

SAA Bulletin

Shakespeare Association of America

2014 *January*

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Deadlines

1 January

Conference Registration opens
Hotel Registration opens

15 January

Dissertation Submissions due

1 February

Proposals due for 2014 Digital Room

15 February

Program Proposals for 2015 due
CFP Proposals for 2015 due

1 March

Hotel Registration closes
Conference Registration closes
(late registrations at a higher rate)

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

Wednesday, 9 April

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

Thursday, 10 April

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

Friday, 11 April

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

Saturday, 12 April

- 8:00am Information and Book Exhibits.
9:00am Panel Sessions: "Shakespeare and Zizek: 'Looking Awry'" and "Shakespeare's Not Bawdy."
11:00am Panel Sessions: "Global Shakespeares in Prisons, Villages, and Opera Houses" and "Authorial Doubling: Collaboration, Appropriation, and Interpretation."
2:00pm Panel Sessions: "Feminists Adapt (to) Shakespeare" and "Reading *Mimesis*, Chapter 13."
4:00pm Fourteen Seminars, One Workshop, One Performance Session.
10:00pm Closing Dance.

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Massachusetts Institute of Technology

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Letter from the President



A Child Is Born.

“Mercy on ‘s, a barne! A very pretty barnel! A boy or a child, I wonder?”

In 2014, it is a sixteenth-century boy’s birth we celebrate—although perhaps as we do, we recall as well the sister Virginia Woolf created for him: “drawing her life from the lives of the unknown who were her forerunners, as her brother did before her, she will be born.” And others too around the world, whose creativity (and time’s passing) have now allowed collaborations with Shakespeare once unimaginable....

So it begins: the string of associations—seasonal, scriptural, textual, clichéd, intertextual, global—that improbably yet inevitably adhere to any mention of William Shakespeare 450 years after his birth. There will without doubt be bardolatry, festivity, commemoration, conferencing, merchandising, critique, competition (after all, it’s Christopher Marlowe’s 450th too—), exploitation, and exhaustion. But occasions for celebration when marking history don’t arise on a daily basis, at least not for many scholars in the humanities at the present moment, and thus rather than immediately sniffing with distanced superiority—think Maggie Smith as the Dowager Countess of Grantham—we might want to seize our occasion with gusto—think Smith in *Miss Brodie’s Prime*.

Granted, that allusion also recalls the political complexities that arise when we celebrate any document of civilization: specters of Walter

Benjamin haunt the memories of “Brodie girls.” And to celebrate with requisite attention to our scholarly and political commitments presents more than a few challenges, which I need not rehearse. The re-birth of the author will not (I hope) be Shakespeare on a half-shell, readied for aestheticized consumption. Nevertheless, for those of us in theater, the sister arts, the academy, and the world who choose to associate with one another, I wish us a year of due respect and wonder for the legacies of a man whose words and theatrical practices speak ever more diversely and imaginatively around the globe. Let us celebrate too our multiple roles in making that happen—humbly, to be sure, but also recognizing our colleagues’ creativity, thoughtful inquiry, probing critique, and extraordinary commitment and passion.

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

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

spur some creative thoughts about different formats, and, if successful, might lead us in the direction of some new session models. We also see it as consistent with the SAA’s historic commitment to openness and inclusiveness.

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

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

’Tis time.

Awake your faith.

A handwritten signature in black ink, reading "Anna E. Hinder". The signature is written in a cursive, flowing style with a long, sweeping underline.

St. Louis Program Schedule

Wednesday, 9 April

6:00 to 7:30pm

REGISTRATION

7:30 to 10:00pm

PLAY READING

Monsieur Thomas

Sponsored by *Shakespeare Bulletin*

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

8:00 to 10:30pm

PERFORMANCE

As You Like It

Presented by Actors from the London Stage

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

Thursday, 10 April

8:00am to 6:00pm

REGISTRATION

10:00am to 6:00pm

BOOK EXHIBITS

10:00am to 12:00pm

SEMINARS AND WORKSHOPS

The Blind Spots of Knowledge in Shakespeare and his World

Subha Mukherji
(University of Cambridge)

Graham Bradshaw
(University of Queensland)

