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The Magazine of the Utah Shakespearean Festival

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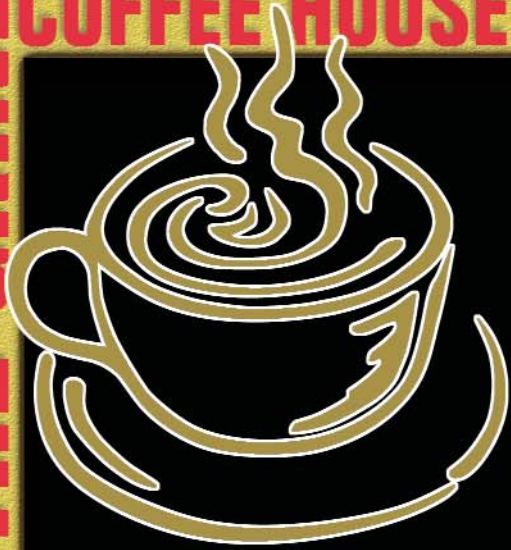


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# MIDSUMMER MAGAZINE

The Magazine of the Utah Shakespearean Festival  
Summer 2004 • Twenty-Fifth Edition  
Cedar City, Utah

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

# Weaving "Let's Play" into Tapestries of Life

**T**HE UTAH SHAKESPEAREAN FESTIVAL'S MARKETING THEME OF "LET'S PLAY" resonates with me in some very deep ways. It does to me what every marketing director hopes it will do to all of us: stir up something within us that encourages us to purchase, to attend, to act upon the advertising message. But it is much more than a marketing catchline to me. "Let's Play" is what the Festival has always been about for me and my family; and we will certainly act upon the marketing message. Yet it won't be to purchase something; it will be to catch vivid moments and work them into the wonderful tapestries that are rapidly becoming our lives.

I have been associated professionally with the Festival in one way or another for nearly twenty years, and I have attended plays for ten years in addition to that, so the happy recesses of my mind are filled with memories and images from time spent around the Festival theatres. My wife and I attended a few plays before we were married, but, more than that, we used to sit outside the Adams Shakespearean Theatre gates at night and peer through the cracks at the action on stage (something that we could do when the Festival was ten years old and relatively unknown). Then, for one wonderful summer, after our second daughter was born, we lived a block from the theatres. During those months, my wife and I many evenings would each take a daughter and walk to *The Greenshow*. We couldn't afford to attend the plays very often then, but most nights we were good for a taste of horehound or a lemon tart.

Now, our kids are grown and have moved on. Now I spend most of my days around the Festival theatres, attending rehearsals, meeting with actors and designers, writing and thinking about everything that happens here. But I still enjoy and look forward to opening night and attending the plays on a cool summer evening. My life is richer because of the tapestry woven over the years at the Festival. My children still enjoy the plays when they can make it. And now, this summer, I want to bring my two grandchildren to *The Greenshow*. We'll sit on the grass, clap with the music, laugh at the actors, and my uninhibited grandchildren will dance and twirl. The threads of their own rich and colorful tapestries will begin to weave in and out with other threads of their lives.

We'll play, we'll laugh, we'll ponder the plays. And we'll certainly lean back on the grassy hillside and savor a bit of horehound.

By Bruce C. Lee



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Let's Play!



David Ivers as Truffaldino, *The Servant of Two Masters*, 2003.

# The 2004 Utah Shakespearean Festival

**T**HEMED TO THE CATCHY PHRASE “LET’S PLAY!” THE UTAH Shakespearean Festival’s 2004 season promises something for everyone: a little play, a little theatre, and a whole lot of enrichment and entertainment. Once again, the Festival will produce nine

By August B.C. March



plays in its two theatres: From June 24 to September 4, three Shakespearean favorites will take the stage in the world-famous outdoor Adams Shakespearean Theatre, and three world classics (including two musicals) will take over the indoor Randall L. Jones Theatre. Then, from September 23 to October 30, a Shakespearean tragedy, a Noel Coward comedy, and a new American musical will delight playgoers in the Randall L. Jones Theatre.

Tickets for the 2004 Festival season are now available at the Box Office, by calling 800-PLAYTIX, or visiting the Festival website at [www.bard.org](http://www.bard.org). Tickets are usually available for any day.

**In the Adams Shakespearean Theatre from June 24 to September 4**

*The Taming of the Shrew* will drop playgoers in the midst of the battle of the sexes between the fun-loving Petruchio and the strong-willed Katherine who is determined not to marry. Fast-paced and fun, this play will leave audiences roaring with laughter.

*Henry IV Part One* tells a tale of rebellion and war as baronial families fight to claim the crown. A comic subplot, featuring the ever-lovable Sir John Falstaff, adds a touch of lightness to one of Shakespeare's most character-rich plays.

*The Winter's Tale* is a powerful story of human frailty and the terrible dangers of absolute power. Considered by many to be one of Shakespeare's most spiritual plays, it will leave audiences deeply moved and believing in the restorative power of time, faith, and forgiveness.

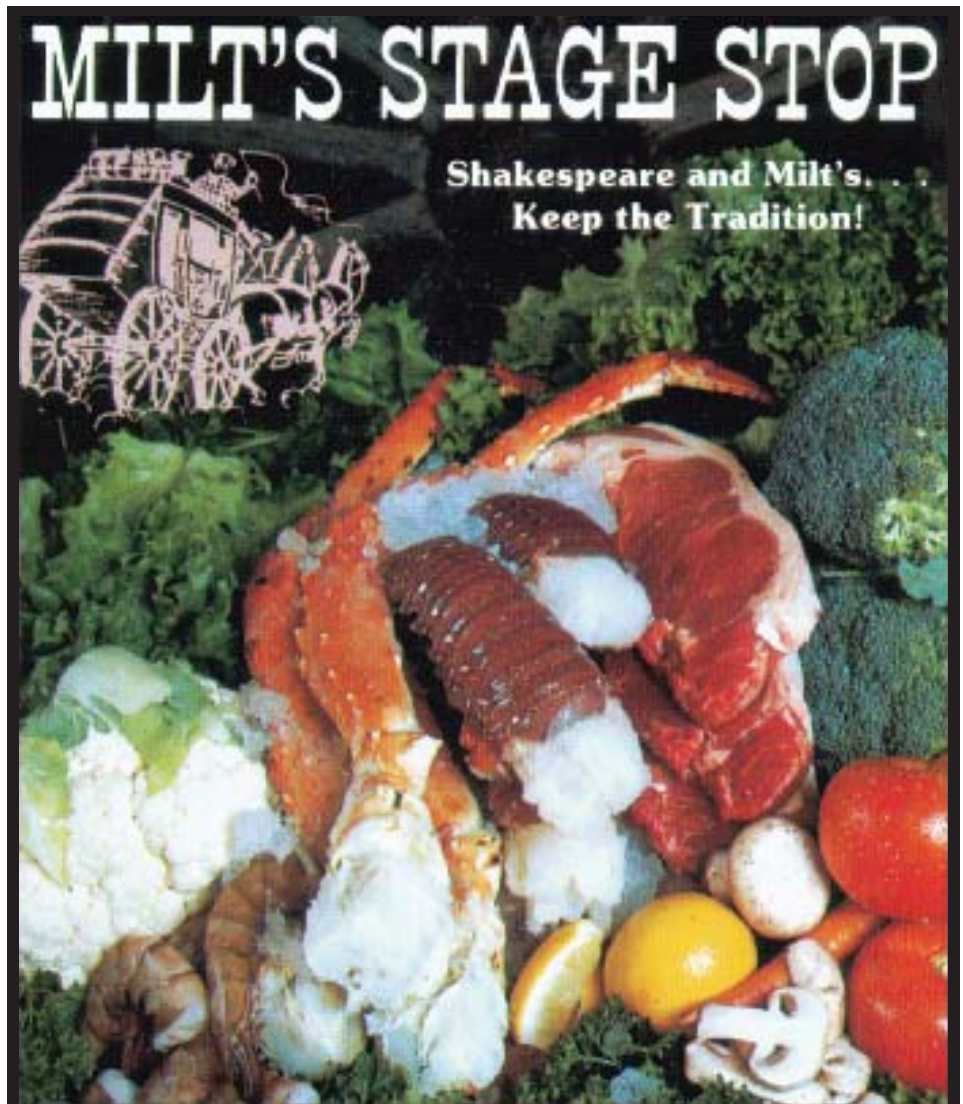
**In the Randall L. Jones Theatre from June 24 to September 4**

*Morning's at Seven*, written by Paul Osborn, is a refreshing and tender comedy that presents a charming portrait of a small-town American family. Warm, funny and wise, this three-time Tony Award-winning play is bound to endear itself to Festival audiences.

*Forever Plaid*, written by Stuart Ross, is a joyous family event that will leave everyone laughing and singing. Returning to the Festival by popular demand, this vibrant musical includes such classics as "Three Coins in the Fountain," "Catch a Falling Star," and

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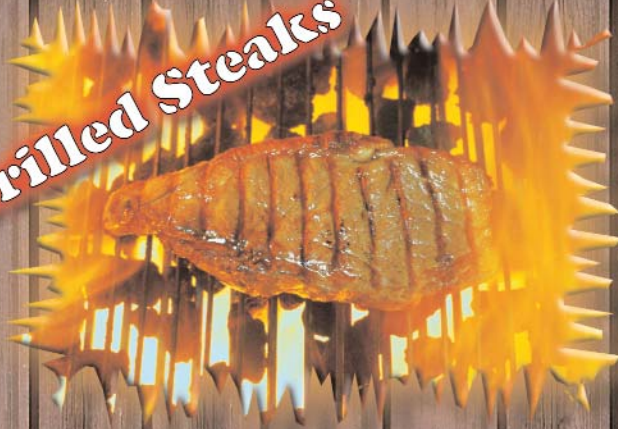
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*My Fair Lady*, by Frederick Loewe and Alan Jay Lerner, is one of the most beloved of the classic musicals. This tale of a common flower girl who betters herself through dedication and sheer willpower is sure to charm Festival audiences of all ages.

