



**Program of the 2017**  
**Shakespearean Theatre Conference**  
**Shakespeare 401: What's Next?**

22-24 June 2017  
University of Waterloo  
Stratford Festival  
Stratford, Ontario, Canada

## Shakespearean Theatre Conference:

### Shakespeare 401: What's Next?

#### Wednesday, June 21

7:30-9:00 Wine and Cheese Reception (Stratford Festival Archives)

#### Thursday, June 22

8:30-5:00 Registration (UW-Stratford Campus)

8:15-8:55 **Early Morning Voice Care session (3129)**  
Leader: Janine Pearson (Head of Coaching, Stratford Festival)

Today's educators meet a variety of vocal challenges on a daily basis – from length of total talking time and the variety of situations in which they speak to the many ways they use their voices in the instruction, management, and motivation of their students. Please join this early morning session and discover the beginnings of how you might maintain an easy and clear-sounding voice that serves the demands of your profession. All are welcome.

9:00-10:30 **Short Paper Session #1 – Women in Men's Clothing: Cross-Gender Casting (3024)**

Chair: Lisa Wolpe (Los Angeles Women's Shakespeare Company)

Tara Bradway (St. John's University), "In One Person Many People: *Richard II* and the Acting Body"

Amani Liggett (University of California, Santa Cruz), "The Female Hamlet"

Roderick H. McKeown (University of Toronto), "'The Slutty Clown Speaks the Prologue': Cross-Gender Casting in Shakespeare along the 401"

**Short Paper Session #2 – Shakespeare on Film (3022)**

Chair: Douglas Lanier (University of New Hampshire)

Jim Casey (Arcadia University), “Next, the World: Translating Shakespeare”

Bill Kroeger (Oxford University), “‘Swear by your double self’: Theatrical and Cultural Heteroglossia in *Merchant of Venice*”

Amrita Sen (University of Calcutta), “Kashmir in Shakespeare: Politics of Appropriation in *Haider*”

### **Short Paper Session #3 – Fighting with Words and Weapons (3129)**

Chair: Phil Collington (Niagara University)

Meredith Beales (University of British Columbia), “Alternative Histories: Fighting Over History in *Cymbeline*”

Russ Bodi (Owens College), “A Streetfighter’s Guide to Shakespeare”

Matthew Stokes (Boston University), “‘That mischievous and imperfect weapon’: Rapier Duelists and Social Disruption on the Early Modern English Stage”

### **Short Paper Session #4 – Modernization, Revenge, and Doing Good (2024)**

Chair: John Baxter (Dalhousie University)

Houman Mehrabian (University of Waterloo), “The Ambivalence of Modernization in *Othello*”

Yuki Nakamura (Kanto Gakuin University), “Autonomy and Humanness: Characterizations of Protagonists in Early Modern English Revenge Tragedies and Modern Films”

Dan Rubins (King’s College London/Shakespeare’s Globe), “‘And your task shall be’: Shakespeare for Good”

### **Short Paper Session #5 – Shakespeare in Canada (2022)**

Chair: Peter Kuling (University of Ottawa)

Andrew Bretz (Wilfrid Laurier University), “The Poor Itch of Opinion: Stratford, Community, and the Erasure of Dissent”

Glenn Clark (University of Manitoba), “Turning Away from the Master: Aboriginal Rights, Caliban, and Resistant Servants”

Cathleen McKague (Queen’s University), “‘Pedant Needs More Paunch’: Reviving Robertson Davies’ Annotations from his Performance Copy of *The Taming of the Shrew*”

