (a charge of \$12.95 per day applies), two phone lines, coffee maker, ironing board, iron, and hairdryer. (Wireless high speed Internet access is also available on the Lobby Level Hotel.) Fairmont guests enjoy Health Club and Spa privileges at the Metropolitan Fitness Center across the street from the hotel. The Fairmont's premiere restaurant, The Pyramid Grill, is winner of the Travel/Holiday award for fine dining.



Rooms are discounted to \$125 per night for a single or double, with a \$20 charge per additional occupant per day. The current sales and occupancy tax in the city of Dallas is 15% per room per night. A variety of suites is also available.

A reservation form is included in this bulletin. Or call the hotel at 214.720.2020.

Rooms in the Fairmont Dallas Hotel are offered on a space-available basis. The SAA discounted rate is guaranteed only through 10 February 2008. Overflow rooms have been booked at the Adams Mark Hotel, four blocks away from the Fairmont Dallas. The Adams Mark will match the Fairmont's discounted rate. Contact the Adams Mark at 400 North Olive Street, Dallas, TX 75201; phone 214.922.8000; fax 214.922.0308.

Further information about the hotels' many amenities is available on their websites: <http://www.fairmont.com/dallas> and <http://www.adamsmark.com/dallas>.

Remember: The Fairmont Dallas Hotel guarantees the SAA discounted rate through 10 February only. Please reserve your accommodations immediately!

■ CHILD CARE

The Concierge of the Fairmont Hotel recommends Guardian Angel Sitting Services for your child care needs while in Dallas. For a detailed description of their charges and services, visit the company's website at <http://www.guardianangelsittingservice.com> or call Shirley Smith at 214.521.3185. The service is licensed and bonded.

■ TRAVEL DISCOUNTS

American Airlines offers a 5% discount to SAA members who book their flights through its website, AA.com. The promotion code to use is A1838BF. Avis offers discounted car rentals to members who use the Avis Award # D003737.

■ GROUND TRANSPORT

Signs in the baggage claim area of the Dallas Fort Worth Airport will direct you to cabstands or to the Yellow Checker Shuttle Service. Cabfare to the Fairmont Dallas Hotel is about \$45.00 and can take as little as 35 minutes, though both time and fares depend on traffic. The Shuttle Service departs for the hotel every 30 minutes, takes about one hour, and costs \$15.00.

■ ROOM SHARE

To help reduce lodging expenses, the SAA assists members seeking roommates at the conference facility. Inquiries may be made by phone (202.687.6315), fax (202.687.5445), or e-mail (shakespeare@georgetown.edu).

■ IN THE NEIGHBORHOOD

Dallas is home to the largest urban arts district in the country, featuring Pritzker Prize-winning architecture. Sites include the Crow Collection of Asian Art, Dallas Black Dance Theatre, Dallas Museum of Art, Meyerson Symphony Center, Nasher Sculpture Center, Booker T. Washington High School for the Performing and Visual Arts, the Belo Mansion, and the site of the Dallas Center for the Performing Arts. The Fairmont and the Adam's Mark hotels are located near a cluster of shops, Tex-Mex eateries, and nightclubs.

■ VISITOR TIPS

The Dallas Convention and Visitors Bureau has a lively web page full of information about the city's attractions for visitors: <http://www.dallascvb.com/visitors>.

■ DINING

A number of serious chefs have opened signature restaurants in Dallas.

For Tom Colicchio's new restaurant, go to <http://www.craftrestaurant.com>.

Dean Fearing, the father of southwest cuisine, has opened a new restaurant at the Ritz Hotel. See <http://www.ritzcarlton.com>.

There is a Nobu too: <http://www.noburestaurants.com/dallas>.

The less-serious foodies among us may wish to visit the very first La Madeleine in the U.S., near the campus of Southern Methodist University. SAA members may want to satisfy croissant cravings at this site, which, according to rumor, is soon to be razed for the erection of the George W. Bush Presidential Library.



ASSOCIATED EVENTS



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

The 2008 Opening Reception at the Nasher Sculpture Center

Roy and Patsy Nasher envisioned a "museum without a roof" for their superlative collection of pre-Columbian art, tribal artifacts, American modernist works, and three-dimensional pieces by living artists. Some sculptures are displayed in an outdoor garden; some, under the glazed barrel vaulting that tops five travertine pavilions (*shown, right*).