In the Randall L. Jones  
Theatre from September 23 to  
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*Macbeth* comes to the stage in Shakespeare's tale of murder, ghosts, and revenge in medieval Scotland. Intense and deeply moving, this play is considered by many scholars to be one of Shakespeare's four great works of tragedy.

*Blithe Spirit*, one of Noel Coward's most successful comedies, brings to the stage a story that is simultaneously side-splittingly funny and touchingly thought provoking. This fanciful tale of ghosts and survivors will leave audiences laughing and jumping at bumps in the night.

*The Spitfire Grill*, is a new musical based on the film by Lee David Zlotoff which won the Sundance Film Festival's 1996 Audience's Choice award. This sentimental, bittersweet drama about a young woman's attempts to start a new life after prison, and the renewal her struggle brings to a small town will refresh the spirits of Festival audiences. Music and book are by James Valcq, lyrics and book by Fred Alley.

Let's Play!

An Exciting Year at the Utah  
Shakespearean Festival

“It's going to be an exciting year,” concluded Fred C. Adams, Festival founder and executive producer. “I can hardly wait for the curtain to rise and the spotlights to shine again. It's always a great joy to welcome the thousands of playgoers that come to the Festival, and I'm sure this year will be no different. So, come on, Let's Play!”

The 2004 season will be the Utah Shakespearean Festival's forty-third. Recipient of the 2000 Tony Award for Outstanding Regional Theatre, the Festival is hosted on the campus of Southern Utah University and is committed to entertain, enrich, and educate audiences through professional productions of Shakespeare and other master dramatists.



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June 24–September 4  
In the Adams Shakespearean Theatre

# The Taming of the Shrew

**T**HE *TAMING OF THE SHREW*—THAT FITFUL FARCE OF HOW A man, Petruccio, tames a shrewish wife, Katherine, can create the same discomfort for modern audiences in its depiction of Petruccio’s “taming” methods that *The Merchant of Venice* does in its stance that Shylock, a Jew, must convert to Christianity as a way of atonement for his deeds. In fact, these two plays remain the most ethically challenging of Shakespeare’s works for twenty-first century actors, directors and audiences.

By Kay K. Cook



Leslie Brott as Mistress Overdone, *Measure for Measure*, 2003



In terms of *The Taming of the Shrew*, we have few stage directions and none that give us insight into what appears to be the transformation of the willful (shrewish) Katherine to the submissive one, a woman who will agree with her husband to the extent that if he says the sun is the moon, she will concur, and gladly, albeit wearily. It is, therefore, the play most dependent upon directorial interpretation to evoke an idea of how this battle of the sexes turns out.

In brief, the main plot of *The Taming of the Shrew* involves finding a husband for the Paduan Baptista's eldest daughter, the "shrewish," but beautiful Katherine, so that his youngest, Bianca, will be able to marry. Enter Petruccio, looking for a wealthy wife, who, in spite of all warnings about Katherine, announces himself up to the challenge of marrying her. Baptista pounces upon the offer and quickly arranges for the marriage, without any consultation with Katherine. In a sub-plot, Bianca, now available for wooing, is courted by three suitors, two of whom—Lucentio and Hortensio—disguise themselves as tutors to Bianca. As the two marriage plots

converge, we see Katherine humiliated on her wedding day and then spirited away by Petruccio to his "country house," where she will be tamed in isolation, by sleep and food deprivation, until she agrees that no matter how outlandish the remark Petruccio makes, "so it shall be for Katherine" (4.6. 23). Bianca, having engaged in her own deceptive methods in the courting game, actually gets to choose her mate, Lucentio. The main plot concludes with the "obedient wife" contest, won, of course, by Petruccio, when Kate admonishes the other wives that "thy husband is thy lord, thy life, thy keeper, / Thy head, thy sovereign, one who cares for thee" (5.2. 150–1).

Shakespeare would certainly have had models for the "shrewish" behavior of Katherine. From ancient Roman farces to the medieval mystery cycles in England, especially Noah's wife, who has to be beaten before she agrees to get on the ark, the petulant, incorrigible scold is a farcical character who must be tamed, often through beating or other physically humiliating tactics. In fact, some critics argue that Petruccio's methods are somewhat "tame" compared to his literary and

historical predecessors. In early modern England, shrews' punishment could equal that which was meted out to witches: dunking in water, not to mention being muzzled so as to render the unruly woman speechless (Jean E. Howard, "Introduction to *The Taming of the Shrew*," *The Norton Shakespeare* [New York: W.W. Norton, 1997], 133–40).

Scholars of *The Taming of the Shrew* essentially fall into two camps: those who are apologists for Petruccio's actions given their historical context and those who aren't so certain about what audience reaction to Katherine's taming would have been during Shakespeare's time and are admittedly uncomfortable at the physical dominance and humiliation of one human being over the other.

In the apologist school of scholarship, critics argue that Shakespeare would have conformed completely to his day's values that women were to be submissive to their husbands, inferring somehow that with a woman like Kate, it would be necessary to beat her into submission. Yet, the play itself disavows the physical punishment of women. When Petruccio threatens to "cuff" her, Katherine replies "If you strike me, you are no gentleman" (2.1. 218).

Dale Priest, in fact, has suggested a theological parallel to the play, highlighting Kate's conversion from shrew to wife as it compares to Jesus' giving sight to the blind man in the Gospel of John: "I came into this world so that those who do not see may see" (John 9:39; *The New Oxford Annotated Bible* [Oxford: Oxford UP, 2001]). That is, because Petruccio has taught Kate to see as he sees or, at least, to agree that what he says he sees in the material world is correct, she is released from her world of torment (because surely it is torment to face the world with perpetual anger) into a world of play by virtue of the fact that she has been made subservient to her husband. Her resistance to this role, in fact, caused her the unhappiness that manifested itself in her shrewishness (Dale G. Priest, "Katherina's Conversion in *The Taming of the Shrew*: A Theological heuristic [*Renascence* 47], 31–41).

Yet, to assume that the play is about taming a rowdy woman into submission is to miss the passionate and energetic exchanges between Katherine and Petruccio, exchanges that surely are the precursors to those of Beatrice and



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Benedict in the later (1598-99) *Much Ado About Nothing*. To witness only a small portion of the highly charged exchanges between Katherine and Petruccio is to realize that the two are equally matched in intelligence and wit: Petruccio: Come, come, you wasp, i'faith you are too angry.

Katherine: If I be waspish, best beware my sting.

Petruccio: My remedy is then to pluck it out.

Katherine: Ay, if the fool could find it where it lies. (2.1. 207-10)

Truly, the pair have only just begun what will become an equally-matched battle of the wits, if not of the brawn.

To be certain, all of Shakespeare's plays confirm the absolute necessity for harmony, both domestic and social in the comedies and, in the tragedies, at the level of the monarchy and the higher order of a universe, which will manifest all sorts of wildness and chaos until harmony is restored. In tragedy, we see the natural world responding to the deed of a single individual; in comedy, we see a world turned upside down, of disguises and deceptions, all to comic effect. The restoration of harmony in most tragedy is the punishment of evil; in comedy, the marriage. Although Kate and Petruccio's marriage initially creates more chaos, in the end, we witness harmony restored in not one but three marriages as the wives supposedly take counsel from Katherine, and Petruccio, declaring his wife to be a good wench, entreats, "Come on, and kiss me, Kate" (5.2.184), and she does.

Many current productions of the play feature Kate's duties of a wife speech (5.2.140-183) delivered with a wink to the audience. This visual interpretation, only a slight gesture, transforms a dutiful wife's submissive speech into a collection of platitudes. If Kate has learned these words by rote, she is lively enough to deliver them well. When she admonishes Bianca and the widow that "love, fair looks, and true obedience [are] / Too little payment for so great a debt (5.2.157-8) are they all exchanging knowing looks or solemnly nodding? Although we have no way of knowing, it is clear that the men have the last word in the play; we hear nothing more of the women after Kate's speech.

How would such a speech settle with Bianca, for instance? She really is not

Kate's counterpart in this play. While her own willfulness might make a more comfortable fit with the courting customs of the day, she certainly is able to cut through all the antics of Lucentius [as Cambio], Hortensio [as Lucio], and Tranio [as Lucentio]—to make her feelings clear to each of them when they use Latin translation to secretly profess their love. But, of course, unlike Katherine, Bianca gets to choose her mate. She has little reason for petulance. And later, when the husbands lay bets on who has the most obedient wife, Bianca, when summoned, "sends word / That she is busy, and she cannot come (5.2. 85-6). Is this a woman likely to take advice from her sister? The same is true of Hortensio's wife, the Widow, who, when summoned, is apparently busy as well, and so summons Hortensio to "come to her" (5.2.96). It is thus difficult to know what Shakespeare intended in this last scene.

It might perhaps shed light on Shakespeare's play to see it in concert with John Fletcher's *The Woman's Prize, or, The Tamer Tamed* (ca. 1612). Molly Easo Smith argues that Fletcher's play is the antidote to what she sees as

Shakespeare's "romanticized version of contemporary practices for controlling unruly women" ("John Fletcher's Response to the Gender Debates: The Woman's Prize and *The Taming of the Shrew*," 9). In this play, Katherine has died, and Petruccio has wed Maria. It appears that Maria enlists women to help her, and in carnivalesque style, these women "march up streets with pots and ladles, wear breeches, drink and carouse to music . . . until Petruccio finally signs a contract containing diverse demands drawn up by Maria" (5). Smith points out that the popular play suggests important social change from the time of Shakespeare. She states that England began to recognize that "male tyranny and female silence do not constitute universally desirable social norms" (9).