Creative / Critical Approaches to Shakespeare

Rob Conkie
(La Trobe University)

The Icon

Sue Wiseman
(Birkbeck College London)

Gillian Woods
(Birkbeck College London)

Intercultural Shakespeare: Theory and Methodology

Bi-qi Beatrice Lei
(National Taiwan University)

New and Revised Narratives of the Theater

June Schlueter
(Lafayette College)

Object-Oriented Environments, Part One

Jeffrey Jerome Cohen
(George Washington University)

Julian Yates
(University of Delaware)

Queer Heterosexualities

Simone Chess
(Wayne State University)

Melissa J. Jones
(Eastern Michigan University)

Reimagining Topicality

Barbara Sebek
(Colorado State University)

Shakespeare and Language: Close and Distant Reading

Jonathan Hope
(Strathclyde University)

Margaret Tudeau-Clayton
(Université de Neuchâtel)

Shakespeare and Pedagogy

Lynn Enterline
(Vanderbilt University)

Shakespeare and the Book Trade, 1642-1737

Emma Depledge
(Université de Genève)

Peter Kirwan
(University of Nottingham)

The Shakespeare Documentary

Michael P. Jensen
(Shakespeare Newsletter)

Shakespeare, Performance, and the Senses

Farah Karim-Cooper
(Shakespeare's Globe)

Slavery, Captivity, and Piracy in Early Modern Writing

Laurie Ellinghausen
(University of Missouri, Kansas City)

Daniel Vitkus
(Florida State University)

10:00am to 12:00pm

PERFORMANCE WORKSHOP

Actors from the London Stage

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

12:00 to 1:30pm

DIGITAL ROOM

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

1:30 to 3:00pm

PANEL SESSIONS

Catastrophic Ecologies in Shakespeare's Late Tragedies

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

Catastrophe I: War and the Environment in *Macbeth*

Randall Martin
(University of New Brunswick)

Catastrophe II: Flood in *Antony and Cleopatra*

Steve Mentz
(St. John's University)

Catastrophe III: The Wounds of Possibility

Simon Palfrey
(Oxford University)

St. Louis Program Schedule

Shakespeare 1914-1916:

Local Becoming Global

Session Organizer: Gordon McMullan

Chair: Jennifer R. Rust
(Saint Louis University)

Performing the Tercentenary: Integrating the Archive and the Repertoire

Clara Calvo
(Universidad de Murcia)

“Goblin’s Market”: Commemoration, Anti-Semitism, and the Invention of “Global” Shakespeare, 1914-1916

Gordon McMullan
(King’s College London)

Global and Local Shakespeare: St. Louis, 1914-1916

Monika Smialkowska
(Northumbria University)

3:00 to 6:00pm

DIGITAL ROOM

Open to all registrants for the 42nd Annual Meeting.

3:30 to 5:30pm

SEMINARS AND WORKSHOPS

Brothers and Others: New Directions

Elizabeth Beard
(University of Wisconsin)

Julia Schleck
(University of Nebraska, Lincoln)

Coriolanus

Niamh J. O’Leary
(Xavier University)

The Erotics of Shakespeare’s Poetry

Ian Frederick Moulton
(Arizona State University)

Evidence in Early Modern Drama Studies

Travis D. Williams
(University of Rhode Island)

Finding the Signals for Performance in a Shakespeare Text

Ralph Alan Cohen
(Mary Baldwin College)

Forms of Time, Part One

Lauren Shohet
(Villanova University)

The Global Shakespeare Festival: Shakespearean Diplomacy

Christie Carson
(Royal Holloway London)

Inn-wards: Literary-Legal Culture of the Inns of Court

Jessica Winston
(Idaho State University)

Virginia Lee Strain
(Loyola University Chicago)

Object-Oriented Environs, Part Two

Jeffrey Jerome Cohen
(George Washington University)

Julian Yates
(University of Delaware)

Putting Gender to Work

Mark Albert Johnston
(University of Windsor)

Shakespeare and Theories of Spectatorship

Meg Pearson
(University of West Georgia)

Amy Rodgers
(Mount Holyoke College)

Shakespeare in Contemporary Fiction

Andrew James Hartley
(University of North Carolina, Charlotte)

Shakespeare in Motion

Shankar Raman
(Massachusetts Institute of Technology)

Shakespeare without Print

Paul Menzer
(Mary Baldwin College)

Theorizing the Digital Archive

Louise Geddes
(Adelphi University)

Valerie M. Fazel
(Arizona State University)

3:30 to 5:30pm

PERFORMANCE WORKSHOP

Actors from the London Stage

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

6:00 to 8:00pm

WELCOME RECEPTION

Open to all registrants for the 42nd Annual Meeting and their guests. Each guest must have an SAA name tag in order to attend.