- 10:30-11:00 Coffee Break
- 11:00-12:30 **First Plenary Paper (3022/24)**  
Chair: David Goldstein (York University)
- Julia Reinhard Lupton (University of California, Irvine)  
“‘Is it a world to hide virtue in?’: Capacity-Building in *Twelfth Night*”
- 12:30-1:30 Lunch
- 1:30-3:00 **Short Paper Session #6 – Popular Shakespeare (3024)**  
Chair: Jennifer Drouin (University of Alabama)
- Brandon Christopher (University of Winnipeg), “Shakespeare 701: What Will Have Been Next?, or, *Star Trek*’s Shakespeare Problem”
- Don-John Dugas (Kent State University), “Ben Greet and the Popularisation of Open-Air Shakespeare in North America”
- Short Paper Session #7 – Shakespeare’s Russian Connections: Opera, Film, Ballet (3022)**  
Chair: Danila Sokolov (Brock University)
- Michelle Assay (Université Paris Sorbonne), “Hamlet’s Soviet/Russian Operatic Afterlife”
- Natalia Khomenko (York University), “‘Let me speak to th’ yet unknowing world’: Staging *Hamlet* in Early Soviet Russia”
- Laura Levine (New York University), “A Self by Any Other Name”
- Short Paper Session #8 – Teaching Shakespeare 401; or, What’s Next for Shakespeare’s Text? (3129)**  
Chair: Jennifer Roberts-Smith (University of Waterloo)
- Arlynda Boyer (University of Toronto), “Actors’ Marginalia from the Festival Archives”
- Gina Hausknecht (Coe College), “Square Brackets and Performance Choices: Teaching the Shakespearean Stage Direction”
- Eric Spencer (The College of Idaho), “‘Nor understood none neither’: Could Shakespeare in Modern English Be What’s Next?”

**Short Paper Session #9 – Shakespeare and Jazz: Gallant Chiding, Sweet Thunder (2024)**

Organizer: Stephen M. Buhler (University of Nebraska-Lincoln)

Stephen M. Buhler, “How to Get from Syracuse to the West Side: Kurt Weill’s *One Touch of Venus* and the Shakespearean Broadway Musical”

Jack Chambers (University of Toronto), “The ‘wiry concord’ of Delfeayo Marsalis’s *Sweet Thunder*”

Kendra Preston Leonard (The Silent Film Sound & Music Archive), “Shakespeare’s Second Line”

Delfeayo Marsalis, “*Sweet Thunder*: Ellington, Shakespeare, and the Blues”

**Short Paper Session #10 – Writers and Readers (2022)**

Chair: Jane Freeman (University of Toronto)

Trevor Cook (Trent University), “Disintegrators of the World, Unite! Promising Directions in Attribution Studies”

James Purkis (University of Western Ontario), “The Shakespeare Canon at 401 (and 394): Works to Apocrypha to Works Again”

Paul Stevens (University of Toronto), “Post-Traumatic Stress and Literature: Milton, Robert Graves, and *Twelfth Night*”

3:00-3:30

Coffee Break

3:30-5:00

**Short Paper Session #11 – Racing on the 401 (3024)**

Chair: Linda McJannet (Bentley University)

Lauren Eriks Cline (University of Michigan), “‘It’s not about race’: Caliban, Colorblindness, and Performing Race at the End of the American Century”

Jamie Paris (Corpus Christi College), “‘Mislike Me Not for My Complexion’: Interracial Desire in Shakespeare’s *Titus Andronicus* and *The Merchant of Venice*”

**Short Paper Session #12 – Sex and Violence in Early Modern Drama (3022)**

Chair: Lisa S. Starks (University of South Florida, St. Petersburg)

Erin Julian (Western University), “Chaste Cytherea? Unpacking the Language of Sexual Violence in *Cymbeline* 2.2”

Julie Prior (University of Toronto), “Confronting Patriarchy: Staging Domestic Violence in *The Taming of the Shrew*”

Lisa Templin (Western University), “‘Shame Thou to Speake; My Shame Enforceth Me’: Chastity, Consent, and Curses in *The Tragedy of Valentinian* and *All’s Lost by Lust*”