*The Taming of the Shrew*, despite unanswered questions about tyranny and obedience, remains a popular farce. Who, for instance, could ever forget the Taylor and Burton, *Kiss Me, Kate*, that convinced audiences they were getting an inside look at the marriage of two of the twentieth century's most willful and boisterous actors?

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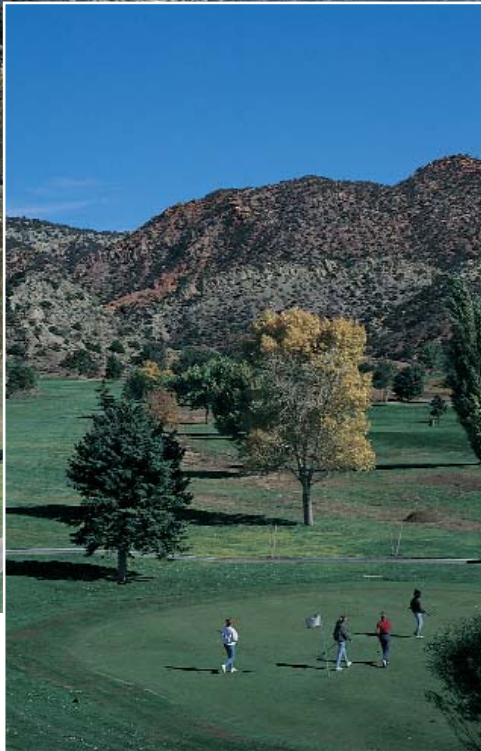
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June 25–September 3  
In the Adams Shakespearean Theatre

# Henry IV Part One

ONE OF SHAKESPEARE'S BEST-LOVED AND MOST exciting histories, *Henry IV Part One* (1597), is the second episode of a four-play tetralogy dealing with the origin of the Wars of the Roses. Starting with *Richard II* and progressing through *Henry IV Part One*, *Henry IV Part Two*, and *Henry V*, this dramatic saga chronicles the rise to power of

By Michael Flachmann



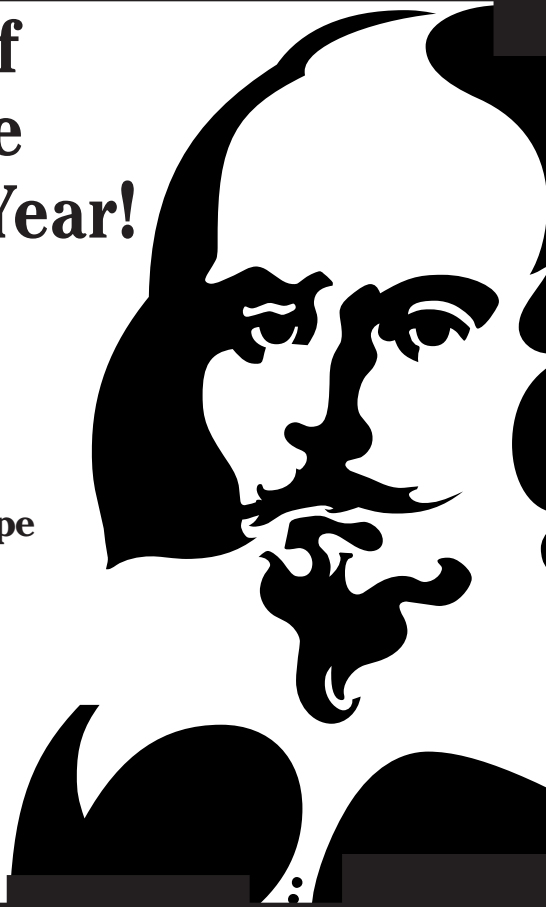
Henry Woronicz as Richard in *Richard III*, 2003

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Henry of Lancaster (1387–1422), who distinguished himself as Prince Hal of Wales in the Battle of Shrewsbury (1403), took over the throne as Henry V (1413), defeated the French at the Battle of Agincourt (1415), married Catherine of Valois (daughter of the French King Charles VI), and reigned as king of England and regent of France prior to his death in 1422.

Beneath this bland catalog of historical statistics lies a charming, morally instructive parable about the coming of age of an insightful and charismatic young man, the uses and abuses of friendship, the flowering of national pride, and the moral justification of war. Events of the play immediately follow the death of King Richard II at the instigation of Hal's father, Henry IV, whose subsequent reign is marred by the guilt of regicide, rebellious nobles, and his son's riotous behavior with Sir John Falstaff in the working-class taverns of Eastcheap. In his eventual ascent to the throne at the end of *Henry IV Part One*, Prince Hal must overcome not only the distrust of his father and the seductiveness of Falstaff, but also the armies of three powerful rebels—the envious Hotspur and his English Percy clan, the valiant Earl of Douglas in the north, and the “damned magician” Owen Glendower to the west in Wales.

Underscoring this historical narrative are a number of important themes and images that distinguish *Henry IV Part One* as one of the best and most compelling plays of its genre ever written. Paramount among these is the manner in which Shakespeare blends together history, philosophy, and poetry to present a series of dramatic lessons about the ordination of “England's Ideal King.” Working principally from such source materials as Raphael Holinshed's *Chronicles of England* (1587), Samuel Daniel's *The First Four Books of the Civil Wars* (1595), and an anonymous earlier play entitled *The Famous Victories of Henry V* (1587), Shakespeare alters history to his purpose, reducing the age of Hotspur to match Prince Hal's, inventing out of whole cloth a climactic battle between the two antagonists, expanding Glendower's legendary skills in magic, converting the historical John Oldcastle into a fascinating though fictitious Sir John Falstaff, and emphasizing the Machiavellian politics of the age. The result is a dramatic primer that offers important revelations about the beginnings of the

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Renaissance, the proper qualities of a “hero,” the attractiveness of youthful abandon, the natural antagonism between fathers and sons, and the moral and ethical justifications of war.

Shakespeare’s great gift to us in this popular dramatization of English history is his ability to “personalize” the past, to reduce this great swath of time to a series of isolated and highly symbolic incidents such as the dalliance between Hal and Falstaff, the crucial interview between the king and his son, the climactic battle at Shrewsbury, and Hal’s eventual ascension to the throne of England—now governed not by a frivolous and irresponsible youth, but by a mature, thoughtful, and majestic king. This is a world where historical accuracy gives way to the brilliance of poetry, where Shakespeare’s imaginative vision of English history is much more vivid and expressive than the dull ramblings of chroniclers and historians. Poetry, which is seldom indebted to factual accuracy, offers the most powerful truth of all, since its details may be arranged to support mythic insights that clarify our divine presence in the universe.

Nowhere is the poetic nature of truth more apparent than in the script’s alternation between prose and verse, which lies at the heart of the play’s dramatic meaning. In the early scenes, Shakespeare cleverly divides the dialogue of his characters between the measured speech of nobility and the arrhythmic discourse of Prince Hal and his working-class companions. In other words, the king and his nobles speak in the traditional ten-syllable “heartbeat” cadence called “iambic pentameter,” while Hal, Falstaff, Poins, Bardolph, and the rest of the subplot characters converse in prose. As Hal is drawn abruptly into the main plot during the interview with his father in act three scene two, his language shifts effortlessly from prose to verse, thereby adapting verbally to the changing royal responsibilities brought about by a father’s anger, a noble’s rebellion, and a renewed acceptance of his fate as the future king of England. Thus, the reality of Hal’s existence is captured in poetry, which ennobles, structures, and defines his role in the play and in life itself. As he moves closer to the throne, the rhythm of his destiny changes with the rhythm

of his speech.

Shakespeare’s creation of the characters in this enchanting script, shaped by history yet made “flesh” by the imaginative power of poetry, is so vivid and compelling that audiences feel they have actually lived among Hal and his confederates for the “two hours’ traffic of our stage.” By bringing dull, historical stereotypes to life on stage, the playwright allows us to see these crucial events of distant times personified by characters who are very much like ourselves, equipped with the same hopes and fears that haunt us daily. Journeying into our past, therefore, allows us to become more aware of our present. If all the world’s a stage, then history is a play performed for a universe of spectators. As Shakespeare deliberately blurs the distinction between past and future, we too become characters in that great drama of life—growing and maturing like Prince Hal, misunderstanding our children like King Henry, rebelling like Hotspur, and seeking youth and companionship like Falstaff. As the credits roll in this theatrical newsreel, nothing changes but the names of the actors.

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# The Winter's Tale

**D**espite its astonishing resolution of forgiveness and love, *The Winter's Tale* requires more "suspension of disbelief" than Shakespeare's other plays. One might question, for instance, the sixteen-year conspiracy between Paulina and Hermione to wreak such cruel revenge on Leontes. But no matter. Most scholars place the entire burden of the play on the inexplicable, unmotivated jealousy of Leontes.

By Diana Major Spencer



Elisabeth Adwin (left) as Isabella and Scott Coopwood as Angelo in *Measure for Measure*, 2003

Representing hundreds of commentators, Hallett Smith bespeaks "the insane jealousy of Leontes, apparently unmotivated, a kind of disease" (*The Riverside Shakespeare*, ed. G. Blakemore Evans *et al* [Boston: Houghton Mifflin, 1974], 1564); and David Bevington concurs: "[Leontes] suffers from irrational jealousy. . . . Shakespeare strips away the motive and the occasion for plausible doubting of his wife" (*The Necessary Shakespeare* [New York: Longman, 2002], 776).

