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The Magazine of the Utah Shakespeare Festival



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The Magazine of the Utah Shakespeare Festival

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EXPERIENCE, PERSPECTIVE, TIME

**How Art Changes Us—
and We Change Art**

By Bruce C. Lee

Four decades ago, when I was not very many years out of my teens, I wrote a novel to fulfill the thesis requirement for my master of arts degree. It was a sometimes grueling, sometimes maddening, always exhilarating experience. I had several mentors who helped me through the process, but I also received some advice/criticism/push-back from one of my committee members who told me that I was too young to write a novel, that I hadn’t experienced enough of life. At the time, I thought he was just another “old” man who was getting in my way.

Isn’t it amazing what experience and perspective can do?

Not that (forty years later) I believe this professor was entirely right. But he also wasn’t entirely wrong. Delving into an artistic endeavor of that scope was an amazing, inspiring experience for me. But it was also youthful, both good and bad. In those forty years since, I have learned that time, experience, and perspective are some of the merits of art. Both the artist and the art change through the process of creating, viewing, and experiencing. Our life situation can drastically change our feelings and interpretation about a piece of art. But that doesn’t mean that a twenty-two year old doesn’t experience art just as deeply as a sixty-two year old. It is just a matter of perspective.

For example, I have seen *Romeo and Juliet* performed many times. The first time I was a teenager and related to Romeo, Tybalt, and the gang. I was young, in love, and rebelling against the very privileges that I took for granted. Twenty years later, I was a father of teenage girls, and I definitely related more to the two fathers in the play. I saw the actions of the two young lovers through entirely different eyes.

The same is true for many other plays I have seen, novels I have read, music I have listened to, and paintings I have viewed. My reactions have changed, based on my experience and perspective. This is exactly why we must continue producing and consuming art—because our interpretation changes over time, but (more importantly) *we* change, and part of that change comes through the influence of the art we engage in. It teaches us. It inspires us. It shapes our world view. It affects our interactions with others and with the world around us. It makes us both human and humane.

So, if that professor, that “old” man, is out there somewhere reading this, you were right. And you were wrong. Right in that I needed more life experience. Wrong in not accepting that creating and experiencing art at any age could give me more life. ■

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THE GREATER ESCAPE

Nine Plays. Five Premieres. Four Enduring Classics.

By Leonard Colby

It's an exciting time to be part of the future of the Utah Shakespeare Festival. With a nine-play season, which includes three regional premieres, two world premieres, and four enduring classes, it's hard to imagine there's not an experience for everyone at the fifty-sixth season, June 29 to October 21, 2017.

The Engelstad Shakespeare Theatre

Two complementary plays, William Shakespeare's *Romeo and Juliet* and the theatrical adaptation of the Academy Award-winning movie *Shakespeare in Love*, will anchor the Engelstad Shakespeare Theatre. *Shakespeare in Love* is about a young William Shakespeare, who, out of ideas and short of cash, meets his ideal woman and is inspired to write one of his most famous plays, *Romeo and Juliet*. These interdependent story lines provided the impetus behind the Festival producing these two plays in repertory—with a shared cast and set.

Rounding out the Engelstad Theatre will be the Shakespeare comedy *As You Like It*. This rollicking frolic of confused courtship between Rosalind and Orlando features beautiful poetry and unsurpassed wit. It was last produced at the Festival in 2009.

June 29–October 21 — Tickets are available now.

Photo: A scene from *Much Ado about Nothing*, 2016.

The Randall L. Jones Theatre

Four plays will fill the stage in the Randall L. Jones Theatre in 2017, offering a variety of genres and stories.

First will be the classical musical *Guys and Dolls*, with music and lyrics by Frank Loesser and book by Abe Burrows and Jo Swerling. Considered by many to be the perfect musical comedy, *Guys and Dolls* ran for over 1,200 performances when it opened on Broadway in 1950. Featuring such memorable songs as “A Bushel and a Peck” and “Luck Be a Lady,” this oddball romantic comedy will find a comfortable home at the Festival.

Next will be the regional premiere of Mary Zimmerman's glorious adaptation of the Robert Louis Stevenson novel *Treasure Island*. This epic tale based on classic literature will thrill the entire family with tales of buried treasure, cutthroat pirates, the larger-than-life Long John Silver, and the courageous young cabin boy Jim Hawkins. A play with music, *Treasure Island* is dramatic story-telling at its theatrical best.

Possibly Shakespeare's most beloved comedy, *A Midsummer Night's Dream* will also appear in the Randall Theatre. This story of fairies, dreams, and moonlight gets a new and exciting look when set in the art deco world of the Jazz Age. It is still true that “the course of true love never did run smooth,” and when the feuding king and queen of the fairies interfere, the result is pure pandemonium and magic.

Playing later in the summer in the Randall L. Jones Theatre will be a world-premiere adaptation of the satirical comedy *The Tavern* by George M. Cohan. Joseph Hanreddy is adapting this hilarious play and shifting the action and plot to locations and characters in Utah that just might feel familiar. As such, it is a dark and stormy night when a mysterious vagabond, a damsel in distress, and a politician all end up at a remote Utah tavern where they try to solve a recent robbery.

The Eileen and Allen Anes Studio Theatre

First in the Anes Theatre will be the world premiere of nationally-acclaimed playwright Neil LaBute's *How To Fight Loneliness*. LaBute recently had two successful shows close off-Broadway and has another, *All the Ways To Say I Love You*, opening this fall at MCC Theater. He and his work have been recognized with Tony

Award nominations and Arts and Letters Awards in Literature, among others. *How to Fight Loneliness* explores a modern-day husband and wife who are at a life-changing crossroads and struggling to make monumental decisions about life and love.

And last, but certainly not least, is the regional premiere of William Shakespeare's *Long Lost First Play (abridged)*, brought to you by the same guys responsible for *The Complete Works of William Shakespeare (abridged)*. The play tells the not-quite factual (well, not at all factual) story of an ancient manuscript purported to be the

first play written by William Shakespeare. Using questionable scholarship and street-performer smarts, a trio of comic actors will throw themselves into a fast, funny, and frenzied festival of physical finesse, witty wordplay, and plentiful punning.

How to Get Tickets

Tickets for most plays are almost always available. Visit the internet at www.bard.org, call 800-PLAYTIX, or visit the ticket office near the Anes Studio Theatre at the Beverley Center for the Arts in person. (See the calendar on pages 34–35 for season details.) ■



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AS YOU LIKE IT

Much Wisdom in “If”

By Cheryl Hogue Smith

As You Like It is mostly about Rosalind (considering she speaks 26 percent of the lines) and about love (four sets of lovers), redemption (not only for the exiles, but also for those who return from exile), and discovery (for many characters). But it’s also a play about wisdom, at least about wisdom masked in enigma and critical commentary. And where better to expect an enigmatic and wryly critical brand of wisdom in a Shakespearean play than in the fool? The melancholy Jaques fulsomely describes the wisdom of fools and the ability of fools to insult the wisdom of others (2.7.11–87), and through this lengthy description, Jaques alerts audiences to listen carefully to Touchstone—the fool in the play. So audiences would do well to listen to a characteristically enigmatic piece of Touchstone’s wisdom that he utters in his last lines of the play, as though he is offering audiences a summary of the wisdom they have thus far been privileged to acquire: “Your If is the only peacemaker. Much virtue in If” (5.4.101). This line suggests that characters’ actions and choices are made more contingent and open by virtue of the “if.” In fact, in *As You Like It*, the “if” is the mechanism by which characters resolve the comic turmoil as it unfolds onstage, enabling them—and the audience—to reach a state of peace.

As You Like It has 2,680 lines, and the word “if” occurs in 296 (11 percent) of those lines, spoken by every character save four: Jaques de Boys (not *the* Jaques), Sir Oliver Martext, William, and Audrey. Of these 296 “ifs,” 294 appear as conditional subjunctive clauses, which allow characters to voice what might happen or what they hope to happen through statements proclaimed conditionally: “If this, then that.” If we divide the “ifs” into three basic

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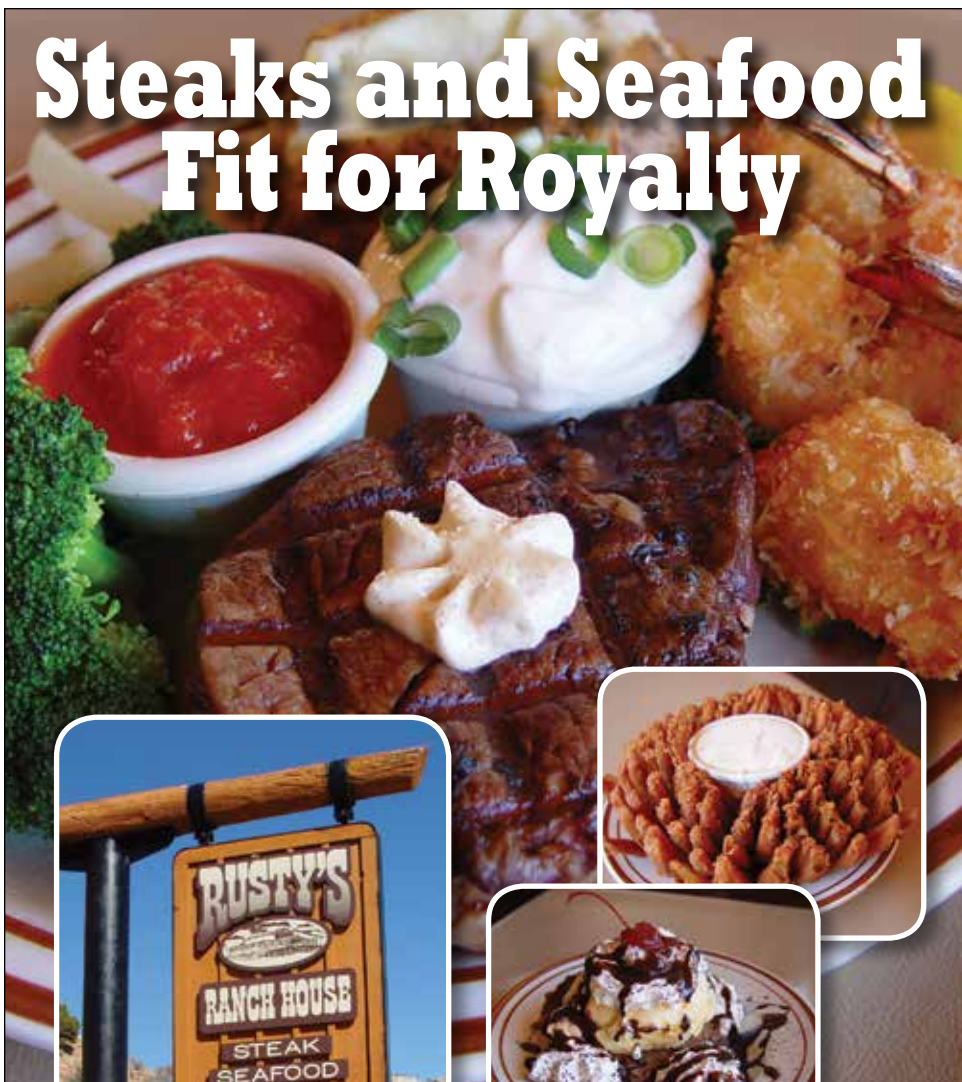
Photo: Melinda Parrett (left) as Rosalind and Quinn Mattfeld as Orlando in *As You Like It*, 2009.

categories, we can witness how characters wisely qualify their statements with “if.”

