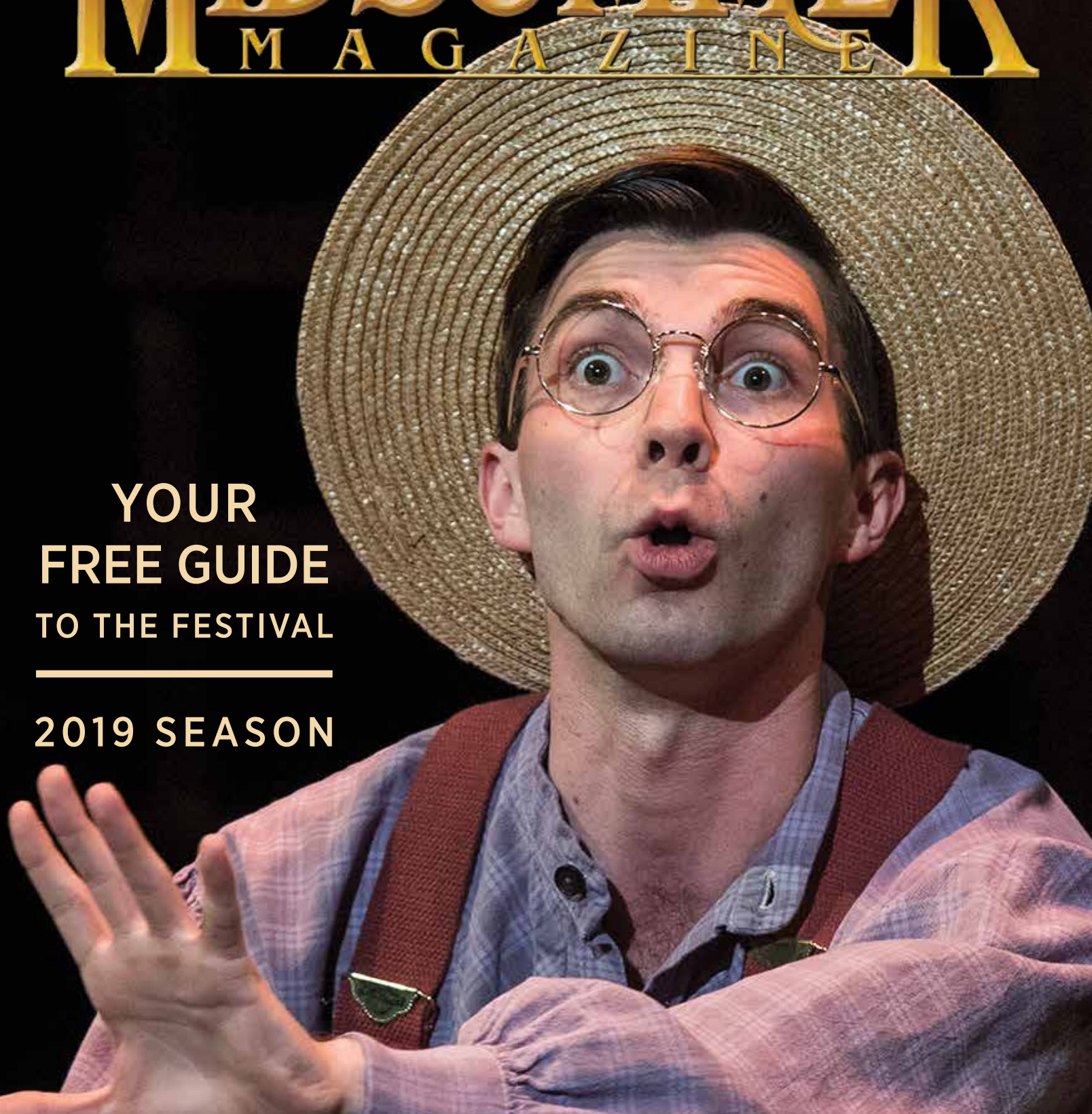


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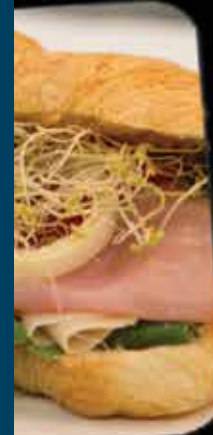


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The Magazine of the Utah Shakespeare Festival

Summer 2019 • Fortieth Edition • Cedar City, Utah

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FAREWELL TO THE MASTER

Goodbye to a Teacher, a Writer, and a Friend

By Bruce C. Lee

As near as I can tell, Ace G. Pilkington penned the first of many articles for *Midsummer Magazine* in 1990, and he contributed to this magazine and the enjoyment and education of its readers every year since. He was also a familiar face at the Utah Shakespeare Festival’s play seminars, where he regaled Festival playgoers as they enjoyed the morning in the grove and listened as he explained the nuances of Shakespeare and answered their questions with humor and knowledge we all admired.

Sadly, Ace passed away just before this issue of *Midsummer Magazine* was put to bed. He left a hole in this magazine and in the lives of many who he influenced as a teacher, a writer, and a friend. I have heard from many people the past months as they have expressed their love and admiration and told stories of his quick wit, his seemingly unbounded knowledge, and his caring as he mentored many students and friends.

I would add my name to those who learned much from him. But I, and you, will not forget him. In 1992 Ace wrote a poem dedicated to Isaac Asimov, “The Robots’ Farewell to the Master,” which was the winner of that year’s Asimov’s Science Fiction Magazine Readers’ Choice Award. The last four lines of that poem sum up the man and our feelings for him:

“Still, he lives in us and in his art,
Immortal as he writes and strives and strides
Across our memories, impossible to dim,
Where his stories warm our minds and form our hearts.”

Farewell, good friend.



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Announcing the 2019 Utah Shakespeare Festival

By Leonard Colby

The Utah Shakespeare Festival recently announced its fifty-eighth annual season. Themed around family and “The Ties that Bind,” the Festival’s 2019 season will feature eight (or, depending how you count, nine) plays from June 27 to October 12, 2019. Families of many kinds will be featured in the diverse line-up, from dark and dysfunctional to hopeful and full of great joy. For more information or to order tickets after July 6, visit www.bard.or or call the Ticket Office at 1-800-PLAYTIX. The 2019 plays are:

June 27–October 12 — Tickets are available now.

Photos, top left then clockwise: A scene from *The Merry Wives of Windsor*; Wayne T. Carr (left) as Bassanio and Lisa Wolpe as Shylock in *The Merchant of Venice*; Rob Riordan (left) as Ellard Simms, Colleen Baum as Betty Meeks, Michael Doherty as Charlie Baker, and Katie Fay Francis as Catherine Simms in *The Foreigner*; and Kipp Moorman (left) as Geronte and Jeb Burris as Dorante in *The Liar*. All are from the 2018 season.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

It’s bright! It’s loud! It’s technicolor! It’s Joseph’s new coat! And it sets the tone for a frolicking Biblical satire filled with vaudevillian tunes, country and western swings, calypso, and good old rock and roll.

MACBETH

Haunted by the witches’ prophecies and spurred by his wife’s ambitions (as well as his own taste for power), Macbeth dares to tempt fate. But he slowly finds that his murderous machinations are doomed to bitter and tragic failure.

HAMLET

Prince Hamlet wants the truth—and retribution. Driven by his father’s ghost, his mother’s hasty remarriage, and the corrupt society all around him, he plots and withdraws, schemes and retreats—until, finally, he must act.

THE BOOK OF WILL

Without William Shakespeare, we wouldn’t have the world’s most memorable plays—and without his friends, we wouldn’t know he wrote them. After the Bard’s death, his fellow actors realize they need to publish a collection of his work.

THE CONCLUSION OF HENRY VI: PARTS TWO AND THREE

Pitting the Lancasters and the Yorks in a battle for the crown and the future of England, this story is at times both grim and heroic. The epic tale of kings and families at war will be concluded in one grand event spanning the War of the Roses.

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EVERY BRILLIANT THING

Mom’s in the hospital. She’s “done something stupid.” So you start a list of everything that’s brilliant and worth living for. 1. Ice cream. 2. Water fights. 3. Staying up past your bedtime. You leave it on her pillow, hoping—and you add to the list throughout your life.

