

# MIDSUMMER

MAGAZINE

The Magazine of the Utah Shakespeare Festival

**Your  
Complimentary  
Guide to  
the Festival  
2018 SEASON**

**Find Out More!**  
Click on most ads to go  
to the website.

.....  
**Play and Activity Information • Calendar • And More**





# 2018/2019 BROADWAY LAS VEGAS® SERIES

Sponsored by 



SCHOOL OF ROCK AUGUST 7 - 12, 2018 | ON YOUR FEET! SEPTEMBER 4 - 9, 2018

WAITRESS OCTOBER 9 - 14, 2018 | THE LION KING NOVEMBER 7 - 25, 2018

DEAR EVAN HANSEN JANUARY 15 - 20, 2019 | COME FROM AWAY FEBRUARY 19 - 24, 2019

HELLO, DOLLY! MARCH 19 - 24, 2019 | THE PLAY THAT GOES WRONG APRIL 18 - 24, 2019

FIDDLER ON THE ROOF JUNE 4 - 9, 2019 | CHARLIE AND THE CHOCOLATE FACTORY JUNE 18 - 30, 2019

TICKETS START AT \$36 | [THESMITHCENTER.COM/BROADWAY](http://THESMITHCENTER.COM/BROADWAY) |   



702.749.2000 | TTY: 800.326.6868 or dial 711 | Group Inquiries: 702.749.2348 | 361 Symphony Park Avenue, Las Vegas, NV 89106

# Welcome to The Pastru Pub



Monday  
through  
Saturday

8 a.m. for Breakfast to 10 p.m.

86 West Center • One block from the Festival

867-1400 • Call us for Catering!

Hot Meals, Sandwiches, and Salads

Desserts • Espresso • Lattes • Cocoa • Italian Sodas



**THE PIZZA FACTORY**  
**Pizza**  
**FRESH FEEL GOOD FOOD!**  
 Since 1973

Custom Built Specialty Pizza  
 Fresh Salad Bar  
 Pasta • Calzones  
 Soups • Desserts and Sandwiches  
 Daily Specials  
 Gluten Free and No-Carb Items Available

Dine In, Carry Out, Delivery, Catering

131 South Main  
 Cedar City, Utah  
 435-586-3900

**MIDSUMMER**  
 MAGAZINE  
 The Magazine of the Utah Shakespeare Festival

Summer 2018 • Thirty-Ninth Edition • Cedar City, Utah

**CONTENTS**

**MUCH MORE THAN BUILDINGS . . . . . 5**  
*A place for our imaginations, our songs, our poetry*

**THE GREATER ESCAPE . . . . . 6**  
*Our stages. Your stories.*

**THE MERCHANT OF VENICE . . . . . 8**  
*A drama of and beyond its time*

**HENRY VI PART ONE . . . . . 11**  
*Characters of distinction*

**THE MERRY OF WIVES OF WINDSOR . . . . . 14**  
*All sorts of deer are chased*

**AN ILIAD . . . . . 17**  
*An epic for all times*

**PEARL'S IN THE HOUSE. . . . . 19**  
*Pearl Bailey, won't you please come home*

**THE FOREIGNER. . . . . 22**  
*Exiting your comfort zone*

**THE LIAR . . . . . 26**  
*"Turn off your brain" at the door*

**BIG RIVER . . . . . 29**  
*Twain, Miller, and Americana*

**OTHELLO . . . . . 32**  
*Gender and language*

**THE FESTIVAL EXPERIENCE. . . . . 35**  
*Spend a day—or a week!*

**2018 CALENDAR. . . . . 36**  
*Find your favorite plays and dates*

**Publisher and Editor . . . . . Bruce C. Lee**

**Contributing Writers . . . . .** Kelli Allred, David G. Anderson, Leonard Colby, Lawrence Henley, Ryan D. Paul, Ace G. Pilkington, Olga A. Pilkington, Elizabeth R. Pollak, Cheryl Hogue Smith, Diana Major Spencer

**Contributing Photographer. . . . . Karl Hugh**

*Cover Photo: Leslie Brott (left) as The Nurse and Betsy Mugarero as Juliet in Romeo and Juliet, 2017.*

Midsummer Magazine is published for the Utah Shakespeare Festival by Midsummer Publishing, which is responsible for all content.  
 435-590-5217 • bcleee@me.com

Tickets and information about the Utah Shakespeare Festival are available by calling 1-800-PLAYTIX or visiting the website at www.bard.org.

©Copyright 2018, Midsummer Publishing.

**MUCH MORE THAN BUILDINGS**

**A Place for Our Imaginations, Our Songs, Our Poetry**

By Bruce C. Lee

As I write this, it is spring in Cedar City, and (borrowing from *Richard III*) “glorious summer” and the Utah Shakespeare Festival are just around the corner. The quiet around the Festival theatres will soon be punctuated with staccatos of hammers and humming of saws as scenery is built, with lines being read and direction being offered as rehearsals start, then with laughter, exclamations, and applause as the plays once again take the stage.

The activities here center around the theatres, as they should. It is in these magnificent structures that we congregate. It is here that we feel the true spirit that is theatre, that is the Festival.

I hope this year you’ll take the time to look at these three monuments to great playwrights and great theatre—the Engelstad Shakespeare Theatre, the Anes Studio Theatre, and the Randall L. Jones Theatre. They are much more than buildings. Architecturally unique and inspiring, they become, through the vision and creativity of many artists and the imagination of our audiences, a battlefield in France, a lodge in Georgia, the seashore outside Troy, or a raft on the Mississippi River.

They are the houses of our dreams, our hopes, our fears, and our loves. They are a place for our imaginations, our songs, our poetry.

This year, make them yours. Let them envelope you in the greatest stories mankind has ever written, let them take you inward, take you away, and take you home. ■

**GRIND**  
 coffeehouse *cafe*



**BREAKFAST & LUNCH**

- EXPRESSO**
- TEAS**
- ITALIAN SODAS**
- SMOOTHIES**
- PASTRIES**
- SOUP AND SALADS**
- SANDWICHES**
- FREE WI-FI**
- GLUTEN-FREE SELECTIONS**

**HOURS: 7 a.m. – 7 p.m.**  
**Monday – Saturday**

**19 N. Main | Cedar City**  
**435-867-5333**





## THE GREATER ESCAPE

# Our Stages. Your Stories

By Leonard Colby

The Utah Shakespeare Festival's 2018 season offers an eclectic mix of eight plays in three theatres, exploring a number of themes relevant in today's world. The fifty-seventh season will run from June 28 to October 13, 2018.

"Among other themes, our 2018 season provides a unique examination of intolerance and the adverse impact it can have on our collective humanity," said Artistic Director Brian Vaughn. "With four diverse Shakespeare offerings (including the next in our History Cycle), a world-premiere musical centered around one of the world's most iconic figures, two delightful classic and contemporary comedies, and a Tony Award-winning musical based on one of the most controversial novels of our time, this season promises to resonate on all levels."

June 28–October 13 — Tickets are available now.

Photo: A scene from *As You Like It*, 2017.

Tickets for the fifty-seventh annual Festival season are now on sale. To purchase tickets or for more information visit [www.bard.org](http://www.bard.org) or call 1-800-PLAYTIX.

### Engelstad Shakespeare Theatre

The Engelstad Shakespeare Theatre features three plays by the Bard: *Henry VI Part One* which continues the Festival's History Cycle of producing all ten of Shakespeare's history plays in chronological order. In addition, *The Merry Wives of Windsor* and *The Merchant of Venice* will give Festival guests the chance to check off two more plays in the Festival's Complete the Canon Project, an ongoing initiative to produce the entire Shakespeare canon of thirty-eight plays between 2012 and 2023.

### Randall L. Jones Theatre

Plays this year in the Randall L. Jones Theatre will include a popular musical based on classic American literature (*Big River*), a hilarious French farce newly translated into English (*The Liar*), a startling retelling of Homer's *The Iliad*, retitled *An Iliad*, and the return to the Festival of one of America's most popular comedies (*The Foreigner*).

### Eileen and Allen Anes Studio Theatre

The plays in the Anes Studio Theatre offer a combination of the old and the new, with *Othello* (another play in the Festival's Complete the Canon Project) and the world premiere of *Pearl's in the House*, an exploration of the life and music of Pearl Bailey.

### The Festival Experience

Of course, the Festival is more than plays; it is all the activities surrounding them that make your visit an experience.

Start with Play Orientations, a lively discussion of the play and the Festival led by Festival personnel with the goal of helping you enjoy the upcoming play more. Follow that with *The Greenshow*, a nightly pre-play entertainment free for the whole family. You can also enjoy play seminars with theatre experts, as well as actor, costume, and prop seminars with Festival artists and actors. All are free.

Or, for a small charge, you can add a Backstage Tour or a Repertory Magic, watching how the Festival magic is created.

### Get Your Tickets

Ordering tickets is easy:

1. Online: Visit [www.bard.org](http://www.bard.org)
2. Telephone: Call toll-free, 800-PLAYTIX.
3. Walk-up: Visit the ticket office at the Anes Studio Theatre. ■

# Milt's STAGE STOP

Shakespeare and Milt's  
Keep the Tradition!

**Steaks • Seafood  
Salad Bar • Prime Rib**

Open daily at 5 p.m.  
3560 Highway 14, Cedar City, Utah 84721  
5 miles up Cedar Canyon (U-14)  
[miltstagestop.com](http://miltstagestop.com)  
Reservations – 435-586-9344



RECYCLED  
CONSIGN  
DESIGN

vintage furniture,  
decor, gifts &  
unique clothing line

**Your Style. Your Home.**

63 W. Center Street  
Cedar City, Utah  
435.238.4273

[www.recycledconsignanddesign.com](http://www.recycledconsignanddesign.com)



# THE MERCHANT OF VENICE



## A Drama of and Beyond Its Time

By Cheryl Hogue Smith

*The Merchant of Venice* is a “comedy” about love, marriage, cross-dressing, trickery, and Venetian law. For readers and audiences who pay close attention to the script, it can also be a “problem play,” the kind of play that leaves attentive audiences intrigued and confused and frustrated by questions that, after a performance or a rereading, demand further consideration and discussion. The outcome of such discussions can lead to the discovery of elements in the plot that yield a more complex and insightful understanding of the play, even if they produce no definitive resolutions to all the questions asked. In my latest reading of *Merchant*, I found myself asking several such questions that led me to discover how two minor characters in the play—Salarino and Salanio—help Shakespeare teach his audiences about what it means to be human.

The first question I have pertains to the role of the “Salads” (Salarino and Salanio). In 1.1, the crucial loan origination

scene, Shylock suggests to Antonio “in merry sport” (1.3.142) that he collect “an equal pound / Of your fair flesh” (1.3.147–48) if Antonio were to forfeit the bond. Aside from Shylock’s more general and understandable antipathy for the Gentiles who have treated him contemptibly, there is no real evidence to suggest that Shylock initially intended to murder Antonio if the bond were forfeited. Enter the Salads in 2.8, where they first describe Shylock’s public humiliation and outrage upon learning about his daughter’s betrayal. They then make the astute observation, “Let good Antonio look to keep his day, / Or he shall pay for this” (25–26). And then the Salads discuss how a Venetian ship has wrecked and how they fear it to be Antonio’s. So audiences learn from their syllogism that Shylock’s “merry sport” might take a vengeful turn if Antonio forfeits the bond. Yet, knowing that Shylock might and could exact his revenge upon Antonio if Antonio does not repay the bond, in 3.1, after discussing the rumor that Antonio has lost yet another ship, the Salads taunt Shylock with Jessica’s betrayal and then turn the conversation to Antonio’s bond, as if they are trying to whip up his already justifiable desire to revenge himself on his anti-Semitic tormentor. This exchange leads straight to Shylock’s poignant and humanizing “Hath not a Jew eyes” speech, during which he makes the case for the reasonableness and justice of his desire for revenge. Later in this scene, Tubal also conflates Jessica’s betrayal with Antonio’s forfeiture of the bond, sealing Antonio’s fate. But why do the Salads deliberately provoke Shylock to the point where he rationalizes his determination to seek revenge? Aside from four consolatory lines Salanio speaks to Antonio in 3.3, the Salads don’t appear in the play again. So their major purpose in their final scenes together seems to be to cause mischief by taunting Shylock.