The first category is the ominous “if,” which helps characters rid themselves of others. For example, in 1.1, Oliver believes Orlando is “enchantingly beloved” (156), while Oliver is “misprised” (159). To solve his dilemma, Oliver warns Charles that during the wrestling match, “if” Charles “disgraces” Orlando and “if” Orlando doesn’t win, “if” Orlando is able, he will kill Charles; therefore, Charles should just injure or kill Orlando first (133–150). Similarly, in 1.3, Duke Frederick banishes Rosalind so Celia “wilt show more bright and seem more virtuous” (79). Rosalind replies to the Duke that “if” she had conspired against him or “if” she were insane, she might understand, but “Never . . . Did I offend your highness” (45–50). Yet banish Rosalind the Duke does: “If you outstay your time, . . . you die” (86–87). In 1.1, Oliver speaks 56 lines, 4 percent of which contain “ifs.” Through “if,” Oliver never openly says “kill Orlando”; instead, he employs the conjectural “if,” rendering his statements less sinister and allowing for his redemption in the Forest of Arden. On the other hand, the Duke, who speaks 22 lines in 1.3, punctuates the severity of his statements with “ifs,” which account for 14 percent of those lines. By using “if,” he gives Rosalind time to escape, making possible his ultimate redemption/conversion. Had both characters been straightforward instead of allowing for other conditions, their transformations would be impossible (and we’d have a tragedy). Instead, the “if” is the “only peacemaker” that allows for their redemptions.

The second category is the playful “if,” often emerging because of Rosalind’s antics. Although it occurs throughout the entire play with multiple characters, it can best be seen in 5.2, when “if” helps Rosalind untwine the lovers’ entanglement: “[*To Phebe*] I will marry you if ever I marry woman, and I’ll be married tomorrow. [*To Orlando*] I will satisfy you if ever I satisfied man, and you shall be married tomorrow. [*To Silvius*] I will content you if what pleases you contents you, and you shall be married tomorrow” (107–112). Rosalind speaks 696 lines, 6 percent of which contain “ifs.” In the case of 5.2, through her “ifs,” she tells Phebe, Orlando, and Silvius exactly what they want to hear without

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divulging her identity, while simultaneously cueing audiences in to the wisdom of her solution. So through the provisional “if,” the characters hear the truth as they conceive it, permitting the play to continue to the final scene.

The third category is the philosophical “if,” most often occurring in scenes where Touchstone embroils himself in philosophical discussions with other characters. For example, Touchstone uses “if” as he banter with Corin about the impropriety of his manners—“if thou never wast at court, thou never sawest good manners; if thou never sawest good manners, then thy manners must be wicked” (3.2.38–40)—to which (the seemingly more philosophical) Corin counters, “good manners at the court are as ridiculous in the country as the behavior of the country is most mockable at the court” (43–46). The debate concludes with Corin’s concession: “You have too courtly a wit for me; I’ll rest” (67). All of Touchstone’s philosophical discussions lead to his final exchange with Jaques about the seven stages of lying, during which Touchstone uses 10 “if” clauses in 27 lines alone—accounting for 37 percent of those lines (5.4.68–81; 89–101). Audiences should not be surprised that 9 percent of Touchstone’s overall lines (262 in the entire play) contain “if” clauses, all of which lead to his final line that explains to audiences in the first place how crucial “if” is in this play.

By sprinkling the script with “ifs,” Shakespeare moves audiences from discord in Duke Frederick’s court to confusion and amusement in the Forest of Arden to peaceful resolutions for all characters—including the audience. As for the four sets of lovers, Hymen exclaims that the couples will unite “if” they truly love each other (5.4.126–128). So the audience must believe in “if” for this play to peacefully conclude. Otherwise, Hymen’s binding of the lovers suggests they will not, in fact, live happily ever after, and Touchstone’s words become mere folly, making the play as unfulfilling for the characters as it would for the audience. The wisest character in the play alerts audiences to the “if” and to the “virtue” of using “if” as a “peacemaker,” and in so doing, he helps audiences experience the wisdom of “if”—if, that is, audiences are wise enough to allow for their own peaceful transformation by the play. ■



SHAKESPEARE IN LOVE

Ahoy! Ethel. Where Art Thou?

By Ryan D. Paul

One of the hottest trends in the theatre world has been the adaptation of hit movies into musical theatre productions. Think *Dirty Dancing*, *Ghost*, *Sister Act*, and *The Bodyguard* to name a few. Some of these have been more successful than others. Many of these films, with their slick pop songs are almost ready-made for the transition into a Broadway musical. The greater challenge, however, lies in transforming a popular film not into a singing and dancing showcase loosely tied together with familiar tunes, but into a traditional play. This is the challenge and the beauty of *Shakespeare in Love*.

Tom Stoppard, the screenwriter for the 1998 Best Picture Academy Award-winning *Shakespeare in Love*, had originally been asked to adapt the film script into a full-fledged stage production. “I didn’t want the gig, but thought I should go for it because nice colleagues wanted me to do it,” recalled Stoppard. “I moved the movie pieces around a bit, to no particular effect, before I came clean.” Undaunted, producers at Disney Theatrical, scrapped Stoppard’s version, with his blessing, and hired playwright Lee Hall to press forward. Hall, who had received a Tony Award for his book of *Billy Elliot the Musical* (another screen-to-stage adaptation, I might add), proved up to the task. Hall retained about ninety percent of the film script, while reworking some plot points and adding additional dialogue.

The play begins with William Shakespeare struggling with writers block. He is working on what he hopes will be his next big hit, a play entitled *Romeo and Ethel the Pirate’s Daughter*. He receives help from his friend, competitor, and fellow writer Christopher Marlowe; but nothing seems to work until he meets Viola, a noblewoman who desperately wants to be an actor, but due to her gender cannot be on stage. Forced to abandon the trappings of her sex to fulfill her dreams, she dresses herself up as a young man and begins work. In Hall’s version of *Shakespeare in Love*, “The

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Photo: Nell Geisslinger (left) as Viola (disguised as Cesario) and Grant Goodman as Orsino in *Twelfth Night*, 2014.

play is firstly about this man becoming William Shakespeare and this woman, Viola, becoming a great actress.”

The character of Viola is named after Shakespeare’s heroine in *Twelfth Night* who disguises herself as a boy to be near the man she loves. Additionally, the male name Viola chooses to identify herself in *Shakespeare in Love* is Thomas Kent. Kent, as you may recall, is a character from *King Lear* who must disguise himself as a person of low rank to serve the king. This is one of the many Easter eggs in this play. If you are unfamiliar with the term “Easter egg” in this context, it refers to a hidden piece of information that can only be identified or recognized by people who have a deeper understanding of the material. Devices such as this serve to enhance the enjoyment of the play and searching (listening) for them can make *Shakespeare in Love* a different experience each time you see it. Another example can be seen in this interaction between Will and Marlowe:

Will: What happens to Ethel?

Marlowe: Marries a moor and is strangled with a handkerchief?

In the play, this is said to be funny, but of course we will see these details again, in a much more tragic fashion, in *Othello*.

Other lines that come up throughout the play that should sound familiar to most lovers of Shakespeare include “Out, damn spot!,” “The play is the thing!,” and “That is the question.” This, of course, is only a small sampling. Be sure to challenge yourself to see how many you can find.

This summer, the Utah Shakespeare Festival is presenting the regional premiere of *Shakespeare in Love*. Brian Vaughn, Festival artistic director, who helmed last year’s very successful production of *Henry V* is thrilled to be directing this stage adaptation of the Oscar-winning film. Vaughn is aware that bringing a much-loved movie to life on the stage has its challenges:

“I think the challenge, among many, is capturing all the magical elements that made the film successful and transferring that to the stage. One of our greatest assets (and really why we chose to produce the play) is the venue in which we are presenting it. I can think of no better theatre to present a play which revolves around the creation of an Elizabethan masterpiece than in our Elizabethan theatre. It helps propel the action out toward the viewer and informs the overall storytelling in a way where the actors cannot hide behind artifice. It forces the play forward and helps

expose true vulnerability of the players.” Vaughn continues: “One of my favorite things about the play is the origin story of how Shakespeare wrote *Romeo and Juliet* and how we might imagine the world’s most famous poet struggling to produce his next hit; but, most importantly, how true unabashed love can inspire magnificent poetry and how the alchemy of both can impact change. The play is called *Shakespeare in LOVE*, after all. It centers on the spark of creation and how true love can defy all constraints and unlock a sea of possibility.”

Vaughn, a self-described “Shakespeare nerd,” remembers the intensity and intimacy he felt as he saw the film *Shakespeare in Love* for the first time. “I reveled in the inside Shakespeare references, the comedy, the passion, the actors; and the film transported me to Elizabethan England in a way no other period film had done. It felt authentic.” That feeling of authenticity is what Vaughn and the entire Utah Shakespeare Festival company are striving for with this production. Come see this show prepared to laugh, love, and search for buried treasure in the hidden gems of dialogue. However, in the interest of full disclosure, Ethel is gone and the pirates, alas, have disbanded. ■

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Rhett Guter always had a passion for performing but wasn’t sure how to make a career out of it. A four year academic scholarship brought him to SUU to major in math, the “sensible” choice.

Rhett quickly realized that math was the wrong direction and he made the tough choice to switch to theatre and dance.

Because of the small class-sizes and personal attention from faculty at SUU, Rhett created his own education and was the first student to graduate from SUU with both a Bachelor of Fine Arts in Musical Theatre and a Bachelor of Science in Dance.

Rhett has performed for companies across the US and is now living his dream as an equity stage actor in New York City.

“Because of the strong, multi-faceted foundation from SUU, I’ve been successful in my career,” said Rhett. “I’ve been extremely fortunate and feel grateful everyday for my education at SUU.”