THE PRICE

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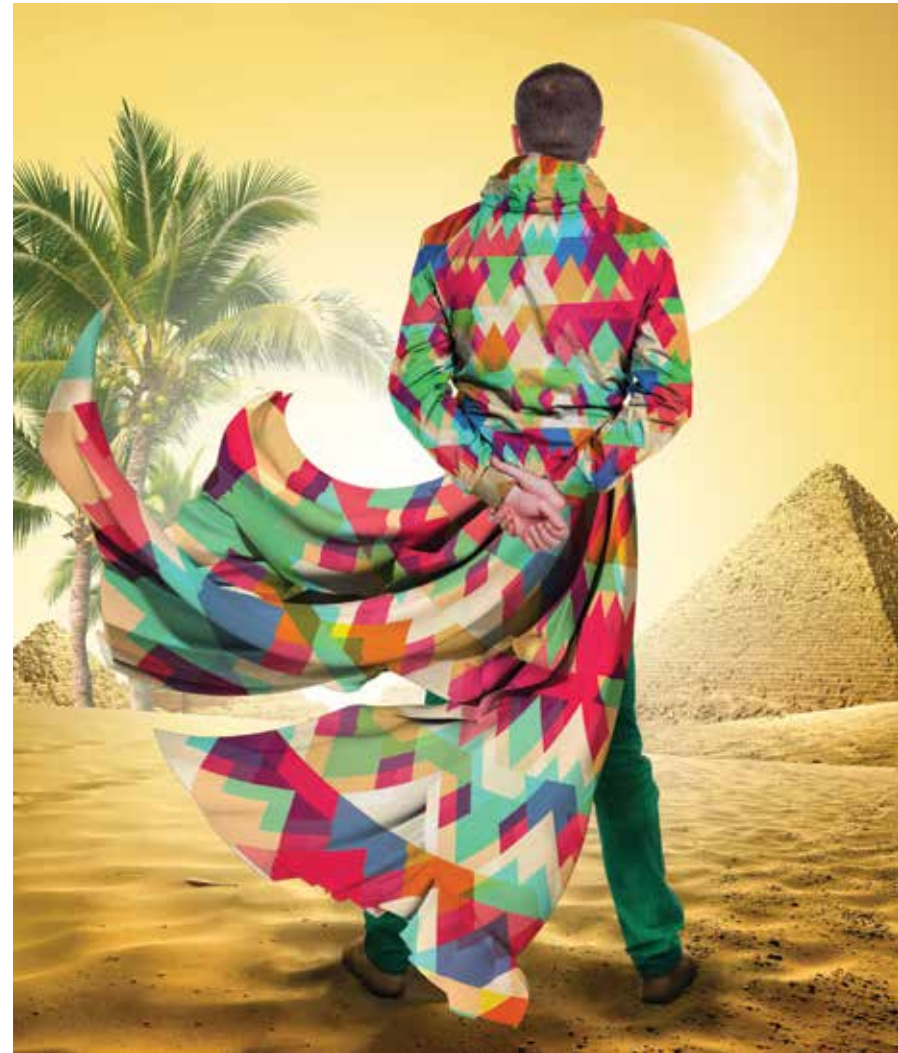
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JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT



The Rock Musical for the Ages

By Lawrence Henley

Among so many wonderful Biblical tales, one of the Holy Bible's greatest is the fantastical narrative of Joseph and the Coat of Many Colors. An incredible account, it's the story of Jacob, son of Isaac, and his twelve beloved sons. The twelve became the leaders of the twelve tribes of Israel. Their names, in age order, were Reuben, Simeon, Levi, Judah, Dan, Naphtali, Gad, Asher, Issachar, Zebulun, Joseph, and Benjamin. Although Joseph was the next to youngest,

In the Randall L. Jones Theatre • June 27 -October 12

he came to hold tremendous favor with Jacob. His standing as the favored son was attributable primarily to having been the first son born of Rachel, Jacob's late, beloved wife, and to his amazing capacity to predict the future through nocturnal dreams.

To celebrate his love for Joseph, Jacob presented his son with a spectacular coat woven of multiple, blazing colors. As he grew older, Joseph's portentous dreams became more frequent and uncannily accurate. His talent, combined with the ostentatious garment, engendered excessive jealousy and suspicion among the older brothers. Troubling them was a paranoiac assumption that they would each be summarily passed over in favor of Joseph, once Jacob was ready to relinquish power as head of the tribe.

This lingering, festering jealousy would lead Joseph's brothers to devise a deadly plot to remove him from Jacob's line of succession. Fortunately for all, the plotters settled on an alternative to fratricide. Instead, Joseph was left for dead in a deep well, found and rescued, and then sold into slavery. While in bondage, his remarkable talent for prophecy ultimately brought him tremendous favor with his Egyptian masters. In a stunning turn of events, Joseph's newly appointed powers of diplomacy led to an unlikely reunion with his brothers. Their astounding meeting proved to be a most valuable teaching moment for all of the Sons of Jacob.

Throughout history, the great biblical stories have inspired multitudinous classic art, music, and dramatic work, both non-secular and secular. In 1967, a gifted and emerging nineteen-year-old British composer and a clever twenty-three-year-old lyricist tagged the story of Joseph, Jacob and Sons as a grand opportunity to pen a bright, funny, and hip new musical composition. In time, this piece would meld together all of those art forms into a vivid, aurally exciting pop-rock musical. Today, this pair of writers are known to the world as Sir Andrew Lloyd Webber and Sir Tim Rice. As a duo, they changed the direction of musical theatre during their brilliant and seldom-rivalled ten-year partnership.

It's no revelation that Rice and Lloyd Webber became synonymous with the most elite writing teams in musical theatre pantheon, alongside Rodgers and Hammerstein, Gilbert and Sullivan, and Lerner

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and Loewe. Their curriculum vitae of hit shows written together and with others was transformational, and it's still eye-popping today: *Evita*, *Starlight Express*, *The Phantom of the Opera*, *Sunset Boulevard*, *Disney's The Lion King*, *The Wizard of Oz*, *School of Rock*, *Aida*, and more.

Joseph and the Amazing Technicolor Dreamcoat was conceived after the teenage Lloyd Webber was approached by his younger brother's music instructor with an offer of commission to compose a fifteen-minute pop-tinged cantata for the St. Paul's Junior School Choir and Orchestra. What began as a short novelty score for a church school was morphed into a full-length West End musical. Lloyd Webber and Rice's initial full-length effort, *The Likes of Us* (1965), hadn't attracted much notice; however, as fortune would have it, a music critic named Derek Jewell witnessed one of *Joseph's* initial performances, reviewing it glowingly. Encouraged by the affirmation, the duo set out to complete the play. It would, however, be a project that would take much of the next decade to develop into its eventual form.

When top flight Decca Records producer Norrie Paramour gained awareness of *Joseph*, he listened to it and recommended that it be further developed, expanded, and recorded as a full-length album. Gradually, additional tunes were added. The fifteen-minute original became twenty minutes, then thirty-five. Ultimately the full-length version that's been performed tens of thousands of times over the past fifty-odd years emerged. Fate being what it is, another historic project would instead become their first smash hit, bringing the initial explosion of fame to the Lloyd Webber/Rice creative team. Still, it's a certainty that *Joseph and the Amazing Technicolor Dreamcoat* paved the way for their development as writers of the first water.

Joseph owes much of its chances to succeed to the groundbreaking 1970 Lloyd Webber and Rice rock opera, *Jesus Christ Superstar*. It was among the first rock musicals, with the other titles of note being *Hair* (1968) and *The Who's Tommy* (1969). In 1966, the Beatles' John Lennon had famously observed that, at that time, the iconic rock band meant more to many teenagers than religion. Rock musicals

such as *Superstar*, *Joseph*, and Steven Schwartz's *Godspell* brought religious themes back into popular entertainment, bringing renewed focus on non-secular themes to post-1960s young audiences. Viewed initially as highly controversial within religious circles and by non-Baby Boomers, *Superstar* nonetheless broke out in a major way, injecting a much-needed air of coolness and hip to religious themes and spirituality.

Like *Joseph*, *Superstar's* initial release was in the form of a recording. Unlike *Joseph*, *Superstar* became a juggernaut, gaining mainstream momentum moving it rapidly from cult-favorite status to widespread popularity, mostly with the thirty years and under demographic. *Superstar's* subsequent theatrical version garnered five Tony Award nominations. Its soundtrack albums featured stars such as Ben Vereen, Deep Purple lead singer Ian Gillan, and Yvonne Elliman. The show spawned numerous chart hits including the title track, "Everything's Alright" (Elliman), and the beautiful "I Don't Know How to Love Him" (Helen Reddy).

Naturally, fans of *Superstar* and industry moguls alike demanded more work by Lloyd Webber and Rice. What to do for an encore? Voila! *Joseph and the Amazing Technicolor Dreamcoat* was waiting in the wings. The first theatrical version of *Joseph* debuted in an abbreviated length at the Edinburgh Festival, and then London's West End in 1973. The full-length stage musical opened in London in 1974. *Joseph* didn't make it to Broadway until 1982, but the show has been in constant production somewhere in America ever since.

One of the truly remarkable things about *Joseph* has been its adaptability, versatility, and staying power. The show has been equally successful as a staple of educational theatre as it has for the mainstages and national touring companies. It has been produced by hundreds of schools in England and the United States. Now in its fifth decade, the show has found tremendous resilience as a ticket-selling staple in roadhouses, playhouses, academic theatre, and church venues. As insightful as it is entertaining, *Joseph and the Amazing Technicolor Dreamcoat* is now the rock musical for the ages. ■

MACBETH



Murder: Doing "the Deed"

By Olga A. and Ace G. Pilkington

Macbeth is a play about murder, yet among the play's eighteen thousand words, "murder" or its derivatives is mentioned only eighteen times. Why is Shakespeare avoiding the word? Is saying "murder" as unlucky within the world of the play as saying "Macbeth" is in the world of performing companies? Macbeth himself mentions "murder" only nine times, and Lady Macbeth only once. Instead, Shakespeare refers to Duncan's murder using the most generic verb in the

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English language—"to do." The most memorable and powerful monologues of the play describe the killing of the king as a deed, as something that is done, and once completed is impossible to undo. Lady Macbeth is particularly apt at using the euphemisms. As Silvia Bigliuzzi writes in "Linguistic Taboos and the 'Unscene' of Fear in *Macbeth*," "Lady Macbeth mentions neither the crown nor the murder but alludes to them only through strategies of indirection" (*Comparative Drama*, vol., 51, nos. 1 and

2, Spring and Summer 2018, p. 60). She mentions the act of murder in obscure terms—"Thus thou must do" and "that which rather thou dost fear to do" (1.5.22-23, all references to the play are from *The Tragedy of Macbeth*, edited by Nicholas Brooke [Oxford: Oxford UP, 1990]). The murder becomes the generalized act of doing. Macbeth himself describes it as "the deed" (1.7.14).

