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# Announcing

## **Shakespeare at Clemson XVII (2008) Politics and the Citizen**

*Tuesday, January 29 - Friday, February 1*

### PERFORMANCE

#### *Julius Caesar*

Jan 30 - Jan 31, 8 p.m.

Aquila Theatre Company

\$18 adults / \$10 students (general seating)

### ALBERT HAMILTON HOLT COLLOQUIUM

#### **Politics and the Citizen in Shakespeare**

Feb 1, 3 p.m. - 5 p.m.

Reception to follow

#### **TICKETS AND INFORMATION:**

Brooks Center Box Office

(864) 656-RSVP (7787)

Monday-Friday, 1-5 p.m. and 90 minutes before curtain time

*[www.clemson.edu/shakespeare](http://www.clemson.edu/shakespeare)*



Dear Readers,

I am proud to introduce Volume XXVI (2006/07), one of the most robust volumes of *The Upstart Crow* in recent years. The special feature of this issue is “Shakespeare and the American South,” a topic of growing interest to Shakespeare scholars, as well as to scholars working in other fields and disciplines.

The volume kicks off with an exciting contribution by Professor Christy Desmet, University of Georgia on ideologies of race and gender in American appropriations of *Taming of the Shrew*. Other essays, by Professor Robert Sawyer, East Tennessee State University, and Professor Alexander Harrington, Clemson University (in collaboration with a research team of students), also consider the relationship of Shakespeare to the American South. The book review section enjoys a new coherence, thanks to Professor Henry Turner, Rutgers University, who selected an intriguing line-up of books on Shakespeare and America and recruited strong scholars to review these books.

This issue, as always, cultivates diverse approaches to the study of Shakespeare. An essay by Maurice Hunt proposes a novel significance for Cassio’s armored coat in *Othello*, while J. Gavin Paul investigates how the innovative director Robert Lepage has helped to fashion a “Canadian Shakespeare.” These are just two examples of the depth and eclecticism that *The Upstart Crow* seeks to foster in its critical offerings.

Our performance review section continues to thrive, with essays that address a wide range of recent Shakespearean performance: from the 2007 season at London’s Globe Theatre to major North American Shakespeare festivals to the burgeoning American Shakespeare Center.

Finally, you may notice that this volume is marked with a compound year, 2006/07. We have recently made changes to our production schedule, and so, beginning with this issue, we are making the volume year correspond more closely with the actual date of publication. Next year’s issue, Volume XXVII, will have the volume year of 2008.

Thank you for continuing to read and support *The Upstart Crow*. I hope that you enjoy this issue.

Elizabeth Rivlin  
Editor