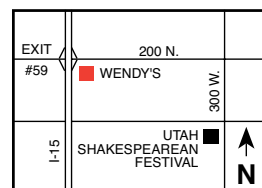
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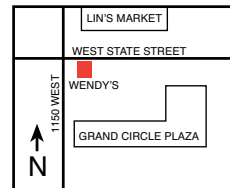


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ROMEO AND JULIET

The Mercutio Effect

By David G. Anderson

Romeo and Juliet is all about the tragedy of romantic love. Also, strewn about are a few of the most memorable characters in literature. Romeo has become the stereotypical name for a lover. Juliet is sweet innocence personified. We have the Nurse, Friar Laurence, and of course Mercutio. He is unique in that he is neither Capulet nor Montague, but kinsman to Prince Escalus. Shakespeare's borrowed plot from Brooke's *The Tragical History of Romeus and Juliet* has Mercutio making only a brief appearance. Consequently, Shakespeare was provided a name and a blank canvas. He, "once again, has exploited the connotations of the name: 'Mercutio' connoted 'mercurial' (quick-witted, lively and loquacious, Mercury being the Roman god of eloquence, mercurio being Italian for quicksilver), and Mercutio thus becomes one of the most memorably witty and lively characters in Shakespearean drama" (Cecil Watts, *Twayne's New Critical Introduction to Shakespeare, Romeo and Juliet*, 65).

Perhaps Mercutio is spawned from Mercury, for he plays numerous roles within the play: comic relief, the worldly long-time best friend of Romeo, the realist, the hubristic man-about-town, the flippant leader of the gang, the sophisticated cynic and irreverent bawdy jester, plus the lynchpin of tragedy. He is pretty much the entitled teenager whom, despite knowing better, the audience falls for.

As masked interlopers, Romeo and Benvolio, with the invited Mercutio (1.2), make their way to the Capulet's masque. Mercutio, weary of this malady, badgers Romeo, trying to rouse him from his love-sickness. Romeo says, "Give me a torch, I am not for this ambling./ Being but heavy, I will bear the light." Mercutio, the consummate party animal, "Nay, gentle Romeo, we must have you dance" (1.4.9-11). Romeo, "A torch for me: let wantons light of heart/ Tickle the senseless rushes with their heels. . . I'll be the candle-holder, and look on." Mercutio with

In the Engelstad Shakespeare Theatre • July 1-September 9

Photo: Christian Barillas (left) as Romeo and Magan Wiles as Juliet in *Romeo and Juliet*, 2011.

persistency, "Tut, dun's the mouse, the constable's own word:/ If thou art dun, we'll draw thee from the mire/ Or—save your reverence—love, wherein thou stick'st/ Up to the ears. Come we burn daylight, ho! (1.4.33-42). Spurred by Romeo's "I dreamt a dream" (1.4.50), Mercutio launches into the fable-laden "Queen Mab" oration. "Mercutio . . . tells the story of Queen Mab, the fairy Queen, who brings to birth all dreams of wish fulfillment, all fantasies. Mab, imaged as a tiny being who can traverse the bodies of sleepers, 'gallops night by night/ Through lovers' brains, and then they dream of love;/ O'er courtiers' knees, that dream on curtsies straight;/ O'er ladies' lips, who straight on kisses dream'" (1.4.71-74).

This logic of sensory association—Mab drives over a soldier's neck and he dreams of cutting throats—seems strikingly modern, in one sense, even as the notion of a mischievous Fairy Queen who tangles the manes of the horses in the night links Queen Mab to folk superstition and to the equally tiny fairies in *A Midsummer Night's Dream*" (Marjorie Garber, *Shakespeare After All*, 203-204).

Watts chimes in with, "It's a celebrated 'aria' or spectacular rhetorical feat . . . and it may at first seem to be fanciful material which Shakespeare happens to have by him—perhaps originally written with *A Midsummer Night's Dream* in mind, since the speech has resemblances to Puck's self-description there (2.1.43-57). Look at the 'Queen Mab' speech again, however, and it proves to have multiple functions. First, it fully establishes the engaging character of Mercutio as one who revels in mockingly witty display: a characteristic which will eventually help cause his dispatch by Tybalt. Next, the bawdy reference maintains a theme established in the previous scene, when both the nurse and Juliet's mother envision . . . her on her back beneath a lover" (35-36).

A skillful actor playing Mercutio can bring the magic. Before "Queen Mab" we are intrigued by his charming but naughty personality. He is proficient in humor, irreverence, flippancy, cynicism, as well as sophistication, yet the "Queen Mab" discourse transforms him before our eyes. The extravagant illusion of his imagination has us staring, and we marvel at this sprightly-tongued man. The gravity of his affection for his friend Romeo is distinctive in his attempt to cheer him. That he could

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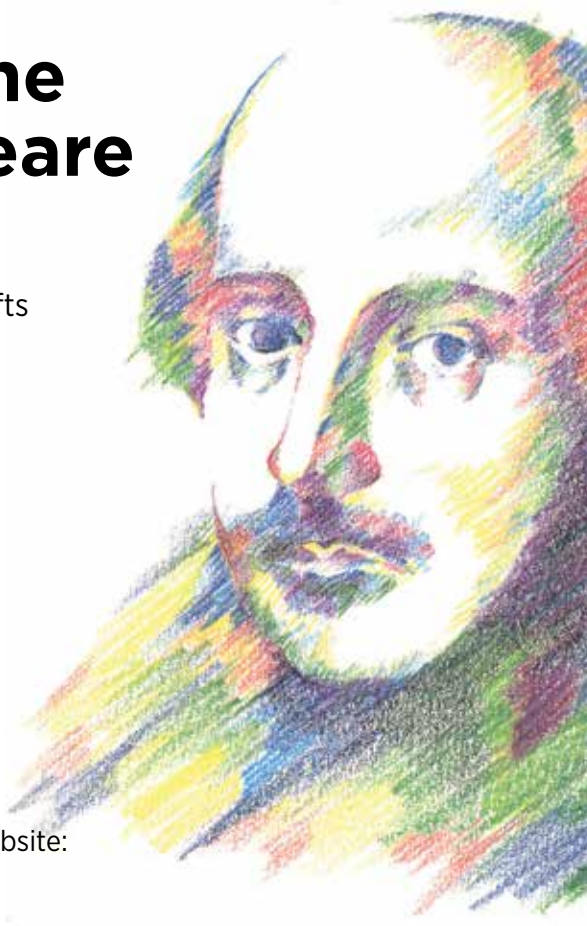
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delve so deeply into the troubles of men sways us, but then the bawdy obsessiveness emerges as a reduction of Romeo's authentic acclaim of his passion. When Romeo breaks the trance, Mercutio merely brushes off the genius of his aria as a "vain fantasy," deficient in substance. Our original affection has morphed to amazement and captivated admiration.

Dreams featured in this play are of the portents and omens variety. "my mind misgives/ Some consequence yet hanging in the stars," says Romeo. But Mercutio is the spokesman for the power of dreams, and even though he gaily dismisses them as 'the children of an idle brain...' for him dreaming is an aspect of possibility and change, of identity and expression, related to what a much later era would call 'the unconscious'" (Garber, 204).

Regrettably our loquacious teenager is also the lynchpin for tragedy. "With the death of Mercutio, the possibility of containment, and of comedy, dies too" (Garber, 204-205).

The comedy/romance ends with the fighting in the street of Tybalt, Mercutio, and Romeo. So why did Romeo try to come between Tybalt and Mercutio? "I thought all for the best" (3.1.90). Remember in the hierarchy of swordsmanship it's Mercutio, Romeo, and Tybalt last. Mercutio, mortally wounded, gallantly rises to find humor in the situation and replies to Romeo's "the hurt cannot be much" with "No, 'tis not so deep as a well, nor so wide as a church door, but 'tis enough. 'Twill serve. Ask for me tomorrow, and you shall find me a grave man. . . . A plague o' both your houses!" (3.1.81-86).

A peek behind the curtain bares Shakespeare's genius with his creation of the Mercutio dramatic device. He is the bawdy comic relief, and the perfect foil for the protagonist. Harold Bloom calls him "the most notorious scene stealer in all of Shakespeare" (*Shakespeare, the Invention of the Human*, 93). Lore (perpetuated by Dryden) has Shakespeare conceding to killing him off in act 3, so the spotlight could shift to Romeo and Juliet.

In terms of love, the play *Romeo and Juliet* may recognizably be the greatest and most convincing commemoration of romantic love in world literature, let alone Shakespeare. Expectantly, Mercutio responds to this idea with, "Prick love for pricking, and you beat love down." ■

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GUYS AND DOLLS

Speaking Runyonesque: The Language of Damon Runyon

By Olga A. Pilkington

Shakespeare fans know very well that many of the common words and expressions they use everyday were coined by the Bard. As Bernard Levin puts it in *The Story of English*, “if you have ever refused to budge an inch or suffered from green-eyed jealousy, . . . if you have been tongue-tied, . . . or in a pickle . . . you are quoting Shakespeare” ([New York: Viking, 1986], 145). But do you know that every time you ask a friend, “What’s eating you?” or use the phrase “they brought in the dream team,” talk of a colleague who received a “heave-ho” from his boss, declare something to be a case of “no dice,” and wish you had a “zillion” dollars, you are speaking Runyonesque—the language of Damon Runyon? (“Damon Runyon’s Runyonesque World of Runyonesque” <http://h2g2.com/entry/A87788993>). “And this is hardly surprising, since many of our common phrases either originated with Runyon or were made popular by him” (Daniel R. Schwarz, *Broadway Boogie Woogie*, [New York: Palgrave Macmillan, 2003], 1). In fact, “Runyon quotes are used 231 times in the Oxford English Dictionary” (“Damon Runyon’s Runyonesque World”).

Guys and Dolls, one of the most famous adaptations of his stories about New York in the 1920s and ’30s, is a good example of his unusual idiom; though, his style truly shines in his short fiction. Runyon is well known for creating a unique language that is a result of stylized Jewish gangster talk, what Adam Gopnik calls “a surprisingly elaborate and cautious diction,” combined with the “fancy” and “stiff” speech of the stories’ narrator (“Damon

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Photo: A scene from *Anything Goes*, 2013.

Runyon’s *Guys and Dolls*” *The New Yorker*, March 2, 2009, <http://www.newyorker.com/magazine/2009/03/02/talk-it-up>). It is one layer of elaborate speech over another—Gopnik describes it as an “over-elaboration . . . placed on top of the already stilted-up vernacular.” Here is Runyon’s narrator from “The Idyll of Miss Sarah Brown”—one of the two stories behind *Guys and Dolls*. He is talking about Sky Masterson (or “The Sky” as he is usually called in the story): “It is well-known to one and all that he is very honest in every respect, and that he hates and despises cheaters at cards, or dice and furthermore The Sky never wishes to play with any the best of it himself, or anyway not much” (*Guys and Dolls and Other Writings* [New York: Viking, 2008], Kindle edition). Or here is a sample of Runyon gangster talk: “Everything is very kosher . . . You need not be afraid of anything whatever. We have a business proposition for Big Butch. It means a nice score for him, so you take us to him at once, or the chances are I will have to put the arm on somebody around here” (“Butch Minds the Baby”).