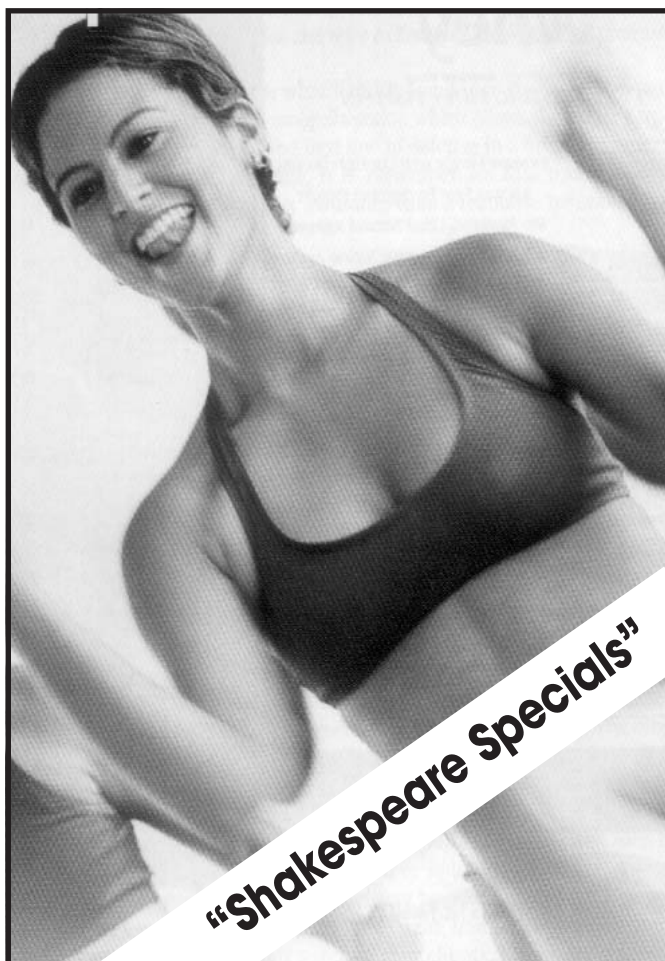
Shakespeare provided motivation, however, in the language: in a subtle ambiguity in pronoun usage. We never question such simple words, yet perhaps we should. For example, I began the last sentence with *we*: the first person plural pronoun, denoting the speaker and one or more other persons as subject of the sentence. Thus, *we* in this article means the writer and at least one other person—perhaps one reader, perhaps some or all of you, perhaps someone else altogether. Or maybe I mean *we*, Shakespeare's audience, which includes you, me, and everyone else interested in the Bard. In Shakespeare's time, *we*, *us*, *our*, and *ours* meant about the same.

Moreover, just as some usages confuse how many the plural *we* entails, others indicate a singular *we*—as when a sovereign uses *we* instead of *I* as a singular (the royal *we*). *You* carries similar ambiguities, especially as the plural *y-*pronouns were replacing the singular *th-*pronouns (*thee*, *thou*, *thy*, and *thine*) during Shakespeare's lifetime. The replacement of *thou* with *you* began by eliminating *th-* forms in addressing superiors. Thus, monarchs were addressed as *you*, whereas they, being superior, might address anyone else as *thou*. *Thee* and *thou* remained into the eighteenth century as appropriate for inferiors (masters to servants) or intimates (family, lovers), or as insults to equals or superiors.

Tracing pronouns through Act 1, Scene 2, of *The Winter's Tale* reveals how Leontes might have (almost) innocently misunderstood. In the first twenty-six lines, the kings converse in royal, formal *we* and *you*, except when Polixenes speaks personally: "I multiply / With one 'We thank you' many thousands moe" (7-8; line references are to *The Riverside Shakespeare*), a curious juxtaposition of the man (*I*) offering the

gratitude of one king (*we*) to another (*you*). Hermione, joining the conversation at Leontes' behest, speaks personally (*I*) about a third-person Polixenes (*him*) for ten lines, then turns to Polixenes and asks humbly (*I* [38]), yet formally (*your* royal presence [38]), for "the borrow of a week" (39). Polixenes refusing, she proffers the choice of staying as prisoner or guest. Ominously, ambiguity lurks in her pronouns—"My prisoner? Or *my* guest? (55)—and Polixenes's ready acquiescence. Not *our* prisoner or *our* guest, which would include Leontes in the invitation, but the guest of a singular, personal (though royal) hostess.

Polixenes exacerbates the suggestiveness: "*Your* guest then, madam. To be *your* prisoner should import offending" (56-57); that is, "I'll be *your* [personal or household] guest, since staying as *your* prisoner might suggest guilt." Hermione's pronoun (which doesn't include Leontes) and Polixenes' (which might, though his hesitation had survived Leontes' persuasion) not only seem innocent to the audience, but are ultimately proven so. Still, a seed of suspicion is sown.



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Hermione then questions the pranks of the two kings as boys. Polixenes says, "We were . . . / Two lads" (62-63) who thought their perfect life would continue forever; *we* obviously includes only the two kings. Again, he says, "We were as twinn'd lambs" (67), the pronoun again unambiguous. "We knew not," he continues, "The doctrine of ill-doing, nor dream'd / That any did" (69-71); still just the two of them.

Then Hermione, though she has used *I* consistently throughout the scene, changes to *we*: "By this *we* gather/ You have tripp'd since" (75-76)—a statement, not a question. *We*? Hermione and who? Polixenes's wife, who isn't present? Hermione and Leontes? Or is Leontes included in the *you*, the trippers? If you're Leontes, you may hear Hermione assert—royally—that Polixenes has encountered guilt since his innocence with Leontes, and she's privy.

Polixenes continues, "O my most sacred lady, / Temptations have since then been born to 's [us]: for / In those unfledg'd days was my wife a girl; / Your precious self had then not cross'd the eyes / Of my young playfellow" (76-80). Note

the elaborate epithets for Hermione. Note also her response: "Of this make no conclusion, lest you say / Your queen and I are devils. Yet go on, / Th' offenses we have made you do we'll answer, / If you first sinn'd with us, and that with us/ You did continue fault, and that you slipp'd not / With any but with us" (81-86).

*We*, to Hermione and Polixenes, means "Your queen and I," we girls. To Leontes *we* designates his royal wife, Hermione—on the verge of childbirth—admitting in his presence that she has made Polixenes—in Sicilia for "[n]ine changes of the wat'rey star [moon]" (1.2.1)—commit sin with her and hopes to continue, provided she's the first and only person he's sinned with. *You*, to Hermione and Polixenes, means the "twinn'd lambs," now grown, who first discovered temptation, each with the woman who became his wife. Leontes hears the formal singular *you* addressed to the king who has apparently impregnated his wife.

Precisely here, Leontes interjects, "Is he won yet?" (86), and to Hermione's affirmative, grudges, "At my request he would not" (87). Catching himself, he

adds, ". . . thou never spok'st / To better purpose" (87-89). Playfully, Hermione prods Leontes to admit that she'd spoken to purpose before: when she promised him, "I am yours for ever" (105). Wonderful, she beams; "I have spoke to th' purpose twice: / The one for ever earn'd a royal husband; / Th' other for some while a friend" (106-108). "For some while" signifies an indeterminate length of time—say, "nine changes of the wat'rey star"—compared to the "for ever" for her husband. "Friend," in one of its now obsolete slang uses, signifies "a lover or paramour" (OED, with citations from Caxton in 1490 to Foote in 1765). Leontes' *tremor cordis* immediately erupts, and the rage ensues.

Shakespeare entices us with poetry and drama, not grammar and usage; yet a little language history sometimes helps us grasp motivations and ambiguities indiscernible in modern American English, though apparent to audiences in the Globe. In Leontes' case, something as simple (seemingly) as pronouns can offer at least a grammatical, if not quite rational, understanding of his really unforgivable mistake.

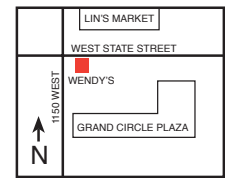


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# My Fair Lady

**B**ased on George Bernard Shaw's *Pygmalion*, *My Fair Lady* is that "singular anomaly," a musical that could not and would not work which nevertheless went on to become the ultimate Broadway success. Ethan Mordden calls it, "A phenomenon. When it finished its almost seven years on Broadway, at 2,717 performances, *My Fair Lady* held the long-run record for musicals, had spun off more foreign productions than any other show, and had simply become the summoning title in any discussion of hit musicals—the *War and Peace* of musicals, the *Mona Lisa*, *Taj Mahal*, *Don Juan*, *caviar*, *Wizard of Oz*. The One" (*Coming Up Roses: The Broadway Musical in the 1950s* [Oxford: Oxford University Press, 1998], 151). It had, however, begun as the one Broadway musical that no one thought could be written.

By Ace G. Pilkington  
and Olga A. Pilkington

Paul Ripelle (left) as Algeron Moncrieff and Laruen Klein as Lady Bracknell in *The Importance of Being Earnest*, 2003





Gabriel Pascal, "a Romanian who happened to have been born in Transylvania but whose mother tongue was Hungarian" and whose "accent according to Lerner 'defied any known place of national origin'" (Stephen Citron, *The Wordsmiths: Oscar Hammerstein 2nd and Alan Jay Lerner* [New York: Oxford University Press, 1995], 240) had through flattery, audacity, and luck talked Shaw into giving him the film rights to a number of his plays, starting with *Pygmalion*. But by the time he brought the play to Lerner and Loewe as a possible musical, Pascal's luck seemed to have run out. Almost everyone had rejected it. As Lerner said, "The number of people who had tried to do *Pygmalion* reads like a roster of the theater" (Gene Lees, *Inventing Champagne: The Worlds of Lerner and Loewe* [New York: St. Martin's Press, 1990], 89). The list contained Rodgers and Hammerstein, Howard Dietz and Arthur Schwartz, and "Yip" Harburg and Fred Saidy "with music by Cole Porter" (Citron, 242).