Friday, 11 April

8:00am to 6:00pm

REGISTRATION AND BOOK EXHIBITS

9:00 to 10:30am

PLENARY SESSION

Radical Tragedy / Political Shakespeare, 30 Years Later

Session Organizer: Graham Holderness
Chair: Dymphna C. Callaghan
(Syracuse University)

“Thirty Year Ago”: The Complex Legacy of Political Shakespeare

Graham Holderness
(Hertfordshire University)

What’s Radical about Radical Tragedy Today?

Ania Loomba
(University of Pennsylvania)

A Response

Jonathan Dollimore
(Independent Scholar)

St. Louis Program Schedule

11:00am to 12:30pm

PANEL SESSIONS

Shakespeare and the Meaning of the Modern Humanities

Session Organizer: Paul A. Kottman

Chair: Heather James
(University of Southern California)

Shakespeare and the Importance of Being Human, Or, “The body is the best picture of the human soul”: *Macbeth*, Pain, Pity

Sarah Beckwith
(Duke University)

Why We Care About Shakespeare (If We Do)

Paul A. Kottman
(New School for Social Research)

Inside the Humanities / The Humanities Inside

David Schalkwyk
(New York University)

Shakespeare in Time

Session Organizer: Supriya Chaudhuri

Chair: Garrett Sullivan, Jr.
(Pennsylvania State University)

Of many ages, and (therefore) for all time: Commemorating Shakespeare

Coppélia Kahn
(Brown University)

Shakespeare Out of Time

Ruth Morse
(Université-Paris-Diderot)

Shakespeare in Colonial and Post-Colonial Time

Supriya Chaudhuri
(Jadavpur University)

1:00 to 3:00pm

ANNUAL LUNCHEON

Presiding: Diana Henderson
(Massachusetts Institute of Technology)

Open to all registrants for the 42nd Annual Meeting. Guest Tickets may be purchased by conference registrants.

3:30 to 5:30pm

PERFORMANCE WORKSHOP

Actors from the London Stage

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

3:30 to 5:30pm

SEMINARS AND WORKSHOPS

Accidental Shakespeare

Christy Desmet
(University of Georgia)

Ben Jonson Now, Part One

Sara van den Berg
(Saint Louis University)

Curating the Digital Folio of Renaissance Drama for the 21st Century

Michael Witmore
(Folger Shakespeare Library)

Disenchantments / Re-Enchantments, Part One

Nandini Das
(University of Liverpool)

Nick Davis
(University of Liverpool)

Exhibiting the Early Modern: Gesture, Memory, Space

Pascale Aebischer
(University of Exeter)

Kathryn Prince
(University of Ottawa)

Forms of Time, Part Two

Lauren Shohet
(Villanova University)

Intrusions by Others in Shakespeare’s Writings

Steven W. May
(Emory University)

Performance, Print, and Politics in 1621 and Beyond

Lucy Munro
(Keele University)

David Nicol
(Dalhousie University)

Playing the Thing: Practice-as-Research in Shakespeare Studies

Andy Kesson
(University of Kent)

Stephen Purcell
(University of Warwick)

Shakespeare and the Liberal Arts Curriculum

Elizabeth Hutcheon
(Huntingdon College)

Jeff Rufo
(Rutgers University)

Shakespeare and the Limits of Cognitive Theory

Paul Cefalu
(Lafayette College)

James Kuzner
(Brown University)

Shakespeare without Africans: Staging Blackness in the Early Modern English Theater

Ian Smith
(Lafayette College)

“A Smack of All Neighboring Languages”

Michael Saenger
(Southwestern University)

Theater and Judgment in Early Modern England

Kevin Curran
(University of North Texas)

Words and Things

Miriam Jacobson
(University of Georgia)

Wendy Beth Hyman
(Oberlin College)

8:00 to 10:30pm

PERFORMANCE

As You Like It

Presented by Actors from the London Stage

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

St. Louis Program Schedule

Saturday, 12 April

8:00am to 12:00pm

INFORMATION AND BOOK EXHIBITS

9:00 to 10:30am

PANEL SESSIONS

Shakespeare and Zizek: "Looking Awry"

Session Organizer: David L. Orvis

Chair: Drew Daniel
(Johns Hopkins University)

Shakespeare: Still the Sublime Object?