Some declare this speech unrealistic. For instance, Pete Hamill in an Introduction to *Guys and Dolls and Other Writings* points out that “The gangsters don’t speak the way real gangsters spoke in that era, or in ours. There is no obscenity . . . no compounding of vile words to express contempt ([New York: Penguin, 2008], Kindle edition). However, this language did have real-life roots, as Runyon’s most well-remembered characters are essentially fictional and comical portraits of people he knew very well. Nathan Detroit, for instance, one of the main characters in the musical, “was loosely based on the notorious gambler Arnold Rothstein, who was said to have fixed the 1919 World Series” (Hamill). As Adam Gopnik writes, Runyon used to come in to an “all-night Jewish deli on Broadway” (what became *Mindy’s* in the stories and *Guys and Dolls*) and listen to Rothstein discuss his business. At the time, Runyon was working for the *American*—a newspaper published by Hearst; however, Rothstein and his associates “apparently didn’t mind having newspapermen around who were listening, perhaps because they assumed . . . that newspapermen were harmless and too intimidated even to need to be bribed” (Gopnik). From these listening sessions, Runyon took away the material for his

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future fictional creations.

What you hear in *Guys and Dolls*, however, is not “pure” Runyonese since the words spoken and sung from the stage are not Runyon’s but belong rather to the book-writer Abe Burrows and the lyricist Frank Loesser. According to Cy Feuer—the original Broadway producer—the speech as rendered by Runyon in the stories “is essentially unplayable, too far removed from any human idiom to be credible in drama” (Gopnik). So for *Guys and Dolls*, Burrows approximated one layer of Runyonese—the complex expressions belonging to the gangsters. The narrator of the stories and his language did not make it into the musical. “This approach worked wonderfully onstage, where we easily accept a stylized dialogue” (Gopnik). Burrows, though he “had never done a show before,” was perfect for adapting Runyon, as “he had spent enormous time reading and studying the origins of words” and therefore could appreciate the uniqueness of Runyonese (Jimmy Breslin, *Damon Runyon: A Life* [New York: Ticknor & Fields, 1991], 400). The musical was a success, “The city’s best critic, John Chapman of the *Daily News*, said Abe Burrows’ book for the play could hold up on its own” (Breslin, 400).

Guys and Dolls is based on two of Runyon’s Broadway stories. “The Idyll of Miss Sarah Brown” supplies the character of Sky Masterson, down to his father’s piece of wisdom about an ear full of cider that Sky relates to Sarah in the musical. He is the same Sky Masterson who knows his Gideon Bible “for The Sky never lives anywhere else but in hotel rooms” (Runyon). He does not, however, need a bet to fall in love with Miss Sarah Brown, a missionary worker who is “tall, and thin, and has a first-class shape, and . . . eyes . . . that . . . are one-hundred-per-cent eyes in every respect” (Runyon). The idea of a bet concerning Sarah Brown comes, according to Gopnik, from the play *Sailor, Beware!*—a 1933 comedy by Kenyon Nicholson which was made into a Martin and Lewis film in 1952. Overall, the original story is quite romantic and charming since Miss Sarah Brown wins Sky’s participation in the mission activities by playing a crap game with him where Sky gives her crooked dice in order to let her win. By the story’s end, she becomes “Mrs. Sky.”

“Blood Pressure” is another story that provided material for *Guys and Dolls*. It has

a character called Rusty Charlie. He is not, however, the Rusty Charlie of the musical. He is very clearly the prototype of Big Julie—a rough gambler of whom everyone is afraid—“nobody . . . wishes to have any part of Rusty Charley, for he is a hard guy indeed. . . . Rusty Charley shoots many a guy . . . , and those he does not shoot he sticks with his shiv” (Runyon). Just as in “The Idyll of Miss Sarah Brown,” there is “Nathan Detroit’s crap game.” This story describes the game as moving “from spot to spot” and requiring a “password for the evening”—details preserved in the musical.

Neither one of the stories is the source of romance between Nathan Detroit and Miss Adelaide. This is an addition of George S. Kaufman—the director of the original 1950 Broadway production (Gopnik).

Overall, the musical is very much Runyonesque in its atmosphere and even in its happy ending. While many of Damon Runyon’s stories are dark, and the characters succumb to unsavory ends, he was, in the words of Peter Hamill, “an entertainer,” who no doubt would have appreciated the sardonic humor of the adaptation, which is so similar to his own. ■

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A MIDSUMMER NIGHT’S DREAM

Puck’s World

By Ace G. Pilkington

In *A Midsummer Night’s Dream* Shakespeare takes hold of English and Celtic and perhaps even Norse fairy lore, shakes them up and down, and shapes them to his own purposes. As folklorist Katharine M. Briggs puts it in *The Anatomy of Puck*, “Shakespeare . . . had gathered the things that most pleased him out of the wealth of fairy material to his hand, and had combined and transmuted them into our greatest fairy poem” ([London: Routledge, 1959], 44).

With Shakespeare, the Fairy Rade or Fairy Court is simultaneously enhanced and diminished. The literary idea of fairies or fays in the medieval period was that they were taller, more powerful, and more beautiful than humans. They were also, much of the time, more deadly. King Arthur’s half-sister Morgan is, as Thomas Malory calls her, “Morgan le Fay” (*Le Morte D’Arthur* [New York: Random House, 1993], 6) or Morgan the fairy, and Arthur himself is, in some versions, another such creature, who sojourns for a time in Middle Earth and then is taken by Elven Queens dressed in black to Avalon, the paradise in the West. Compare that vision to Mustard-Seed, Moth, Pease-Blossom, and Cobweb, the regal made miniscule, the deadly used for comedy. Bottom asks Cobweb to “get your weapons in your hand, and kill me a red-hipped humble-bee on the top of a thistle” (all references to Shakespeare are from *The Yale Shakespeare: A Midsummer Night’s Dream* [New Haven: Yale University Press, 1918], 4.1.10–12). Arthur, by contrast, subdues a kingdom with Excalibur, a magical weapon that had to be claimed from and finally returned to the mysterious Lady of the Lake. Shakespeare did, however, enhance the powers of Titania and Oberon, making them into something like pagan gods, and he gave Oberon a tricky servant called Puck, who, in almost all his appearances in folklore, is a solitary mischief maker, not one of the company of Trooping Fairies.

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Photo: Ben Charles as Puck in *A Midsummer Night’s Dream*, 2011.



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"Look for the chairs and you're there!"

The first fairy voice we hear is Puck's, "How now, spirit! whither wander you?" (2.1.1). And the "spirit" he questions describes him for us, "You are that shrewd and knavish sprite / Call'd Robin Goodfellow" (2.1.33-34). The fairy goes on to catalogue Puck's activities, explaining that he "frights the maidens of the villagery" (2.1.35) and that another of his habits is to "Mislead night wanderers, laughing at their harm" (1.2.39). She finishes with, "Those that Hobgoblin call you and sweet Puck, / You do their work, and they shall have good luck" (2.1.40-41). Puck agrees that he is in fact that "merry wanderer of the night" (2.1.43) and gives his own list of good-natured pranks.

However, not everything he does is charmingly harmless. He says in 3.2, "I will lead them up and down: / I am fear'd in field and town; / Goblin, lead them up and down" (2.1.397-399). Something very like Puck shows up in many English and Celtic folktales. An 1835 Irish story titled "The Pooka" describes what it might have been like to experience one of Puck's less harmless practical jokes, "His usual appearance was that of a sturdy pony, with a shaggy hide. He generally lay couched like a cat in the pathway of the unfortunate pedestrian, then starting between his legs, he hoisted the unlucky wretch aloft on his crupper, from which no shin-breaking rushings by stone walls, no furious driving through white-thorn hedges, or life shaking plunges down cliff and quagmire, could unseat him." The end of it all was "a tremendous fling . . . into some deep bog-hole, or thorny brake" (*Irish Fairy and Folk Tales* [New York: Fall River Press, 2014], 30-31).

Briggs says Shakespeare's character is "as native and homespun as ever a fairy was. He has all the boggart tricks. . . . He turns himself into a Will o' the Wisp, a horse, a headless bear, a roasted crab-apple, a three-legged stool." She continues, "He is a valuable part of the machinery of the plot, yet his character is formed of the very stuff of tradition. The whole conception of the fairies is true of its kind" (47). Shakespeare's Puck and the idea behind him have real power. Rudyard Kipling used him as a unifying narrative voice for two volumes of stories about the history of Britain, *Puck of Pook's Hill* and *Rewards and Fairies*. Kipling, who begins the first book with two children acting parts of *Midsummer*, describes Puck as, "a small, brown, broad-shouldered, pointy-eared person with a snub nose,

slanting blue eyes, and a grin that ran right across his freckled face" ([Oxford: Oxford University Press, 1993], 8). In *God Is an Englishman*, R. F. Delderfield identified him as something like the animating force for the green parts of England, "A shy and puckish life-force that stirred and rustled and whistled and flitted" ([New York: Pocket Books, 1971], 71).

His power in Shakespeare's play is greater than it initially appears to be. On the surface, it seems that Oberon is the subordinate playwright in *A Midsummer Night's Dream*, a character who takes over the shaping of the events in the play, but if we look more closely, we find that Puck is the driving force, although he sometimes seems set (as is the way with hobgoblins) on driving everyone into a ditch). Oberon orders Puck to fix the problem between Helena and Demetrius. Instead, he creates another one between Hermia and Lysander. Oberon plans for Titania to fall in love with an animal, not something essentially human, but Puck's mischief making with Bottom and the Rude Mechanicals transforms that too. Indeed, Puck's breathless recounting of Oberon's supposedly terrible anger to a member of Titania's entourage early in the play adds fuel to their quarrel.

It may be argued that all of these are unintentional, as Puck claims they are when Oberon turns his anger on him, "Believe me, king of shadows, I mistook" (3.2.347). But the hobgoblin's unabashed delight in the mess he has made suggests otherwise, "Those things do best please me / That befall preposterously" (3.2.120-21). He also demonstrates a sly talent for blaming his misdeeds on others. After he has thoroughly confused and bedeviled the lovers, he declares, "Cupid is a knavish lad, / Thus to make poor females mad" (3.2.440-41). Or alternatively, it's not anyone's fault but just the nature of humans, "Lord, what fools these mortals be!" (3.2.115).

Fortunately for everyone, Oberon reasserts his authority and resumes his place as subordinate playwright, making happy endings for all (except Egeus) in spite of Puck's fooling. Nevertheless, it is Puck who makes the final speech, offering a conditional apology, "If we shadows have offended," (5.1.433) and at last, of course, asking for applause, "Give me your hands, if we be friends, / And Robin shall restore amends" (5.1.447-48). And whatever the characters in the play may think of him by this point, the audience always loves him. ■



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TREASURE ISLAND

The Gestation of a Classic

By Elizabeth R. Pollak

When a thirteen-year old-boy teetering on the edge of manhood asks his father or, in this case, his stepfather to write for him an adventure story—No Girls!—what comes of it?

