



**“I love a ballad in print”:
New Performances
of Shakespeare in Snippets**

**Hosted by students from English 524:
Print Materiality in Early Modern Britain**

26 January 2016

4:00-6:00 (drop-in/drop-out)

English Building Atrium

Co-hosted by the Early Modern Workshop, English Student Council,
and the Spooky Bard and What You Will Shakespeare Companies

☛ Running Order

4:00 Festivities begin

4:15 Ophelia's Last Goodnight, by Kathryn O'Toole

4:30 Balladsinger 5000, by Michael Ruiz

5:00 Ophelia's Last Goodnight, by Kathryn O'Toole

5:15 Balladsinger 5000, by Michael Ruiz

5:30 Bottom's Dream Scene, by Hilary Gross

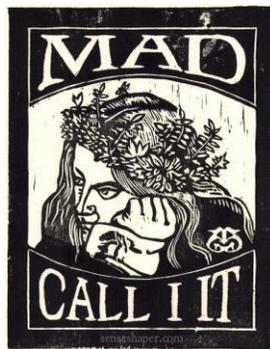
☛ Booths

Balladmonger 5000, by Kyle Johnston

Hermione's Ballad, by Michelle M. Chan

Lavinia's Lament, by Sabrina Y. Lee

A Wolf in Clown's Clothing, by Stacy Wykle



Balladmonger.kylerjohnston.com

a-wolf-in-clown-clothes.tumblr.com/

What are ballads?

Broadside ballads were the first and most successful form of cheap print entertainment in early modern Europe. Song lyrics on single tabloid sheets were printed in the millions for sale by urban and itinerant peddlers. In Britain, ballads sold for a penny or half-penny, from the debut of print in the 1500s into the twentieth century.

Broadside ballads are strangely akin to many of today's forms of popular culture and digital social media. They are anonymously authored, multimedia, and recombinant; they invite interaction and recirculation. The rhymed lyrics recounted recent events or familiar heroes and supernatural figures. Also listed was a familiar song tune so that the seller, and then the purchaser, could sing the ballad anytime. The sheets also recycled woodcut illustrations. Stage plays by Shakespeare and others freely incorporated ballads and were appropriated as ballads in turn. Thus, ballads drove cultural remediation in their heyday, as you'll see them do in today's event.

Male and female peddlers bought ballads wholesale in London, then walked to towns, markets, and country fairs, where they advertised their wares by singing them. Buyers, too, could sing ballads alone or with friends, in taverns or homes. Ballads were often pasted up on walls for use and decoration, if not discarded as scrap paper, so their survival rate is low compared to that of books. Nonetheless, over 30,000 distinct ballad titles survive in libraries worldwide.

Today, ballads are recognized as breaking new ground in media, popular culture, and performance. They are studied by folk singers, actors, and social historians. Today multimodal research projects, including our partner the English Broadside Ballad Archive at ebba.english.ucsb.edu, bring ballads out of rare book libraries to our digital devices, making them more mobile than ever.

--Lori Newcomb

▣ Please sign a Video Consent Form

▣ If you like, take our brief survey

https://docs.google.com/forms/d/1oHBaYCO9WZKvT8-pUL5gHxAMfUoOYsycU77CAXoKZqg/viewform?usp=send_form

▣ Special thanks to

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Librarians Harriett Green, Valerie Hotchkiss, Eric Kurt

Musicians Sarah Lindenbaum and Alister Smith

Videographers Jack Maples and Evan Metz

Co-hosts and wranglers Kim Gasciel, Emaline Johnson, Tim Newcomb,

Valerie O'Brien, Elizabeth Tavares, Olivia Widalski

The crackerjack English Department Administrative Staff

Zak Fisher of senseshaper.com for woodcuts