**Short Paper Session #13 – Shakespearean Afterlives in Canada (3129)**

Organizers: Joyce Boro (Université de Montréal) and Fiona Ritchie (McGill University), on behalf of the Shakespeare and Performance Research Team based at McGill University

Joyce Boro, “Shakespeare and the Huron-Wendat Nation”

Jennifer Drouin (University of Alabama), “‘TV, or not TV, that is not the question’: Wayne & Shuster’s Shakespearean Slapstick”

J.F. Bernard (Champlain College), “Tell the tale anew: *Shakespeare from Montreal* and the Angel of Storytelling”

Myrna Wyatt Selkirk (McGill University), “*Richard III* and Contemporary Identity”

**Short Paper Session #14 – What’s Next for *Twelfth Night*? (2024)**

Chair: Eric Spencer (The College of Idaho)

John Baxter (Dalhousie University), “The Joke’s on Toby: The Heavy Father in *Twelfth Night*”

Darren Dyck (Ambrose University), “Character and the Complexity of Love in *Twelfth Night*”

Paris Shih (National Chengchi University), “The Nobles and their Boys: The Mirrored (Homo)erotic Structure in *Twelfth Night*”

**Short Paper Session #15 – The Meaning of “Non-Shakespearean” (2022)**

Chair: Elizabeth Pentland (York University)

Jeremy Lopez (University of Toronto), “Life of Fletcher”  
Andrea Stevens (University of Illinois), “Derivativeness as Metadrama:  
William Heminge’s *The Fatal Contract*”  
Katherine Schaap Williams (New York University, Abu Dhabi), “Play  
Ends”

8:00 Performance of *Timon of Athens* (Tom Patterson Theatre)

### **Friday, June 23**

9:00-10:15 **Second Plenary Paper (3022/24)**  
Chair: Paul Werstine (King’s University College, Western University)

Peter Holland (University of Notre Dame)  
“Forgetting Shakespeare Performance”

10:15-10:30 Coffee Break

10:30-12:00 **Roundtable Discussion – *Timon of Athens* (3022/24)**  
Chair: Lynne Magnusson (University of Toronto)

With Sarah Beckwith (Duke University), Julia Reinhard Lupton  
(University of California, Irvine), Stephen Ouimette (Stratford  
Festival), and Joseph Ziegler (Stratford Festival).

12:00-1:00 Lunch

1:00-2:30 **Short Paper Session #16 – Shakespeare’s Digital Afterlives (3024)**  
Chair: Sally-Beth MacLean (University of Toronto)

Elizabeth Hunter (Northwestern University), “Building *Something  
Wicked: The Macbeth* Video Game”

Thomas Kullmann (University of Osnabrück), “Shakespearean  
Practices on the Internet”

Noam Lior (University of Toronto), “‘Upon the platform where we  
watch’: Multimedia Shakespeare Editions”

**Short Paper Session #17 – Disgust and Indigestion (3022)**

Chair: Phil Collington (Niagara University)

David Goldstein (York University), “Indigestible Shakespeare:  
Dryden’s *Truth Found Too Late* and the Problem of Futurity”

Jennifer Panek (University of Ottawa), “Sexual Shame / Sexual  
Disgust in Shakespeare and Middleton”

Jan Purnis (Campion College, University of Regina), “The Stomach  
and Socio-Moral Disgust in Early Modern Culture”

**Short Paper Session #18 – Language, Rhetoric, and Translation  
(3129)**

Chair: Jelena Marelj (Sheridan College)

Christine Jacob (Ambrose University), “‘Condemning shadows quite’:  
Cleopatra’s Lyric Triumph over Death”

Tye Landels-Gruenewald (Queen’s University), “‘What’s Next?’ in  
*Julius Caesar*”

Kitamura Sae (Musashi University, Tokyo), “Wikipedia Translation  
Class Project 2016: Shakespeare 400 and the Japanese  
Wikipedia”

**Short Paper Session #19 – Mediated Shakespeare (2024)**

Chair: John Garrison (Grinnell College)