Robert Louis Stevenson had an unusually close relationship with his stepson, Lloyd Osbourne. In later describing the genesis of his first novel, Stevenson wrote: “There was a schoolboy . . . home for the holidays, and much in want of ‘something craggy to break his mind upon.’ He had no thought of literature; it was the art of Raphael that received his fleeting suffrages . . . I would sometimes unbend a little, join the artist (so to speak) at the easel, and pass the afternoon with him in generous emulation, making colored drawings. On one of these occasions I made a map of an island; it was elaborately and (I thought) beautifully colored; the shape of it took my fancy beyond expression; it contained harbors that pleased me like sonnets; and with the unconsciousness of the predestined, I ticketed my performance ‘Treasure Island’ . . . The next thing I knew, I had some paper before me and was writing out a list of chapters. . . . It was to be a story for boys; no need of psychology or fine writing; and I had a boy at hand to be touchstone; women were excluded” (Robert Louis Stevenson, *Treasure Island* [Overland Park, Kansas: Digireads.com Publishing, 2015] pp. 20–21). Stevenson went on to write the story in two bursts of energy at the rate of a chapter a day.

A capsule plot: When an ex-pirate, Billy Bones, dies in Jim’s mother’s inn, young Jim Hawkins discovers in the pirate’s trunk deceased Captain Flint’s map of an island with X marks the spot of buried treasure. Several of the town’s gentry and an experienced captain assemble a motley crew of sailors to sail to the island, with Jim as cabin boy. Charming one-legged Long John Silver with his parrot, Cap’n Flint, is titular cook, but duplicitous leader of a

In the Randall L. Jones Theatre • July 5–September 2

Photo: A scene from *Peter and the Starcatcher*, 2013.

band of imposters. When the schooner, the *Hispaniola*, arrives at the island, a mutiny ensues. With uneven odds, confounding reversals, and many deaths, the loyal crew attempts to defend both ship and treasure.

The creation of *Treasure Island* was an act of paternal affection but also a response to the tenor of the times. Stevenson said that the whole of the plot derived from the map. But the late nineteenth century literary environment, his extensive travels, an admired friend’s character, and above all the depths of Stevenson’s familiarity with literature compelled both writing and content. The audience for children’s books had exploded due to the enactment of child labor and compulsory education laws. The most popular genres in the nineteenth century were “navy yarns” and “desert island romances” (Andreia F. de Sousa Pereira and Marta C. B. Vilar, “Treasure Island: Historical Background and Literary Analysis.” <http://ler.letras.up.pt/uploads/ficheiros/4290.pdf>), so pirates’ treasure buried on an island fit right in.

By the time he wrote *Treasure Island* in 1881, Stevenson had traveled Europe, crossed the Atlantic, traversed the North American continent by train, and sailed a schooner for a month, providing familiarity for outfitting and handling the *Hispaniola*. He modeled the anti-hero of the story, Long John Silver, after his friend William Ernest Henley, who himself had an amputated foot. He later told Henley in a letter, “It was the sight of your maimed strength and masterfulness that begot John Silver in *Treasure Island* . . . the idea of the maimed man, ruling and dreaded by the sound, was entirely taken from you” (Frank McLynn, *Robert Louis Stevenson a Biography* [New York: Random House, 1993] p. 201). Long John Silver, whose geniality seduced Jim, the captain, the doctor, and the entire crew, pirates and loyal men alike, became the most complex, and disturbing, character in the story.

Stevenson readily admitted that much of his story was influenced by Washington Irving’s *Tales of a Traveler*, Defoe’s *Robinson Crusoe*, Poe’s short story “The Gold Bug,” and Charles Kingsley’s *At Last: A Christmas in the West Indies*. The strongest influence may have been Captain Charles Johnson’s *A General History of the Robberies and Murders of the Most Notorious Pyrates*, published in 1724 (Stevenson 24). *Treasure Island* begins in 1750, as the Golden Age of Pirates—mid seventeenth to mid eighteenth centuries—

was waning. Stevenson named the adventure’s schooner after the Caribbean Island’s center of piracy, Hispaniola (now Haiti and the Dominican Republic). All the pirates in the story are fictional, but multiple references to real pirates add historical context and authenticity. For instance, the squire says of Captain Flint, the burier of the treasure, “He was the blood thirstiest buccaneer that sailed. Blackbeard [reputedly the most feared pirate] was a child to Flint” (Stevenson 51). John Silver tells Jim that Flint the parrot “sailed with England, the great Cap’n England, the pirate. She’s been at Madagascar, and at Malabar, and Surinam, and Providence, and Portobello” (Stevenson 67). Blackbeard and England would have been remembered still, and the ports known pirate haunts. The real pirate England had been marooned, as is fictional Ben Gunn in our story, and many believed the islands still held caches of buried gold.

Treasure Island is now a quintessential coming of age story. Stevenson did not set out to write a story to address the adolescent challenges of leaving home, enduring fear, confronting death, choosing between honor and safety, and surviving betrayal. Rather, Lloyd’s request fell on a primed intellect; an energetic author ready for a fanciful—and treacherous—conjured expedition. In a letter to Henley, dated August 25, 1881, as he was beginning *Treasure Island*, Stevenson said, “If this don’t fetch the kids, why, they have gone rotten since my day. Will you be surprised to learn that it is about Buccaneers, that it begins in the Admiral Benbow public-house on Devon coast, that it’s all about a map, and a treasure, and a mutiny, and a derelict ship, . . . It’s quite silly and horrid fun, and what I want is the best book about the Buccaneers that can be had” (Stevenson 13).

That *Treasure Island*, aside from being an enthralling story, almost perfectly addresses the challenges of youth on the cusp of adulthood likely reflects Stevenson’s subliminal empathy with the heroic quest. After 136 years, *Treasure Island* still speaks to the child within all of us yearning for adventure, empowerment, and enlightenment. The unaltered plot, settings, characters, and dialogue of Mary Zimmerman’s new adaptation bring to our stage all of the high-spirited adventure and provocative moral ambiguities of the original, the classic, yes, the best book about Buccaneers that can be had. ■

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WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY (ABRIDGED)

Well, He Had to Start Somewhere!

By Diana Major Spencer

“O, if a Muse of fire be the food of love, let’s eat!”

Thus begins the expectedly hilarious and Bard-scrambling latest creation of the Reduced Shakespeare Company (ironically sharing its initials with the eminent Royal Shakespeare Company), *William Shakespeare’s Long Lost First Play (abridged)*. Now in its thirty-sixth year of mayhem, the RSC found this “bundle of papers,” they say, “in [a] hole” “in a parking lot in Leicester” (England), “next to [a pile of] bones,” and by reducing (hence, their name) or abridging (hence, their wont) the 100-plus-hour performance time to something tolerable—or so they hope—made it their tenth major opus.

One hopes, in composing an essay regarding a Utah Shakespeare Festival production, to provide some insight that might further the understanding and enjoyment of the spectator. In this case, understanding is futile and enjoyment inevitable. Nonetheless, I did detect a flicker of order in the scene structure—a term I use very loosely, since the Prologue (Chorus) of Act Two follows Act III (and even the numbering systems don’t match).

Acts I and II are a mess, with Interjections separating scenes 1 and 38, the only two scenes presented in Act I. Act II offers scenes 1, 17, Interjection, 132, and Interjection, followed by its Prologue lagging along after Act III. Act III, though, begins with scene 511, bringing the Witches, King Lear, and Puck together, then coheres (?) through five consecutive scenes titled “The Tempest.” In like fashion, all of Act IV is subtitled “The Woods,” though a couple of Interjections intervene or interrupt or wax redundant.

In the Eileen and Allen Anes Studio Theatre • July 28–September 21

Photo: Quinn Mattfeld (left) as Quinn, Geoffrey Kent as Geoff, and Matthew Mueller as Matt in *The Complete Works of William Shakespeare (abridged)*, 2009.

If we think of tempests and forests/ woods as thematic elements, their repetition might signal an Ariadnean thread through the labyrinth. Shakespeare, after all, was big on tempests, both as frame tale (*The Comedy of Errors*, *Twelfth Night*, *Pericles*, *The Tempest*) and as plot event (*The Merchant of Venice*, *Othello*, *Measure for Measure*, *King Lear*, *The Winter’s Tale*), not to mention the internal tempests of most of the tragic protagonists. He likewise sends folks to the woods to escape the rigidity or corruption or danger of city or court (*Love’s Labour’s Lost*, *A Midsummer Night’s Dream* [paralleled by *Pyramus and Thisbe*], *As You Like It*, *Cymbeline*, *The Winter’s Tale* [Perdita’s transport via Antigonus]).

In every Shakespearean case, the tempest subsides, for better or worse, and forest and court find reconciliation and multiple matrimony. But, alas, RSC’s “single mighty tempest rips through the entire play, affecting every character we see and most of the ones we don’t. And in the middle of this tempest is one single ship that contains every Shakespearean character who ever ended up in Italy”—including Cardenio, a character, according to RSC, whom Shakespeare cloned from Don Quixote (Scene 13: Interjection).

But rather than calming the storm, after intermission RSC reveals that “the tempest that ended the first half has washed ashore all one thousand six hundred and thirty-nine of Shakespeare’s characters on a wooded island” (Scene 21: Welcome Back!). Thus, instead of being all at sea, the characters are now “wood in the woods” as the turmoil continues. Important Note: Chaucer, in “The Knight’s Tale” used “wood in the woods,” and Demetrius, in *A Midsummer Night’s Dream* says, “And here am I, and wood within this wood, / Because I cannot meet my Hermia” (2.1.192-93), revealing the last vestiges of an ancient homonym for the woods that signified “downright crazy”: i.e., “I’m out of my mind, and I’m in the woods!”

So to the woods—called, of course, Ardenbirnam: Puck and Ariel, the antagonists who started the frenzy in the first place in a challenge of prowess, sort of agree to mend the damage to stave off the wrath of their respective masters, Oberon and Prospero. In separate asides, however, each vows to instigate more malicious vexation against the other—and, by extension, the entire ecosystem. The gigantic, overriding question is, “Who is the greater sorcerer? Oberon? Prospero? (Mickey Mouse?). And with 1,639 characters accessible as tools in their machinations to prove their



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preeminence, Ariel and Puck continue their dispute.

One scene includes Puck, Bottom, Ariel, Cleopatra, Falstaff, Oberon, Richard III, and Hamlet. Another, Juliet, Dromio, Lear, Puck, Beatrice, Kate, and Bear. Yet a third, Malvolio, Juliet, Petruchio, 2nd Witch, 3rd Witch, and Caliban. For some pairings, the script is obvious, and you'll enjoy some eye-rolling groaners. For others, RSC has discovered some wonderfully insightful wisdom passing from a character from one play to one from another, context be damned—or converted. Think for a moment (SPOILER ALERT!): What might Beatrice, Kate, and Cleopatra have to say to Juliet? Lady Macbeth to Hamlet? Juliet to Dromio?