Lerner and Loewe struggled with it too, and in the summer of 1952, during a political rally for Adlai Stevenson in Madison Square Garden, Lerner talked to Oscar Hammerstein about the difficulties of the project. Hammerstein said, "'Dick and I worked on it for over a year, and we gave it up. It can't be done'" (Citron, 243). One month later, Lerner and Loewe also surrendered. As Michael Holroyd says in his definitive biography of Shaw, the idea had caused trouble for Pascal himself: "The film world had lost confidence in him: what could be more ludicrous, for example, than his idea of a *Pygmalion* musical by Alan Jay Lerner and Frederick Loewe?" (*Bernard Shaw: Volume III 1918-1950 The Lure of Fantasy* [New York: Random House, 1991], 478).

It wasn't until 1954 that they tried again. By then, as Rex Harrison says, "A lot of things had happened. For one thing, that old rogue, Gabriel Pascal, had kicked the bucket" (*A Damned Serious Business: My Life in Comedy* [New York: Bantam Books, 1991], 121). Ironically, the death of Pascal did cause Lerner to think once more about the project. And many things had changed, among them the rules for constructing Broadway musicals that had made *Pygmalion* seem impossible. Love stories were no longer the only stories that could be told, subplots were no longer required, and even a singing/dancing chorus was not essential. At the same time Lerner and Loewe "began to realize" the full possibilities of Shaw's play. As Lerner says, "The musical

didn't require the addition of any new characters . . . there was enough variety in the moods that Shaw had created . . . and we could do *Pygmalion* simply by doing *Pygmalion*" (Citron, 244).

Still, it was not all flowers and ecstatic first nights. When Lerner and Loewe asked Rex Harrison to play Henry Higgins, many of his friends said, "Poor old GBS'll turn in his grave! You can't make *Pygmalion* into a musical! It's disgraceful" (Harrison, 115). And as Harrison writes, "When Lerner and

Loewe came and played me the first songs they had written, I hated them, and when they asked what I thought, I told them immediately. I said: 'I hate them'" (117). Mary Martin considered playing Eliza and listened to the first five songs. Her husband told Lerner that she "walked the floor half the night repeating, 'Those dear boys have lost their talent'" (Citron, 247). The problems were not over, and slowly, in the writing and rewriting of the musical, Lerner and Loewe moved further and further away

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from the Shavian original, humanizing the characters and building in a love story that Shaw had explicitly rejected.

At first it was little more than a change of emphasis signaled by the working titles *Liza* and *Lady Liza*. In Lerner and Loew's version, it is not unduly difficult for the actress playing Eliza Doolittle to take over. In a review of Trevor Nunn's Royal National Theater staging, Matt Wolf wrote, the "production has from its inception risked being sidelined as the Martine McCutcheon show" ("London's New 'Lady' Is Upwardly Mobile," *Variety* [March 26–April 1 2001], 54). For instance, in the first scene, when Higgins and Pickering have left the stage together, there is a "totally original" addition to the scene and to the explication of Eliza's character, which includes the song "Wouldn't It Be Lovely." Stephen Citron says that "the song with its tender melody lets us peer beyond her ambition and see a side of her that Shaw never exposes" (265).

This is not to argue that Eliza is the star of the musical or that other characters have been slighted in the transition, but Shaw's male-dominated structure with its masculine title has been re-imagined and reinterpreted. The final title refers to both

Eliza and Higgins, and their relationship has been given new details and emotions. Ethan Mordden writes, "Midway through Act One, there is a sequence . . . that is generally conceded to be the point at which critics and public realized that *My Fair Lady* was not just very enjoyable but very special" (155).

That sequence is, of course, Higgins giving lessons to Eliza. As Mordden goes on to say, "Working entirely originally, Lerner has shown us something Shaw skipped over: the process. . . . One problem with Shaw as storyteller is that he doesn't bother with anything that he personally finds uninteresting; this can leave holes in his stories. Lerner wants to give the tale some naturalism . . . presenting to us Higgins the tyrant and idealist, Eliza the sleeping princess. What's more, unlike Shaw, he wants ultimately to bring the two together" (156).

So, as Lerner and Loewe humanized the characters, they were moving a little closer to the old Broadway conventions, uncovering a love story and even managing to work in a chorus of servants singing "Poor Professor Higgins." But most of all, they were sharpening characters and clarifying—and when necessary creating—emotions. Rex Harrison said,

"Relating opposing ideas was something Shaw did brilliantly, but the relationships between men and women—those got him really stuck" (73). An extraordinary example of what Lerner and Loewe achieved with their changes is at the end of the lesson scene. In Citron's words: "The moment is sheer magic. This clever bit of dramaturgy, which never fails to elicit empathetic applause is infinitely moving. It is brought about not by Higgins's slave-driving pigheadedness, but by his kindness. At last Eliza sees he has a heart, and she wants to please him. Lerner's stage direction ('with sudden gentleness') is a give-away" (269–70).

The strength of *My Fair Lady* comes first of all from such emotions. It comes also from the structure and tensions that emerged as Shaw's play became Lerner and Loewe's. It is an unconventional musical with conventions waiting in the wings, a non-love story about two people who are clearly in love with each other, and a comedy with an inconclusive or downright unhappy ending that everybody knows will end happily. It is a typical anomaly, a conventional revolution, a play about the English by an American and an Austrian, the *War and Peace* of musicals, the One.

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# Forever Plaid

**F**EBRUARY 9, 1964 IS A DATE THAT HAS LIVED IN INFAMY—AT least for fans of the bow-tied, plaid jacketed pop vocal artists who were immensely popular in the 1950s. It's a hallowed date for the “Baby Boom” generation, because 2/9/64 was the fateful day on which the Beatles from Liverpool, England banished the music of the Four Lads from the memory of most Americans forever. On that Sunday night, the long-haired British group that

By Lawrence Henley



Jason Heil as Thomas Jefferson in *1776*, 2003

turned the world completely end-over-tea-kettle were introduced to all ages by the late, great Ed Sullivan on his massively popular CBS variety show. In less than an hour, established pop stars and songwriters in the States saw their futures and fortunes begin to evaporate. A few may have considered jumping out of high-rise apartment windows. From that show until his 1971 finale, Sullivan always featured a young pop, rock, or R&B phenom: the Rolling Stones, the Doors, the Byrds, or Janis Joplin—with stratospheric ratings assured.

Of course, our heroes, the Plaids, were spared from all of that misery and anxiety. These guys never made it to their first major gig (which probably would also have been their last). Instead of Sparky, Smudge, Jinx, and Frankie becoming household names, popular music history remembers John, Paul, George, and Ringo. Sadly, the jalopy carting these four harmonizers to pick up plaid tuxes for their big debut at the airport lounge was violently rammed by a full busload of female teens headed for the Ed Sullivan Theatre in Manhattan to see the U.K.'s mop-tops. Tragically, it echoed the death knell for the Brill Building, Tin Pan Alley, and the era of

the flat-topped, Vitalis-slicked popular vocal ensemble.

Lost with the Plaids was a treasury of jazz harmony with doo-wop overtones, a pop art form that influenced much of what would follow, particularly California's Beach Boys. The tartan-clad singers might just have been the missing link between a generation of vocalists that preceded Elvis and those in his wake. Who among the living in 1955 could forget their names: Four Aces, Four Lads, Four Coins, Four Freshmen, Hi-Los, and Crew-Cuts. There were tear-jerking and debonair crooners: Johnnie Ray, Frankie Laine, Perry Como, and Eddie Fisher (Carrie's dad). Harry Belafonte led the Calypso craze, alive today in the music of parrot-headed Jimmy Buffett. What about names like Tennessee Ernie Ford and Nat King Cole? Folks, thanks to the Beatles, you can mention such classic artists today, and most under the age of fifty will look at you as if you've just arrived from Mars. For better or worse, two months after the assassination of JFK our music and popular culture changed irreversibly.

And that is exactly why the music of the Plaids makes for such a refreshing change when heard by theatre audiences

today. Like a distant summer wind, their harmonies fill the air with an intoxicating sound that most of today's vocal artists should envy. Who were their idols? Who were the artists that popularized the forgotten vocal gems in The Plaids' concert set? Who were the "real" Plaids? Here are some of the people whose music shaped the distinctive sound of *Forever Plaid*.

We'll start with the Four Aces, whose twin movie themes "Three Coins in the Fountain" and "Love Is a Many Splendored Thing" are like bookends—Plaids show-stoppers. Charting Top 40 hits from 1951 to 1956, the Aces hailed from Chester, Pennsylvania, not far from the Plaids' mythical hometown. Al Alberts (lead), Dave Mahoney (tenor), Sal Vaccaro (baritone), and Lou Silvestri (bass) were actually on the verge of disbanding when two-time Oscar-winning composers Fain and Webster brought them a song demo that had been turned down by the giants of the day: Eddie Fisher, Tony Martin, Doris Day, and Nat King Cole—all of whom eventually recorded the Oscar-winning tune. "Love is a Many Splendored Thing," later revived in the film version of *Grease* (1977), landed at number one in *Billboard Magazine*, staying atop for

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In 1952, The Four Lads, led by tenor Bernie Toorish, were discovered singing in Toronto nightclubs by musician/mogul Mitch Miller, head of A&R for Columbia Records. Miller selected them to back up sob-merchant Johnnie Ray, joining him on "Cry" and "The Little White Cloud That Cried," both million-selling hits. By 1955, these Canadians were headliners, scoring "Standing on the Corner (Watching All the Girls Go By)," a number three; and a pair of number two Plaid hits—"Moments to Remember" and "No, Not Much"—both became part of Forever Plaid. The Lads continued to chart in the Top 40 through 1958.

The Crew Cuts recorded the 1955 double-sided smash "Ko Ko Mo (I Love You So)," backed with the classic "Earth Angel," one of the first doo-wop hits (originally sung by The Penguins). The latter tune found a new audience in 1985's mega-hit film *Back to the Future*. First recorded by the Chords, the Crew Cuts' biggest hit was 1954's classic "Sh-Boom," included in Forever Plaid along with their swingin' "Crazy 'Bout Ya Baby" (1953).