John Garrison, “Indifference and Repetition: Remixing Shakespeare in  
Piñeiro’s *Viola*”

Douglas Lanier (University of New Hampshire), “Vlogging the Bard:  
Social Media, Serialization, Shakespeare”

Daniel G. Lauby (University of South Florida, St. Petersburg),  
“Shakespeare Stage Performance as Character in the *Slings &  
Arrows* Television Series”

Lisa S. Starks (University of South Florida, St. Petersburg), “Screening  
Will and Jane: Sexuality and the Gendered Author in  
Shakespeare and Austen Biopics”

**Short Paper Session #20 – The Religious Turn, Year 501 (2022)**

Chair: Gina Hausknecht (Coe College)

Deni Kasa (University of Toronto), “Politics, Theology, and Grace in



*The Tempest*  
Kelsey Ridge (University of Birmingham), “Christian and Heathen:  
*Othello* and the Coptic Church”  
Joseph Sullivan (Marietta College), “‘I say she’s dead; I’ll swear’t’:  
Hermione’s Still Life in *The Winter’s Tale*”

**Workshop: The Influence of Early Modern Texts on Current  
Performance and Training Practices in Canada, the United  
Kingdom, and the United States (1004)**

Leader: Grant Mudge (Notre Dame Shakespeare Festival). With  
Graham Abbey (Stratford Festival), David Bellwood (Shakespeare’s  
Globe), Laura Condlin (Stratford Festival), Brad Hodder (Stratford  
Festival), Cameron M. Knight (DePaul University), Alec Wild  
(Shakespeare Theatre Company), and Lisa Wolpe (Los Angeles  
Women’s Shakespeare Company).

2:30-3:00

Coffee Break

3:00-4:30

**Short Paper Session #21 – Comedy, Commedia, and Villains (3024)**  
Chair: Jonathan Lamb (University of Kansas)

Stephanie Albrecht (Georgetown University), “*Timon of Athens*: A  
Score of Villains”  
Philip Collington (Niagara University), “Comedy as Miscellany:  
Inserted Genres and Paratextual Indicators in *As You Like It*”  
Artemis Preeshl (Tulane University), “The Impact of Early 16th  
Century Lazzi on Commedia dell’arte in Shakespeare’s Plays”

**Short Paper Session #22 – Performing What’s Next (3022)**  
Chair: Peter Holland (University of Notre Dame)

Regina Buccola (Roosevelt University), “Shakespeare Performance  
Studies: What’s Next?”  
Linda McJannet (Bentley University), “Embodying the Sea:  
Shakespeare and Physical Theatre”  
Daniel Spector (New York University), “Shakespeare’s Changing  
Minds: The Performance of Contradiction in the 21<sup>st</sup> Century”

**Short Paper Session #23 – Global Shakespeare, Then and Now  
(3129)**

Chair: Peter Kuling (University of Ottawa)

Alessandra Basseby (King's College, London), "Being Black on the  
Nazi Stage? How Othello Became Brown and Why We Still  
Struggle with his Origins Today"

Reina Green (Mount Saint Vincent University), "'The trade and profit  
of the city consist of all nations': Shylock in Performance – Past  
and Present"

Christina Luckyj (Dalhousie University), "Global *Othello*: Then and  
Now"

**Short Paper Session #24 – What's Next for *Hamlet*? (2024)**

Chair: Elizabeth Pentland (York University)

Michael Benitez (University of Southern California), "'To be or not to  
be [queer]': Queer(ness) Remains in *Hamlet*"

Andrew Moore (St. Thomas University), "*Hamlet* and Junius Brutus:  
On Disgust and Resistance in Politics"

Maggie Vinter (Case Western Reserve University), "*The Atheist's  
Tragedy* and the Future Ghosts of *Hamlet*"

**Short Paper Session #25 – From Theatre Archive to Theatrical  
Archive: Three Futures for the Festival's Collections (2022)**