Almost every line in the script is indeed Shakespeare's, though many have suffered unmitigable liberties, as have some of the characters. Petruchio, for example, virile or virulent as he might be, is given a father named Gepetto. The script conflates Hamlet's advice to the players with Bottom's cautions to the rude mechanicals presenting *Pyramus and Thisbe* in *A Midsummer Night's Dream*. Many lines appear from *As You Like It*, but none of the characters—at least with speaking parts (they're undoubtedly among the 1,639). The three actors who perpetrate all this action, arguing about how to distribute all those characters among themselves, concoct a twenty-first-century send-up of the Seven Ages of Man. You'll also find familiar lines in the mouths of most unlikely characters: "My dear Lady Disdain. Are you yet living?" Benedick's greeting to Beatrice, turns up as "My dear Fairy Disdain. Are you yet living?" from a sneering Puck greeting Ariel. Then follows Leonato's remarks about "merry war[s]" and "skirmish[es] of wit."

As the post-tempest, lost-in-the-woods turbulence roils ever blacker, Puck and Ariel, still deadlocked over whose master predominates, invoke (provoke?) a cosmic revelation of the supreme, absolute, consummate, superlative, matchless, paramount magician of all times and of all worlds. Is it Oberon? Is it Prospero? Or is it Walt Disney, who also figures significantly in the romp?

The only way to satisfy your curiosity and find a modicum of relief from all the commotion and a morsel of hope for the future of the Bard's repute is to subject yourself to the entire bewilderment in the Eileen and Allen Anes Studio Theatre this summer, courtesy RSC. ■



HOW TO FIGHT LONELINESS

Decision of a Lifetime

By Lawrence Henley

Dramatic literature is one of life's very special gifts. Plays have a power to entertain, enlighten, and educate equal to that of any other form of literature. Theatricals ending in laughter are popular and easy to take in. How, then, is it that we're so much more effectively moved by serious plays confronting us with difficult topics and painful situations? Perhaps, it's because these performances touch us deeply by piercing our heightened sense of vulnerability when faced with life's cold, hard truths. In the short term, our mood is brighter after attending a well-made comedy, but the serious messages conveyed through hard-hitting dramatic works more effectively engage us in the longer term. Just such a play is American playwright Neil LaBute's newest work, *How to Fight Loneliness*.

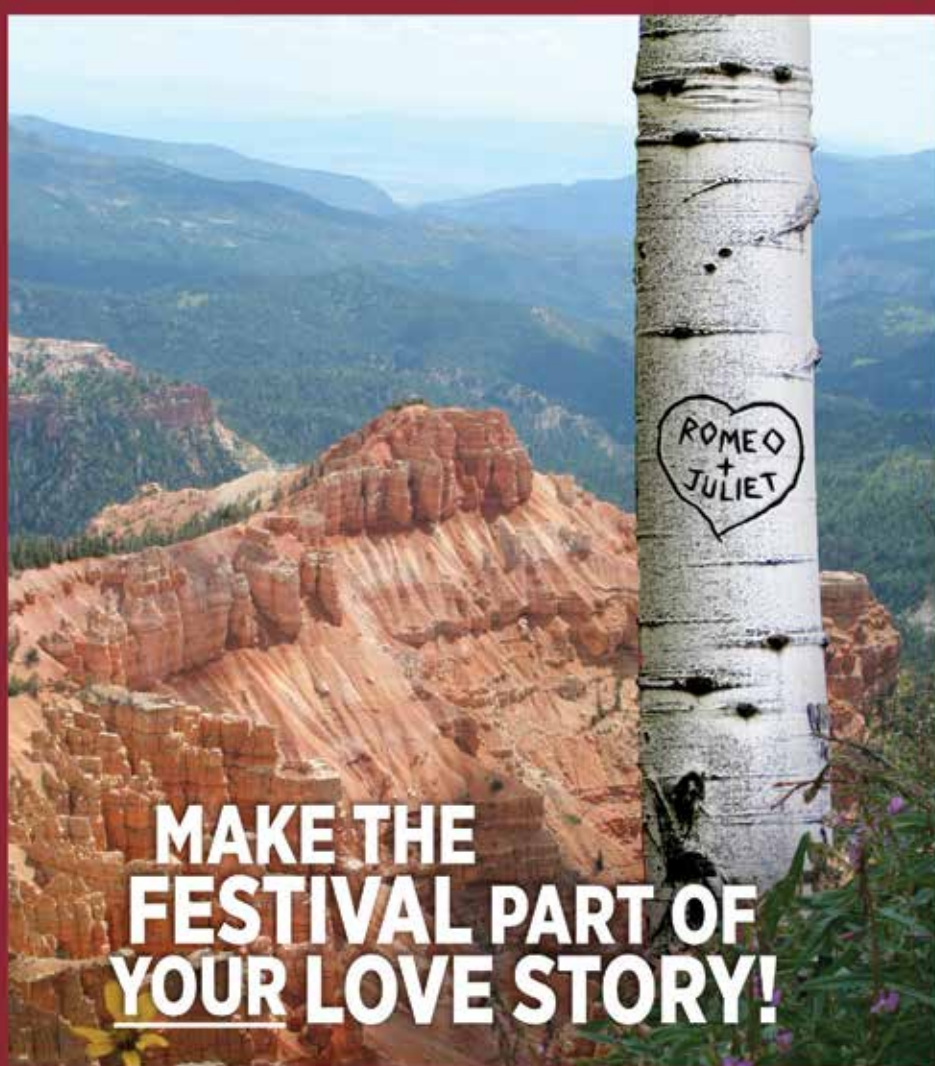
Life here on earth can be full of excitement and wonder. There are truckloads of reasons to be grateful for the bountiful gifts it presents us with. On the other hand, life can be equally cruel, especially when our health or the health of a loved one or close friend takes a severe turn in the wrong direction. While we all have the power to make responsible choices in terms of how to live a healthier life, no certainties exist when it comes to matters of physical wellness.

We can, to a point, control many external and environmental factors surrounding us, but cancers and other serious diseases arrive on their own terms and never discriminate. For each of us there will be that time when we face the finality. How will we react? What courageous course of action will we take? These seem to be the primary questions LaBute wants his audience to ask themselves.

For some, the end of life will come in an instant, with no warning at all. However, for too many of us, signs of a slow, impending decline arise long in advance of the curtain's fall. It's often heard that the only predictable things

In the Eileen and Allen Anes Studio Theatre • August 25–October 14

Photo: Elijah Alexander (left) as Serge and John Pribyl as Marc in 'Art', 2007.



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in life are eventual death and taxes. Is this merely a cliché? Perhaps, but it's one that's at least half-truth. As Jackson Browne sang so eloquently in his powerful ode "For a Dancer," "In the end there is one dance you'll do alone."

When such adverse fate becomes obvious, planning for the end commences. What are our alternatives? Can we ask to be ushered out of this world on our terms? Or, as happens to so many, will we be among the tortured witnesses to our own steady and painful decline? We can absolutely be thankful to those in the medical profession for doing everything in their power to preserve life. But when cancer, or other fatal disease strikes with an uncontrollable blow, who should have the moral authority to tell us when we can bring an end to our own suffering?

Should governments have the power of choice over our own missives? How much medical futility should patients have to endure, and how much needless anguish and expense should be inflicted on spouses and families? Do we need to modernize our laws to reflect the ethical path many would choose when the "handwriting on the wall" becomes legible? Must we criminalize the act of assisting those who choose to give up the fight? This debate has now been ongoing for decades, and in his new play Neil LaBute places it at the forefront.

How to Fight Loneliness confronts us with these questions through observation of a married couple in the throes of such a situation. Jodie and Brad are joined in a loving, childless union. We meet them at a crucial crossroads. Jodie is young, but closing in on the end of a lengthy bout with cancer, with no apparent cure. She is determined to quit fighting, desiring to yield to the inevitable without delay. Should she be granted the only conceivable relief she's able to envision? Brad deeply loves Jodie, but is riddled with denial when faced with the deteriorating reality in front of them.

Marriage and life partnerships can be tremendous work in the best of situations, and the rewards can equal the effort. Couples ritually vow to share major and minor decisions concerning their future together, career moves, financial affairs, living environs, and matters determining the futures of their children. Many such decisions become routine and pleasantly arrived upon. Others are bitter and heartbreaking, tearing at the very fabric of a relationship. Neil LaBute has burdened Brad and Jodie with the most gut-

wrenching decision any marriage could ever be tested by.

Enter Tate, a caustic, tough-talking loner that the couple has invited into their home to discuss and perhaps mediate a solution for them. They've learned that Tate has dealt with a similar situation within his own family. To Jodie's surprise, faded high school memories resurface as she learns that Tate has remained grateful to her for acts of kindness that she's either completely forgotten or pretends not to recollect. To demonstrate his gratitude, Tate will consider providing Jodie with relief, despite Brad's contrary efforts.

Following trivial conversation alternating between staccato small talk and awkward silence, the subject demanding attention finally surfaces. Compassionately, Tate reasserts his willingness to help. While Jodie is calmly receptive to Tate's offer, Brad is hesitant and emotional. Unnerved, panicked, and more than a little tortured by the entire theme, he resists agreement. His wife wants a way out, but Brad's fear and loathing threaten to stunt the endgame. As the talk ceases and the room empties, which two among these three characters will find a resolution in their favor?

The drama purveyed in the ensuing scenes is equally riveting. Jodie, Tate, and Brad all are intensely real characters, mirroring how any of us faced with the same situation might react. Stage Director David Ivers believes that they "are insanelly human, representing an honest duplicity of humanity that most of us won't allow ourselves to feel." LaBute's use of language possesses a rare musicality and rhythm, impeccably inserting pregnant pauses to deliver the play's important thoughts. Having previously authored *Some Girls*, *Reasons to Be Pretty*, and *In the Company of Men*, LaBute has proven himself to be one of America's finest contemporary dramatic authors.

In producing both the reading and the world premiere of *How to Fight Loneliness*, the artistic directors of the Utah Shakespeare Festival have made the statement that this play fields an important contemporary story that needs to be told. The Eileen and Allen Anes Studio Theatre provides an excellent, intimate venue for this new work. Seating for this intense and emotional production will be limited, so best to purchase tickets as early as you can. Don't be left out! *How to Fight Loneliness* sends a message that few can afford not to hear. ■

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THE TAVERN

Don't Ya Dare Miss It!

By Kelli Allred, Ph.D.