Another question I have of the play is why Antonio goes to Shylock for financial help in the first place. Yes, he needs to in order to have a play, but the question still remains: Why Shylock? Why not a fellow Christian? One reason Shylock dislikes Antonio, after all, is because Antonio takes Shylock’s business when Antonio “lends money out gratis and brings down / The rate of usance here with us in Venice” (1.3.41–42). So if Antonio “was wont

## Steaks and Seafood Fit for Royalty

Two miles up Cedar Canyon  
2275 E. Highway 14

435-586-3839  
rustysranchhouse.com  
Cedar City, Utah

Monday thru Saturday  
5 – 10 p.m.  
Utah Liquor Outlet

## PREVENTING WILDFIRES DESERVES A #SMOKEYBEARHUG

Ad Council

In the Engelstad Shakespeare Theatre • June 30–September 7



to lend money for a Christian courtesy” (3.1.44–45), why wouldn’t Antonio go to one of the Christians who had borrowed from him or to another co-religionist to borrow the ducats needed to fund Bassanio’s venture? And if Antonio’s co-religionists would not be willing to lend him money, what does that say about them or about Antonio’s reputation as a borrower?

So what do these few questions teach us about the play? For one, they remind us that Renaissance audiences didn’t know much about Jews, aside from offensive stereotypes perpetuated in other works (e.g., Christopher Marlowe’s *The Jew of Malta*) and spurious and offensive conceptions about Jewish beliefs and practices (e.g., blood libel)—all of which helped to justify an anti-Semitism with a long history in British culture and law. The Jews were actually expelled from England entirely in 1290 by a royal decree issued by King Edward I—an edict not annulled by British law until the seventeenth century. Thus, in Shakespeare’s time, anti-Semitism remained endemic in British culture with no known examples in literature of any attempts to ameliorate it.

However, the questions I have been asking of Shakespeare’s *Merchant* would seem to confirm and extend the argument sometimes made that Shakespeare consciously created in Shylock a Jew who elicits our pity as well as our contempt. The “Hath not a Jew eyes” speech in particular would seem to undermine the conventionally popular Jew-hating prejudice of the time. This observation added to the questions I have here entertained about the taunting of the Salads and the puzzles about why Antonio put himself in debt to Shylock suggests more emphatically that Shakespeare is deliberately questioning the conventional Jew-hating prejudice of his period. The Salads seem to have two functions in this play: the first is to act as a Chorus and advance the exposition of the play (e.g., Antonio’s ships may have wrecked), while their second and more important function is to taunt Shylock mercilessly to his breaking point, a point where he will surely behave without mercy.

In the end, by exploring answers to the troubling and seemingly unanswerable questions that arise for careful readers of Shakespeare’s *The Merchant of Venice*, we

discover additional grounds for appreciating the genius of the most already celebrated literary genius. In *Merchant*, Shakespeare acts both as a spokesperson for the culture in which he writes—a culture where hatred of Jews was virtually an article of faith. And at the same time he creates a character and a drama that undermines that faith and criticizes the culture. In creating Shylock, the Jew, as a money lender who is driven by his hatred of the Gentile merchants of Venice, Shakespeare seems to be creating an iconic Jew, immediately recognizable to the Elizabethan populace as a figure of contempt and villainy. Yet in presenting that same iconic figure as a human being who in his suffering might also evoke our sympathy and who in his desire for revenge may be ethically and morally no worse (and possibly more virtuous) than his Gentile tormentors, Shakespeare is also subverting the same cultural norm and popularly unquestioned prejudice that his stereotyped money-lender seems to honor. All of this confirms our own prior conviction that Shakespeare’s genius resides in his capacity to so fully represent the values and culture of his time at the same time that he offers a deeper wisdom for the ages. ■

# HENRY VI PART ONE



## Characters of Distinction

By Diana Major Spencer

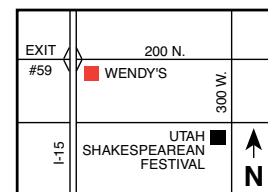
By the time Shakespeare composed his second Henriad—the four plays that present historical events preceding the reign of Henry VI—he had mastered the critical essence of his art: vivid well-differentiated characters. Richard II, for instance, is clearly distinct from his cousin Bolingbroke, who matures from usurper king to the disappointed father of unruly Prince Hal, who in turn grows from delinquent Falstaffian fellow to heroic and victorious warrior king at Agincourt.

*Henry VI Part One*, on the other hand, dramatized nearly a decade earlier by a less accomplished playwright—probably Shakespeare—lacks such vivid characters. After the sweet courtship of Henry V and French Princess Catherine, we’d like to continue the narrative as Henry heroically recaptures French lands that will become his anyway as he, and then his sons, succeed to the French monarchy at the death of his father-in-law, Charles VI, “The Mad King” of France.

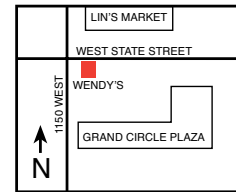
In the Engelstad Shakespeare Theatre • June 29–September 6

# AS YOU LIKE IT!

At Wendy’s the decision is yours. You’ll find a tempting variety of hot-off-the-grill hamburgers and chicken sandwiches, fresh crisp salads, hot baked potatoes, and tasty chili.



1250 W. 200 N.  
Cedar City, Utah



1149 W. State  
Hurricane, Utah



Open Monday-Saturday, 10:00am to 10:00pm, Sundays, 10:30am to 10:00pm.  
Drive-through open until midnight.





# Your Connection to the Festival and the Parks!

Featuring  
Jet Service • Free Parking • Easy Access



[www.cedarcity.org](http://www.cedarcity.org)

Instead, Henry V, the hero king, dies of notoriously unheroic dysentery at age thirty-five, and his and Catherine's only son becomes king of both England and France at nine months of age, well before the insanity inherited from his French grandfather emerges. *Henry VI Part One* begins with indistinguishable uncles and great-uncles of the infant King squabbling with each other and mourning the late King Henry V's demise. The infant King does not appear in the play until act 3, at which point he appears to be at least pubescent, though he was actually only seven years old during the battle of Orleans and nine when Joan of Arc burns at the stake.

The squabbling uncles are joined in scene 1 by three more indistinguishable characters, anonymous messengers bringing bad news from France: the troops lack reinforcements, the Dauphin will be crowned, and the current English hero, Talbot, has been captured. As the uncles depart for their separate tasks, Uncle Winchester, Bishop and soon-to-be Cardinal, vows to steal the child-King from the Lord Protector, and thus "sit at chiefest stern of public weal"—that is, take charge of everything (1.1.177).

Scene 2 takes us to Orleans and our introduction to Joan of Arc (la Pucelle), the Maid of Orleans and most distinguishable character in the play. The French surmise that the English are too hungry to enforce the siege ("They want [lack] their porridge and their fat bull-beeves" [2.1.9]), but are immediately repelled in their attempt to topple it. The Dauphin complains that his soldiers abandoned him to his enemies. French ineptitude and cowardice paint a fitting backdrop to Joan's entrance. They are grasping at straws and she provides some—at very least someone to blame when things go wrong, which they do.

Charles agrees to see her, but tests her first. She sees through the ruse of a false Dauphin, then sends away the other men while she confers with Charles and challenges him to combat. The first suggestion that Joan might be the slut the English say she is comes from the companions of Charles, who consider him incapable of a conversation lasting the time he's with Joan, so they must be otherwise engaged (wink, wink).

Overall, Shakespeare does not treat Joan kindly. The French compare her to Ovidian and biblical heroines, but they

instantly condemn her when the English regain Orleans (acts 1, 2.1). Her stratagems capture Rouen, and the French cheer. Talbot curses "that witch, that damnèd sorceress" (3.2.38), fights back, and retakes Rouen. Joan responds to her French cohorts, "Dismay not, Princes, at this accident" (3.3.1), and persuades the French to support her plan to "entice the Duke of Burgundy / To leave Talbot" by means of "fair persuasions mixed with sugared words" (3.3.19–20, 18).

The French grow to love her, revere her, and ultimately canonize her. The English despise her as a whore, witch, hag, and enchantress. Shakespeare goes so far as to provide a scene wherein she consorts with her Fiends (5.3) after Talbot dies, but York arrives to reinforce the English army. La Pucelle's "ancient incantations are too weak, / And Hell too strong for [her] to buckle with. Now, France, thy glory droppeth to the dust" (5.3.27–29). She counters York hand to hand and is taken. Her last shame, per Shakespeare, is invoking the pregnancy defense to thwart her execution—and names too many fathers to be credible.

Shakespeare has written a perfect English rendition of La Pucelle, given that she's Catholic and speaks with saints. She's obviously a woman, conjoined with men in men's work, and thus sinful. Furthermore, France is and has been the enemy for these past 100 years—and hundreds more before. Proud, Protestant Elizabethan England has no choice but to debase her, and Shakespeare does.

Two other women make brief appearances: In act 2, the Countess of Auvergne sends for Talbot and believes she's entrapped him, but he has surreptitiously brought his troops. The Countess, impressed by his astuteness, apologizes for miscalculating his vigilance. Talbot asks no recompense for the insult but a sampling of her wine and cakes.

The third woman, in act 5, scene 3, Margaret of Anjou, the seemingly sweet and innocent daughter of King Reignier, will develop in parts two and three into "the she-wolf of France" (*Henry VI Part Three*, 1.4.112) and the "tiger's heart wrapped in a woman's hide!" (1.4.140), which provided the basis for Robert Greene's "upstart crow" insult to Shakespeare in 1592. As we move towards *Richard III*, a number of distinctive characters emerge, including Margaret and Crookback himself, indicating that

Shakespeare has discovered the power of language to individualize his characters and reveal their souls.

In contrast, *Henry VI Part One's* uncles and warriors blend together, even when they're fighting each other. A little scene in act 2, scene 4, that has entered the popular imagination as de facto history helps to distinguish the two English factions, but only when they're color-coded. Richard Plantagenet/York, who captured Joan, and the Earl of Somerset, one of the Beaufort great-uncles (hence a Lancastrian), meet in the Temple Garden to discuss the rightful

succession to the English throne, which would challenge Bolingbroke's usurpation of Richard II's throne depicted in *Richard II*. York plucks a white rose, Somerset plucks a red rose, thereafter symbolizing the antagonists in the Wars of the Roses.

The "official" start date of the Wars of the Roses is 1455, two years after the "official" end date of the Hundred Years' War. The Yorks and Lancasters will kill each other for two generations until the Tudor grandson of Catherine—Henry V's widow and Henry VI's mother—steps forward as Henry VII at the demise of Richard III. ■

**\$7.99 LARGE 2-TOPPING**  
ONLINE ONLY

**LARGE PIZZAS. CARRYOUT ONLY.**

<p><b>LARGE PIZZA</b> UP TO 3 TOPPINGS &amp; 8 BONE-OUT WINGS <b>\$17.99</b> Hand Tossed   Thin 'N' Crispy® COUPON CODE RH</p>	<p><b>FULL PAN OF PASTA &amp; 5 BREADSTICKS</b> <b>\$8</b> COUPON CODE 2J</p>	<p><b>2 LARGE PIZZAS</b> UP TO 3 TOPPINGS EACH &amp; 5 BREADSTICKS &amp; PEPSI® 2-LITER <b>\$21.99</b> Hand Tossed   Thin 'N' Crispy® COUPON CODE 24</p>	<p><b>FOUR 20-OZ. PEPSI® BOTTLES</b> <b>\$5</b> COUPON CODE BE</p>
--	---	--	--

Pizza Hut is a Proud Supporter of the Utah Shakespeare Festival  
**579 S. Main St. • 435-586-9896**  
PIZZAHUT.COM  
Dine-In • Carry-Out • Delivery



# THE MERRY WIVES OF WINDSOR



## “All Sorts of Deer Are Chased”

By Ace G. Pilkington

In *The Merry Wives of Windsor*, there are two impecunious aristocrats trying desperately to fix their fortunes with romance. Both are friends of the wild prince, who will, as Henry V, help to secure his new kingdom of France by marriage to a French princess. Of course, we are more interested in, and the energy of the story more consistently comes from, Falstaff’s failure than from Fenton’s success, but even so, the attempt to gain wealth from women is behind almost every action in the play.