The prominence of general references to the killing of Duncan can be explained in two ways. The first possible explanation

has to do with the world of the play, where, as Bigliuzzi says, the "allusiveness suggests the symbolic enormity of the crime" (60). Macbeth will be killing not just a king, but a good king—"this Duncan/Hath borne his faculties so meek, hath been/So clear in his great office" (1.7.16-18). Killing in war brought Macbeth honor, but committing regicide is different; therefore, Macbeth is hesitant for a good reason—both in action and in words. However, he is more likely to call the crime by its proper name than Lady Macbeth is.

Yet it is Lady Macbeth who is the mastermind. She urges her husband to "be the serpent" (1.5.65)—to play a gracious host to Duncan by day and "bear the knife" (1.7.16) by night. She accuses Macbeth of cowardice and speaks of his fear over and over again. In fact, every time Macbeth tells her that he does not want to kill his king, she implies that he is afraid while presenting herself as resolute and coldblooded (1.7. 47-59). Yet, she is the one who is avoiding the word "murder" altogether. And while talking to her, Macbeth too resorts to metaphors and generalizations: murder becomes "business" (1.7.31) and a "terrible feat" (1.7.81). Only to himself (that is, in soliloquies) does he mention the true name of the crime. To the audience this is a clue—he knows exactly what he is about to do, while Lady Macbeth has only a vague notion.

Another possible explanation for using the word "murder" so sparingly and relying instead on the versatility of the verb "to do" might lie in the historical development of the English language. Seth Lerer in *Inventing English: A Portable History of the Language*, argues that Shakespeare's English was representative of the "way of speaking and writing shaped by the educational traditions of Renaissance England" (New York: Columbia University Press, 2007, p. 129). During this time, English was welcoming new words and new grammatical constructs more readily than it does now. In fact, English's large vocabulary and versatility owe a lot to this time period.

One of the adjustments that were taking place was a new sense of the verb "to do." As Lerer explains, "The verb 'to do' . . . was taking on new uses in the sixteenth century. Instead of serving simply as a full verb (meaning to act or make something)

. . . it could be used to stand for another verb" (30). For example, an answer to the question, "Did Macbeth murder Duncan?" can be a simple, "He did"—the verb "to murder" is implied but it is replaced by the generic "do." In fact, Lerer is convinced that in *Macbeth* specifically, Shakespeare "deploys [the generic 'do'] . . . to mark the ambiguities of action" (136).

Shakespeare, as we know, was no stranger to linguistic innovation, and this specific usage of "do" appears in other plays as well. In *Henry IV Part One*, Prince Hal famously pronounces Falstaff's sentence, "I do, I will" during the playacting scene in the tavern where Hal assumes the role of his father and Falstaff pretends to be the prince (edited by David Bevington [Oxford: Oxford UP, 1987], 2.4.463). Here the verb "to do" stands for the verb "to banish" and allows Hal to indicate the action without uttering the harsh word.

In *Macbeth*, Shakespeare also uses other linguistic innovations of the time that explain his character's word choices. In addition to the ambiguity and avoidance which the generic "do" indicates, Shakespeare gives Macbeth very specific yet unusual terms connected with murder: "assassination" and "surcease" (1.7.2, 4). "Assassination" is Shakespeare's coinage "recorded [in *Macbeth*] for the first time in any writing." "Surcease" in Shakespeare's time came to mean "an act of bringing to an end," in this case, ending Duncan's life (Lerer 136-137). A familiar word "murder" gives way to new and exotic descriptions of the act.

One more trend of the time—the use of prefixes—also finds its place in *Macbeth* and underlines the word choice connected with Duncan's murder. Lady Macbeth's references to "undoing" (1.5. 24; 5.1.65) and "unsexing" (1.5.40) are fashionable ways of indicating duality. The prefix "un-" implies impossibility in addition to a change of direction. In *Macbeth*, these two senses combine: the impossibility to reverse a murder or to turn a woman into a man. If at the beginning of the play, the murder of Duncan is described with the generic "do," by the end of the play, the descriptions change to "undo"—as if to indicate both the unnaturalness of the act and its finality. Shakespeare's choice of words is, once again, of his own time and timeless. ■



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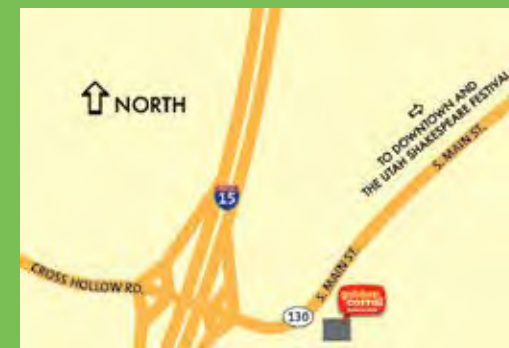
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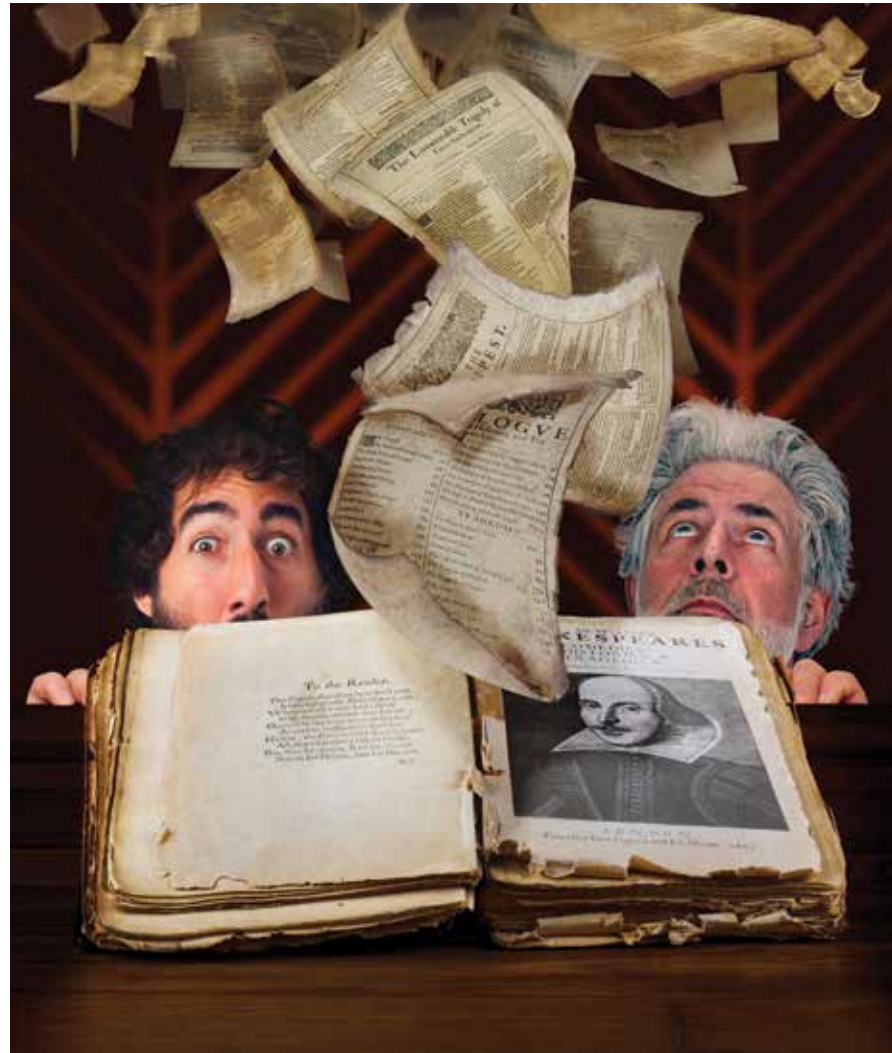
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THE BOOK OF WILL



Your Mission, Should You Choose to Accept It: Save William's Words

By Ryan D. Paul

William Shakespeare was dead: to begin with. There is no doubt whatever about that. Fortunately for us, William Shakespeare was also a lucky man. To be sure, he was a brilliant writer, a creative genius, and one of the foremost definers of the human condition, but most of all, he was lucky. The fortunes of William Shakespeare,

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the longevity of his work, and his acceptance as the English language's greatest dramatist are the legacy of two of the Bard's contemporaries: John Heminge and Henry Condell. Without these two men it would be very likely that we would know little of the work of William Shakespeare or, at least, be uncertain as to which of his purported plays could be attributed to him. This season, in *The Book of Will*, the Utah Shakespeare Festival dramatically tells the story of the birth of the First Folio.