I first attended the Utah Shakespeare Festival in 1973, as an undergraduate in theatre education. Since then I have enjoyed every trip to Southern Utah and found every season of Shakespeare in Cedar City to be full of wonderful productions. The first decades of the Festival—the '60s through the '80s—were filled with thrilling productions of Shakespeare's plays. By the '90s when the Festival leaders decided to produce plays by other masterful playwrights, the Festival welcomed a new kind of audience that would know no borders or age limits. This summer my grandchildren will attend the plays with me for the first time. I can hardly wait! *The Tavern* will delight families, so I'm bringing the kids along for this one. Although it was not written with children in mind, it is family-friendly and promises to entertain audiences of all ages, from all places.

Nearly one hundred years ago, *The Tavern* opened in Atlantic City, with George M. Cohan playing the main character, which he would continue to play for the next twenty years. George M. Cohan was an American icon who may be best remembered for his patriotic compositions "Over There," "You're a Grand Old Flag," and "Yankee Doodle Dandy" for which he was presented a Congressional Gold Medal in 1936. But Cohan wrote more than fifty plays, including *The Tavern*—an adaptation of Cora Dick Gantt's first play *The Choice of a Super-Man*.

The Tavern was Cohan's favorite play, and he revived it many times, often portraying the Vagabond himself. "I can write better plays than any living dancer and dance better than any living playwright," said Cohan. He was adept at taking old-fashioned melodramas, burlesquing them, and transforming them into hilarious comedies, as he did with *The Tavern*. In 1940 he wrote a sequel, *The Return of the Vagabond*, extending the theatrical popularity of the Vagabond character and Cohan himself.

The play is set in a tavern, which is merely a farmhouse with rudimentary quarters for paying guests and a barn that shelters livestock and indigents. On a stormy night, a mysterious wanderer insinuates himself into a small group of tavern guests. Over the course of the evening, violence ensues and each of the characters takes a turn at being suspected

In the Randall L. Jones Theatre • September 19–October 21

Photo: John Oswald (left) as Balthazar and Drew Shirley as Antipholus of Ephesus in *The Comedy of Errors*, 2014.

by the others. The play takes place at night, when *The Tavern* is dimly lit and the main character, known only as the Vagabond, casts ominous shadows with the help of a lone fireplace, a single lantern, and a persistent lightning storm. The absence of light in the opening scene may represent the ignorance and uncertainty of the townspeople.

The cast of characters includes four good roles for women (which allowed Cohan to cast his wife, his sister, and eventually his daughter and take them on the road for extended runs of the play!) and a dozen men.

Other important "characters" are represented by The Elements: *thunder*, *lightning*, *wind*, and *rain*. Their ubiquitous disturbances (a.k.a. "the storm") serve to editorialize and underscore the dialogue, not unlike a Greek chorus. The Elements also serve to remind viewers that life in the untamed West was perilous and no respecter of persons.

Adaptor and director Joseph Hanreddy's stage directions push the story forward, demanding that the behind-the-scenes stage crew be on point every second: "A sudden sharp lightning flash and split of thunder, followed by a rumble that reverberates for a while. The Elements rage a bit. . . . The Cat heard from earlier is blown into the window. It SCREECHES and CLAWS at the window before being blown off into oblivion. . . . The Women scream, and the Vagabond enters onto the upper landing. . . . The intensity of the fire is reflected off Violet, making her gestures look like shadow puppets."

While this play might be a hybrid of television's *Bonanza* and *The Wild, Wild West*, the Vagabond himself is a mixture of the charmingly handsome "Little Joe" Cartwright and the suave, debonair James West. The Vagabond brings adventure, romance, and artistic perspective to act 1. The innkeeper calls him "a man 'a mystery" and a "smooth talkin' brandy-beggar." Others refer to him as "a cheat, a con artist, a fake." He is certainly a practiced flatterer and a hopeless romantic who loves to sing. The Vagabond breaks the fourth wall to confide in the audience that he has always wanted to be the hero in a play. He begins that quest by schmoozing Sally, the hired help. "You're a good judge of character, Sally. Beneath this shabby exterior can you see a trace of something unmistakably refined and genteel?" to which the unrefined Sally replies, "I don't give a skunk's fart how genteel ya are!"

In act 2, the mysterious Vagabond becomes a sort of surrogate director/ playwright/theatre critic. "I occupy a most unique position—that of not having been cast for a part in the great world drama of life." He also refers to himself as "a lonely, solitary spectator, sitting back, looking on and laughing." The Vagabond is a mature madman who brings to the play a delightful and subtle burlesque romanticism. As act 2 draws to its close, the play reaches its climax. Poor Willyum implores the others to stop screaming, stop shooting, and stop making so much noise. "Please God, make it quiet ag'in." Some sound-sensitive audience members may be praying silently for the same! But the audience's laughter will fill the few, albeit intentional, silences during the production.

Joseph Hanreddy adapted this production of *The Tavern* from the highly successful play by George M. Cohan (1920). Hanreddy is known for his adaptations of time-tested plays, including *Pride and Prejudice*. He served as artistic director of the Milwaukee Repertory Theater (1993–2010), spearheading over fifty new American plays, translations, and adaptations. He has worked closely with the major Shakespeare festivals in Oregon, Idaho, Great Lakes, and Utah. There will be no shortage of highs and lows, stops and starts, or surprises from this production — Hanreddy has made sure of that! His adaptation includes setting the story in southern Utah, referencing St. George and Panguitch on the geographic trail to Salt Lake City.

"I first adapted and directed *The Tavern*, at the Milwaukee Rep, and the production was as much pure fun as I've had in the theatre," said Hanreddy. "We [originally] set the adaptation of George M. Cohan's melodrama/farce in rural Wisconsin and Cohan's characters and dialogue were adjusted to fit the sound. . . . that our audience embraced and identified with. I've set the new script in the early days of the Utah Territory and found some new inspirations" for the Festival 2017 production: an Old West pulp fiction novel; the physical antics of a Buster Keaton or Keystone Cops film; and a hefty peppering of Shakespeare's language, spoken by the main character. Hanreddy's chief goal in adapting *The Tavern* was "to create a joyous comic romp that audiences will find inventive, visually exciting, and uproariously funny!"

So, purchase tickets early and bring the entire family to see this classic of Americana that is guaranteed to please audiences! ■

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2017 Season Calendar



The Festival Experience

Performances of *As You Like It*, *Romeo and Juliet*, and *Shakespeare in Love* are in the outdoor Engelstad Shakespeare Theatre.

Performances of *Guys and Dolls*, *A Midsummer Night's Dream*, *Treasure Island*, and *The Tavern* are in the Randall L. Jones Theatre.

Performances of *William Shakespeare's Long Lost First Play (abridged)* and *How To Fight Loneliness* are in the Eileen and Allen Anes Studio Theatre.

The Greenshow is performed free on the Ashton Family Greenshow Commons north of the Engelstad Theatre Mondays through Saturdays at 7:10 p.m. from June 29 to September 9.

Backstage Tours begin in the Randall Theatre lobby Tuesdays, Wednesdays, Fridays, and Saturdays at 10:15 a.m. from July 14 to September 9 and Thursdays and Saturdays at 10:15 a.m. from September 14 to October 21 (except September 30).

Repertory Magic begins in the Randall Theatre lobby Mondays and Fridays from July 14 to September 1 and on Fridays from September 22 to October 13 (except September 29), soon after the Randall Theatre matinee ends (approximately 4:30 p.m.).

The New American Playwrights Project presents staged readings of new plays August 4, 5, 11, 12, 30, and 31 and September 1 and 2 at 10 a.m. in the Anes Theatre.

Play Seminars, discussions of the plays from the previous day, are in the Balcony Bards Seminar Grove west of the Engelstad Theatre or in the Garth and Jerri Frehner Rehearsal/Education Hall. (Please see the calendar at www.bard.org/calendar for exact locations.) Seminars begin at 9 a.m., with one hour devoted to plays in the Engelstad Theatre and then one hour devoted to plays in the Randall Theatre and the Anes Theatre.

Production Seminars (rotating between actors, costumes, props, lighting, and hair and makeup) are 11 a.m. most days throughout the season. (Please see the calendar at www.bard.org/calendar for exact locations.)

Play Orientations are in the Seminar Grove at 1:15 p.m. for matinee performances and 6:45 p.m. for evening performances June 29 to October 21.

MONDAY

3 *Guys and Dolls* (preview), 2 p.m.
As You Like It (preview), 8 p.m.

10 *Guys and Dolls* (opening), 2 p.m.
As You Like It, 8 p.m.

17 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.

24 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.

31 *Treasure Island*, 2 p.m.
Shakespeare in Love, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

7 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

14 *Treasure Island*, 2 p.m.
Shakespeare in Love, 8 p.m.

21 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.

28 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

4 *William Shakespeare's Long Lost ...*, 2 p.m.
As You Like It, 8 p.m.

TUESDAY

4 *A Midsummer Night's Dream* (preview), 2 p.m.
Shakespeare in Love (preview), 8 p.m.

11 *A Midsummer Night's Dream* (opening), 2 p.m.
Shakespeare in Love, 8 p.m.

18 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.

25 *Treasure Island*, 2 p.m.
Shakespeare in Love, 8 p.m.

AUG. 1 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
William Shakespeare's Long ..., 8 p.m.

8 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

15 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

22 *Treasure Island*, 2 p.m.
Shakespeare in Love, 8 p.m.

29 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

5 *William Shakespeare's Long Lost ...*, 2 p.m.
Shakespeare in Love, 8 p.m.

12 *William Shakespeare's Long Lost ...*, 8 p.m.

19 *William Shakespeare's Long Lost ...*, 2 p.m.
The Tavern (preview), 8 p.m.

26 *The Tavern*, 2 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

OCT. 3 *How To Fight Loneliness*, 2 p.m.
The Tavern, 8 p.m.

10 *A Midsummer Night's Dream*, 2 p.m.
How To Fight Loneliness, 8 p.m.

17 *William Shakespeare's Long Lost ...*, 2 p.m.
The Tavern, 8 p.m.

WEDNESDAY

5 *Treasure Island* (preview), 2 p.m.
Romeo and Juliet (preview), 8 p.m.

12 *Treasure Island* (opening), 2 p.m.
Romeo and Juliet, 8 p.m.

19 *Treasure Island*, 2 p.m.
Shakespeare in Love, 8 p.m.
A Midsummer Night's Dream, 8 p.m.

26 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
Treasure Island, 8 p.m.

2 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.
Guys and Dolls, 8 p.m.

9 *Treasure Island*, 2 p.m.
Shakespeare in Love, 8 p.m.
A Midsummer Night's Dream, 8 p.m.

16 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.
Guys and Dolls, 8 p.m.

23 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
Treasure Island, 8 p.m.

30 *Treasure Island*, 2 p.m.
How To Fight Loneliness, 2 p.m.
Shakespeare in Love, 8 p.m.
A Midsummer Night's Dream, 8 p.m.

6 *How To Fight Loneliness*, 2 p.m.
Romeo and Juliet, 8 p.m.

13 *William Shakespeare's Long Lost ...*, 2 p.m.
How To Fight Loneliness, 8 p.m.