Another foursome represented in the Plaids set list is the Four Coins and their

1957 hit "platter" "Shangri-La." Although (tragically) not part of Forever Plaid, the influence of the Four Freshman ("Graduation Day") on pop music turned out to be historic. They were the foundation upon which rock producer/composer Brian Wilson's legendary California sound was based—a complex myriad of jazz-pop harmonies. Also worthy of mention are the Four Preps, whose "26 Miles (Santa Catalina)" still takes audiences to southern California's "island of romance."

As great as these harmony groups were, solo artists ruled the charts throughout most of the fifties. Few were bigger than the master of smooth, television's Perry Como, whose "Catch a Falling Star" is pure Plaid. "Mr. C" graced the airwaves every week from 1955 to 1963, enchanting listeners well into the 1970s when "And I Love You So" garnered his final Grammy nomination. Mustachioed Tennessee Ernie Ford (born Ernest Jennings), was another major television figure, first in daytime and then with his own NBC series from 1956 to 1961. His ode to sweat, debt, and misery, "Sixteen Tons," landed at the top of Billboard's Hot 100 in 1955 and stayed there for two solid months. Tony Bennett, still a sellout attraction today,

contributed the unforgettable "Rags to Riches" to the Plaid legacy.

Another influential Plaids artist was elegant tunesmith Nat King Cole, who reigned on the charts from World War II until his untimely death in 1965. His 1943 recording of Alberto Dominguez's "Perfidia (Tonight)" made a lasting impression on our Plaids, who sing it to this day (wherever they might be). Largely forgotten in pop annals, few vocalists made a bigger impression on the 1950s than Johnnie Ray, who hung his hat on a feverish, emotional singing style that could extract tears out of granite. His signature tune "Cry" (a Plaids fave), spent eleven weeks at number one! Sadly, Ray died in 1990 of liver failure. The Plaids also loved the island sounds of the late-1950s, paying tribute to the great Harry Belafonte by covering a medley of his best, including the Calypso hits "Kingston Market," "Matilda, Matilda," and "Jamaica Farewell."

Today, I'd venture a guess that many of these artists are sharing some part of heaven with Sparky, Smudge, Jinx, and Frankie. Thanks to the Plaids, the great music of so many legendary performers who got them started will live on "Forever."

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# Morning's at Seven

**W**HEN I SAW *MORNING'S AT SEVEN* ON BROADWAY IN 1980, I had no idea what a treat I was in for. Nor did I realize that I was witness to theatre history in the making. The play, written in 1938, was not considered a classic of American theatre until forty years later, after the 1980 Broadway revival. Since that time it has become a favorite of audiences across the country in regional, community, and professional theatres.

By Kelli Allred



As with any classic, *Morning's at Seven* has quite a history. It was originally produced in 1939 at Broadway's Longacre Theatre, directed by Joshua Logan, with scenic design by Jo Mielziner. Joshua Logan produced, directed, and performed in over forty Broadway productions during his forty-seven-year career, garnering ten Tony Awards (*Internet Broadway Database* [IBDB], [www.ibdb.com](http://www.ibdb.com)). Designer Jo Mielziner enjoyed nearly as much celebrity during his theatrical career in New York City. The original cast of *Morning's at Seven* included Dorothy Gish and Herb Yost, among others. Perhaps the distractions of World War II can explain in part why that first production ran for only forty-four performances. It enjoyed a brief Broadway revival in 1955, starring a young Tom Bosley as Homer.

The 1980 production of *Morning's at Seven* won three Tonys and boasted a cast of well-known stars, including Maureen O'Sullivan, Nancy Marchand, and Teresa Wright. The most recent Broadway production (2002) played 567 performances and starred such luminaries as Christopher Lloyd, Julie Hagerty, Buck Henry, Piper Laurie, Estelle Parsons, and Frances Sternhagen. The show garnered nine nominations, but did not take home a Tony. Incidentally, tickets for this production ranged from \$40 to \$65 apiece!

*Morning's at Seven* centers around four sisters ("Esty's smartest, Arry's wildest, Ida's slowest, and Cora's mildest") who all live in the same small-town neighborhood. Set in 1922, the backyard area between two homes in a midwestern town reminds audiences of "old dollhouses, hinting at an idyllic, friendly world we all wish we lived in" (Melissa Kalt, "Ageless Laughter: *Morning's at Seven*," *Arts4all.com*, 21 April 2002). The four sisters have grown old together, along with their respective spouses: Cora and Thor Swanson share a home with Aaronetta who remains the only unmarried sister. They live next door to Ida and Carl Bolton and just down the road from Esther and David Krampton. Cora wants to live alone with her husband and has convinced Carl to sell her a house that he has set aside for his unmarried son, Homer. When Homer returns home with his fiancé Myrtle, Cora's plans fall apart at the seams. Along the way, some of the family secrets are revealed, particularly in the last few lines of act one when a zinger



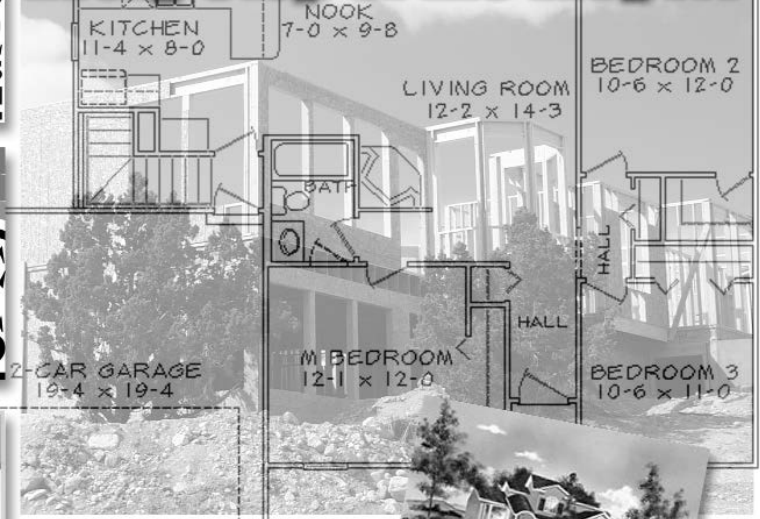
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leaves the audience enthusiastic for the end of intermission.

The women have aged gracefully in a time when picket fences and children defined womanhood. But there is an underlying depth to the play's mature characters: "It's not the slowing down, but the wisdom and sense of humor about life that reveal the characters' age" (Melissa Kalt, "Ageless Laughter: *Morning's at Seven*," Arts4all.com, 21 April 2002). Audiences will both understand and share the sisters' dreams, disappointments, idiosyncrasies, and affection for one another. Audiences will also recognize the burdens of responsibility and frustration born by the men in the play.

Long before the term "anxiety attack" had been coined, Paul Osborn created a vivid character (Carl) suffering from "spells" because he is frustrated and unhappy with his life of unrealized dreams. Carl takes his emotional troubles to his brother-in-law, David, a college professor who serves as Carl's surrogate psychotherapist—long before such a term was commonplace in family dialogue. Back then, people had "spells" and felt "under the weather." Today,

the same characters are said to be clinically depressed, bipolar, or suffering from anxiety.

Whether or not life was simpler when Osborn wrote the play, *Morning's at Seven* gives life to a simpler time, as chronicled in Robert Browning's poem: "The year's at spring / And day's at the morn / Morning's at seven . . . God's in his heaven / All's right with the world." If this poem was Browning's love letter to the world, the play *Morning's at Seven* is Osborn's (Travis Michael Holder, "*Morning's at Seven* by Paul Osborn at the Colony" (*Entertainment Today*, [Online] [www.colonytheatre.org](http://www.colonytheatre.org)).

Playwright Paul Osborn lived to see his play performed on Broadway in 1939, 1955, and 1980. The 2002 production was the only Broadway revival unattended by Osborn, who died in 1988 at the age of 87. Paul Osborn wrote a bevy of other well-known stage plays and screenplays, including *On Borrowed Time*, *The World of Suzie Wong*, *Point of No Return*, *East of Eden*, *The Yearling*, and *South Pacific* (IBDB).

I first saw *Morning's at Seven* during its 1980 Broadway run. I fell in love with the story and its characters. Now

that I'm older, I will surely find it even more poignant and heartfelt than ever. This story and its characters never age, never go out of style, and never fail to entertain and enlighten audiences of all ages. It's a coming-of-age story, reminding audiences that life can continue to grow richer and more meaningful to the very end. It's a "heart-warming, funny, and emotionally satisfying play" about women and men who "begin questioning their lives and decide to change a few things," a premise that was all that Paul Osborn needed "some sixty years ago to craft the most charming play" of the 1939 theatre season (Thomas Burke, "*Morning's at Seven*," *Talkin' Broadway*, 21 April 2002). It promises no less for the 2004 season in Cedar City.

The Utah Shakespearean Festival is committed to bringing to its audiences the best in American theatre—plays written by modern masters, which places *Morning's at Seven* on a theatrical pedestal. One of the Festival's unique gifts is the ability to produce superb ensemble pieces, making *Morning's at Seven* an ideal choice for this summer's fare.

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# Macbeth

**M**ACBETH IS REMEMBERED AS A MONSTER, BUT IN reality he was a good king who ruled justly for seventeen years. Duncan and Malcolm in reality were villains, not victims. Though to a great extent Shakespeare was following sources which he believed to be reliable, at least some of what is factually wrong in *Macbeth* is wrong because Shakespeare deliberately made it so. First, Scottish history and the history of the high king are very different from what Shakespeare presents in the play. To see just how different they are, it is necessary go back two generations to the grandfather of both Duncan and Macbeth, Malcolm Forranach, called the Destroyer. "Malcolm II was a very tough character indeed, who

By Ace G. Pilkington



Anne Newhall as Queen Margaret in *Richard III*, 2003





treatment, hospitalization, and nourishing food were made available to all who needed it" (12).