The idea of men pursuing women for money is surprisingly common in Shakespeare. In *The Taming of the Shrew*, Petruchio announces, “I come to wive it wealthily in Padua; / If wealthily, then happily in Padua” (All references to Shakespeare are from *The Norton Shakespeare*, Stephen Greenblatt, ed. [London: W.W.Norton, 1997], 1.2.72-73). Bassanio in *The Merchant of Venice*, tells his best friend, Antonio, that “his chief care / Is to come fairly off from the great debts” he has incurred (1.1.127-128).

Portia is his solution. He says, “In Belmont is a lady richly left” (1.1.161). She is, he indicates, like the golden fleece and not just because of her “sunny locks.” His only problem is that “many Jasons come in quest of her” (1.1.172). In this case, men who want to marry for money have to stand in line. The same might also be said of *Twelfth Night*. Malvolio, Sir Andrew, and Orsino all want to marry the wealthy Olivia. In his defense, Orsino declares that “My love, more noble than the world, / Prizes not quantity of dirty lands” (2.4.79–80). Sebastian seems to have no such qualms, and Olivia is not overly concerned about her suitors’ motivations. She says of her plans to win Cesario, “For youth is bought more oft than begged or borrowed” (3.4.3). In *Much Ado about Nothing*, Claudio’s first question to Don Pedro about Hero is, “Hath Leonato any son, my lord?” And Don Pedro, correctly interpreting Claudio’s question and perhaps his nature, replies, “No child but Hero. She’s his only heir” (1.1.242–243). After Claudio disgraces Hero at what was supposed to be their wedding, and she has pretended to be dead, Leonato offers him another bride as part of the deception. He too understands Claudio, “My brother hath a daughter, / Almost a copy of my child that’s dead, / And she alone is heir to both of us” (5.1.272–274). In 2012, when three Supreme Court justices, among others, sat in judgment on the divorce case of Claudio v. Hero at the annual mock trial of the Shakespeare Theatre Company, Hero’s lawyer called Claudio “a weak-minded gigolo.” His side lost (Andrew Ramonas, “Justices Ponder Shakespearean Divorce and a ‘Weak-Minded Gigolo’” *The BLT: The Blog of LegalTimes*, May 1, 2012 <http://legaltimes.typepad.com/blt/2012/05/justices-ponder-shakespearean-divorce-and-a-weak-minded-gigolo.html>).

Not surprisingly, in *The Merry Wives* Anne Page, whose grandfather left her seven hundred pounds and whose father will “make her” in Evans’ words “a petter [better] penny,” has three suitors (1.1.50). The first is Slender, her father’s candidate; the second is Doctor Caius, her mother’s choice; and the third is Fenton, who is driven by his debts and encouraged by Anne. We might take it to be a strange and unusual love story if we did not remember how many of Shakespeare’s wooers went out into the world to “wive it wealthily.”



Let's Get Started Together!



Full-Service Real Estate

Residential • Commercial • Lots  
435-586-2777 • 800-819-2771

Property Management

435-867-1136

Call or visit your local ERA agents

259 West 200 North • Cedar City  
[www.cedarcityERA.com](http://www.cedarcityERA.com)

**THE MARKET GRILL**

**Home Cookin' that made the West worth Winning**

Voted Top-Ten Small Restaurants of Utah—Salt Lake Tribune

Hearty Breakfasts  
Fresh Pies  
Lunch Specials  
Chicken Fried Steak  
Rustic, Western Atmosphere  
Home-Town Hospitality



West of town on 200 North,  
2290 W. Highway 56  
[marketgrillcedarcity.com](http://marketgrillcedarcity.com)

Open Monday - Saturday  
6 a.m. to 9 p.m.  
Sundays 6 a.m. to 12 noon

**586-9325**

In the Engelstad Shakespeare Theatre • June 28–September 8



Fenton is young, handsome, and aristocratic and he speaks in verse, not the prose of most of the rest of the play. The Host, who knows a winner when he sees one, says to Page, “What say you to young Master Fenton? He capers, he dances, he has eyes of youth; he writes verses, he speaks holiday, he smells April and May. He will carry’t, he will carry’t” (3.2.56–59). But however wonderful he is and however much Anne Page may yearn for him, he is still obviously after her fortune, and while that doesn’t differentiate him from either of her other suitors, she is hoping for a

love match and not a business deal. The confrontation between them comes when Fenton tells Anne that he will never get her father’s good opinion, and he means to stop trying. His solution is that Anne must act for herself. Her father, Fenton says, “Tells me ’tis a thing impossible/ I should love thee but as a property.” And Anne replies, “Maybe he tells you true.” Fenton’s answer includes an admission and is therefore more believable, “Thy father’s wealth/ Was the first motive that I wooed thee, Anne,” but now, he protests, “’Tis the very riches of thyself / . . . I aim at” (3.4.9–18). Anne is

willing to be convinced, and the two will do what successful lovers in Shakespeare often do—run away to marry.

The other impoverished aristocrat does not fare as well. Only Falstaff, looking at himself as a man of advanced years and weight (70 in the first category and perhaps as much as 270 in the second), could conclude that his best means of raising funds is to woo married women. Falstaff becomes a scapegoat for dishonest, greedy, lecherous men everywhere. In Shakespeare’s world, where so many men set out to wed for wealth, Falstaff, who can’t marry his victims but wants the money anyway, makes a satisfying target. Mistress Page in her anger says, “I’ll exhibit a bill in the parliament for the putting down of men” (2.1.24–25). Falstaff’s attempts to fleece Mistress Page and Mistress Ford simultaneously are a series of hilarious disasters which result in his being carried out with dirty laundry and tossed into the Thames, dressed as an old woman and beaten for being a witch, and at last tormented by fake fairies. There may well be something symbolic in the fact that Falstaff’s first and third punishments are directly connected to women’s activities (the fairies punished slovenly housekeepers), and in his second punishment he becomes the only male character in Shakespeare who dresses as a woman.

In fact, Falstaff’s sole satisfaction is that his antics inadvertently provide a distraction for Mistress Page which makes it easier for Fenton to steal a bride and heal his fortunes. It’s not much, but it’s a small revenge where otherwise all the punishments have fallen on him. He quips, “When night-dogs run, all sorts of deer are chased” (5.5.215). Falstaff also helped to make possible the happy ending that Fenton claims. The newly married lovers return, and Fenton says that Anne has avoided a forced and loveless marriage to find what she wanted all along. Ford comforts Anne’s parents by saying, “In love the heavens themselves do guide the state;/ Money buys lands, and wives are sold by fate” (5.5.209–210). Perhaps at least some of Shakespeare’s wooers who set out to find a fortune find, as Fenton says he did, something “of more value/ Than stamps in gold” (3.4.15–16). If it were not so, comedies could not have happy endings, and life would be much darker than Shakespeare usually makes it out to be. ■

## AN ILIAD



### An Epic for All Times

By Kelli Allred, PhD

The Utah Shakespeare Festival will introduce the Mountain West this summer to its first production of *An Iliad*. This one-man production will feature Brian Vaughn, the Festival’s artistic director, in a performance that promises to be a master class in acting. Vaughn assumes the role of the Poet, an ageless sage who takes audiences on a thrilling, wrenching tour of the Trojan War. One might wonder how the Trojan War could be relevant today, but the playwrights have assembled a tale of world history and an exposé of humanity’s endless attraction to violence and conflict. Festival audiences are in for a memorable experience.

In a season filled with plays that examine marginalized individuals within our society, this play examines the horrors of war and how the power of storytelling can capture the most epic tale in simple theatrical ways. “For me, this will most likely be the most challenging thing I have ever done,” says Vaughn as he prepares to play the role of a storyteller who has seen every war since the dawn of civilization. “It’s a massive undertaking both in regard to the line load and the play’s overall emotional complexity” (<https://www.bard.org/news/announcing-a-ninth-play-for-our-2018-season>).

In the Randall L. Jones Theatre • July 12–October 9

**PORKBELLY'S**  
EATERY & CATERING CO

SERVING THE BEST  
HOMESTYLE  
BREAKFAST, LUNCH  
& DINNER OPTIONS  
AROUND!

Prime Rib First Thursday of the Month  
House-Smoked Meats  
(Tri-Tip, Pork, Ribs, Turkey and More)  
Homemade Biscuits & Gravy  
Eggs Benedict (6 different styles)  
Chicken Bombs, Redneck Sushi

PORK MASTER  
PRIME RIB  
TRI-TIP BENEDICT  
SHRIMP TACOS  
BANANA BREAD FRENCH TOAST  
CHICKEN FRIED CHICKEN

565 S. MAIN STREET  
435-586-5285  
Mon: 8am - 2pm • Tue - Sat: 8am-9pm  
Closed Sunday





The Poet becomes enraged as he relates the stories of Achilles and Hector, and try as he might to *stop* telling them, he cannot. He is “an ancient teller of tales who might still exist in the universe, doomed to tell the story of the Trojan War until the day when human nature changes, when our addiction to rage comes to an end” and such a story becomes irrelevant and obsolete (*An Iliad*, Preface).

The Greek poets and playwrights often referred to the nine muses who were goddesses of inspiration. In *An Iliad* the Muse is an active participant in the storytelling process. “The goddess most directly inspiring to both Homer and our Poet would be Calliope, the muse of epic poetry. Calliope is often depicted with either a scroll or a lyre, reflecting the relationship between poetry and music. The Poet calls to the Muse, asking her to sing through him the story of the war” (Lantern Theater Company, 2016, <http://www.lanterntheater.org/2016-17/an-iliad.html>). To counteract the harangues of *An Iliad’s* Poet, a Muse appears throughout the play offering feedback to the Poet in the form of music. The sounds of voices, instruments, drums, and incoherent voices attempt to interrupt and to punctuate the Poet’s epic story; however, the Muse is not always successful and, at one point, appears on stage simply to cover up the Poet’s inebriation after he has imbibed several cups of who-knows-what.

*An Iliad* was written in 2009 by Lisa Peterson and Denis O’Hare. According to the playwrights, *An Iliad* “started out as an examination of war [but] became an examination of the theater and the way in which we make sense of ourselves and our behavior.” The playwrights used Robert Fagles’ contemporary translation of Homer’s *Iliad*, because it “remains the most compelling and playable English version of Homer’s poetry” (*An Iliad*, Preface). They divided the play into seven parts, beginning with “The Gathering Armies” and moving from one major character to another, as in Homer’s *Iliad*: Achilles, Hector, and Patroclus, with liberal references to various Greek gods and heroes, including Paris, Aphrodite, Ajax, Diomedes, Menelaus, Hephaestus, Aries, Andromache, Aphrodite, Helen, Hecuba, Astanyax, Achilles, Hermes, Priam, and Agamemnon.