The collection includes thirteen sculptures by Alberto Giacometti, eleven by Henri Matisse, seven by Pablo Picasso, eight by David Smith, eight by Henry Moore, seven by Raymond Duchamp-Villon, and four by Jean Miró. Also represented are Jean Arp, Scott Burton, Alexander Calder, Richard Deacon, Barbara Hepworth, Donald Judd, Anish Kapoor, Jeff Koons, Roy Lichtenstein, Isamu Noguchi, Claus Oldenburg, Martin Puryear, and Richard Serra.

Catering at the Nasher is provided by Wolfgang Puck.

Thursday, 2:00 to 4:00 p.m.

Rare Books at SMU's Bridwell Library

SAA members are invited to a special viewing of the treasures of Southern Methodist University's Bridwell Library. The Library contains over 385,000 volumes, including the core collections of the Perkins School of Theology. Eric White, Curator of Special Collections, will select from Bridwell's incunables, early Bibles, books and manuscripts relating to St. Augustine, and other key sixteenth- and seventeenth-century texts including Milton's *Areopagitica* and a Shakespeare Second Folio. Additional gems of the collection are fine arts printings by Kelmscott, Doves, and such artists as Picasso, Matisse, and Chagall.

This exclusive showing is open to the first thirty SAA members to contact the SAA office at shakespeare@georgetown.edu.

Wednesday, 8:30 p.m. until . . .

Pre-Conference Reception Hosted by *Shakespeare Bulletin*

The editors of *Shakespeare Bulletin* invite SAA members to join them for light refreshments and a cash bar at Dick's Last Resort, 2211 North Lamar Street, about one mile from the conference hotel. See the Fairmont Dallas doorman for directions.

Friday, 5:30 to 7:00 p.m.

Reception Hosted by W.W. Norton & Company

W.W. Norton & Company cordially invites SAA attendees to join Norton editors and authors in celebrating the publication of *The Norton Shakespeare*, Second Edition; *Shakespeare and Film: A Norton Guide*; and new Norton Critical Editions *King Lear* and *Elizabeth I and Her Age*. Come early for gift book bags and books!

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

Reception and Book Launch Hosted by Oxford University Press

SAA members constitute a majority of the seventy-five-strong international editorial team that has produced the new Oxford University Press edition of Thomas Middleton's *Collected Works*. Dallas delegates are invited to join them in celebrating the too-long-awaited "Middleton First Folio" and "our other Shakespeare."

Friday, 3:15 to 5:30 p.m. and
Saturday, 8:00 to 10:15 p.m.

Film Screening: *Maqbool*

Director Vishal Bharadwaj sets *Macbeth* in the criminal underworld of twenty-first century Mumbai in this 2003 film. *Maqbool* (Irfan Khan) is loyal to gang-leader Abbaji (Pankaj Kapoor) until Abbaji's mistress (Tabu) falls in love with him. Two fortune-telling policemen fill the roles of the weird sisters.

Friday, 8:00 to 10:15 p.m. and
Saturday, 3:45 to 6:00 p.m.

Film Screening: *Ye Yan*

Ye Yan (The Banquet) is a lavishly filmed version of *Hamlet* set in tenth-century China and directed by Xiaogang Feng (2006). Daniel Wu plays the young prince who hatches a revenge plot when his emperor father takes his son's former lover (Ziyi Zhang) as his own wife.

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

The Dance

Sponsored by the Shakespeare Association and the Malone Society, the Dance is the occasion of feats of terpsichorean inventiveness that provide visual spectacle to complement the musical extravaganza.

Participants in the 2005 SAA meeting were introduced to the Derry Film Initiative's *Hamlet*. It is now available to view online: <http://video.google.co.uk/videoplay?docid=-8957003244474950410>.

IN MEMORIAM

If not for **Rudi Habenicht**, who died after a long illness on 23 June 2007, no one would ever have seen this bulletin. He dreamed of a gathering that would bring together Shakespeareans from around the globe, not just scholars but figures from the theater and film. In 1971, the first World Shakespeare Congress met in Vancouver under his direction, at which delegates endorsed formal resolutions calling for national organizations, an international organization to host future Congresses, and a rebuilt Globe playhouse in Southwark.

Today, all three of those proposals have become reality. Professor Habenicht was formally recognized for his vision during the Los Angeles World Congress of 1996 and was named an Honorary Vice-President of the International Shakespeare Association.

Born in Boston, Rudi served in both the U.S. and Brazilian Navies. After earning an M.A. from Columbia University in 1955, he won a Fulbright to Merton College, Oxford, where he received a doctorate in 1958. He taught at the University of Southern California for eight years before joining the faculty at Simon Fraser University, from which he retired in 1980. He is survived by a sister, nieces and nephews, and his beloved companion and caregiver, Klaus Branicki.