Linda Charnes
(Indiana University)

The Pervert's Guide to Shakespeare

David L. Orvis
(Appalachian State University)

Marrying the Neighbor; or, Shakespeare is a Study in Horror

Will Stockton
(Clemson University)

Shakespeare's Not Bawdy

Session Organizer: Zachary Lesser

Did Fellatio Have a Renaissance?

Matthew Kozusko
(Ursinus College)

Shakespeare's "Bawdy"

Mario DiGangi
(CUNY Graduate Center)

Hamlet's Contrary Matters: The Power of the Gloss and the History of an Obscenity

Zachary Lesser
(University of Pennsylvania)

11:00am to 12:30pm

PANEL SESSIONS

Global Shakespeare in Prisons, Villages, and Opera Houses

Session Organizer: Sheila T. Cavanagh

Chair: Sujata Iyengar
(University of Georgia)

Globe to Globe Shakespeare Visits Prison: or to Whom Does Shakespeare Belong?

Steve Rowland
(Shakespeare Central)

"Shall We Hear This Music?" The International Opera Theater Company's Shakespearean Premieres in Italy

Karen Saillant
(International Opera Theater)

"For suff'rance is the badge of all our tribe": Exploring Shakespeare with Tribal Colleges through the World Shakespeare Project

Sheila T. Cavanagh
(Emory University)

Authorial Doubling: Collaboration, Appropriation, and Interpretation

Session Organizers: Members of the Open Submissions Committee for 2014

Chair: Kasey Evans
(Northwestern University)

Timon of Athens: Double Authorship and Triple Paragone

Galena Hashhozheva
(Ludwig-Maximilians-Universität, Munich)

Maid to Measure: Shakespearean Authorship in the History of Women's Reading

Christopher Shirley
(Northwestern University)

"They have made worms' meat of me": Gender Trouble in Baz Luhrmann's *Romeo + Juliet*

Anthony Guy Patricia
(University of Nevada, Las Vegas)

12:30 to 2:00pm

PUBLICATIONS WORKSHOP

Advice on How to Get Published

Workshop Leader: Margaret Bartley
(Bloomsbury Books)

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

1:30 to 3:30pm

WORKSHOP FOR TEACHERS

Curing ShakesFear in Your Classroom

Workshop Leaders: Sarah Enloe, Cass Morris, and Ralph Alan Cohen
(American Shakespeare Center Education Department)

2:00 to 3:30pm

PANEL SESSIONS

Feminists Adapt (to) Shakespeare

Roundtable Organizer and Chair: Sharon O'Dair
(University of Alabama)

Also at the Table:
Mary Bly (Fordham University)
Gail Greene (Scripps College)
Jean Hegland (Healdsburg, California)
Valerie Miner (Stanford University)

Reading Mimesis, Chapter 13

Session Organizer: Christopher Warley
Chair: David Hawkes
(Arizona State University)

Auerbach's Sense of Style

Jeff Dolven
(Princeton University)

Auerbach's Universalism

Roland Greene
(Stanford University)

Auerbach's Humanity

Christopher Warley
(University of Toronto)

4:00 to 6:00pm

PERFORMANCE WORKSHOP

Actors from the London Stage

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

St. Louis Program Schedule

4:00 to 6:00pm

SEMINARS AND WORKSHOPS

Alter Egos and Second Selves

Kent Lehnhof
(Chapman University)

Ben Jonson Now, Part Two

Sara van den Berg
(Saint Louis University)

Contending with Shakespeare through Adaptation

Adam H. Kitzes
(University of North Dakota)