Pacifism is the primary theme of *An Iliad*. On one hand the Poet’s job is “make us comprehend [war], and maybe even stop” (Isherwood, Charles [*NY Times Theater Review*, 7 March 2012]). The pacifist has come to believe that war is never justified, and that all disputes should be settled peacefully. Yet, every story presented by

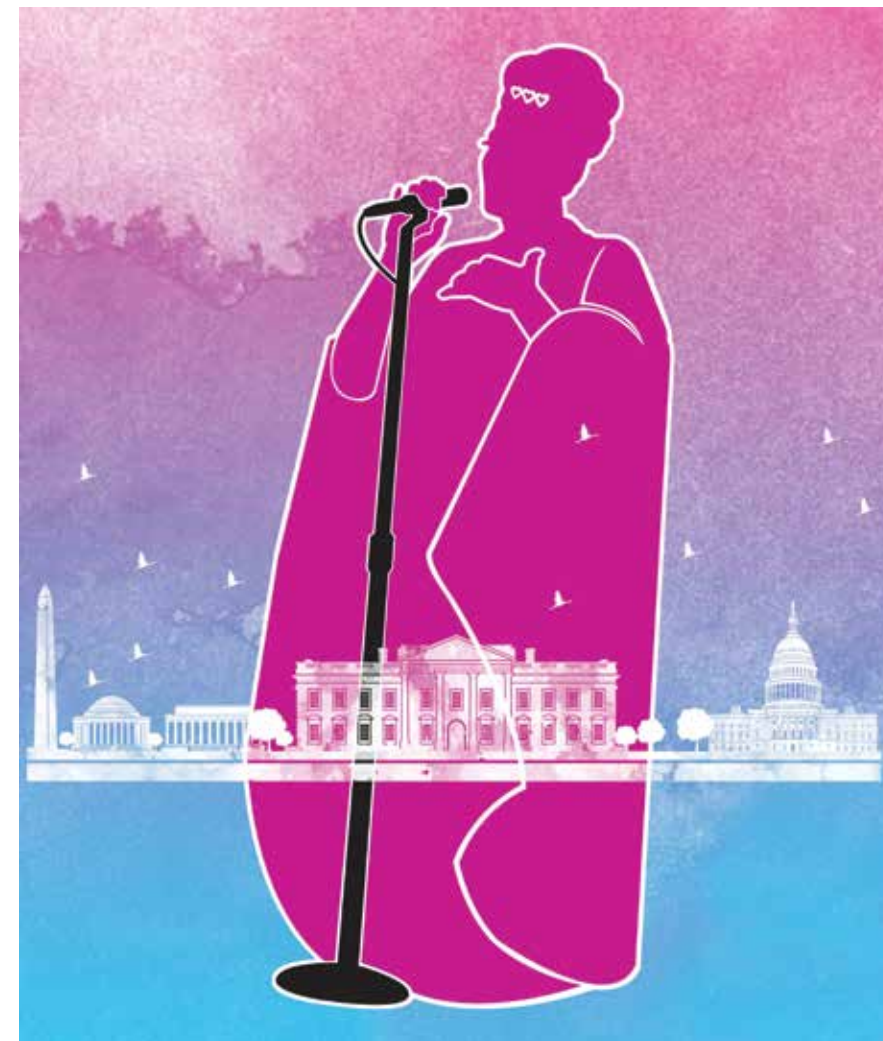
the Poet belies this philosophy: children are thrown from city walls, women are exchanged as the spoils of war, heroes’ bodies are desecrated publicly, and the gods cheer them on like fans at a sporting event. The Poet describes war as being “like a game of tug-of-war, and nothing to show for it but exhaustion, poverty, and loneliness” (*An Iliad*, 29). The play ends with a summation of war, through the eyes of the Poet.

The secondary theme of the play is humanism, which provides the Poet with a drive to complete his own personal odyssey. It is the hope of humanism that enables the Poet to endure to the final scene of the play. The humanist sees the value and goodness of mankind, while seeking to identify common human needs and solving human problems rationally. The Poet is simply too exhausted to do it by himself, so he confides in the audience in an attempt to secure their help in saving humankind from itself. This hopeful, albeit fatalistic, cry for help echoes the voice of the modern Everyman.

The two themes intersect in Act 2, when the Poet tells the story of how Hector considers meeting Achilles without armor to offer peace terms. The voice of reason at last! “What if we just give her back?” Hector wonders, referring to Helen, whose abduction is the supposed reason for the war. Alas, Achilles murders Hector, “mutilates him, and has his corpse dragged by a chariot of horses. The Poet can’t go on describing the carnage and begins to unravel” as he presents an emotional recitation of wars that goes on for five pages—an embarrassing indictment of man’s history (Isherwood, Charles [*NY Times Theater Review*, 7 March 2012]). Desperately needed laughs probably won’t be expelled at this point in the play, denying audiences the much-needed catharsis in true tragedy.

Philosophers have defined and redefined *tragedy*—what it is and is not, relative to the performing arts and dramatic literature. According to philosopher Joseph Wood Krutch, *tragedy* is not “the imitation of noble actions” since scholars and artists no longer tend to define *noble action*. “Certainly, the action of Achilles in dragging the dead body of Hector around the walls of Troy and under the eyes of Andromache . . . is not to us a noble action, though it was such to Homer.” Krutch says that tragedy is the greatest and most difficult of the arts, that it is “essentially an expression, not of despair, but of confidence in the value of human life” (Clark, Barrett H., editor, “The Tragic Fallacy” [*European Theories of the Drama*, 1929], 494). ■

## PEARL’S IN THE HOUSE



# Pearl Bailey, Won’t You Please Come Home

By Ryan D. Paul

Ella Fitzgerald, Billie Holiday, Sarah Vaughn, Dinah Washington, and Etta James are just a few of the female African-American vocalists who populate the American songbook and have burned bright in the stratosphere of American popular music. One name, however, often gets forgotten, or by some, left out: Pearl Bailey. Many may remember her from her television commercials or her voiceover work and fail to recognize her achievements and contributions to the musical fabric of the last half of the twentieth century.

On March 7, 1974, as the Watergate crisis began to boil over for President Richard Nixon, Pearl Bailey found herself entertaining at the Midwinter Governors’ Conference at which the embattled President was in attendance. During her performance, Pearl invited President Nixon on stage and coerced him into playing the piano. *The Washington Post* reported

In the Eileen and Allen Anes Studio Theatre • August 23–October 13



the conversation. “You don’t play as well as I sing,” she joked, “but I don’t sing as well as you govern.” After he played a few bars of “Home on the Range,” Bailey interrupted, “Mr. President, I wanted to sing a song, not ride a horse.” “Wild Irish Rose” and “God Bless America” went over much better, and between the president’s game spirit and Bailey’s famous combination of beautiful singing and lightning quick banter, the performance was judged a great success (<https://www.history.com/this-day-in-history/pearl-bailey-and-richard-nixon-serenade-a-white-house-audience?cmpid=email-hist-tdih-2018-0307-03072018&om>). California Governor Ronald Reagan, who himself along with his wife Nancy would befriend Bailey, called the evening “absolutely tops” and Vice President Gerald Ford said “I laughed so much I cried” ([history.com](https://www.history.com/this-day-in-history/pearl-bailey-and-richard-nixon-serenade-a-white-house-audience?cmpid=email-hist-tdih-2018-0307-03072018&om)).

Born in the shipbuilding town of Newport News, Virginia in 1918, Bailey began singing at age three in the choir of her father’s Pentecostal church, in which he served as pastor. She reveled in the energetic revival style preaching

of the church and later said that she got “wisdom, the philosophizing, the soul” from her father and her acting skill from her mother, who “could say more with a flick of a wrist . . . than any words” ([https://www.washingtonpost.com/archive/politics/1990/08/18/legendary-entertainer-pearl-bailey-dies-at-72/abbb1f2f-b4f3-4b33-85d7-2059e91f6055/?utm\\_term=.3f484e0cbc98](https://www.washingtonpost.com/archive/politics/1990/08/18/legendary-entertainer-pearl-bailey-dies-at-72/abbb1f2f-b4f3-4b33-85d7-2059e91f6055/?utm_term=.3f484e0cbc98)).

After her parents divorced, Bailey moved with her mother, first to Washington, D.C., then to Philadelphia, where at the age of fifteen and on the urging of her older brother, she entered an amateur song and dance competition at the Pearl Theatre. She won and received a contract to perform at the club for two weeks at \$35 per week. Unfortunately, the club closed in the middle of her engagement and the money went with it (<https://books.google.com/books?id=0HqhGvQF4CQC&pg=PA56#v=onepage&q&f=false>).

Undaunted, Bailey entered and won more amateur singing competitions, performed throughout Pennsylvania coal

country, Baltimore, and Washington, D.C., with a variety of bands and, with the outbreak of World War II, worked on a USO tour. During this travelling time, Bailey developed her signature laid back style and soon found herself headlining at some of New York’s hottest night spots. Her time in the Big Apple included a short run with Cab Calloway’s band, and in 1946 Bailey had her Broadway debut in *St. Louis Woman*, which featured an all black cast. “Pearl Bailey pulls the show up by its shoestrings every time she makes an entrance,” a critic wrote. She won the 1946 Donaldson Award as Broadway’s best newcomer ([washingtonpost.com](https://www.washingtonpost.com/archive/local/1946/08/18/pearl-bailey-pulls-the-show-up-by-its-shoestrings/)).

Recording contracts and film and television roles followed. One of Bailey’s greatest successes came when she was asked to headline a new Broadway production of *Hello, Dolly!* featuring, as *St. Louis Woman* did twenty-ones years earlier, an entirely black cast. “In his *New York Times* review, Clive Barnes wrote, “For Miss Bailey this was a Broadway triumph for the history books. She had no trouble at all in stopping the show—her problem was getting

it started again. On her entrance, the audience wouldn’t even let her begin. After about a minute’s applause, she cleared her throat, grinned amiably and . . . murmured: ‘I’ve got a few more words to say in this show’ . . . Bailey took the whole musical in her hands and swung it around her neck as easily as if it were a feather boa” (<http://www.callondolly.com/pearl-bailey/>). “Bailey described the show, which won her a Tony Award, as a ‘fantastic emotional experience’ that allowed her to ‘sing, dance, say intelligent words on stage, love and be loved and deliver what God gave me—and I’m dressed up besides” ([washingtonpost.com](https://www.washingtonpost.com/archive/local/1946/08/18/pearl-bailey-pulls-the-show-up-by-its-shoestrings/)).

Attending one of these 1967 performances was a young Art Manke who would grow up to become an award-winning director and playwright. In 2017 Manke was invited to participate in the Utah Shakespeare Festival’s Words Cubed program with his play *Pearl’s in the House*. “Words Cubed is the Utah Shakespeare Festival’s new play program that seeks to nurture and develop openly submitted and commissioned-based plays

by providing a professionally supported platform for readings, workshops, and fully realized productions as part of an ongoing commitment to create a diverse body of work” (<https://www.bard.org/words-cubed>).

*Pearl’s in the House* “focuses on Pearl Bailey, performer and special delegate to the United Nations in a racially-charged mid-twentieth century America. Bailey was a trailblazer for African-American women; yet a talk-show host in 1987 questions many of her motives. So Bailey responds the only way she knows how—through her music” (<https://www.bard.org/plays/2018/pearls-in-the-house>). Manke uses a fictional talk show, *The Renata Jackson Show*, as a vehicle to explore the complexities and contradictions of Bailey’s life, career, race, and relationships. “Throughout the course of the play we visit several ‘present day’ (1987) locations, and during the interview there are a series of flashbacks that cover a thirty-year span going back to Eisenhower’s second inauguration in 1957” (Director’s Notes).