Julia Ruth Ballam Briggs, Fellow and Tutor in English at Hertford College, Oxford (1978-95), Professor of English Literature and Women's Studies at De Montfort University (1995-2007), and OBE (2005), died of cancer in London 16 August 2007.

Julia Briggs helped to change the ways in which English literature is taught in British universities. The 1970s women's movement brought Jane Austen, Mary Wollstonecraft, and Virginia Woolf into the canon of acknowledged great writers, but Briggs, besides helping to lead that change, also championed other branches of literature previously disdained, notably works written for children.

Briggs's first published book, *Night Visitors: The Rise and Fall of the English Ghost Story* (1977) was on a subject not then regarded as worth academic attention; Oxford would not allow it as a doctoral subject. *This Stage-Play World: Texts and Contexts 1580-1625* (1983, 1997) presents the plays of the Elizabethan and Jacobean era as part of a society and a culture dominated by religion and fear. With her highly acclaimed *A Woman of Passion: The Life of E. Nesbit* (1987), Briggs turned to biography, and later edited the Penguin Virginia Woolf. She published *Virginia Woolf: An Inner Life* in 2005.

Briggs was a beautiful and charismatic woman, lavish with her friendship, and with little regard for hierarchies and boundaries. She is survived by three sons.



■ MUSEUMS IN DALLAS

The Dallas Museum of Art (shown above) is located one-and-a-half blocks from the conference hotel and houses the most extensive collection of African art in the U.S. as well as an extraordinary number of works by impressionists and other European painters. Exhibitions in March include *J. M. W. Turner*, the largest and most comprehensive retrospective ever presented in the U.S. of the career of one of the greatest landscape painters in history.

Also showing in March is *Tutankhamun and the Golden Age of the Pharaohs*, with an array of more than 130 artifacts from the tomb of Tutankhamun and other ancient sites; some have never before been seen outside Egypt.

Go to <http://dallasmuseumofart.org>.

The Sixth Floor Museum at Dealey Plaza, located in the former Texas School Book Depository, provides a comprehensive exhibit on the life, death, and legacy of President John F. Kennedy. Opening 12 November 2007, *Filming Kennedy: Home Movies from Dallas* showcases the Museum's collection of amateur films. Many of the home movies, including those taken by Abraham Zapruder and Orville Nix, are shown in their entirety for the first time.

Go to <http://www.jfk.org>.

Go to www.visitdallas.com/visitors/ for information about four dozen other museums in metropolitan Dallas, including the following:

The Crow Collection of Asian Art contains more than 700 scrolls, paintings, metal and stone objects, and large architectural pieces from China, Japan, India, and Southeast Asia.

The Mary Kay Museum explores the 30-year history of this international company and displays the lavish rewards Mary Kay is known to bestow—diamond bar pins, diamond rings, cars, and the ultimate prize: the Pink Cadillac.

■ PERFORMANCES IN DALLAS

The Dallas Opera presents *Tosca* on 12 and 15 March. One of the most dramatic, thrilling operas ever written, *Tosca* is set amidst stunning churches and pictorial palazzos in Rome during the Napoleonic era. Its heroine, Floria Tosca, a famous opera star and legendary beauty, finds her happy life shattered. She is forced to resort to violent measures to rescue her lover, who has been trapped in the web of the licentious Scarpia, the Chief of Police, who also desires her. Puccini's sensuous melodies and astounding conclusion atop the Castel Sant'Angelo will leave you breathless.

Go to <http://www.dallasopera.org>.

The Dallas Theater Center stages *The Blonde, the Brunette, and the Vengeful Redhead* from 5 to 23 March. A philandering husband, a nosy neighbor, and a case of mistaken identity figure prominently in the strange unraveling of Rhonda Russell's life. In this highly acclaimed Australian play, one actress plays seven characters with totally different perspectives on one life-altering day.

Go to <http://www.dallastheatercenter.org>.

The Majestic Theater features *Menopause: The Musical* from 11 to 16 March. Inspired by a hot flash and a bottle of wine, this hilarious show is a 90-minute production that includes 25 tunes with re-written lyrics from the 1960s and 1970s.

Go to <http://www.liveatthemajestic.com>.

Only members in good standing may register for the Thirty-Sixth Annual Meeting of the SAA. Membership is renewable online at www.ShakespeareAssociation.org.

36th

MEETING REGISTRATION FORM

ANNUAL MEETING OF THE SHAKESPEARE ASSOCIATION OF AMERICA

13-15 March 2008 ■ The Fairmont Dallas 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 Dallas 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 2007/08—may register for and attend the 2008 Meeting. You may check your membership status on the SAA website at www.ShakespeareAssociation.org, or on the mailing label of the bulletin envelope. You may also telephone our offices at 202.687.6315.