Clearly, there was a strong feeling of community, and, in a sense, all the land was communal, held and controlled by the clan, not by any individual, even the high king. The selection of leaders worked in a similar fashion. "All . . . offices were filled by election. The candidate was usually nominated by the current office holder when he felt the approach of death. . . . [But] the candidate had to be approved by the tribal assembly or in the case of mormaers [great officers] and high kings, by an assembly of clan chieftains and leading churchmen" (Ellis, 8-9).

Any one of Malcolm II's grandsons might have made a suitable high king to replace him. True, there could have been some resistance to the notion of a Scottish king who was enough of a Viking to be called Thorfinn Raven-Feeder, yet still, all three were mormaers or subordinate rulers of large parts of the country. Malcolm chose Duncan, and, unfortunately, the chieftains and churchmen agreed. Duncan was neither venerable (at thirty-three) nor noble. As Nigel Tranter says, "Duncan mac Crinan was a nasty piece of work by any reckoning" (21). He began by attacking England (which was involved in a dynastic struggle) in the south and Thorfinn in the north. He demanded tribute from his cousin. Of course, demanding tribute from a Viking (even a Christianized, Scottish Viking) is a bit like playing tag with a Tiger, "and the Raven-Feeder told him in no uncertain terms what he could do about it" (Tranter 21).

In the event, Duncan made war on both Macbeth and Thorfinn. Duncan had reinforcements from Ireland, and, eventually, Macbeth, who was "loth actually to attack the crowned King of Scots" (Tranter 22) fought Duncan hand to hand and wounded him so severely that he died. Peter Ellis, who follows his sources with extreme rigor and draws conclusions with careful logic, sees events a bit differently. He argues that the main conflict was between Duncan and Thorfinn, but eventually Macbeth joined in. After Duncan was defeated by their combined forces, he ran from the battlefield. "He was pursued by Thorfinn and Macbeth. They, or their men, caught up with him at a blacksmith's cottage near Elgin and slew him" (57). In any event, Duncan was killed in open fight, following a series of battles that he had initiated, and not secretly in a castle at night. Shakespeare was well aware of the fact,

and this is his most obvious and deliberate distortion. Shakespeare's main source for Macbeth is Holinshed's *Chronicles of England, Scotland, and Ireland*, a massive work that contains over three-and-a-half million words. To get what he wanted, Shakespeare simply switched stories and took the details for Macbeth's supposed murder of Duncan from Donwald's murder of King Duff.

Still, even if he had had all the real details and had wanted to use them, Shakespeare would have had great difficulty making an acceptable play. "The evidence of early chroniclers is that Duncan was not a popular ruler and had been proved incompetent in his handling of military affairs" (Ellis 54). When Macbeth succeeded him as high king, it was with the support and consent of the people (and of Thorfinn, who was given control of more territory). "The law tract called the Crith Gablach significantly points out: 'What makes the king higher than the people? Because it is the people that ordains the king, not the king that ordains the people'" (Ellis 61). James I (who believed in the divine right of kings, primogeniture, and private property) would have been infuriated by even the thought of such a play. Not only had one of his incompetent ancestors been defeated and killed, but the outcome (which involved a democratic election of sorts and the notion that power came from the people to the king) was good for the country. "At no time during Macbeth's kingship did a Scottish army march outside the borders of Scotland, and for the first fourteen years of his reign no envious monarch . . . felt strong enough to invade Scottish territory. Macbeth brought peace and security to Scotland" (Ellis vii). "His reign is renowned . . . for his institution of the rule of law" (Tranter 23). When trouble came again to Scotland, it was in the person of Duncan's illegitimate son Malcolm Canmore, who with his own vicious ambition and help from England, put an end to one of the best reigns in Scottish history. As Bob Stewart says of Macbeth, "What is certain is that his murder and the eventual acquisition of the crown by Malcolm marked a turning point in the decline of Ancient Scotland" (30). Or in Ellis's words, "The erosion of Gaelic Scotland began when Malcolm III was crowned" (102). No doubt this is part of the reason for the vilification of Macbeth (by historians long before Shakespeare) and the corresponding improvement in the reputations of Duncan and Malcolm III.

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Peter Riopelle as Seymour in *Little Shop of Horrors*, 2003

# The Spitfire Grill

**T**HE *SPITFIRE GRILL* IS THE STORY OF A RELEASED CONVICT, Percy Talbott, who comes to the small, rural town of Gilead, Wisconsin and is given work at the local diner and a home with the gruff proprietor, Hannah. Although suspicious of her at first, the town gradually comes to accept her. In exchange, Percy, the woman with a past, helps the town find a new future. The composer and librettists, James Valcq and Fred Alley, based the play on the 1996 film of the same name and made it into a musical because “I thought the characters had these larger-than-life emotions

By Christine Frezza



that could only be sung . . . spiritual things that seemed to want music added to it” (Valcq, quoted by Erstein, Hap, “The Spitfire Grill Has Reopened for Business” [*Palm Beach Post*, June 23, 2002]).

In comedies and romances, the hero who transforms a society is a tradition as old as the Greeks; what is remarkable about modern comedy is the idea of a “flawed” hero, someone who, by healing, is herself healed, and then remains as part of the converted society.

In classic comedy, even as modern as *Playboy of the Western World*, the instrument of change would enter and disturb a community, and then be on his way. Movie westerns of the 1940s and 1950s have a similar “exiting hero” character. However, twentieth century plays such as Neil Simon’s *Fools*, and Meredith Willson’s *The Music Man*, introduce the character of the stranger who comes to a community, changes it (usually for good) changes himself or herself, then stays in this “new world.”

Scott Miller, in his book *Deconstructing Harold Hill*, says that several musicals follow one of these two formats: “An outsider is introduced into an established community and by the end of the show he must either become one of them or be removed. In *Carousel*, *Evita*, *Pippin*, *Phantom of the Opera*, *Sweeney Todd*, and *Cabaret*, the outsider is removed because he or she can’t (or won’t) fit into the community. In *The Music Man*, . . . *Girl Crazy* . . . *My Fair Lady*, the protagonist successfully becomes part of the community” ([NH: Heinemann, 2000], 80).

Examining further the latter group of musicals Miller names, the hero (if a man) stays because he has fallen in love with a woman; the heroine stays because she’s fallen in love with a newly refreshed society which she has helped to create.

*The Spitfire Grill*’s Percy Talbott belongs to the category of musical heroines who remain in the community they’ve grown to enjoy, but this is a heroine with an edge—we find that Percy was convicted of manslaughter, having taken the law into her own hands; though imprisoned by the law, she has served her time, and by the end of the musical is doubly pardoned as the town takes her to its heart. Percy brings more baggage than Eliza in *My Fair Lady*,—she’s a criminal, not just an outsider, and has less immediate charm than Harold Hill, who’s a con man, rather than a felon.

Percy’s arrival in Gilead shows her longing to be accepted, but her fear that the town won’t want her (“There are faces I can’t see / I feel them as we pass / Peekin’ out to stare at me”).

Indeed, the townspeople’s reactions to Percy range from shy to businesslike to suspicious—partly because of Gilead’s own emotional slump; Percy doesn’t seem like the kind of miracle they’re looking for. In previous musicals (like *My Fair Lady*) the community is satisfied with its existence; here, the community has itself been damaged by the absence of one of its hometown heroes, who is missing-in-action in Vietnam.

As the show progresses, and the characters gradually reveal their secrets to each other, we see that Percy’s story is mirrored by Hannah’s story, and that the kind of longing Shelby feels for a better life is a symbol of the town’s longing (personified by Joe, Miss Effy, and Hannah’s embittered nephew, Caleb). It is tempting to view the show as Percy’s journey alone, but her two female friends interlock their own longings so completely with hers that we see them traveling together to redemption.

The audience gets sufficient clues through Percy’s “soliloquy” songs to sympathize, if not empathize, with her; when faced with the crisis of Hannah’s broken leg, she reacts as a complete character, instantly helpful. Gradually, the three women, prickly Hannah, wounded Percy, and the quiet Shelby, form a healing trio to bring new hope to the town and thereby to themselves by organizing an essay raffle to sell off the Grill.

As the letters of hope and longing pour in, the town and the principal characters become healed, reconciled to loss and aware of the beauty of their surroundings. The production has a consistent forward-moving arc, with revelation, but no look backward—the songs spring naturally out of a desire to express the heightened emotions of the characters, without reprises—each song is a new discovery, a sign of progress.

Much of the language of the music is about coming from darkness to light, from pain to comfort, from ignorance to knowledge. The production ends with the most rhapsodic number, “The Colors of Paradise,” signaling the balm in Gilead, the joy in coming home. There is, of course, a miracle, but even that is bittersweet.

This is a warm-hearted and realistic musical for those of us who delight in happy endings and hopeful tomorrows.



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# Blithe Spirit

**B**LITHE SPIRIT IS SUCH A SUPREME EXAMPLE OF NOEL Coward's light, witty style that it is always surprising to consider that it was written and premièred while London was being bombed. How could Coward produce this comedic soufflé in such circumstances, one wonders? The answer, in part, is that *Blithe Spirit* was a reaction against the devastation. After England entered the war against Germany in September 1939, Coward was sent abroad on various official and unofficial assignments. Returning to London in the spring of 1941, he experienced for the first time the destruction of the Blitz. He also experienced relief at being home again and a new, deeper appreciation of London and its people. As he put it; "In 1941 the real lights of London shone through the black-out with a steady brilliance that I shall never forget" (Noel Coward, *Future Indefinite* [Garden City, New York, Doubleday & Co., 1954.] 209).

By Daniel Frezza

Melinda Pfundstein (left) as Charice, A. Bryan Humphrey as Pantalone, and Chris Hatch as Florindo in *The Servant of Two Masters*, 2003





When a bomb rendered his flat unlivable, Coward stayed with friends in North Wales, where he wrote *Blithe Spirit* with his customary swiftness. The first day he spent discussing the plot and choosing the title (borrowed from Shelley's poem "To a Skylark"). The next day he started typing, and six days later had a completed script (Coward, 211). The show opened in Manchester on June 16, 1941 and moved to London on July 2.