Pearl Bailey, was often criticized by

some African-Americans as an “Uncle Tom,” a person of color who seems eager to win the approval of white people, especially because of her affiliation with the Republican Party. However, as in most things, very few of us are what we appear to be. Our lives are defined by so much more than the perception of others, and Pearl Bailey is no exception. In 1989, a year before she died, Pearl Bailey was given the Living Legacy award by the Women’s International Center. The citation reads in part “If there is a benefit for children, Pearl is supporting it. If one cares about other’s liberty and rights, Pearl is there, standing tall and advocating that the ethical and fair thing be done. If AIDS is the issue, Pearl rolls up her sleeves and wades right in to see that the humane thing be done. In other words, Pearl loves people . . . all kinds of people, any age, any race, any nationality, any philosophy. To her, people are people” (<http://www.wic.org/bio/pbailey.htm>). Pearl Bailey may not have achieved the name recognition of her contemporaries, but now, after many years, Pearl is finally in the House. ■

# START WITH AN ADVANTAGE



- Residential
- Commercial
- Land & Investments



A Full Service Real Estate Company

See all of our listings at [www.coldwelladvantage.com](http://www.coldwelladvantage.com)

## CEDAR CITY

26 N. Main • Cedar City, UT  
435-586-2525 • 877-889-2525

## BEAVER

330 S. Main • Beaver, UT  
435-438-7777 • 888-899-8824

## DUCK CREEK

705 E. Movie Ranch Road • Duck Creek, UT  
435-682-3688 • 866-682-3688

## PANGUITCH

46 N. Main • Panguitch, UT  
435-676-2227 • 888-515-2227





# THE FOREIGNER



## Exiting Your Comfort Zone

By David G. Anderson

Neale Donald Walsch may have had *The Foreigner* in mind when he coined the phrase, “Life begins at the end of your comfort zone” (brainyquote.com). Ashilarious and well-constructed as this play is, the predominant underpinning theme is self-awareness and character growth. Never doubt that Larry Shue’s main interest is to make audiences laugh, and he succeeds through scintillating one-liners and imaginative situational comedy. At first glance his characters are stereotypical, but he subtly breathes life into them through charmingly witty character development.

Most likely *The Foreigner* is one of the funniest plays you’ll ever see. It made its off-Broadway debut in 1984 amid much speculation. Distrusting the audiences’ love for the play, the critics were brutal in their reviews, thinking the plot contrivances arbitrary and the characters clichéd. Despite the harsh reviews, it enjoyed a long run and was ultimately awarded the Outer

Critics Award for the best off-Broadway play. It is basically a sentimental, oft-hilarious farce, chock-full of harebrained jokes, with gentle instructions of tolerance and friendship folded in.

The plot is undeniably absurd, but not discordantly so, if one willingly suspends disbelief. A pathologically-shy Englishman, Charlie Baker, has traveled to a lodge in southern rural Georgia with his boisterous friend Sergeant Froggy LaSueur, a demolitions expert who is on military assignment. To say Charlie lacks confidence might be the gross understatement of the century. He thinks himself boring and personality challenged because his wife has told him that he is. How boring is he? His wife has confessed to cheating on him twenty-three times.

Charlie, totally distraught and depressed over the leave-taking from the woman he (and twenty-three other men) loves, begs Froggy to find a way to keep people from talking to him. Naturally introverted, this science fiction magazine proofreader of twenty-seven years (Is that really a profession?) just wants to be left alone. The notion of speaking with anyone petrifies him. Froggy, who is about to leave for the weekend to complete his assignment, fabricates a story that Charlie is from some unnamed faraway exotic country and doesn’t speak a word of English.

The idea of an exotic foreigner can either pique curiosity or foster mistrust and suspicion. Both situations are captured within this play as the owner of the lodge and her guests begin to focus on and react to this new “foreigner.” For the Rev. David Marshall Lee and his splenetic red-neck sidekick, Owen Muser, both Ku Klux Klan members and the villains of the play, the foreigner is anathema.

As Froggy leaves, he conveys Charlie’s condition to Betty who has never ventured far from her tiny hamlet and is over the moon with glee that an actual foreigner is a guest. She welcomes Charlie with a cup of tea and much shouting, convinced that volume will breach comprehension.

And the comedy commences.

With rapid-fire pace we are introduced to the characters of the play, Charlie taking the part of the “fly on the wall.” Catherine Simms and the Rev. David Marshall Lee enter the main room of the lodge in midst of a discussion over the news that she is pregnant with their wedding still months away. Charlie fruitlessly does his best to

sink into the cracks of the sofa so as not to be noticed. Once observed, Catherine is furious and embarrassed that someone would knowingly eavesdrop on a private conversation. Betty comes to the rescue and communicates to everyone that Charlie is a foreigner and doesn’t understand anything that’s been said. Charlie absorbs all the confidences, villainy, and skullduggery, because no one has any compunction about speaking freely in his company. Lastly, Catherine’s dim-witted brother Ellard is introduced to Charlie the next morning at breakfast and hysterically takes it upon

himself to teach Charlie English, albeit southern-redneck English.

Armed with all this information, Charlie, the loveable loser, is forced out of his comfort zone to help these good people. Forgetting himself, he begins to insert himself into their lives. He confides to Froggy, “if only I could tell you what an adventure I’ve been having! I haven’t quite sorted it out myself, yet, but Froggy—Froggy, I think I’m acquiring a personality.” Excitedly he continues expounding on this exciting phenomenon, “I’m Catherine’s confessor, and I’m Ellard’s prize pupil, and

**Charlie's**  
SOUTHERN  
BARBECUE

**WINNER 7 YEARS RUNNING**

**You've Arrived in Barbecue Heaven!**

- Texas pit-smoked meat
- St. Louis style ribs
- Brined turkey

❖

- Sandwiches • Plates
- Family meals
- BBQ FryChos
- Saucy Smoked Wings
- French fries • Coleslaw
- Hush puppies
- Baked Beans
- Fried Pickle Chips
- And more!

126 North Main Street • Cedar City, Utah  
435-867-8010 • charliessouthernbbq.com

In the Randall L. Jones Theatre • June 29–October 13



# Brady's

REAL AUTHENTIC MEXICAN FOOD



The Volcano



**Next to Sears  
in the  
Providence Center**



**Serving Authentic  
Mexican Dishes and More**  
Molcajete (Dinner for Two)  
The Only Guaraches in Town  
Our Famous Street Tacos

See the  
Video Map



Check for  
Discount



1166 Sage Drive  
[brodysmexicanrestaurant.com](http://brodysmexicanrestaurant.com)  
435-531-8773

Betty's—pet skunk." And "Because of me, you see? We—all of us, we're becoming—we're making one another complete, and alive, and—oh, I can't explain" (2.1).

At the onset of the play Froggy asks the recently widowed Betty how she is doing, and she laments, "Right bad. I have. Right poorly . . . slow'n' down. Tirin' out. Just feelin' . . . s'bad, (1.1). The next morning, she informs Froggy, "You done saved my life when you brung him here" (1.2). Later that day she beams, "Oh, I know, but with Charlie around, ye jest sorta ferget about the bad things, don't ye?" (2.1).

Catherine, the bon vivant debutante and oft ignored fiancée of the captious Rev. Lee, runs headlong out of her comfort zone, exhibited by this exchange with Betty:

"BETTY. . . You want some coffee, honey?"

CATHERINE. No, I'm all right, I was just gonna draft Charlie into takin' a stroll before dark.

BETTY. Nother one 'a yore strolls, huh?

CATHERINE. Oh, yeah. I tell Charlie all my problems, and he just listens . . . and nods . . . you know? Nobody can keep a secret like Charlie can.

BETTY. Oh, I think Charlie understands more 'n he lets on.

CATHERINE. (Laughing) Lord, I hope not! I'd be so embarrassed.

BETTY. Well he's remarkable, anyhow. I know that much.

CATHERINE. Oh, yes ma'am, no doubt about it. (Smiling at Charlie) Truly remarkable" (2.1).

Ellard, defined by everyone as backward and slow, exits his comfort zone when he believes he can tutor Charlie in English. His ebullient human quality of helpfulness springboards him into belief, a belief in his capacity to do. Charlie repays him by assisting him in obtaining the skill of bricklaying. (Hint: A noteworthy skill considering the plot.)

Betty consoles the Englishman, LaSueur, "No, now, Frog. You cain't help it if you ain't a foreigner (2.1). Beneath all the sidesplitting laughing we become genuinely interested in what it means to be human. We witness a reversal of expectations, justice being served, and a celebration of human capability. Individuals within their comfort zone imagine and wonder. Those willing to exit that zone encounter a fusion of seeing and experiencing. As Charlie validates, it's not so much discovering self but creating yourself anew. ■

"Join us for a one-of-a-kind exceptional dining experience."  
— Chef Alfredo

**RISTORANTE ITALIANO CHEF ALFREDO**

Lunch Specials  
Wines • Catering  
Complete Drink Menu

2313 West Highway 56  
435-586-2693  
[chefalfredos.com](http://chefalfredos.com)

**LIGHTHOUSE SEAFOOD & GRILL**

The Finest Seafood in Cedar City  
Seafood • Steaks • Chicken  
Salads • Desserts  
Hours: Mon.-Thurs. 4-9, Fri.-Sat. 4-10

2107 N. Main Street - Cedar City, Utah  
435-233-2330



# THE LIAR



## “Turn Off Your Brain” at the Door

By Elizabeth R. Pollak

Never mind that our current political climate has given absolute revulsion to the moniker “liar;” for this play you will suspend all associations and ramifications and, as character Cliton says in the prologue, “turn off your brain” at the door to wallow in the sheer entertainment of a (more innocent) lying genius.

David Ives calls his play *The Liar* a “translaptation” of *Le Menteur*, a seventeenth century French farce by playwright Pierre Corneille. That is, he translated the play from its French original, retaining the primary plot structure, studded with its original misunderstandings and misidentifications, while taking leaps of liberties to adapt it to modern audience taste. In the introduction to the current version Ives says, “the point is not to carry over sentences from one language to another, but to produce a speakable, playable, produceable [sic] play for today *no matter what’s in the original*” (“The Whole Truth About

the Liar,” *The Liar* [New York: Dramatists Play Service Inc., 2015], 5). When Washington’s Shakespeare Theatre Company asked Ives to translate the play, he had never heard of it; but he was smitten on first reading. “Everything about it spoke to me. The rippling language. The simplicity of the premise alongside the intricate rigor of the plotting. The gorgeousness of the set pieces. Its wide understanding and humanity seasoned with several pinches of social satire” (*The Liar*, 4). Charmed by the rhyming verse of the original, Ives retains that flavor by writing in rhyming iambic pentameter, resulting in a lilting, lyrical tone and giving rise to such groaning combos as *Louvre . . . mouv-re, epic saga . . . she’s a gaga*, and, for a grand run, *Isabelle . . . is a belle . . . visabelle. . . invisabelle*. He also throws in a dash of Shakespeare here and there: “But soft! What light on yonder sidewalk cracks! It is the east!”

In its original, the play was a classical comedy. The elements of classical French theatre were rigid, requiring adherence to Aristotle’s three unities of action, time, and place, and focused on presentation of “what is normal and consistent with the rational structure of the universe” (Jacques

Guicharnaud, *Seventeenth Century French Drama* [New York: The Modern Library distributed by McGraw Hill, 1967], x). The crowning principle was that of verisimilitude vs. probability. Plots were structured to exclude sentimentality, to show a single focus of interest, and to witness the climax of a life or adventure and reveal some essential reality.

The plot structure of the current play does not (seriously) veer from the unities: It takes place within twenty-four hours (well, more like thirty-six, but who’s counting), all in Paris (but mixing up interiors with exteriors rather than keeping the action in the street, as would classically ensue), and deals with one plot—the mendacious behavior of the main character, Dorante (while complicating the action with love interests of the domestics).