Organizer: Jennifer Roberts-Smith (University of Waterloo)

Liza Giffen (Stratford Festival) and Kathryn Harvey (University of  
Guelph), "Towards a Theatrical Catalogue"

Mark Kaethler (Medicine Hat College) and Jennifer Roberts-Smith,  
"Brave New XML: TEI and the Stratford Prompt-Books"

Jennifer Roberts-Smith, Stan Ruecker (University of Illinois), Liza  
Giffen, Kathryn Harvey, and the QLab Research Team, "How  
Theatre Matters: Making an Audience Archive"

**Performance – *The Winter's Tale Remix: The Triumph of Time*  
(1004)**

Organizer: Sandra Logan (Michigan State University)

A 60-minute piece for violin, piano, clarinet, and spoken voice based on Shakespeare's play, to be followed by a short talk and discussion. With Tommy Gomez (voice) and the Circulo Trio: Hayne Kim (violin), Tanyawat Dilokkunanant (clarinet), and Zhao Wang (piano). Music composed by Ruth Chan; libretto by Sandra Logan.

4:45-5:45

**Performance – *Shakespeare and the Alchemy of Gender* (1004)**  
Lisa Wolpe (Los Angeles Women's Shakespeare Company)

In her solo show, Lisa Wolpe performs Romeo, Hamlet, Richard III, Shylock, and more, while exploring her growing awareness of her father's life as a WWII war hero and Nazi resistance fighter. Her work speaks towards liberation from the "gender box" of expectations, and offers a unique and powerful perspective of courage, resilience, and hope against her family's troubled background of war, sickness, suicide, and despair.

8:00

Performance of *The Changeling* (Tom Patterson Theatre)

## **Saturday, June 24**

9:00-10:15

**Third Plenary Paper (3022/24)**  
Chair: Ed Daranyi (Stratford Festival)

In Conversation with Martha Henry (Stratford Festival)

10:15-10:30

Coffee Break

10:30-12:00

**Roundtable Discussion – *The Changeling* (3022/24)**  
Chair: Elizabeth Hanson (Queen's University)

With Ben Carlson (Stratford Festival), Mikaela Davies (Stratford Festival), M.J. Kidnie (Western University), Jackie Maxwell (Stratford Festival), and Jennifer Panek (University of Ottawa).

12:00-1:00

Lunch

1:00-2:30

**Short Paper Session #26 – “The Rarer Action is Virtue”:  
Transgression and Transformation in the Arts (3024)**

A panel discussion of the Shakespeare Behind Bars program, with Hal Cobb, Shakespeare Behind Bars founding member (participating in absentia); Niels Herold (Oakland University); Melissa Tanis (Osborne Association); and Curt L. Tofteland, Founder of Shakespeare Behind Bars.

**Short Paper Session #27 – Canadian Shakespeare and New  
Pedagogical Convergences (3022)**

A reflection on the University of Ottawa’s *Shakespeare in Canada: Exploring Cultural History through Digital Humanities* project, with panel leader Irene R. Makaryk (University of Ottawa); Ann Hemingway (University of Ottawa); Robert VanderBerg (National Arts Centre); and Ruth Truong (University of Ottawa). Presentations will explore some of the challenges, opportunities, and surprises of this project, which saw students engaging with, and making, Shakespeare in Canada. Several of the best student-created projects will be shown.