In the days of William Shakespeare, printing could be a lucrative business, for the printer, not necessarily the author. Many pirated editions of Shakespeare's plays made their way around London booksellers during the author's lifetime; and in fact, as the Bard grew in popularity, unscrupulous printers began using Shakespeare's name to sell the works of others. When Shakespeare died in 1616 only three members of his original company, the King's Men, were left: Richard Burbage, John Heminge, and Henry Condell. Burbage would soon follow the Bard to the grave. This left only

Heminge and Condell to protect the plays. According to author Paul Collins, these two men "knew Shakespeare as nobody ever since—not as an artistic icon, but as a friend and colleague. They'd walked the boards with the man himself, stared into his eyes as they spoke the lines that he had written for them. They'd toiled alongside Shakespeare to maintain the physical structure of the theatre, to make payroll, to act in his dramas; together they had seen the awful glow of fire upon the sky as their Globe Theatre burned down in 1613, and when the ashes were cleared away, they watched a new theatre rise in its place." (*The Book of William: How Shakespeare's First Folio Conquered the World* [Bloomsbury, New York, 2009], p. 14). Most importantly, they had an intimate knowledge of the plays. Time was moving swiftly for these two men; their generation was disappearing. Those that had seen Shakespeare, the man, on stage were dying. Who would preserve the memory of their friend, if not them? For many of the plays written in Shakespeare's day only their titles existed. For a publisher, plays were not often worth

the financial risk. You went to a play, you did not read one. Going to the theatre was an event. Playwrights and producers made their money at the gate and permanently selling the rights to a publisher. Preserving or licensing a play hardly seemed worth the time.

With this in mind, Heminge and Condell set out to save the work of their friend and in their initial searching, the task proved difficult. It had been ten years since Shakespeare had published his last play. A few rough drafts of plays in Shakespeare's own hand existed. A larger number of prompt books were found and some of the plays already existed in published form, although most were cheap and mostly illicit copies. According to Collins, "With plays like *King Lear*, the best Heminge and Condell could do was to track down old copies in bookstores and compare what they found with their fading memories of having performed alongside Shakespeare in the plays" (p. 18).

These two last surviving King's Men were the most qualified to determine what was a "Shakespeare" play and what was not. A play that they chose to be printed in what would be called the First Folio, could be

solid proof that Shakespeare was indeed the author. However, the absence of a play did not necessarily mean that it did not come from the pen of the Bard. A play, such as *Pericles* whose owner refused to participate, was not added to the canon until the Third Folio. Most importantly, without this literary life-saving quest of Heminge and Condell, plays such as *Julius Caesar*, *Twelfth Night*, *Macbeth*, *The Tempest*, *The Taming of the Shrew*, *The Comedy of Errors*, and twelve others would most certainly have been lost to the world.

In 2019, Melinda Pfundstein, who helmed last season's critically acclaimed production of *The Merchant of Venice* returns to the director's chair for *The Book of Will*. She says the characters in the play "do not realize the weight of the feat they attempt. They have no idea the place these words hold in our modern-day hearts and minds. They are unaware of the consequences of their efforts or the legacy they protect and the inheritance they leave us in Shakespeare's words. They simply do what feels right and true, right in front of them. We, the audience, reap the benefits and get to decide what is precious to us" (Utah Shakespeare Festival, early unpublished director's notes to the design team).

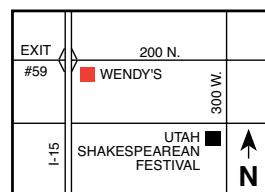
One of our challenges in telling the stories of our past is second guessing those who were there. David McCullough reminds us, "And just as we don't know how things are going to turn out for us, those who went before us didn't either. It's all too easy to find fault with people for why they didn't do that or they did do this because we are not involved in it, we are not there inside it, we're not confronting what we don't know as those who preceded us were" (*The American Spirit: Who We Are and What We Stand For* [Simon & Schuster: New York, 2017], p. 106).

I love that phrase, "we are not confronting what we don't know." To study history is to know the ending before you begin. Imagine seeing *Romeo and Juliet* for the first time, without any foreknowledge of what may happen, without knowing the ending before the beginning. Certainly, those who strove and sacrificed to preserve Shakespeare deserve their story to be told, and *The Book of Will* is a great way to tell it. ■

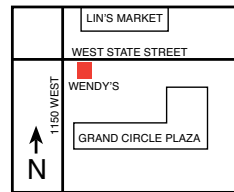


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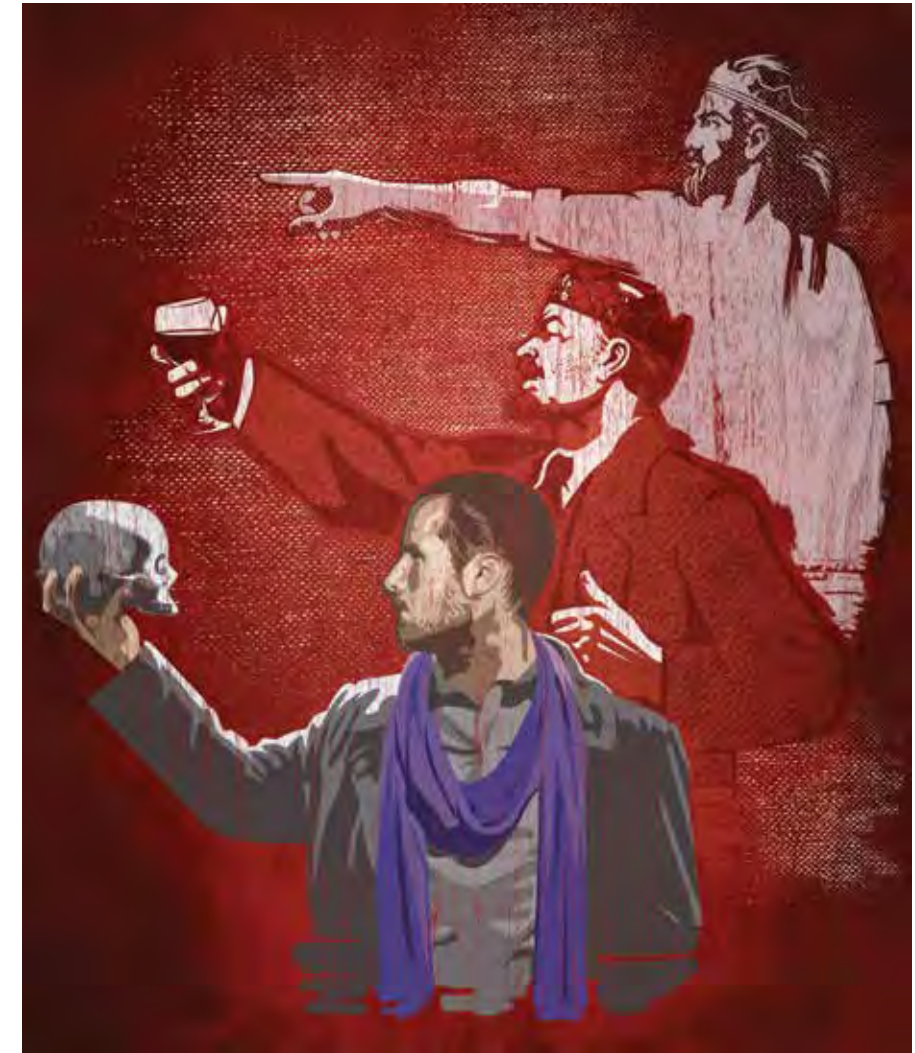
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HAMLET



Hamlet's Therapist

By Kelli Allred

Shakespeare certainly seems to have understood human nature well enough to be considered one of the earliest English-speaking experts on human behavior and thought. So, in addition to his other monikers, might modern scholars also consider him a behavioral psychologist? Hamlet's five soliloquies reveal enough about his cognitive reasoning to allow a mental health professional to offer a diagnosis of Hamlet Syndrome. In his book, *The Hamlet Syndrome*, Andrew Goldblatt identifies a segment of the general population as individuals who are "over thinkers who underachieve." He goes on to characterize specific behaviors and attitudes of those with Hamlet Syndrome: "low stress jobs . . . people who get law degrees but never

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practice law . . . torn between idealism and monetary success . . . downwardly mobile jobs or unemployed . . . these folks can't decide what to do, and so they [do] nothing. . . . Procrastinators . . . they don't return phone calls . . . romantically they are solitary people" (Andrew Goldblatt and Adrienne Miller, *The Hamlet Syndrome* [New York: Wm. Morrow Publishing, 1989], 10).

Procrastination is a demon that most individuals recognize within themselves. Hamlet, however, takes procrastination to new heights with his waiting, his weighing, and his self-negotiating. His verbal bouts with conscience, morality, duty, and filial devotion take the observer on a circuitous journey of intrigue and revenge. "To whom is he speaking?" audiences might ask. Mostly, however, the audience must sit passively and play the role of therapist to Hamlet's "distracted globe" (1.5.96).

The soliloquies establish a relationship between Hamlet and the audience, not unlike that of therapist and patient. This relationship exists because Hamlet has no one to whom he can bare his soul. He desperately needs a loyal and understanding friend. While his friends

Guildenstern and Rosencrantz pretend to be worried about him, they become traitors to Hamlet when they spy on him for his controlling and nefarious uncle Claudius. Of course, Horatio proves worthy of Hamlet's friendship, but he's more of a servant to Hamlet than a friend. Horatio keeps Hamlet's secrets, listens to Hamlet's wild stories and rants, and even laughs at his friend's cynical quips. Nevertheless, there are *some* things a prince just can't share with a servant/friend.