Dorante, having abandoned the boring study of law, arrives in Paris from Poitiers. Ostensibly he wants to join the army—and his father, Geronte, wants to find him a wife. A wannabe rake who cannot tell the truth, Dorante meets, and immediately hires, his perfect foil, a man servant named Cliton who cannot tell a lie. The two soon encounter the lovely lasses Clarice and her BFF, Lucrece. Dorante sweeps in and with lavish verbal

hyperbole swoons over Clarice, boasting of fantastic military feats. But, while he converses with Clarice, he believes her to be Lucrece—identity confusion number one. Cliton is astounded at his master’s mendacity, but Dorante extols the virtues of spinning tales. Cliton becomes enamored of Isabelle, Lucrece’s charming maid—identical sister of Clarice’s maid, Sabine. Identity confusion number two. The plot moves on to Dorante’s entanglement—and an onstage duel—with Alcippe, Clarice’s betrothed, prevarication of an elaborate tryst with an imagined miss, and confabulation to his father of a prior consummated marriage to avoid his father’s choice of a bride. Playwrights Corneille and Ives weave the master dissimulator in ever-more-complex tangled webs that leave Dorante mercilessly stewed in his own—genteel—stone soup, with a classic tie-up-all-the-threads comedic happy ending.

Of the triumvirate of seventeenth century classical dramatists, Molière, Racine and Corneille, Corneille is the least known and was foremost a tragedian, e.g., *Le Cid*. However, early in his career he wrote multiple comedies, including *The Liar*, which “depart from the French farce tradition by reflecting the elevated language and manners

**You Can Help Support the Arts**

Add your voice to support the arts in our community and help continue building the vibrant creative culture of Cedar City!

**PLUS**

Member benefits such as access to grants and networking socials!

**Join Today**

[www.cedarcityartscouncil.org](http://www.cedarcityartscouncil.org)

52 N. Main  
Cedar City  
435-586-8108  
800-9-JOLLYS

**Western Style Clothes for the Entire Family**

Tack and Saddlery • Workshoes  
Boots • Shirts • Jeans • Hats  
Coats • Suits • Sportcoats

Open  
Monday thru Friday – 9 a.m. to 8 p.m.  
Saturday – 9 a.m. to 6 p.m.

**Build Your Own Sandwiches**  
Crepes • Vegan Options  
All Natural  
“Clean Eating”

**PARK PLACE Eatery**

**23 West University Blvd.**  
**435-359-2868**  
facebook.com/parkplaceeatery

In the Randall L. Jones Theatre • September 14–October 13





## Come and See Our New Updates!

### Complete Bed and Breakfast

- Seven unique suites
- Private parking
- Relaxing gardens and pathways
- Delicious homemade breakfast



### Event Center

- Reception center • Catering
- Custom Weddings • Reunions
- BBQ cook-offs • Parties
- Close to multiple national parks



435-586-3275

willowgleninn@gmail.com • willowgleninn.com

Find us on



## CARDON'S SHOES & CLOTHING

Men's and Women's Fashion in the Festival City

For 83 years and 3 generations, men and women in Cedar City have shopped at Cardon's for good fashion at good prices.

**Good Taste Never Goes Out of Style!**

74 North Main Street • 586-6161 or 586-2494



of fashionable Parisian society. Corneille describes his variety of comedy as 'une peinture de la conversation des honnêtes gens' ('a painting of the conversation of the gentry') [[https://en.wikipedia.org/wiki/Pierre\\_Corneille](https://en.wikipedia.org/wiki/Pierre_Corneille)]. Considering how infrequently even Molière and Racine are produced, it is not surprising that Corneille's comedic work was not known even to Ives.

David Ives is a prolific, successful, modern American playwright, screenwriter, and novelist. His best known works are his one act plays. *All in the Timing*, written and produced in 1993, is a set of six one-act plays about which critic Vincent Canby wrote, "Ives [is] wizardly . . . magical and funny . . . a master of language. He uses words for their meanings, sounds and associations, spinning conceits of a sort I've not seen or heard before. He's an original" ("Theatre; All in the Timing," [*The New York Times*, 5 December 1993]). *Venus in Fur*, which opened off-Broadway in 2010 and on Broadway in 2011, was nominated for a Best Play Tony Award. "All in the Timing was, after Shakespeare plays, the most produced play in the United States during the 1995–1996 season, and *Venus in Fur* was most produced, after Shakespeare plays, during the 2013–2014 season" [[https://en.wikipedia.org/wiki/David\\_Ives](https://en.wikipedia.org/wiki/David_Ives)].

In addition to his prodigious original work, Ives has translated/adapted several other French classics, including in 2006 Feydeau's farce *A Flea in Her Ear*, and in 2011 Molière's *The Misanthrope* under the title *School for Lies*.

The Washington Shakespeare Company commissioned and produced the translation/adaptation of *The Liar* in 2010 to critical acclaim, and it won the Charles MacArthur Award for Outstanding New Play at the Helen Hayes Awards in Washington the following year. In 2015, audiences enthusiastically received its staging at the Artists Repertory Theatre in Portland, Oregon. Most recently, in response to the 2017 Classic Stage Company production of *The Liar*, *New York Times* critic Charles Isherwood had this to say: "*The Liar* is, throughout, an effervescent delight. Mr. Ives's lyric and comic invention never falters as he blends, in capering, cascading verse, both the cultivated language and decorous rhythms of classical comedy and cheeky, up-to-the-minute slang" [<https://www.nytimes.com/2017/01/26/theater/the-liar-review-classic-stage.html>]. ■

## BIG RIVER



## Twain, Miller, and Americana

By Lawrence Henley

Americans are increasingly passionate about re-discovering their folk heritage. In recent decades, this fascination has led to a nostalgic rekindling of interest in our rural roots. As a result, "Americana," an appreciation of our culture and history through early folk music and art, has now become a mainstream entertainment genre. *Big River* is as Americana as musical theatre gets. Based on one of the greatest literary works our nation has ever produced, the soundtrack for *Big River* was written and performed entirely in the indigenous vocal and musical styles of country, bluegrass, folk, and black gospel. The story, music, and lyrics for *Big River* were created by uniting a pair of legendary artists who both can be described as true American originals.

*Big River* is the stage musical interpretation of *The Adventures of Huckleberry Finn*, Mark Twain's universally acclaimed novel. Opening on Broadway during that classic book's centennial, the show dominated the Tony Awards, winning in seven

In the Randall L. Jones Theatre • June 30–September 1





## where history becomes her story

An interactive historic experience

**FRONTIER HOMESTEAD STATE PARK**  
635 NORTH MAIN STREET, CEDAR CITY  
(435) 586-9290 | FRONTIERHOMESTEAD.ORG

### Community Happens Here

Meet Development Director Donn Jersey and the rest of the Utah Shakespeare Festival Development Team— and catch their vision of community. The next time you are in Cedar City, call or email to set up an appointment to learn how you can help secure the future of the Festival!

<b>Nathaniel Taggart</b> taggart@bard.org	<b>Donn Jersey</b> jersey@bard.org	<b>Dallin Mills</b> dallin@bard.org
--	---------------------------------------	--

**801-586-7880**

categories including Best Musical, Best Book, and Best Director. Both music and lyrics for *Big River* were composed by the late Roger Miller, the 1985 Tony winner for Best Musical Score. Better known as a recording artist, the supremely witty and clever lyricist was one of mid-twentieth-century Nashville's brightest and most prolific songwriters. Purveyor of cornball-sounding titles like "Do-Wacka-Do," "Chug-a-Lug," and "You Can't Roller Skate in a Buffalo Herd," Miller became one of the first country artists to consistently crossover to the mainstream pop charts. "England Swings," "Dang Me," and his 1965 signature tune, "King of the Road" were all *Billboard* Top Ten pop hits, despite stiff radio competition in an era dominated by Motown, the Beatles, and the Rolling Stones. Incredibly, Miller won eleven Grammy Awards at the height of the titanic British Invasion.

Late in his career, Miller, a Country Music Hall of Famer, was recruited by Producer Rocco Landesman to be the ideal creative partner for *Big River's* superstar, author Mark Twain. A genius wordsmith with only a fifth-grade education, Twain was America's greatest humorist and story teller. His books and short-story collections have sold in the tens of millions worldwide. As a touring lecturer, Twain travelled to every corner of the earth, packing opera houses everywhere he appeared. Now, more than a century since his passing, he still holds the mantle of America's preeminent writer and social critic. Never bashful in describing life through his unique lens, his honest 'til it hurts approach to humor tempered the cold, stark realities of humanity. Ever the philosopher, Twain opined that "Man was made at the end of the week's work, when God was tired."

Mark Twain was, of course, the pen name of Samuel Langhorne Clemens, frontier journalist, author, and steamship pilot. Born on November 30, 1835 in pre-Civil War Missouri, at age four his family moved from tiny Florida, Missouri, to the Mississippi River town of Hannibal. This humid, hillside burg became the backdrop for a pair of Twain classics, *The Adventures of Huckleberry Finn* and its 1876 antecedent *The Adventures of Tom Sawyer*. The fictional town of St. Petersburg depicted in both books was based on childhood memories of Hannibal and the Mississippi. He began

writing *Huckleberry Finn*, his masterpiece, in 1877. When released in December 1884, the novel became a worldwide phenomenon. In 2003, Twain scholars were stunned to learn that more than six hundred pages of Twain's original handwritten manuscript had been discovered in a Hollywood attic.

Twain created Huck Finn, Tom Sawyer, and his folksy palette of characters with the intention of capturing the essence of the pre-Civil War South—blemishes and all. To that end, his liberal use of authentic nineteenth-century American dialects in *Huckleberry Finn* is crucial. On the book's "Explanatory" page, Twain discloses that seven such dialects have been employed: "Missouri Negro dialect; the extremest form of the backwoods Southwestern dialect; the ordinary 'Pike County' dialect; and four modified varieties of this last." Much of this colloquial speech was adapted by scriptwriter William Hauptman for use in *Big River*.

*Huckleberry Finn* has long been controversial for its use of what today's audiences will clearly view as racially-charged language. When describing Jim, his travelling companion who is a runaway slave, Huck makes frequent use of a derogatory descriptor that is, thankfully, not in mainstream use today. It was, however, part of everyday speech in Twain's Missouri during time period of the book and *Big River*. A staunch abolitionist, Twain recaptured the essence of those times for his readers, refusing to censor period speech. In *Big River*, Hauptman chose to drastically limit the use of inflammatory terms, yet several instances are found in the musical, uncensored for the sake of authenticity.

Soon after the release of *Huckleberry Finn*, Twain was elated to learn that it had been banned by the Library of Concord, Massachusetts. Rejoicing this news, he responded "now we'll sell another 25,000 books, sure!" Today, most schools still include the book in American literature courses, but oftentimes the most sensitive words have been replaced by less-offensive substitutions. A number of school systems have pulled the book from their library shelves altogether.

The point *Big River* makes is straightforward. The Missouri of Twain's youth was deeply divided over the continued legality of slavery. Troubled

by the horrors and injustices he had witnessed, Twain developed a cynical apprehension toward racial issues. Predicated on his opinion that America might never be capable of resolving them, Twain further asserted that the nation wouldn't realize its vast potential until these questions had at last been properly addressed. Post-abolition, he remained perplexed by the racism and abject poverty he continued to see. Standing in opposition to the Jim Crow policies of the South, it can be postulated that *Huckleberry Finn* served as a vehicle for Twain's expression of empathy and compassion for all Americans, not only those whose skin tones matched his.