**Short Paper Session #29 – Portable Performances (3129)**

Chair: Regina Buccola (Roosevelt University)

Rebecca Salazar (University of New Brunswick), “‘A rogue and pleasant stage’: Adaptive Adaptation in Outdoor Shakespeare Performance”

Angus Vail, “Building the Container Globe”

**Short Paper Session #30 – Bodies, Letters, and Spirits (2024)**

Chair: Glenn Clark (University of Manitoba)

Simon Fortin (New York University), “Lessons from the Orchard: *King John* and the Craft of Dying”

Rachel Lacy Boersma (University of British Columbia), “Participatory Agency in Clarence’s Dream, *Richard III*”

Jonathan Lamb (University of Kansas), “Shakespeare and the Syntax of Scripture”

- 2:30-3:00 Coffee Break
- 3:00-4:30 **Fourth Plenary Paper (3022/24)**  
Chair: Michael Schoenfeldt (University of Michigan)
- Sarah Beckwith (Duke University)  
“*King Lear* in Our Time”
- 6:00-7:30 Banquet at the Paul Fleck Marquee (cash bar from 5:30)  
(Festival Theatre)
- 8:00 Performance of *Twelfth Night* (Festival Theatre)  
There will be a post-show discussion with members of the cast in the Eaton Lounge at the Festival Theatre, beginning approximately 10:40 and continuing for about 30 minutes.

**Sunday, June 25**

- 11:00-Noon Stratford Forum Event (Festival Theatre Lobby)  
“Loving to Hate: Shakespeare Takes Revenge on the World,” with Sarah Beckwith

### **Conference Organizers**

Kenneth Graham, University of Waterloo  
Alysia Kolentsis, St. Jerome's University,  
University of Waterloo  
Katherine Laing, Stratford Festival

### **Conference Participants**

Stephanie Albrecht, Georgetown University  
Michelle Assay, Université Paris Sorbonne  
Alessandra Bassey, King's College London  
John Baxter, Dalhousie University  
Meredith Beales, University of British  
Columbia  
Sarah Beckwith, Duke University  
David Bellwood, Shakespeare's Globe  
Michael Benitez, University of Southern  
California  
J.F. Bernard, Champlain College  
Russ Bodi, Owens College  
Rachel Lacy Boersma, University of British  
Columbia  
Joyce Boro, Université de Montréal  
Arlinda Boyer, University of Toronto  
Tara Bradway, St. John's University  
Andrew Bretz, Wilfrid Laurier University  
Regina Buccola, Roosevelt University  
Stephen M. Buhler, University of Nebraska-  
Lincoln  
Ben Carlson, Stratford Festival  
Jim Casey, Arcadia University  
Jack Chambers, University of Toronto  
Ruth Chan, Michigan State University  
Brandon Christopher, University of  
Winnipeg  
Glenn Clark, University of Manitoba  
Lauren Eriks Cline, University of Michigan  
Hal Cobb, Shakespeare Behind Bars  
Laura Condlin, Stratford Festival  
Phil Collington, Niagara University  
Trevor Cook, Trent University  
Ed Daranyi, Stratford Festival  
Mikaela Davies, Stratford Festival  
Tanyawat Dilokkunanant, Michigan State  
University  
Jennifer Drouin, University of Alabama  
Don-John Dugas, Kent State University

Darren Dyck, Ambrose University  
Simon Fortin, New York University  
Jane Freeman, University of Toronto  
John Garrison, Grinnell College  
Liza Giffen, Stratford Festival Archives  
Tommy Gomez, Michigan State University  
David Goldstein, York University  
Reina Green, Mount Saint Vincent  
University  
Elizabeth Hanson, Queen's University  
Kathryn Harvey, University of Guelph  
Gina Hausknecht, Coe College  
Ann Hemingway, University of Ottawa  
Martha Henry, Stratford Festival  
Niels Herold, Oakland University  
Brad Hodder, Stratford Festival  
Peter Holland, University of Notre Dame  
Elizabeth Hunter, Northwestern University  
Christine Jacob, Ambrose University  
Erin Julian, Western University  
Mark Kaethler, Medicine Hat College  
Deni Kasa, University of Toronto  
Natalia Khomenko, York University  
M.J. Kidnie, Western University  
Hayne Kim, Michigan State University  
Cameron M. Knight, DePaul University  
Dennis Krausnick, Shakespeare & Company  
Bill Kroeger, Oxford University  
Peter Kuling, University of Ottawa  
Thomas Kullmann, University of Osnabrück  
Jonathan P. Lamb, University of Kansas  
Tye Landels-Gruenewald, Queen's  
University  
Douglas Lanier, University of New  
Hampshire  
Daniel G. Lauby, University of South  
Florida, St. Petersburg  
Kendra Preston Leonard, The Silent Film  
Sound & Music Archive  
Laura Levine, New York University  
Amani Liggett, University of California,  
Santa Cruz  
Noam Lior, University of Toronto  
Sandra Logan, Michigan State University  
Jeremy Lopez, University of Toronto  
Christina Luckyj, Dalhousie University