Whether they like it or not, the audience serves as Hamlet's confidante throughout the play, as Hamlet bares his soul in a series of soliloquies. Each monologue precedes an *action* that Hamlet intends to perform, but does not. When Hamlet arrives back at the family home in Elsinore (act 1), his father has been dead barely a month when his mother marries Claudius. Despair, humiliation, embarrassment, and a strong sense of injustice drive Hamlet's first soliloquy, in which he reveals his wish to cease living—"O, that this too too solid flesh would melt . . . into a dew" (1.2.129-30); he rejects suicide, wishing that "the Everlasting had not fixt His canon 'against

self-slaughter!'" (1.2.131-132). The theme of this monologue is the unbearable sorrow that Hamlet is compelled to speak aloud. "It is not nor it cannot come to good; But break, my heart" (1.2.158-59). Ironically, his choice to remain silent ("for I must hold my tongue!") comes too late for the audience. He has already spoken aloud his initial torment, and the audience is now part of Hamlet's story.

The second soliloquy reveals complications with Hamlet's emotional upheaval, for now he is privy to more knowledge of the rotting in Denmark: his father has been murdered by his uncle Claudius; moreover, the ghost of King Hamlet has appeared to the prince and demands vengeance for his death. When he realizes that he must kill Claudius, Hamlet turns to the audience and asks for a direct response: *how* he will commit this act and *what* may others think of him for it?

"Am I a coward?/ Who calls me villain? Breaks my pate across? . . ./ Tweaks me by th'nose? Gives me the lie i'th' throat/ As deep as to the lungs? Who does me this, ha?" (2.2.572-76).

Hamlet speaks harshly of himself when he begins his second soliloquy with "O,

what a rogue and peasant slave am I" (2.2.558), and continues with his self-abasement, saying "I am pigeon-liver'd, and lack gall to make oppression bitter" (2.2.578). By now Hamlet begins to realize that he has been passed over as heir to the throne. Hamlet's "election" to the Danish throne should have followed the old king's death, as was the manner at the time. Instead, Claudius has aligned the king's subjects and closest advisors to bypass Hamlet, who now sees more clearly how his uncle has rendered him powerless: "I . . . can say nothing; no, not for a king,/ Upon whose property and most dear life/ A damn'd defeat was made" (2.2.574-77).

Throughout this second monologue, Hamlet holds "the mirror up to nature" and sees himself as never before. Hamlet bares his flaws to the audience ("what an ass am I!" 2.2.591), as a contrite repentant might lay bare his soul to his confessor, and once again engages the unwitting audience as therapist. At last a lucid thought enters the young prince's mind, and he is able to seize upon it as an epiphany. "I have heard/ That guilty creatures sitting at a play/ Have, by the very cunning of the scene/ Been so struck

. . . that presently/ They have proclaim'd their malefactions" (597-601). Hamlet can see that the travelling players might help to elicit a confession from Claudius. "I'll have these players/ Play something like the murder of my father/ Before mine uncle: I'll observe his looks. . . . I know my course . . . the play's the thing/ Wherein I'll catch the conscience of the king" (2.2.603-14). Thus, Hamlet settles on a course of action and intends on revenging his father's murder, but he makes no concrete plans to do so.

By act 3, Prince Hamlet has sunk into a suicidal despair and madness ("To be, or not to be," 3.1.55). He tells the audience that he chooses to remain in a sick world rather than to chance an afterlife that may be even worse. The action rises during Hamlet's fourth soliloquy when Hamlet comes upon Claudius kneeling in prayer and considers killing him at that instant ("Now might I do it pat, now he is praying" 3.3.73). The more Hamlet talks, the less likely he is to act on his impulses. This time, however, he rationalizes that killing Claudius while praying will send his father's murderer directly to heaven, instead of to hell.

Hamlet chooses to abandon the opportunity to kill Claudius, based on his rational thoughts; he even goes so far as to explain his rationale to the audience (a.k.a. his therapist/confessor). Nevertheless, he remains a victim of his own procrastination. The audience comes to recognize clearly this weakness in Hamlet's character, this "Hamlet Syndrome."

According to one Shakespearean scholar, the audience members "share with Hamlet a knowledge of the truth and know that he is right, whereas the [other characters] are at best unhappily deceived by their own blind complicity in evil" (David Bevington, "From Introduction to Hamlet," *Hamlet & Related Readings* [New York: McDougal Littell, 2002], 299). More than sharing values and beliefs with Hamlet, the audience takes on the role of therapist, with Hamlet the patient who, in hopes of gaining clarity, reveals all. We have little to say and nothing to offer this troubled young man, except to sit quietly and allow him to continue his journey toward self-discovery.

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THE CONCLUSION OF HENRY VI: PARTS TWO AND THREE



The She-Wolf of France Meets the Foul Indigested Lump

Diana Major Spencer

Henry VI, England's king from September 1, 1422, to March 29, 1461, and again, briefly, from October 3, 1470 to May 4, 1471, recoils from his protagonist responsibilities in the sprawling historical saga that bears his name. In his place, the already brilliant pen of young Will Shakespeare shapes two formidable characters to successively emerge into the dominant role Henry deplors:

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Margaret of Anjou, the dowerless French bride foisted on Henry, gradually seizes power from Gloucester, Henry's Lord Protector, early in *Part Two* Margaret then wields her power through acts 1 and 2 of *Part Three*, when she is contested, then bested, by Richard, the Duke of York's son, who is maturing into Shakespeare's consummate villain, Richard III. Both are major characters in the Utah Shakespeare Festival's 2019 production of *The Conclusion of Henry VI: Parts Two and Three*.

Poor Henry inherited, along with his French grandfather's genetic madness, the Hundred Years' War (1337–1453), a bequest from Edward III, who claimed title to the French crown through his mother's roots in France's royal family. Edward III also sired the Wars of the Roses through those "seven sons" so eloquently invoked by Richard, duke of York, as proof of his own claim to the English throne (*Part Two*, 2.2.10–27; all quotations are from *The Riverside Shakespeare*, 1974). The Yorks (the white rose in the Wars of the Roses) descend from sons three and five, whereas the Lancasters (the red rose), including Henry VI, stem only from number four. Unlike his hero-king father, Henry VI cowers from this and any unpleasantness.

Of Henry VI's paternal uncles, Henry V's loyal younger brothers, John, duke of Bedford, maintained oversight of Henry V's conquests in France, and Humphrey, duke of Gloucester, functioned as lord protector of England in Bedford's absence. Bedford died in France after Joan of Arc's uprising (*Part One*, 3.2). Gloucester protects tender-minded Henry, thereby inhibiting the machinations of Margaret and her benefactor, Suffolk—until they seize on discrediting his duchess.

Suffolk, a mere earl while securing her betrothal at the end of *Part One*—saying, aside, "Margaret shall now be queen, and rule the king; / But I will rule both her, the king, and realm" (*Part One*, 5.3.107–8)—enjoys increasing power as young Henry elevates him to duke (*Part Two*, 1.1) for supplying him a queen. Loyal Gloucester, the lord protector, can now be destroyed, by Suffolk and Margaret accusing his wife of witchcraft. In his grief over her banishment, Gloucester comes late for Parliament, giving Margaret

an opportunity to malign his character and conduct. Suffolk supports her; and the cardinal and other dukes, whose influence over the king has likewise been constrained by Gloucester's fidelity to his brother's son, concur. When Gloucester arrives, Suffolk arrests him for high treason.

Henry and Gloucester take turns bewailing the power shift, and Henry leaves Parliament after a long, heartfelt encomium to the now departed Gloucester. Margaret dismisses Henry's opinion as "too full of foolish pity" (*Part*

Two, 3.1.225) and declares that Gloucester "should be quickly rid the world, / To rid us from the fear we have of him" (333–34). Suffolk hires murderers to complete the task, and the She Wolf of France takes charge.

The remainder of *Part Two* depicts King Henry in a rare display of power, banishing Suffolk, who "shall not breathe infection in this air / But three days longer, on the pain of death" (*Part Two*, 3.2.87–88). We see Suffolk's death scene in Kent (and the subsequent grotesquery of Margaret fondling his severed head),

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then a long series of short scenes of uprising commoners and battles that move from Kent to London, bringing Jack Cade's Rebellion toward the crown he, too, claims by renaming himself Mortimer, descendent of Edward III's third son. Cade is supported by commoners, about whom he wonders (much like the tribunes in Shakespeare's Roman plays), "Was ever feather so lightly blown to and fro as this multitude?" (*Part Two*, 4.8.55–56).

When Henry again laments being king and York again makes his claim to the throne, we can't remember which battle we're fighting or whose side we're on. But when an exhausted Richard of York stops, alone, to catch his breath after his forces are turned back (*Part Three*, 1.4) and Margaret and her generals "lay hands on York, who struggles" (1.4.60, stage directions), we concede to Margaret the crown for utter ruthlessness. "Was it you that would be England's king?" she snarls as her generals perch him on a molehill (1.4.70). "Where are your mess of sons to back you now / . . . where is your darling, Rutland? / Look, York, I stain'd this napkin with the blood / That . . . / issue[d] from the bosom of the boy; / And if thine eyes can water for his death / I give thee this to dry thy cheeks withal" (73–83).