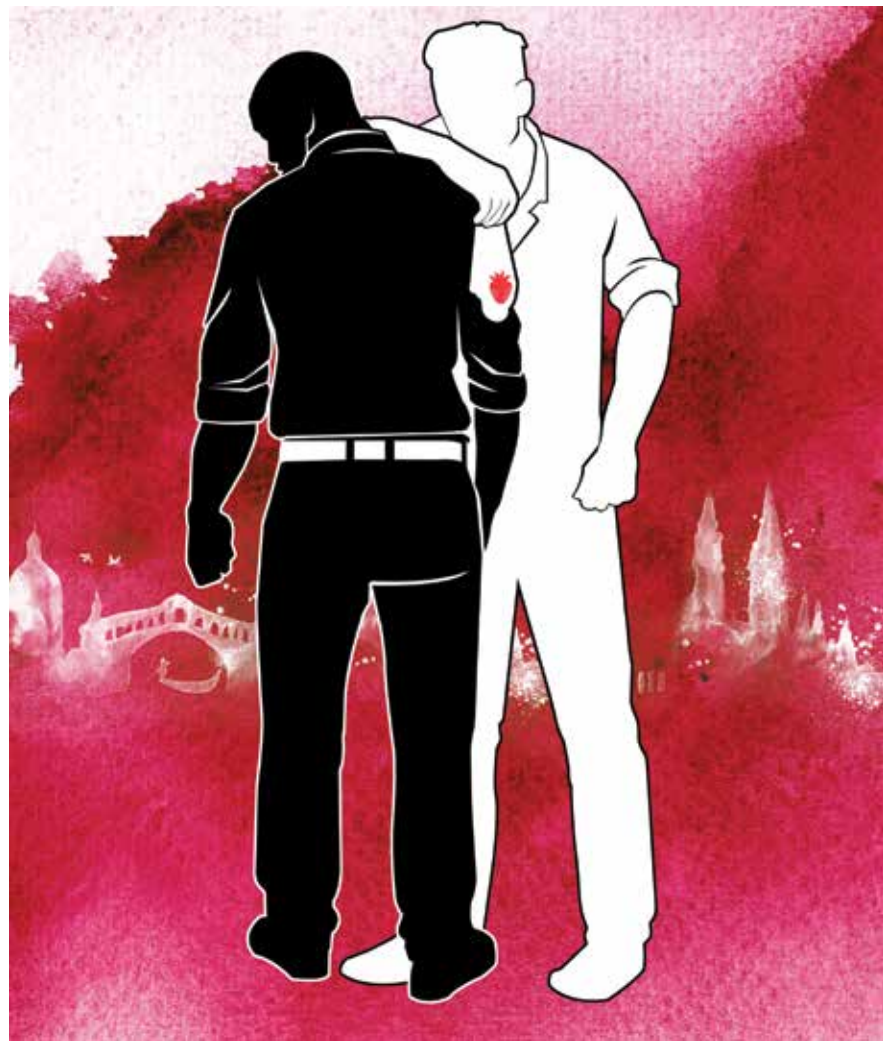
Patterned on Clemens's boyhood chum Tom Blankenship, Huck avows that he'll never abide the constraints of small town life. Young Clemens had an innate passion for the river life, a characteristic central to Huck Finn. He craved adventure, and first achieved literary success as a reporter and writer upon his emigration to the mining camps of Nevada and California. Biographers note that equal motivation may have stemmed from his desire to flee the States after the outbreak of Civil War.

Relative to the supporting characters in *Big River*, many similarities are evident. Judge Thatcher mirrors Twain's father, Judge John Marshall Clemens, who died of pneumonia when Sam was eleven. Like twelve-year old Huck, Clemens was raised by a pair of stubborn, devoutly Christian women who uncannily resemble the Widow Douglas and Miss Watson. The farcical King and Duke are modeled on countless grifters and charlatans, infiltrators of rural towns seeking easy cash from unsuspecting hayseeds.

Roger Miller was the perfect musician and lyricist to translate the timeless story of *Huckleberry Finn* into a stage musical. A rural Oklahoman, Miller penned thirteen remarkable songs for *Big River*, drawing on his own inbred country vernacular and humor. His clever lyrics and wordsmithing are of a quality so fine that Mark Twain himself would have taken pride in them. *Big River* is twentieth century Americana that honors the Twain legacy. Miller and Twain, a pair of heartland geniuses born a century apart, proved that vintage country could compete with Broadway sophistication—and win! ■



# OTHELLO



## Gender and Language

By Olga A. Pilkington

*Othello* is a play of contrasts: love and hatred, deception and devotion, truth and lies—all vie for our attention in the span of five acts. It is also very much a play about gender, about the male and the female worldview and the language that marks the sexes. Always ahead of his time, Shakespeare appears to be very much aware that “gender roles are culturally and socially determined rather than biologically inherent” (Jennifer Rey, “Changing Gender Roles in Popular Culture,” Douglas Biber and Susan Conrad eds., *Variation in English* [London: Routledge, 2013], 138). This “suggests that language . . . plays a significant part in the construction of gender roles” (Rey 138).

In gender linguistics, all language is seen as containing either female or male elements. As Rey points out, it is common to see “female” language as more interactive (directed at others rather than at self), more tentative, “and less informational

in focus than male language” (142). For *Othello*, this means that we would expect the main hero to use self-reflection and deliver or elicit information, while we would expect Desdemona to hedge her propositions and to talk mostly to others. However, as is frequently the case with Shakespeare, things are not so simple. In some ways, Shakespeare truly conforms to the linguistic gender standards of his times; in others, he breaks the mold.

When looking at a play from the point of view of gender, a linguist would consider not only the male and the female linguistic elements but also the number of words assigned to male vs. female characters, frequencies of exchanges between characters of opposite genders, and the gender of the author. In all these respects, Shakespeare’s *Othello* conforms to the standards of seventeenth century drama. According to Rey, male authors prefer male speakers (161), and in *Othello* (a play with only three female characters), men have more lines than women. *Othello*, for instance, has 888 lines, while Desdemona has only 392 (Line counts are based on <http://Shakespeare.mit.edu/Othello/full.html>). Most of *Othello*’s exchanges are with other male characters. As Rey explains, “Male authors have a strong preference for male→male dialogue, accounting for nearly 50 percent of all dialogue in seventeenth-. . . century plays” (161).

*Othello* is, in many ways, an example of Shakespeare’s linguistic conformity even if he is not a typical male character. In the words of Helen Gardner, “he is not a man like us. . . . He is a stranger. . . . His value is not in what the world thinks of him” and “He has a heroic capacity for passion” (“The Noble Moor,” John Wain ed., *Shakespeare: Othello* [London: Macmillan, 1971], 151). At the same time, his language is very much male. He is, for example, the only character besides Iago, who talks to himself—that is, some of his discourse is directed inwardly, which is a characteristic of male language. Iago engages in soliloquies, but they often are directed to the audience and therefore do not truly represent the kind of self-reflection that *Othello* shows. *Othello*’s language, despite the character’s extraordinary “capacity for passion” is

## STILL TIME

a new novel from  
**JEAN HEGLAND**  
AUTHOR OF *Into the Forest*

“A moving, beautiful story... infused with and guided by the great Shakespeare.”

— KAREN JOY FOWLER  
author of *We Are All Completely Beside Ourselves*



“A novel Shakespeare would be proud of.”

— DAVID CRYSTAL  
author of *Shakespeare’s Words*

AVAILABLE AT  
RANDALL GIFTS AND  
GALLERY IN THE  
RANDALL L. JONES  
THEATRE

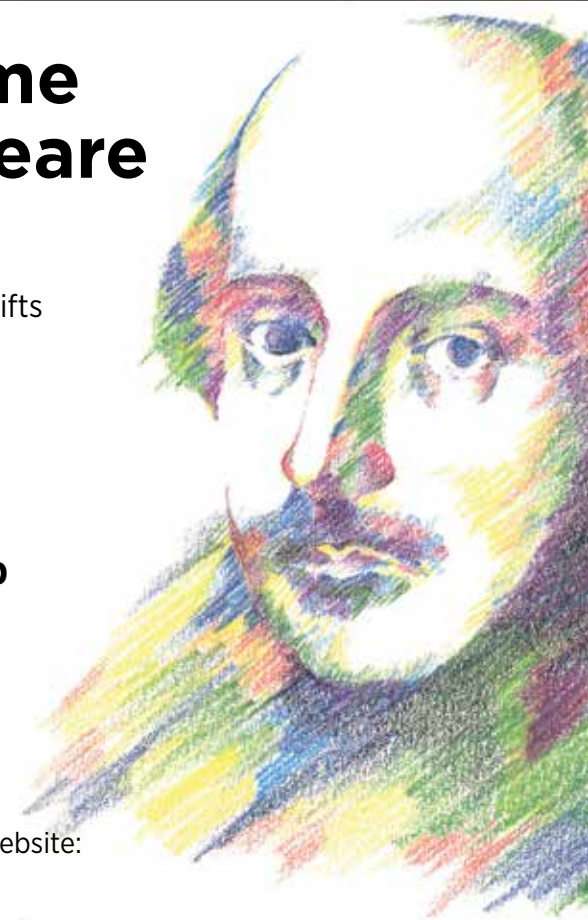
[jean-hegland.com](http://jean-hegland.com)

## Take Some Shakespeare Home!

- Festival Shirts and Gifts
- Souvenir Programs
- Study Aides
- Books
- Notecards
- Postcards

### The SUU Gift Shop

Just west of the  
Randall L. Jones Theatre  
across 300 West Street  
586-1975 or 586-7995  
Open 10 a.m. to 8 p.m.  
For Shakespearean Items  
All Year Long, See Our Website:  
[www.suu.edu/bookstore](http://www.suu.edu/bookstore)



In the Eileen and Allen Anes Studio Theatre • June 28–October 13



mostly informative even if he is the only one who uses emotional interjections like “Humh!” or “O!” (*Othello*, Michael Neill ed. [Oxford: Oxford University Press, 2006] 5.2.36, 196). He asks a lot of questions, provides plenty of explanations, and gives a healthy number of orders. In other words, his language is information-laden. But so is Desdemona’s.

Desdemona’s speech might be more interactive compared to Othello’s: she never speaks to herself, only to other characters, yet she uses her words pragmatically. For example, she spends 10 percent of the words assigned to

her entreating Othello to help Cassio. Desdemona is not significantly more hesitant in her speech than Othello is—only 0.6 percent of her words are devoted to hedging, while for Othello it is 0.4 percent. In general, Desdemona’s speech is masculine. But this is not surprising taking into account who she is. This is a woman who in Ace G. Pilkington’s words, “proposed marriage” to Othello. “Desdemona, not Othello, was the wooer” (“Desdemona’s Desires,” *Journal of the Wooden O Symposium*, vol. 2, 2002). In fact, she openly stated to Othello after hearing his stories of “the battles, sieges,

fortunes/ . . . And of the Cannibals that each other eat,/ The Anthropophagi, and men whose heads/ Do grow beneath their shoulders” that “She wished/ That heaven made her . . . a man” (1.3.130, 143-145, 162-163).

In some measure, Shakespeare granted her this wish in making her speech on a par with the speech of the males in the play. Desdemona’s courage and taste for adventure that manifest in the masculinity of her language and, in many ways in her actions, contribute to the tragedy of the play. As John Bayley writes, “*Othello* is a tragedy of incomprehension . . . at the very deepest level of human dealings” (“Love and Identity: *Othello*,” John Wain ed., *Shakespeare: Othello* [London: Macmillan, 1971], 167). Desdemona is not heard nor is her language understood by the people who surround her. For all intents and purposes, she speaks in an alien tongue—a language strange to her gender.

Emilia does not agree with her when they discuss Desdemona’s relationship with Othello (4.3.16–17) and “women [who] do abuse their husbands” (4.3.55). Othello does not even hear her when in act 3, scene 4, she talks about Cassio, and Othello is preoccupied with the handkerchief. At that point, he is all emotion, but she refuses to abandon her argument. In that exchange, Desdemona hedges at the beginning, “It is not lost; but what if it were?” (3.4.83). Othello’s onslaught, however, pushes her to be more aggressive, and her language loses the feminine elements. She stands her ground and asks for information while Othello is lost to rage and obsessively calls for “the handkerchief!” (3.4.89, 91, 93).