Conversions / Conversations: The Language of Religious and Cultural Encounter

Matthew Dimmock
(University of Sussex)
Helen Smith
(University of York)

Digital Resources for the Early Modern Book Trade

Adam G. Hooks
(University of Iowa)
Kirk Melnikoff
(University of North Carolina, Charlotte)

Disenchantments / Re-Enchantments, Part Two

Nandini Das
(University of Liverpool)
Nick Davis
(University of Liverpool)

Elemental Shakespeare

Lowell Duckert
(West Virginia University)

The Erotics of Memory in Shakespeare's England

John Garrison
(Carroll University)
Kyle Pivetti
(Norwich University)

Julius Caesar

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

New Approaches to Visualizing Shakespeare

Diane K. Jakacki
(Bucknell University)

New Generations in "The Materiality of the Shakespearean Text"

Kurt Schreyer
(University of Missouri, St. Louis)
Cyrus Mulready
(SUNY New Paltz)

Rules of Playing and Theatrical Culture in Early Modern England

Allison Deutermann
(Baruch College, CUNY)
Musa Gurnis
(Washington University)

Shakespeare and Dance

Lynsey McCulloch
(Coventry University)
Brandon Shaw
(Brown University)

Shakespeare Beyond Words

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

Theater and Neighborhood in Early Modern London

Christopher Highley
(Ohio State University)

PLAY READING

Monsieur Thomas



On Wednesday, from 7:30 to 10:00pm, *Shakespeare Bulletin* hosts a pre-conference reading of John Fletcher's *Monsieur Thomas* (c. 1610-16), a comedy written by a playwright primarily remembered for his collaborative work. Early registrants

to the Annual Meeting and their guests are welcome to attend and join in the reading, which will begin at 7:30pm. All registrants and their guests are welcome to attend. Doors open at 7:00pm with a cash bar and light snacks.

PERFORMANCE

As You Like It

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

WORKSHOPS

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

DIGITAL ROOM

A new feature of the St. Louis conference is a Digital Room for SAA members to demonstrate their digital projects on Shakespeare and early modern literature. The Room will be open on Thursday from 12:00 to 1:30pm and from 3:30. Those who wish to exhibit their work in digital humanities should contact the SAA at shakespeare@georgetown.edu before 1 February. Include the phrase "Digital Room Proposal" in your subject heading and briefly outline your project as well as your equipment needs.

Projects may take the form of posters, demonstration stations, and other displays and can address any topic related to Shakespeare or early modern literature. Possible topics include text analytics, development of smartphone apps, digital archives, and Shakespeare-centric websites, among many others.

Register for 2014

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

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

To register for the Forty-Second Annual Meeting, go to: [Meeting Registration](#).

Hyatt Regency St. Louis at the Arch

www.stlouisarch.hyatt.com - 314.655.1234

For its Forty-Second Annual Meeting, the SAA convenes at the Hyatt Regency St. Louis at the Arch. Located in downtown St. Louis within site of the iconic Gateway Arch, the Hyatt Regency is a block from the Jefferson National Memorial Park and the Mississippi River. Also in the neighborhood are fine-dining restaurants, the Museum of Westward Expansion, Busch Stadium, and the Citygarden Sculpture Park.

All rooms feature flat-screen television, telephone with voicemail and data port, hair dryer, coffee maker and refrigerator, iron and ironing board, and iPod alarm clock. Guests also enjoy complimentary 24-hour access



Transportation

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

to the Hyatt StayFit gym with walking and jogging paths, treadmills, stair steppers, elliptical trainers, stationary bikes, and weight equipment. In addition, the SAA has secured free wireless internet for the rooms of conference attendees.

Rooms are discounted for SAA members to \$130 per night for single and double occupancy. Current state and local taxes are 16.74%. Reservations must be made directly with the hotel by phone at 314.655.1234 (mention that you are a member of the Shakespeare Association of America) or by visiting this exclusive link: <https://resweb.passkey.com/go/SHAKESPEARE14>.

Childcare Information

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

Room Share

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

Program Proposals

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

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

Proposing a Seminar or Workshop

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

Proposing a Panel Session

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

NEW FOR 2015: Issuing a Call for Papers

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

Submitting a Proposal

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