Julia Reinhard Lupton, University of  
California, Irvine  
Sally-Beth MacLean, University of Toronto  
Lynne Magnusson, University of Toronto  
Irena Makaryk, University of Ottawa  
Jelena Marelj, Sheridan College  
Delfeayo Marsalis, New Orleans  
Jackie Maxwell, Stratford Festival  
Linda McJannet, Bentley University  
Cathleen McKague, Queen's University  
Roderick H. McKeown, University of  
Toronto  
Houman Mehrabian, University of Waterloo  
Andrew Moore, St. Thomas University  
Grant Mudge, Notre Dame Shakespeare Festival  
Yuki Nakamura, Kanto Gakuin University  
Stephen Ouimette, Stratford Festival  
Jennifer Panek, University of Ottawa  
Jamie Paris, Corpus Christi College  
Janine Pearson, Stratford Festival  
Elizabeth Pentland, York University  
Artemis Preeshl, Tulane University  
Julie Prior, University of Toronto  
James Purkis, Western University  
Jan Purnis, Champion College, University of  
Regina  
Kelsey Ridge, University of Birmingham  
Fiona Ritchie, McGill University  
Jennifer Roberts-Smith, University of  
Waterloo  
Dan Rubins, King's College London /  
Shakespeare's Globe  
Stan Ruecker, University of Illinois

Kitamura Sae, Musashi University  
Rebecca Salazar, University of New  
Brunswick  
Michael Schoenfeldt, University of  
Michigan  
Myrna Wyatt Selkirk, McGill University  
Amrita Sen, University of Calcutta  
Paris Shih, National Chengchi University  
Danila Sokolov, Brock University  
Daniel Spector, New York University  
Eric Spencer, The College of Idaho  
Lisa S. Starks, University of Florida, St.  
Petersburg  
Andrea Stevens, University of Illinois  
Paul Stevens, University of Toronto  
Matthew Stokes, Boston University  
Joseph Sullivan, Marietta College  
Melissa Tanis, Osborne Association  
Lisa Templin, Western University  
Curt L. Tofteland, Shakespeare Behind Bars  
Ruth Truong, University of Ottawa  
Angus Vail, The Container Globe  
Robert VanderBerg, National Arts Centre  
Maggie Vinter, Case Western Reserve  
University  
Zhao Wang, Michigan State University  
Paul Werstine, King's UC at Western  
Alec Wild, Shakespeare Theatre Company  
Katherine Schaap Williams, New York  
University, Abu Dhabi  
Lisa Wolpe, Los Angeles Women's  
Shakespeare Company  
Joseph Ziegler, Stratford Festival

**The Shakespearean Theatre Conference is sponsored jointly by the Stratford Festival and the University of Waterloo. The organizers gratefully acknowledge the generous financial support of the Faculty of Arts and the Department of English at the University of Waterloo, of St. Jerome's University at the University of Waterloo, of the late George Hibbard, and especially of Dr. Jules and Josephine Harris. Thanks to Margaret Ulbrick, Corinne Dekker, Yvonne Ertel, Stratford Festival Education Assistants Andy Pogson and Katy Tranter, and University of Waterloo student assistants Cosmin Dzsurdza, Adam Lawlor, Stuart Little, Claire Meagher, Marissa White, and Ben Woodford.**