She puts a paper crown on his head and continues her gloating tirade until Clifford moves in for the kill, at which point York gamely counters, calling her "She-wolf of France . . . / Whose tongue more poisons than the adder's tooth!" (111–12), debasing her miserable lineage, her lack of inheritance, her meager beauty, and her unwomanly behavior. "O tiger's heart wrapp'd in a woman's hide! / How couldst thou drain the life-blood of the child, / To bid the father wipe his eyes withal, / And yet be seen to wear a woman's face?" (137–40). Northumberland, who has sworn loyalty to Margaret, laments, "Beshrew me, but his passions moves me so / That hardly can I check my eyes from tears" (150–51) and "Had he been slaughter-man to all my kin, / I should not for my life but weep with him, / To see how inly sorrow gripes his soul" (169–71). Margaret scorns Northumberland, then repeatedly stabs York and orders that his head be mounted

on the gates of York town.

For all her malice, Margaret meets her match in Richard Crookback, the "foul indigested lump" (*Part Two*, 5.1.157) who assumes the protagonist's role in act 3, scene 2. Ostensibly loyal to his brother, now King Edward IV, Richard outlines his own route to sovereignty in a soliloquy (*Part Three*, 3.2.124–95) that parallels his opening lines in *Richard III*. Four royal pretenders lie between himself and the throne (plus Edward's potential offspring), and he plots his method to seize it. He'll take the passive-aggressive

route: "Why, I can smile, and murder whiles I smile, / . . . / And wet my cheeks with artificial tears" (182–84); "Deceive more slyly than Ulysses . . . / Change shapes with Proteus . . . / And set the murtherous Machevil to school" (193–95). And bless his newborn nephew with a Judas kiss (*Part Three*, 5.7.33–34).

Ultimately, Shakespeare's genius counters Richard's twisted malevolence by anachronistically preserving Margaret, the Queen of Mean, to lead the cursing chorus of keening women in the last play of the Henry VI tetralogy, *Richard III*. ■

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TWELFTH NIGHT



How Slowly and Quickly One Catches the Plague

Cheryl Hogue Smith

In Shakespeare's England, families of young men and women arranged marital matches, both sides hoping to increase their family's wealth and, perhaps, their station in life. Women, especially, during this time, had little input in the matches and had to defer to their fathers or male guardians. In some cases, the first time a couple would see each other was on the day of their wedding, as when King Henry VIII famously married Anne of Cleves, whom he quickly divorced shortly after he saw her. In order to marry, the betrothed couple had to announce the "banns" (their plans to

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marry) on three consecutive Sundays in church, allowing for anyone to object to the legitimacy of the betrothal. On special occasions, however, as in the case of Shakespeare and Anne Hathaway (who was three months pregnant at the time), a couple could obtain a Marriage Bond without announcing the banns if both parties swore they were free to marry. The rules about getting married were clear and finite. Just ask John Donne, metaphysical poet and contemporary of Shakespeare, who wed in secret the niece of a powerful man, only to find himself temporarily imprisoned and destitute. Given the strictness surrounding marriage in Elizabethan England, it's odd, then, to consider the marriages of the two major couples in one of Shakespeare's most celebrated comedies, *Twelfth Night*, where Viola and Olivia find themselves in charge of their own destinies, defying the norms of society and triumphing in love.

Shakespeare created Viola and Olivia so that their parallel fates allowed them autonomy. Viola comes to Illyria after surviving a shipwreck, believing she lost her twin brother/guardian, Sebastian, in the wreck. (Her father died when they "had numbered thirteen years" [5.1.240].) Assuming she is alone in the world, she dons the clothing of a man to transform into Cesario and serve Duke Orsino, who himself is trying to woo the countess Olivia. Olivia, on the other hand, recently lost her father and then her brother and is now herself alone in the world, save Sir Toby Belch, her drunken kinsman. So, both orphaned and guardianless, Viola and Olivia are not bound by strict marriage rules because they have no men in charge of their fates. This fact alone allows the play to progress as it does, with Olivia courting Cesario and Viola/Cesario pining for Orsino while simultaneously staving off Olivia's advances. The women are in control of their destinies in the play. And, as usual, Shakespeare cleverly helps audiences see that the matches the women make for themselves are destined to "achieve greatness" (2.5.137). The trick is to look at how quickly—or not—both couples fall in love.

In 1.1, audiences learn Orsino fell in love with Olivia at first sight: "O, when mine eyes did see Olivia first, / Methought she purged the air out of pestilence" (20–21). Yet Olivia does not return his affections. As Toby tells Andrew, "She'll none of the count. . . I have

heard her swear't" (1.3.102–04). And this is verified through Cesario's interactions with Olivia in all of their scenes: Olivia does not and cannot love Orsino. But Viola does, even as she earnestly woos Olivia for her master. In the second scene of the play, audiences learn of Viola's potential interest in Orsino: "Orsino! I have heard my father name him. / He was a bachelor then" (1.2.28–29). Throughout the play, however, audiences also see the relationship between Viola and Orsino develop as they discuss love. Viola constantly argues that women are able to love as deeply as men—something Orsino does not initially believe—so when the big reveal happens at the end of the play and Orsino realizes the profound conversations he has been having about love were with a woman in love with him, the fraternal love he felt for Cesario transforms into romantic love for Viola: "Boy, thou hast said to me a thousand times / Thou never shouldst love woman like to me. . . Here is my hand; you shall from this time be / Your master's mistress" (5.1.262–63; 319–20). This slowly developed relationship allows audiences to believe in its longevity.

Olivia, on the other hand, falls quickly for Cesario after Cesario demonstrates in 1.5

"his" understanding of love and women. In fact, even before Olivia meets Cesario, she is intrigued by him, as she admits in their first encounter: "I heard you were saucy at my gates; and allowed your approach rather to wonder at you than to hear you" (190–92). And a scant ninety lines later, Olivia admits to herself her love for this man: "Not too fast; soft, soft, / Unless the master were the man. How now? / Even so quickly may one catch the plague? / Methinks I feel this youth's perfections" (282–85). Audiences may wonder, however, at the verisimilitude of Olivia's love since they already know (or at least suspect) Orsino's love-at-first-sight will not go smoothly. But, for Olivia, the key line comes about halfway through the play, after she admits her love to Cesario in 3.2 and says, "Love sought is good, but given unsought is better" (155). In this line, she is explaining two plot points: (1) She will never love Orsino because he is pursuing her love, and (2) Cesario will never love her because Olivia is pursuing "his" love. Enter Sebastian in 4.1 who encounters Olivia for the first time, is invited into her house (and heart), and decides to follow her into both, even though he questions the circumstances:

Sebastian: If it be thus to dream, still let me sleep!

Olivia: Nay, come, I prithee. Would thou'dst be ruled by me!

Sebastian: Madam, I will. (60–62) Two scenes later in 4.3, Sebastian agrees to marry Olivia and, "having sworn truth, ever will be true" (32–33). Clearly, Sebastian is not seeking Olivia's love, nor, as it turns out, is Olivia seeking Sebastian's love. And that, according to Olivia, is the key to happiness. The spontaneity of their particular union is precisely the reason why audiences know their love will endure.

When Renaissance audiences watched this play, they surely would have recognized the abandonment of conventional marital rules and probably reveled in the celebration of it. As in all comedies, timing is everything, and in the case of Shakespeare's immortal *Twelfth Night* celebration, the slowness of the plague of love that develops within Viola and Orsino and the quickness of the plague of love that Olivia and Sebastian catch allow audiences to revel in the idea that their "plagues" represent a thorough, everlasting, all-consuming love to be celebrated onstage for all time. ■

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EVERY BRILLIANT THING



Ecstasy and Agony

by Elizabeth R. Pollak

Forty-five years ago, in my early adulthood, I knew two women associates in the small research firm where I worked. Call them Susan and Louise. One evening, in a fit of despair Susan took an overdose of sleeping pills accompanied by a lot of alcohol. By a stroke of luck, a friend of Susan's tried to reach her that night, got worried that she couldn't, and went with another friend to Susan's apartment.

Alarmed that the lights were on and her car was there but that there was no response, they broke in, found her unresponsive, called 911, and saved her. After the emergency room visit, she was referred to inpatient psychiatric care, began treatment, and survived. Sometime after

that, weeks, maybe months, Louise did the same thing. But no one called, no one found her, and she died. Though we were only part of Louise's peripheral circle, not her close friends and family, everyone at the firm was deeply affected. Her family, of course, was devastated.

Though her affliction by depression, by mental illness, was an ongoing part of her life, Susan learned coping skills and went on to have a successful career as a physician. She married, raised two children, pursued her passions in the outdoors, with music, history, theatre, traveling. These many years later, she is still alive, and continues to be deeply grateful to be alive. Louise is still dead. All of her dreams and aspirations, and those of her family for her, died with her. Death, the result of a successful suicide, is oh so permanent.

Enter *Every Brilliant Thing*, a play being produced by the Utah Shakespeare Festival this year. What is this play about, why did Duncan Macmillan write it, and why is the Utah Shakespeare Festival producing it? On the bard.org website we are told that "This funny and moving play is a tribute to resilience and hope—as it enlists you, the audience, to tell this heartfelt story."

