In remembrance of sustaining support of our literary enterprise in years past, the Editors gratefully acknowledge our continuing alliance with the Brooks Center for the Performing Arts and members of the annual Clemson Shakespeare Festival Steering Committee.

The Upstart Crow: A Shakespeare Journal

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Shakespeare and Tourism

Volume XXVII
2007/2008
For those persons who have become subscribers this year, I want to welcome you and extend my personal thanks to you, as well as to continuing subscribers, for your support. I know I speak for the journal’s editors, staff, and advisory board. Your help makes a great difference as the Center for Electronic and Digital Publishing (CEDP) endeavors to maintain high standards and strives to do new things with this publication for Clemson University Digital Press (CUDP). The two shoulders of our publishing house are The South Carolina Review and The Upstart Crow. The latter is one reason Clemson is associated with William Shakespeare’s good name (and Greene’s epithet). The Upstart Crow continues its transformation in the new millennium. Outwardly, the annual has generated a new appearance—starting with volume XXI (2001). Inwardly, its organization, policies, and operating procedures are also new. In memory of Jim Andreas, late editor and co-founder (in 1990) of the Clemson Shakespeare Festival, we decided to change the cover and include a special section each year to match the theme of the festival. Although, alas, the Clemson festival had its last season in spring 2008, we plan to stick to the format for the journal, with themes announced in advance. Next year’s theme is cognate with that of the spring 2008 festival.

As Interim Editor of The Upstart Crow, Brian McGrath has been a pleasure to work with, and I know I speak for my staff, too. In January 2009, Elizabeth Rivlin will return to duty as Editor from her recent maternity leave. We congratulate her on the addition to her family.

Another change to acknowledge is that, due to an austerity measure, our university print shop was closed in June 2008 so that all printing for Clemson University could be outsourced to private vendors. This has been especially challenging as we at the digital press have had to shoulder work formerly performed for us by full-time graphic artists at the defunct Clemson University Printing Services. We welcome Standard Register of Columbia, South Carolina, a commercial printer that utilizes a plant in Greensboro, North Carolina, with a slightly smaller page format than earlier volumes, to maintain essentially the same printing costs. I think you will observe some compensating, qualitative improvements, as well.

Subscriptions and sales are crucial to running a successful journal. That’s why your help is appreciated. Tell your friends about us, visit our website, and watch us grow at http://www.clemson.edu/caah/cedp/crow/.

Wayne K. Chapman
CEDP Director / CUDP Executive Editor
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We are grateful to our contributors for making every effort to trace all copyright-holders, but if any have been inadvertently overlooked, the publisher will be pleased to make the necessary arrangement at the first opportunity. We also thank the several festival sponsors for their cooperation and assistance in the reproduction of images from recent performances.
Dear Readers,

I am proud to introduce Volume XXVII (2008) of The Upstart Crow. Building on the 2007 Clemson Shakespeare Festival, the special feature of this issue is “Shakespeare and Tourism.” Who or what is a Shakespearean tourist? How does “tourism” or travel figure in Shakespeare’s plays? What do Shakespeare’s plays have to tell us about our twenty-first century fascination with tourism and travel?

These questions are addressed directly by the volume’s first two essays, by Sharon O’Dair of the University of Alabama and John R. Ford of Delta State University. To speak of Shakespeare and tourism, O’Dair reminds us, is to speak of Shakespeare from a decidedly later, nineteenth-century perspective. But given the impact of tourism on the environment, including travel to Stratford-upon-Avon, O’Dair wonders how “virtual” forms of tourism might offset our twenty-first century fascination with “being there.” John R. Ford, a confessed Shakespearean tourist, records in his essay the joys that accompany traveling between Shakespeare festivals. The arrangement of plays in repertory makes possible unexpected connections between characters, plays and playing spaces, which produce what Ford describes as “the secret pleasure of reportorial recognition”—a pleasure that comes precisely with “being there.”

The issue, as always, cultivates a range of approaches to Shakespeare. Marguerite Tassi raises insightful if also troubling questions about revenge in Twelfth Night; David Lucking considers the importance of storytelling to identity construction in Shakespeare’s plays but also, through a reading of Othello, the potential risks that accompany the telling of one’s story; and Michael W. Shur-got confronts the ethics of reviewing productions of Shakespeare’s plays.

Additionally, our performance review section addresses a wide range of Shakespeare performance (from Idaho to London), and our book review section, under the expert guidance of Henry Turner of Rutgers University, features reviews of significant contributions to the field of Shakespeare studies.

As an interim editor I have felt sometimes like a tourist, which seems only fitting given the special feature of this issue, but I am pleased to report that Elizabeth Rivlin will return as editor with the 2009 issue on “Politics and the Citizen.” Thank you for continuing to support The Upstart Crow. We hope that you enjoy the issue.

Brian McGrath
Interim Editor, Fall 2008

with

Elizabeth Rivlin
Editor