REQUIRED FEES: Those members who remit Registration Fees before **8 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 8 February _____
\$125.00 after 8 February _____
Graduate Students: \$75.00 before 8 February, _____
\$100.00 after 8 February _____
(No advance registrations accepted after 3 March.)

OPTIONAL EXPENSES:

- 1. Guest's Luncheon**
Friday afternoon, \$45.00 _____
(Please note that members' lunches are included in their registration fees.)
- 2. The SAA/Malone Society Dance**
Saturday evening, \$15.00 _____

TOTAL PAYMENT DUE _____

Check enclosed (Checks drawn on U.S. banks only, please) _____
Charge to **MasterCard / VISA / AmEx** (Circle one, please)

Credit-Card Number: _____ Expiration Date: _____

Registration fees and optional expenses are non-refundable after 11 February 2008.

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

PRE-REGISTRATION DEADLINE: FRIDAY, 8 FEBRUARY 2008

REGISTRATION MAY ALSO BE COMPLETED ONLINE AT www.ShakespeareAssociation.org

This form and your check (if applicable) may be returned to THE SHAKESPEARE ASSOCIATION OF AMERICA, Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131. Registration will be acknowledged by hard-copy receipt if received by the deadline of 8 February.

PLEASE NOTE THAT THE SAA OFFICES CLOSE ON FRIDAY, 7 MARCH FOR TRANSPORT TO DALLAS.

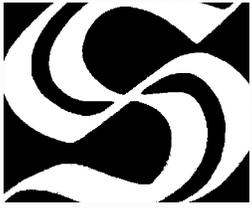


Photo at right: The campus of Georgetown University, new home of the Shakespeare Association of America, seen from the Potomac River in Washington, D.C.

THE SAA MOVES TO GEORGETOWN

The Trustees of the Shakespeare Association of America are pleased to announce the SAA's relocation to Georgetown University. The SAA, founded at the University of South Carolina in 1972, was located at Vanderbilt University from 1974 to 1990, Southern Methodist University from 1990 to 1996, and the University of Maryland Baltimore County from 1996 to 2007. The Trustees are especially grateful for the generous support offered to the SAA by UMBC for the past eleven years.

They are also appreciative of the long service of Michele Osherow (2002 to 2007) and Lee Tydings (2000 to 2007). Together, Michele and Lee helped administer a dramatic growth in the SAA's membership and programs and, in particular, oversaw the development of its website and online registration functions. Michele is now Associate Director of UMBC's Drescher Center for the Humanities and Clinical Assistant Professor of English at UMBC. Lee is Gifts Processor at Howard Community College.

Lena Cowen Orlin continues as Executive Director of the Association. She is joined at Georgetown by Janice F. Delaney as Publications Manager and Donna Even-Kesef as Memberships Manager. Dr. Delaney and Ms. Even-Kesef look forward to meeting the SAA members who attend the Thirty-Sixth Annual Meeting in Dallas.

OUR HOSTS IN DALLAS

Local arrangements in Dallas will be coordinated by Ann Christensen of the University of Houston, Lars Engle of the University of Tulsa, and Amy Tigner of the University of Texas at Arlington. Generous sponsors of the conference include Baylor University, the University of Houston, Rice University, Southern Methodist University, Trinity University, and the University of Tulsa.

FIRST ANNUAL DISSERTATION PRIZE

In 2008 the SAA will award its first annual J. Leeds Barroll Dissertation Prize. Named for the founder of the SAA, the prize will recognize outstanding work in Shakespeare studies. To submit a dissertation for consideration, see page 7 of this bulletin.

OXFORD UNIVERSITY PRESS DISCOUNTS

Oxford University Press announces a dedicated site for the SAA that will highlight OUP books of special interest to SAA members. It will also provide deep discounts: 30% off the list price for frontlist titles and up to 80% off for backlist titles. For more information on this and other SAA membership benefits, see page 7 of this bulletin.

WASHINGTON, D.C. IN 2009

To celebrate its move to Georgetown University, the SAA will meet at the Renaissance Hotel in Washington, D.C. on 9-11 April 2009 (Easter weekend). Located in Penn Quarter, the hotel is within walking distance of the National Portrait Gallery and both stages of D.C.'s Shakespeare Theatre. The Program Committee for 2009, chaired by Diana Henderson (MIT), is now accepting proposals. See page 6 for additional information.

THE SHAKESPEARE ASSOCIATION OF AMERICA Department of English
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