Vincent J. Cardinal who is directing the production says, "It is a play that is not so much watched, but experienced as the entire audience joins together to celebrate and remember a million brilliant things through the telling of one man's journey" ("Announcing the 2019 Directors," <https://www.bard.org/news/announcing-the-2019-directors>, accessed March 4, 2019). The central character, or narrator, isn't named and is the only rehearsed cast member. The remainder of the parts (many) are played by audience members, who are assigned lines on entering the theatre, and thus the telling of the story will change with every performance. (Don't worry, it works!) Why does he (or it could be a she), and thus the audience, need resilience and hope, and why is he continuously telling himself, and us, all of the wonderful reasons to be alive that he can think of?

When the play starts, the narrator as an adult is remembering himself as a child, when a life-altering and probably soul defining event occurs. His father picks him up from school to take him to the hospital because "his mother has done something stupid." The play goes on describing his

life, how his mother does something stupid again, and again, and how it affects him as he grows, matures into adolescence and then adulthood. It is obvious that this stupid thing has insinuated itself into his existence, into his being, molded who he has become. The uplifting and exuberant affirmation that comes out of his search for every brilliant thing about life is the surface tenor of the play, and we can laugh and be joyful as we enumerate our own reasons for thriving. The darkness under the soap-bubble-thin veneer of affirmation is the agonizing sorrow of suicidal depression.

Duncan Macmillan is an English playwright and director. In addition to *Every Brilliant Thing* his major plays are *Lungs*; *People, Places and Things*; and the stage adaptation of George Orwell's novel *1984*, co-adapted and co-directed with Robert Icke. In each, Macmillan tries to address issues that he feels aren't adequately represented in the stage repertoire. *Lungs* is a conversation between a couple deciding whether it is right to have a child, given the conditions of climate change. *People, Places and Things* is a "harrowing look at drug and alcohol addiction and recovery" ("Duncan Macmillan (playwright),"



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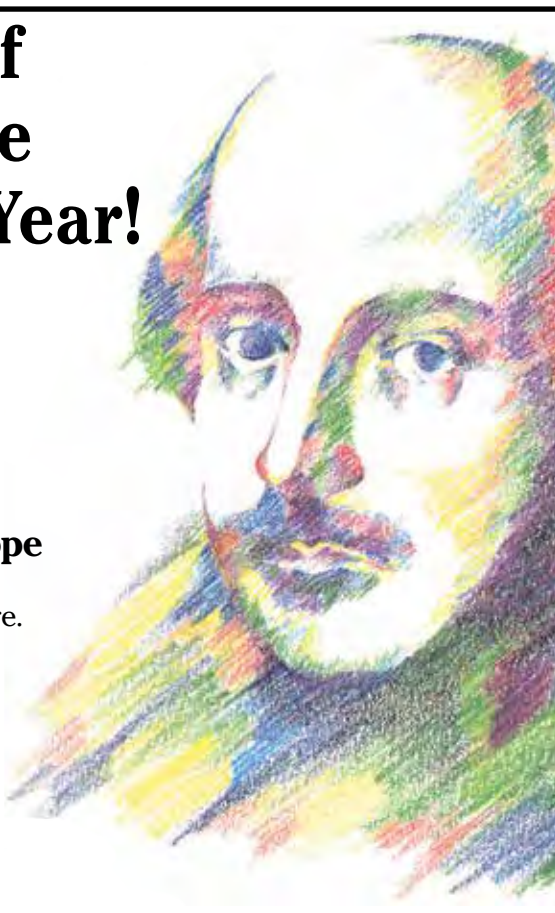
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[https://en.wikipedia.org/wiki/Duncan_Macmillan_\(playwright\)](https://en.wikipedia.org/wiki/Duncan_Macmillan_(playwright)), accessed January 16, 2019).

“Like so much of Macmillan’s work, *Every Brilliant Thing* came out of a desire to say something that wasn’t being said,” said Catherine Love. Macmillan has described his reasons for writing the play as to communicate to people: “You’re not alone, you’re not weird, you will get through it, and you’ve just got to hold on. That’s a very uncool, unfashionable thing for someone to say, but I really mean it. . . . I didn’t see anyone discussing suicidal depression in a useful or interesting or accurate way,” he says” (“Duncan Macmillan: theatre at its best is an intervention,” <https://www.theguardian.com/stage/2014/sep/23/duncan-macmillan-theatre-every-brilliant-thing-lungs-2019>, accessed March 2, 2019).

Except for subtly underscoring the relentless tyranny of depression over its sufferers and their loved ones, this play is more about the coping mechanisms of those closely affected by suicide than it is about suicidal depression. But it serves the brilliant function of opening the topic, of inviting discussion.

It is a very rare person who has no experience with depression, either personally or in someone you love, or live with, or know. Successful suicide is an inexpressible tragedy, but suicide attempts—the loudest call for help that can be uttered—are often scorned. “Oh, she was just trying to get attention.” Yes, perhaps she was, but that call for help should be heeded and attended to immediately, seriously, with humanity and compassion, not shame. I know this personally, deeply, because I was that woman, Susan, and I was lucky. I might have been even more fortunate had depression not been so stigmatized when I was in my twenties, and not been told to just “buck up, take care of your responsibilities” when I had tentatively reached out earlier on.

The Utah Shakespeare Festival chose to produce this play, yes, because it is entertaining and new and challenging to producers and audiences alike, but also to raise awareness, to open a conversation—among yourselves, in the lobby, in the seminar grove, in your community when you get home. There will be information tables available outside the theatre. Decide to be brave, to help someone else, to help yourself. Ask, talk, listen. ■

THE PRICE



At What Price?

By David G. Anderson

The argument can be made that no mid-twentieth century playwright was more socially relevant than Arthur Miller. While his more famous plays like *Death of a Salesman* and *All My Sons*, come to mind, *The Price* offers still-trenchant interpretations of why money and success are leading indices for self-definition. This absorbing 1968 time-piece employs an analytically precise scalpel to dissect winners from so-called losers, as well as the over-arching enigma of taking responsibility for one’s own actions.

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As with most of Miller’s plays, *The Price* deals with the American dream of education, wealth accumulation, and social class ascendance. Of the four characters in the play, only Walter Franz has achieved this dream, though the others reflect it. Gregory Solomon has amassed and lost several fortunes while Victor and Ester Franz are the designated wage-earners. The play is not an indicator of personal consequences but a materialization of the cost of the dream’s pursuit. The dilemma: to sacrifice personal ambitions and desires for family members thus losing oneself, or to not make the sacrifice, generating feelings of guilt and disloyalty. Victor opted for the first route, while Walter cherry-picked the second. The beauty of *The Price* is the absolute clarity of this social dilemma over some of Miller’s other plays.

The play is somewhat unique in that it takes place in real time and in a single location. It is in the attic of a Brownstone apartment, unused for sixteen years, where all the contents must be sold before its slated demolition. It’s crowded with antique furniture from a family who once had substantial wealth, and it includes everything from radio and gramophone consoles to solid dressers, a vast dining table, and a classic harp. The furniture-stuffed attic becomes a portal triggering memories and imagery effectively employed in Ibsen plays where all the action has happened in the past. This device builds suspense before a past secret is revealed. This secret involves a \$500 loan request where both brothers have embroidered their own conflicting viewpoints derived from family mythology.

Twenty-eight years ago, Victor felt obligated to forgo finishing college and a promising career in science to become a cop and care for his one-time wealthy father who was shattered both financially and spiritually during the Great Depression of 1929. Walter, in part because of Victor’s sacrifice, attended medical school and became a successful surgeon—never looking back. His desire to cure the sick soon succumbed to his hunger for wealth and personal glory as echoed in his atonement-laden

self-accusation of becoming, “a kind of instrument . . . that cuts money out of people, or fame out of the world,” (Arthur Miller, *The Price*, Viking Press, p.81).

The difference between the two bothers is significant—their speech, mannerisms, and clothing reveal two different classes—and is the conflict that fuels Miller’s key dialectic here. Their estranged reunion is fraught with resentment and deftly detects self-assigned roles. Walter, desirous to exorcize his guilt-laden past, conveys to his brother, “We invent ourselves, Vic, to wipe out what we know,” (Miller, p.109). Victor seems to relish his self-imposed martyrdom just as Walter personifies the self-reproach, insecurity, and fear that belies his velvet-collared affluence. Victor attempts to validate his role as victim and his aversion to action by referencing personal and social necessity, but under Walter’s intense cross-examination, Vic ultimately realizes that his failure was his own responsibility. Nevertheless, a tenuous brotherly chemistry endures: an enmity palliated by affection that feels almost biblical, subtly typifying that a price is paid for success as well as failure.

The play also features a curious rarity in Miller plays—comic relief. Solomon, a Lithuanian-Jew, is an eighty-nine-year-old second-hand furniture dealer. This brilliant comic, who might have wandered on stage from a Neil Simon play, is accidentally but elatedly called out of retirement by Victor. Solomon (wise King Solomon?) begins flooding light into crevasses of the mausoleum the attic represents, a light absent for more than a decade and certainly unwelcome. For Victor, the transaction was supposed to be straightforward; Solomon, however, ensues a wandering journey of his own life among the detritus of the Franz family attic. While Victor keeps urging Solomon toward naming a price for everything, the wily Solomon expertly dances evasive circles around that insistence. Victor is focused on the money to avoid life’s reality. Solomon is focused on life to efficiently circumvent the issue of money. He imparts, “the price of used furniture is nothing but a viewpoint, and if you wouldn’t understand the viewpoint it’s

impossible to understand the price.” He explains that well-made furniture never breaks. “If it wouldn’t break there is no more possibilities. / For instance, you take—this table. . . . A man sits down to such a table he knows not only he’s married, he’s got to stay married—there is no more possibilities,” (Miller, p.38–40) This is a fascinating reversal from Willy Loman’s lament of furniture breaking before it’s paid off in *Death of a Salesman*. Just as Solomon finally offers Victor a price at the end of act one, the ill-timed, out-of-place, impeccably dressed Walter waltzes in, perhaps from another wrong play. Maybe an Edward Albee drama?