It is common to see Othello as an outsider who ultimately fails to navigate his relationships in a strange land, but Desdemona is as much of an outcast—if not to her society then to her gender. Her behavior as well as her language set her apart from the wives and daughters of the time. In Desdemona, Shakespeare, one more time, demonstrated his extraordinary ability to bend the rules—this time the rules of language and by extension society—to give the audiences a glimpse of truth, which is neither male nor female but simply human. ■




**Everything Made Fresh Daily!**

Shrimp & Roasted Poblano  
Fresh Salsas • Burritos  
Signature Beans • Tacos  
Carne Asada Fries  
Paninis • Quesadillas  
Fresh Aguas  
(Jamaica, Spicy Lemonade, Horchata)

Open: M-F 11-7 • Sat. 11-8  
5 North Main Street - Upstairs ☎ 435-477-2853 ☎ eltorolocotacos.com



**Cedar Rock & Bead Shop**  
2002 N. Main St., #6 • Cedar City, UT 84721  
435-275-4445

Rocks, Minerals, Metaphysical Stones, Beads, Findings,  
Books, Equipment, Handcrafted, Fashion & Sterling Jewelry

**\*Bring in ad for 10% off your purchase of select beads, jewelry, rocks & minerals.**

\*Ad must be presented at time of purchase. Limit one coupon per person per day. No Copies. Exp. 12/31/18  
Not valid on sale, net-priced items, consignment items, coins, precious metal beads, bullion, or lapidary equipment.



**Get the Whole Picture of the Local Art Scene**

Paintings  
Photographs  
Ceramics  
Textiles  
Jewelry  
Soaps & Journals  
Sculpture and More  
from Local and Regional Artists  
Plus: Art Classes!

**Artisans ART GALLERY**  
94 W. Center • Cedar City  
586-4850  
artisansartgallery@gmail.com

“Look for the chairs and you’re there!”

## THE FESTIVAL EXPERIENCE

### Spend a Day—or a Week!

Ever since it’s inception in 1962, the Tony Award-winning Utah Shakespeare Festival has made it a point to provide activities to enhance and enrich your theatre experience, to help you understand and enjoy on a deeper level.

#### 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. And did we mention it is absolutely free.

#### Backstage Tours

Peek behind the scenery and into the

Festival’s various production areas to see how all the enchantment comes together in these popular tours.

#### Repertory Magic

Twice a day, lighting, scenery, props, costume, and sound technicians must hurry to change everything from one show to the next. Witness this fascinating and well-choreographed scene change process, and ask questions as it happens.

#### Play Seminars

The Play Seminars give you a chance to share your views about Festival plays, their interpretation, and subtle nuances. Theatre scholars lead the discussions, allowing audience members to engage in a lively give-and-take where everyone learns.

#### Production Seminars

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

#### Play Orientations

Heighten your experience and prepare for the play by learning about the 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.

You can get more information about all these activities, including dates, times, locations (and prices for those few which aren’t free) at the Festival website, [www.bard.org](http://www.bard.org). ■

Entertainment, Seminars, Backstage Tours, and So Much More

Photos: Visitors and performers at *The Greenshow*, 2016 and 2017.



# 2018 Season Calendar



## The Festival Experience

**Performances** of *The Merry Wives of Windsor*, *The Merchant of Venice*, and *Henry VI Part One* are in the outdoor Engelstad Shakespeare Theatre.

**Performances** of *The Foreigner*, *Big River*, *An Iliad*, and *The Liar* are in the Randall L. Jones Theatre.

**Performances** of *Othello* and *Pearl's in the House* 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 28 to September 8.

**Backstage Tours** begin in the Randall Theatre lobby Tuesdays, Wednesdays, Fridays, and Saturdays at 10:15 a.m. from July 10 to September 8 and Wednesdays and Saturdays at 10:15 a.m. from September 12 to October 13 (except September 29).

**Repertory Magic** begins in the Randall Theatre lobby Mondays and Fridays from July 13 to August 31 soon after the Randall Theatre matinee ends (approximately 4:30 p.m.).

**The New American Playwrights Project** presents staged readings of new plays August 24, 25, 29, 30, 31 and September 1 at 9:30 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, in the Garth and Jerri Frehner Rehearsal/Education Hall, or in the Anes Theatre. (Please see the calendar at [www.bard.org/calendar](http://www.bard.org/calendar) for exact locations.) Seminars begin at 9 a.m., with one hour devoted to plays in the Engelstad Theatre and the Anes Theatre and then one hour devoted to plays in the Randall Theatre.

**Production Seminars** (rotating between actors, costumes, props, and hair and makeup) are 11 a.m. most days throughout the season. (Please see the calendar at [www.bard.org/calendar](http://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 28 to October 13.

### MONDAY

**JULY 2** *Othello* (preview), 2 p.m.  
*The Merry Wives of Windsor* (preview), 8 p.m.

**9** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.

**16** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*Othello*, 8 p.m.

**23** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*An Iliad*, 8 p.m.

**30** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*Othello*, 8 p.m.

**6** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*Othello*, 8 p.m.

**13** *The Foreigner*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*An Iliad*, 8 p.m.

**20** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*An Iliad*, 8 p.m.

**27** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*Othello*, 8 p.m.

**3** *Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.

### TUESDAY

**3** *The Foreigner* (preview), 2 p.m.  
*Henry VI Part One* (preview), 8 p.m.

**10** *The Foreigner*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*Othello*, 8 p.m.

**17** *Big River*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*An Iliad*, 8 p.m.

**24** *The Foreigner*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*Othello*, 8 p.m.

**31** *Big River*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*An Iliad*, 8 p.m.

**7** *Big River*, 2 p.m.  
*The Merchant of Venice*, 2 p.m.  
*An Iliad*, 8 p.m.

**14** *Big River*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*An Iliad*, 8 p.m.

**21** *The Foreigner*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*Othello*, 8 p.m.

**28** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

**4** *Pearl's in the House*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.

**11** *Pearl's in the House*, 8 p.m.

**18** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*An Iliad*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

**25** *An Iliad*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*Othello*, 8 p.m.

**OCT. 2** *An Iliad*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Foreigner*, 8 p.m.  
*Othello*, 8 p.m.

**9** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*An Iliad*, 8 p.m.  
*Pearl's in the House* (closing), 8 p.m.

### WEDNESDAY

**4** *Big River* (preview), 2 p.m.  
*The Merchant of Venice* (preview), 8 p.m.

**11** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.

**18** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*An Iliad*, 8 p.m.

**25** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*An Iliad*, 8 p.m.

**AUG. 1** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*Othello*, 8 p.m.

**8** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*Othello*, 8 p.m.

**15** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*An Iliad*, 8 p.m.

**22** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*An Iliad*, 8 p.m.

**29** *The Foreigner*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*Othello*, 8 p.m.

**5** *Othello*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.

**12** *Pearl's in the House*, 2 p.m.  
*The Foreigner*, 8 p.m.  
*Othello*, 8 p.m.

**19** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Liar*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

**26** *Othello*, 2 p.m.  
*The Foreigner*, 8 p.m.

**3** *The Liar*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Foreigner*, 8 p.m.

**10** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Liar*, 8 p.m.

### THURSDAY

**JUNE 28** *Othello* (preview), 2 p.m.  
*The Merry Wives* (preview), 8 p.m.

**5** *Othello* (opening), 2 p.m.  
*The Merry Wives of Windsor* (opening), 8 p.m.

**12** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*An Iliad*, 8 p.m.

**19** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*The Foreigner*, 8 p.m.

**26** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*Big River*, 8 p.m.

**2** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*The Foreigner*, 8 p.m.

**9** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*An Iliad*, 8 p.m.

**16** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*The Foreigner*, 8 p.m.

**23** *The Foreigner*, 2 p.m.  
*Pearl's in the House* (preview), 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*Big River*, 8 p.m.

**30** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*The Foreigner*, 8 p.m.

**6** *Pearl's in the House*, 2 p.m.  
*Henry VI Part One* (closing), 8 p.m.

**13** *Pearl's in the House*, 2 p.m.  
*The Foreigner*, 8 p.m.

**20** *The Liar*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Foreigner*, 8 p.m.

**27** *The Liar*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Foreigner*, 8 p.m.  
*Othello*, 8 p.m.

**4** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Liar*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

**11** *The Foreigner*, 2 p.m.  
*The Liar*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

### FRIDAY

**29** *The Foreigner* (preview), 2 p.m.  
*Henry VI* (preview), 8 p.m.

**6** *The Foreigner* (opening), 2 p.m.  
*Henry VI Part One* (opening), 8 p.m.

**13** *Big River*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*The Foreigner*, 8 p.m.

**20** *The Foreigner*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*Big River*, 8 p.m.

**27** *Big River*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*The Foreigner*, 8 p.m.

**3** *The Foreigner*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*Big River*, 8 p.m.

**10** *The Foreigner*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*Big River*, 8 p.m.

**17** *The Foreigner*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*Big River*, 8 p.m.

**24** *Big River*, 2 p.m.  
*Pearl's in the House* (opening), 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*The Foreigner*, 8 p.m.

**31** *The Foreigner*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*Big River*, 8 p.m.

**7** *Pearl's in the House*, 2 p.m.  
*The Merchant of Venice* (closing), 8 p.m.  
*The Foreigner*, 8 p.m.

**14** *The Foreigner*, 2 p.m.  
*Othello*, 8 p.m.  
*The Liar* (preview), 8 p.m.

**21** *The Liar*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Foreigner*, 8 p.m.  
*Othello*, 8 p.m.

**28** *The Foreigner*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Liar*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

**5** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Foreigner*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

**12** *The Liar*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Foreigner* (closing), 8 p.m.  
*Othello*, 8 p.m.

### SATURDAY

**30** *Big River* (preview), 2 p.m.  
*The Merchant of Venice* (preview), 2 p.m.

**7** *Big River* (opening), 2 p.m.  
*The Merchant of Venice* (opening), 8 p.m.

**14** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merchant of Venice*, 8 p.m.  
*Big River*, 8 p.m.

**21** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*Othello*, 8 p.m.

**28** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*Othello*, 8 p.m.

**4** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*An Iliad*, 8 p.m.

**11** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*Henry VI Part One*, 8 p.m.  
*The Foreigner*, 8 p.m.

**18** *Big River*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*Othello*, 8 p.m.

**25** *The Foreigner*, 2 p.m.  
*Pearl's in the House* (opening), 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*Othello*, 8 p.m.

**SEPT. 1** *Big River* (closing), 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

**8** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Merry Wives of Windsor* (closing), 8 p.m.  
*Pearl's in the House*, 8 p.m.

**15** *The Liar* (opening), 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Foreigner*, 8 p.m.

**22** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Liar*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

**29** *The Foreigner*, 2 p.m.  
*Othello*, 2 p.m.  
*The Liar*, 8 p.m.  
*Pearl's in the House*, 8 p.m.

**6** *The Liar*, 2 p.m.  
*Pearl's in the House*, 2 p.m.  
*The Foreigner*, 8 p.m.  
*Othello*, 8 p.m.

**13** *The Liar* (closing), 2 p.m.  
*Pearl's in the House* (closing), 2 p.m.  
*The Foreigner* (closing), 8 p.m.  
*Othello* (closing), 8 p.m.

Photo: A scene from *Guys and Dolls*, 2017.



# 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.



# SUU everywhere

## WALT DISNEY COMPANY

Already an avid lover of the performing arts, Payden Adams chose Southern Utah University after attending multiple performance workshops offered on campus.

At SUU, Payden combined his talents and became one of the school's first students in the Bachelor of Fine Arts in Musical Theatre program. During that time, Payden starred in a number of productions growing in skill and confidence.

Payden's complete understanding of theater, dance and production guided him to a successful career as a Talent Casting Agent at the Walt Disney Company.



**SUU** SOUTHERN  
UTAH  
UNIVERSITY

SUU.EDU/EVERYWHERE



# WHAT WILL YOU DO WITH YOUR HOME EQUITY?



**Home**  
Improvement



**Debt**  
Consolidation



**Medical**  
Expenses



**Recreational**  
Vehicle



## LOCAL DECISIONS • BETTER RESULTS



**State Bank**  
OF SOUTHERN UTAH

Member FDIC

(435) 865-2300 • SBSU.COM