20 *A Midsummer Night's Dream*, 2 p.m.
How To Fight Loneliness, 8 p.m.

27 *How To Fight Loneliness*, 2 p.m.
A Midsummer Night's Dream, 8 p.m.

4 *William Shakespeare's Long Lost ...*, 2 p.m.
A Midsummer Night's Dream, 8 p.m.

11 *William Shakespeare's Long Lost ...*, 2 p.m.
The Tavern, 8 p.m.

18 *A Midsummer Night's Dream*, 2 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

THURSDAY

JUNE 29 *As You Like It* (preview), 8 p.m.

6 *Guys and Dolls* (preview), 2 p.m.
As You Like It (opening), 8 p.m.

13 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.
Guys and Dolls, 8 p.m.

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12 *How To Fight Loneliness*, 2 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

19 *The Tavern*, 2 p.m.
A Midsummer Night's Dream, 8 p.m.

FRIDAY

30 *Shakespeare in Love* (preview), 8 p.m.

7 *A Midsummer Night's Dream* (preview), 2 p.m.
Shakespeare in Love (opening), 8 p.m.

14 *Treasure Island*, 2 p.m.
Shakespeare in Love, 8 p.m.
A Midsummer Night's Dream, 8 p.m.

21 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.
Guys and Dolls, 8 p.m.

28 *Treasure Island*, 2 p.m.
William Shakespeare's Long ... (pre), 2 p.m.
Shakespeare in Love, 8 p.m.
A Midsummer Night's Dream, 8 p.m.

4 *Guys and Dolls*, 2 p.m.
William Shakespeare's Long Lost ..., 2 p.m.
Romeo and Juliet, 8 p.m.
Treasure Island, 8 p.m.

11 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.
Guys and Dolls, 8 p.m.

18 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
Treasure Island, 8 p.m.

25 *Treasure Island*, 2 p.m.
Shakespeare in Love, 8 p.m.
A Midsummer Night's Dream, 8 p.m.
How To Fight Loneliness (preview), 8 p.m.

SEPT. 1 *A Midsummer Night's Dream*, 2 p.m.
How To Fight Loneliness, 2 p.m.
As You Like It, 8 p.m.
Guys and Dolls (closing), 8 p.m.
William Shakespeare's Long ..., 8 p.m.

8 *William Shakespeare's Long Lost ...*, 2 p.m.
Shakespeare in Love (closing), 8 p.m.
A Midsummer Night's Dream, 8 p.m.

15 *William Shakespeare's Long Lost ...*, 2 p.m.
A Midsummer Night's Dream, 8 p.m.
How To Fight Loneliness, 8 p.m.

22 *How To Fight Loneliness*, 2 p.m.
The Tavern (opening), 8 p.m.

29 *A Midsummer Night's Dream*, 2 p.m.
The Tavern, 8 p.m.
How To Fight Loneliness, 8 p.m.

6 *The Tavern*, 2 p.m.
How To Fight Loneliness, 2 p.m.
A Midsummer Night's Dream, 8 p.m.

13 *A Midsummer Night's Dream*, 2 p.m.
The Tavern, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

20 *William Shakespeare's Long Lost ...*, 2 p.m.
The Tavern, 8 p.m.

SATURDAY

JULY 1 *Romeo and Juliet* (preview), 8 p.m.

8 *Treasure Island* (preview) 2 p.m.
Romeo and Juliet (opening), 8 p.m.

15 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
Treasure Island, 8 p.m.

22 *Treasure Island*, 2 p.m.
Shakespeare in Love, 8 p.m.
A Midsummer Night's Dream, 8 p.m.

29 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
Treasure Island, 8 p.m.
William Shakespeare's Long Lost ... (open), 8 p.m.

5 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.
Guys and Dolls, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

12 *Treasure Island*, 2 p.m.
William Shakespeare's Long Lost ..., 2 p.m.
Shakespeare in Love, 8 p.m.
A Midsummer Night's Dream, 8 p.m.

19 *A Midsummer Night's Dream*, 2 p.m.
As You Like It, 8 p.m.
Guys and Dolls, 8 p.m.

26 *Guys and Dolls*, 2 p.m.
Romeo and Juliet, 8 p.m.
Treasure Island, 8 p.m.
How To Fight Loneliness (opening), 8 p.m.

2 *Treasure Island* (closing), 2 p.m.
William Shakespeare's Long Lost ..., 2 p.m.
Shakespeare in Love, 8 p.m.
A Midsummer Night's Dream, 8 p.m.

9 *How To Fight Loneliness*, 2 p.m.
Romeo and Juliet (closing), 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

16 *William Shakespeare's Long Lost ...*, 2 p.m.
A Midsummer Night's Dream, 8 p.m.
How To Fight Loneliness, 8 p.m.

23 *A Midsummer Night's Dream*, 2 p.m.
How To Fight Loneliness, 2 p.m.
The Tavern, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

30 *The Tavern*, 2 p.m.
William Shakespeare's Long Lost ..., 2 p.m.
A Midsummer Night's Dream, 8 p.m.
How To Fight Loneliness, 8 p.m.

7 *A Midsummer Night's Dream*, 2 p.m.
How To Fight Loneliness, 2 p.m.
The Tavern, 8 p.m.
William Shakespeare's Long Lost ..., 8 p.m.

14 *The Tavern*, 2 p.m.
How To Fight Loneliness (closing), 2 p.m.
A Midsummer Night's Dream, 8 p.m.

21 *A Midsummer Night's Dream* (closing), 2 p.m.
The Tavern (closing), 8 p.m.
William Shakespeare's Long ... (closing), 8 p.m.



THE FESTIVAL EXPERIENCE

The Greenshow, Backstage Tours, Seminars, and More

By August B. C. March

The Utah Shakespeare Festival is so much more than plays. Granted, the plays are world-class at this Tony Award-winning theatre, and you can certainly experience some of the greatest stories ever written, produced by amazing actors and artists. But, if you can take just a bit more time, you can immerse yourself into this world of the Festival. You can get the entire Festival Experience.

Every since it's inception in 1962, the Festival has made it a point to provide as many experiences as it can to enhance and enrich your theatre experience. So, it has instituted a number of activities (most of them free) to help you understand and enjoy on a deeper level.

You can get more information about all these activities, including dates, times, locations (and prices for those activities which aren't free) at the Festival website, www.bard.org.

The Greenshow

Begin with *The Greenshow*. Leave the noise and stress of the world behind as you prepare for the evening's play with this free outdoor entertainment. Dance, music, and laughter provide a light-hearted atmosphere for Festival guests and serve as a greeting and welcome. Sit back on the grass and soak in the atmosphere. Three different shows are presented on alternating nights, themed to Laughter, Love, and Adventure. It is a bit of song, a bit of magic, and a lot of fun as the Festival performers invite you to sit back, relax, and let the world transform around you. And did I mention it is absolutely free.

Take advantage of every opportunity. You will be glad you did.

Photo: Mandy McDonell in *The Greenshow*, 2016.

This year's *Greenshow* is directed by Christopher Utley, who has worked on numerous Disney Entertainment productions, so who knows what you may see on this year's *Greenshow* stage.

Backstage Tours

Props, costumes, scenery, and lights are all a part of the tours backstage at the Festival. Peek behind the scenery and into the Festival's various production areas to see how all the enchantment comes together.

Backstage Tours require an \$8 ticket which can be purchased at the Ticket Office or online.

Repertory Magic

Witness the fascinating and well-choreographed scene change process between a matinee and an evening show, and ask questions as it happens. One of the most magical (and difficult) aspects of repertory theatre is the twice-a-day changeover. Lighting, scenery, props, costume, and sound technicians must hurry to change everything from the matinee show to the evening show. It is a fascinating and well choreographed process. You can witness the scene change and ask questions

as it is happening.

Repertory Magic also requires an \$8 ticket.

Play Seminars

If you have ever wanted to share your views about Festival plays, their interpretation, and subtle nuances (or to hear the views of others), the Play Seminar is for you. Theatre scholars (with play directors and actors joining in at times) lead the discussions, allowing audience members to engage in a lively give-and-take where everyone learns. Play Seminars are free.

Production Seminars

Props, costumes, and actors: you can get to know all of them better at these free seminars.

All production seminars are free.

Prop Seminars: Explore where all those props come from and how they are made. This fascinating presentation is led by the Festival's properties director and gets you a close-up look and understanding of this sometimes overlooked part of theatre.

Costume Seminars: See amazing costumes up close and learn from costume

designers and technicians how the Festival's beautiful costumes are designed, constructed, and cared for.

Actor Seminars: Get to know some of the actors at the Festival and ask them questions about their careers and roles. Different actors are featured at each seminar, so you never know who you may get to meet.

Play Orientations

Heighten your experience and prepare for the play by learning about the upcoming production before you see it, as well as asking questions about the Festival and Cedar City. These orientations are conducted by Festival actors, artists, and education staff. And sometimes the Festival's founder even drops by.

All play orientations are completely free.

Complete Your Experience

So don't go home without the complete Festival Experience. You can easily fill your day without leaving the Festival grounds. And, if this list isn't enough, you can also enjoy art galleries, museums, shopping, and the glorious outdoors that surround the Festival. ■

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What's A Vacation Without Golf?



After All, You're Here To Relax...

What could be more relaxing than a round of golf at Cedar Ridge Golf Course? The beautiful scenery teeing off within minutes of arriving and knowing that you can play in seclusion without being rushed through your round is pure relaxation.

The Price Is Right...

Not everything on your vacation has to cost a lot. At Cedar Ridge, you can play for just over a dollar a hole. That's nine holes for \$15, and 18 holes for \$24. Carts and pull-carts are also available at great prices. (If you're over 60 or under 18, ask about discounted senior and junior rates).

You Forgot To Pack Your Clubs?

Or your wife would like to play a round with you. Not to worry—you can rent a set for just \$12 for nine holes or \$20 for the full course.



There's Always Time For Golf...

Even if your schedule is packed, you can usually get through nine holes in a couple of hours. If time's a big issue, at least try out the driving range (\$3, \$6, or \$9) or practice putting green.

You'll Want to Try Our Redesigned Back-Nine

The redesigned back-nine, with three completely new holes, adds an extra challenge and some great scenery to what was already one of the state's finest community-operated golf courses. The course itself is friendly enough for beginners but has plenty of challenges for the seasoned golfers. "Because of the way it's laid out, it will offer most golfers a chance to use every club in his/her bag," says Jared Barnes, Cedar Ridge head pro. Cedar Ridge includes, of course, a well-stocked pro shop and a clubhouse with a snack bar.

Well, What Are You Waiting For?

Cedar Ridge Golf Course is just a few minutes away. You'll find it nestled against Cedar City's red hills at 200 East 900 North, just off Main Street across from the city cemetery. Any questions you might have can be answered by calling the pro shop at 435-586-2970.



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