Not all of Victor’s ghosts are his brother’s doing. For Esther, Victor’s overbearing wife whose drinking problem is unmistakable, money and class distinction are important. She finds Vic’s police uniform an embarrassing advertisement of their social status for their impending movie/dinner date. Victor’s hesitation to retire amply from the police force and resume college and a self-fulfilling career, despite his young age and retirement availability, is a source of frustration to her. Her disillusionment is reflected in her, “It’s like we never were anything, we were always about-to-be,” (Miller, p.18). Her life is forever horizon bound. She has joined, “the mass of men [and women] [who] lead lives of quiet desperation. What is called resignation is confirmed desperation,” (Henry David Thoreau, *Walden*, Easton Press, p.18).

Casting the largest shadow in the play is the sixteen-years-absent manipulative father, who played his kids like, well, a harp. Is it really a simple contrast of heroic self-sacrifice and callous self-interest? For Esther there is the bottle, for Solomon a reclaimed purpose to life. Ignoring acceptance of responsibility for one’s actions involves the erosion of human relationships and the corrosion of self—a price Solomon, Ester, Victor, and Walter have paid. “With used furniture,” Solomon says, “you cannot be emotional,” (Miller, p.56). Ahh—but, *The Price*, endowed with emotive theatricality, brilliantly has audiences pondering, “at what price” in this compelling, thought-provoking evening with Arthur Miller. ■

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Entertainment, Seminars, Backstage Tours, and So Much More

Photos, top left then clockwise: A scene from The Greenshow; a Play Orientation, a Backstage Tour stops in the costume shop, and the Bard in the Shakespeare Character Garden. All are from the 2018 season.

The Greenshow

Begin with *The Greenshow*. Leave the noise and stress of the world behind as you prepare for the evening’s play with our free outdoor entertainment. Dance, music, and laughter provide a light-hearted atmosphere for our guests and serve as our greeting and welcome. It is a bit of history, a bit of fun, and a bit of magic as our performers invite you to lean in, engage, and let the world transform around you.

The Greenshow is, in fact, three shows alternating nightly. You will want to come back often and enjoy Scottish Night, English Night, and Russian Night.

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. *Participants must negotiate stairs.*

Repertory Magic

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

witness the scene change and ask questions as it is happening.

Play Seminars

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

Production Seminars

Props, costumes, and actors: you can get to know all of them better at these free seminars. Learn how hundreds of props and special effects help create the Festival magic you see on stage. See how elaborate costumes are designed and fabricated. Engage with actors and ask them questions about their roles. It’s all available at the production 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.

Curtain Call Luncheons

Presented by the Guild of the Utah Shakespeare Festival, Curtain Call Luncheons feature lunch and questions-and-answers with Festival actors and artists. Tickets are required and can be purchased at the Ticket Office or online.

Shakespeare Character Garden

The Pedersen Shakespeare Character Garden, featuring some of Shakespeare’s most famous lovers, warriors, kings, and scoundrels, is a quiet place for contemplation, reading, and leaving the cares of the world behind.

Southern Utah Museum of Art

Enjoy the visual arts as part of your time at the Festival by visiting Southern Utah Museum of Art (SUMA), just north of the Randall Theatre. Admission to the museum is free, and SUMA is open to the public Monday through Saturday, 11 a.m. to 6 p.m. For more information, visit www.suu.edu/suma or call 435-586-5432.

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. ■

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The Festival Experience

Performances of *Twelfth Night*, *The Book of Will*, and *Macbeth* are in the outdoor Engelstad Shakespeare Theatre.

Performances of *Joseph and the Amazing Technicolor Dreamcoat* and *Hamlet* are in the Randall L. Jones Theatre.

Performances of *The Price*, *The Conclusion of Henry VI: Parts Two and Three*, and *Every Brilliant Thing* 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 27 to September 7.

Backstage Tours begin in the Randall Theatre lobby Tuesdays, Wednesdays, Fridays, and Saturdays at 10:15 a.m. from July 10 to September 7 and Wednesdays and Saturdays at 10:15 a.m. from September 11 to October 12 (except October 5).

Repertory Magic begins in the Randall Theatre lobby Mondays and Thursdays from July 8 to August 29 soon after the Randall Theatre matinee ends (approximately 4 p.m.).

The Words³ New Plays Program presents staged readings of new plays August 16–17, 23–24, and 28–31 at 9:30 a.m. in the Randall Theatre.

Play Seminars, discussions of the plays from the previous day, are in the Balcony Bards Seminar Grove or in the Garth and Jerri Frehner Rehearsal/Education Hall. (Please see the calendar at www.bard.org/ calendar for exact locations.) Seminars begin at 9 a.m. for the previous day's evening plays and then at 10 a.m. for the matinees.

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 for exact locations.)

Play Orientations are in the Seminar Grove at 12:15 p.m. for matinee performances of *The Conclusion of Henry VI: Parts Two and Three*, at 1:15 for other matinees, and at 6:45 p.m. for evening performances.

For more details, visit the Festival website at www.bard.org.

Photo: Jim Poulos as King Henry VI in *Henry VI Part One*, 2018.

2019 SEASON CALENDAR

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			JUNE 27 <i>Joseph and the Amazing ...</i> , 2 p.m. <i>Macbeth</i> , 8 p.m.	28 <i>Hamlet</i> , 2 p.m. <i>The Book of Will</i> , 8 p.m.	29 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Twelfth Night</i> , 8 p.m.
JULY 1 <i>Joseph and the Amazing ...</i> , 2 p.m. <i>Macbeth</i> , 8 p.m.	2 <i>Hamlet</i> , 2 p.m. <i>The Book of Will</i> , 8 p.m.	3 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Twelfth Night</i> , 8 p.m.	4 <i>Joseph and the Amazing ...</i> , 2 p.m. <i>Macbeth</i> , 8 p.m.	5 <i>Hamlet</i> , 2 p.m. <i>The Book of Will</i> , 8 p.m.	6 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Twelfth Night</i> , 8 p.m.
8 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>The Book of Will</i> , 8 p.m.	9 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Hamlet</i> , 2 p.m. <i>Macbeth</i> , 8 p.m. <i>Joseph and the Amazing ...</i> , 8 p.m.	10 <i>Joseph and the Amazing ...</i> , 2 p.m. <i>The Conclusion of Henry VI ...</i> , 8 p.m. <i>Twelfth Night</i> , 8 p.m.	11 <i>Every Brilliant Thing</i> , 2 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>The Book of Will</i> , 8 p.m. <i>Hamlet</i> , 8 p.m.	12 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Hamlet</i> , 2 p.m. <i>Macbeth</i> , 8 p.m. <i>Joseph and the Amazing ...</i> , 8 p.m.	13 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>Twelfth Night</i> , 8 p.m. <i>Hamlet</i> , 8 p.m.
15 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>The Book of Will</i> , 8 p.m. <i>Every Brilliant Thing</i> , 8 p.m.	16 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Hamlet</i> , 2 p.m. <i>Macbeth</i> , 8 p.m. <i>Joseph and the Amazing ...</i> , 8 p.m.	17 <i>Every Brilliant Thing</i> , 2 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>The Conclusion of Henry VI ...</i> , 8 p.m. <i>Twelfth Night</i> , 8 p.m.	18 <i>Every Brilliant Thing</i> , 2 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>The Book of Will</i> , 8 p.m. <i>Hamlet</i> , 8 p.m.	19 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Hamlet</i> , 2 p.m. <i>Macbeth</i> , 8 p.m. <i>Joseph and the Amazing ...</i> , 8 p.m.	20 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>Twelfth Night</i> , 8 p.m. <i>Hamlet</i> , 8 p.m.
22 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>The Book of Will</i> , 8 p.m. <i>Every Brilliant Thing</i> , 8 p.m.	23 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Hamlet</i> , 2 p.m. <i>Macbeth</i> , 8 p.m. <i>Joseph and the Amazing ...</i> , 8 p.m.	24 <i>Every Brilliant Thing</i> , 2 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>The Conclusion of Henry VI ...</i> , 8 p.m. <i>Twelfth Night</i> , 8 p.m.	25 <i>Every Brilliant Thing</i> , 2 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>The Book of Will</i> , 8 p.m. <i>Hamlet</i> , 8 p.m.	26 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Hamlet</i> , 2 p.m. <i>Macbeth</i> , 8 p.m. <i>Joseph and the Amazing ...</i> , 8 p.m.	27 <i>The Conclusion of Henry VI ...</i> , 1 p.m. <i>Joseph and the Amazing ...</i> , 2 p.m. <i>Twelfth Night</i> , 8 p.m. <i>Hamlet</i> , 8 p.m.
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Photo: Brian Vaughn (left) as The Poet and Katie Fay Francis as The Muse in An Iliad, 2018

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