In his autobiography, *Future Indefinite*, Coward stresses that there is no particular virtue in writing quickly but "when the right note is struck and the structure of a play is carefully built in advance, it is both wise and profitable to start at the beginning and write through to the end in as short a time as possible." He is ambiguous, though, about how long the idea for *Blithe Spirit* had been gestating. At one point he states that "its conception was followed immediately by the actual writing of it"—in contrast to *Private Lives*, which was written in four days but "lived in my mind several months before it emerged" and *Present Laughter* which was completed in six days but "had waited about, half-formulated, for nearly three years before I finally wrote it." (Coward, 212) But earlier he says "For some time past an idea for a light comedy had been rattling at the door of my mind" (Coward, 210). It seems likely that the idea was partially developed and that Coward's response to the events following his return crystallized it.

This "Improbable Farce" (Coward's subtitle for the play) is a remarkable mix of lightness, fantasy, shadow, and acid all tossed together with lots of fun. Death and murder Coward treats lightly, but the battle of the sexes, always a favorite topic, he treats seriously and at the same time hilariously. The situation is reminiscent of one he used earlier in *Fumed Oak*, in which a husband escapes from a domineering wife. But in *Blithe Spirit* there are two wives, and the husband is as domineering as either of them.

The story is deceptively simple: To gather material for his new novel, Charles Condomine invites a medium, Madam Arcati, to hold a séance at his home. He and his wife Ruth are skeptics, and the séance is apparently a fiasco; but, in fact, Madam Arcati has materialized the ghost of Charles's first wife, Elvira. Charles is staggered at the discovery and soon realizes that only he can see and hear Elvira. (We can too.) His seemingly disconnected remarks addressed to his ghost wife lead Ruth to think he's playing a morbid joke—or making her a guinea pig for a character in his novel. The next morning,

Charles's incessant efforts to prove Elvira's existence convince Ruth that he is attempting to drive her insane. Eventually persuaded of Elvira's presence, Ruth summons Madam Arcati who turns out to be little help. When Charles indicates he's perfectly comfortable with this state of "astral bigamy," the battle lines between Ruth and Elvira are drawn.

Coward keeps us constantly engaged by shifting the alliances and balance of power among the three principals as well as by the fun of conversations in which Elvira happily insults Ruth or Madam Arcati while they only hear Charles's "modified interpreting" of her remarks. For good measure, Coward adds an element of mystery: did Charles's subconscious wish draw Elvira back, or was it something else? In the end the mystery is solved, Charles manages a victory and puts fear, guilt and mourning behind him (John Lahr, *Coward the Playwright* [New York, Avon Books, 1982.], 117). *Blithe Spirit* probably helped war-time audiences to do the same, at least for a while.

The play ran in London until March 9, 1946 for a total of 1,997 performances, the record for a straight play at that time (Raymond Mander and Joe Mitchenson, *Theatrical Companion to Coward* [New York, MacMillan, 1957], 267). In 1942 a

second company toured the provinces, with Coward playing Charles. He also stepped into the London production briefly (Future Indefinite, 234). The 1945 film version starred Rex Harrison, with Margaret Rutherford recreating her stage role as Madam Arcati. *Blithe Spirit* opened on Broadway November 5, 1941 and ran for eighteen months until June 5, 1943, plus a one-month return engagement that fall (*Internet Broadway Database*, [www.ibdb.com/Show.asp?id=2087](http://www.ibdb.com/Show.asp?id=2087)). It remains a perennial favorite. (The Utah Shakespearean Festival first staged it in 1992.) The musical version, *High Spirits*, directed by Coward, with music by Hugh Martin and Timothy Gray opened on Broadway in April, 1964 and ran for 375 performances (*Internet Broadway Database*, [www.ibdb.com/production.asp?ID=3061](http://www.ibdb.com/production.asp?ID=3061)).

*Blithe Spirit* was Coward's last big hit, though he wrote some fine plays during the next twenty-five years, among them *Relative Values* (the 1998 Festival production proved that it is unjustly neglected) and *Suite in Three Keys*, his swan song both as playwright and actor. Whether this is your first exposure to *Blithe Spirit* or you've seen it many times, prepare to sit back, laugh, and savor this playful, brilliantly plotted and visually inventive comedy.



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# Season Calendar

**Evening Performances** of *The Taming of the Shrew*, *Henry IV Part One*, and *The Winter's Tale* are in the Adams Theatre (inclement weather, Auditorium Theatre); *My Fair Lady*, *Forever Plaid*, and *Morning's at Seven* are in the Randall Theatre.

**Matinee Performances** of *The Taming of the Shrew* are in the Auditorium Theatre; *My Fair Lady*, *Forever Plaid*, and *Morning's at Seven* are in the Randall Theatre.

**All Performances** of *Macbeth*, *The Spitfire Grill*, and *Blithe Spirit* are all in the Randall Theatre.

**Preview Performances** are not shown on the calendar. They are as follows: *The Taming of the Shrew*, June 24; *Henry IV Part One*, June 25; *The Winter's Tale*, June 26; *Forever Plaid*, June 28; *Morning's at Seven*, June 29; *My Fair Lady*, June 30; *Macbeth*, Sept. 23; *The Spitfire Grill*, Sept. 23; and *Blithe Spirit*, Sept. 24.

**Backstage Tours** begin in the Randall Theatre lobby Monday through Saturday at 11 a.m. from July 5 to Sept. 4 and Thursdays and Saturdays at 11 a.m. from Sept. 30 to Oct. 30.

*The Greenshow* is performed in the courtyard surrounding the Adams Theatre at 7 p.m. from June 24 to Sept. 4.

**Punch and Judy Shows** begin at 6:45 p.m. each Tuesday through Saturday in the Randall Theatre from Sept. 23 to Oct. 30.

**Plays-in-Progress** are Aug. 12–13, 19–20, 26–27, and Sept. 1–3. They begin at 10:15 a.m.

**Literary Seminars** are in the Seminar Grove (inclement weather, the Adams Theatre) Tuesday through Sunday beginning at 9 a.m. for the Adams Theatre plays and 10 a.m. for the Randall Theatre plays from June 25 to Sept. 5 and Wednesday through Saturday at 10 a.m. on the Randall Theatre lawn from Sept. 24 to Oct. 30.

**Performance Seminars** are at 11:30 Monday through Saturday June 30 to Sept. 4. **Music Seminars** are Mondays and Thursdays in the Auditorium Theatre. **Costume Seminars** are Tuesdays and Fridays in the Auditorium Theatre. **Actors Seminars** are Wednesdays and Saturdays in the Seminar Grove.

**Play Orientations** begin at 1 p.m. for matinee performances and 6:45 p.m. for evening performances, in the Auditorium Theatre from June 24 to Sept. 4 and at 1 p.m. and 6:30 p.m. Tuesday through Saturday on the lawn of the Randall Theatre (inclement weather, King's Pavilion) from Sept. 23 to Oct. 30.

## MONDAY

28 *The Taming of the Shrew*, 8 p.m.

5 *Forever Plaid*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.

12 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

19 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

26 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

Aug. 2 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

9 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

16 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

23 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

30 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

27

4

11

18

25

## TUESDAY

29 *Henry IV Part One*, 8 p.m.

6 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

13 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

20 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

27 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

3 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

10 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

17 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

24 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

31 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

28 *Blithe Spirit*, 7:30 p.m.

5 *The Spitfire Grill*, 7:30 p.m.

12 *Macbeth*, 7:30 p.m.

19 *Blithe Spirit*, 7:30 p.m.

26 *The Spitfire Grill* 7:30 p.m.



## WEDNESDAY

30 *The Winter's Tale*, 8 p.m.

7 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

14 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

21 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

28 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

4 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

11 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

18 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

25 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

Sept. 1 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

29 *Macbeth*, 2 p.m.  
*The Spitfire Grill*, 7:30 p.m.

6 *Blithe Spirit*, 2 p.m.  
*Macbeth*, 7:30 p.m.

13 *The Spitfire Grill*, 2 p.m.  
*Blithe Spirit*, 7:30 p.m.

20 *Macbeth*, 2 p.m.  
*The Spitfire Grill*, 7:30 p.m.

27 *Blithe Spirit*, 2 p.m.  
*Macbeth*, 7:30 p.m.

## THURSDAY

July 1 *My Fair Lady*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.

8 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

15 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

22 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

29 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

5 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

12 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

19 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

26 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

2 *Morning's at Seven*, 2 p.m.  
*The Taming of the Shrew*, 8 p.m.  
*Forever Plaid*, 8 p.m.

30 *Blithe Spirit*, 2 p.m.  
*Macbeth*, 7:30 p.m.

7 *The Spitfire Grill*, 2 p.m.  
*Blithe Spirit*, 7:30 p.m.

14 *Macbeth*, 2 p.m.  
*The Spitfire Grill*, 7:30 p.m.

21 *Blithe Spirit*, 2 p.m.  
*Macbeth*, 7:30 p.m.

28 *The Spitfire Grill* 2 p.m.  
*Blithe Spirit*, 7:30 p.m.

## FRIDAY

2 *Forever Plaid*, 2 p.m.  
*Henry IV Part One*, 8 p.m.

9 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

16 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

23 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

30 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

6 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

13 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

20 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

27 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

3 *My Fair Lady*, 2 p.m.  
*Henry IV Part One*, 8 p.m.  
*Morning's at Seven*, 8 p.m.

Sep. 24 *Macbeth*, 7:30 p.m.

Oct. 1 *The Spitfire Grill*, 2 p.m.  
*Blithe Spirit*, 7:30 p.m.

8 *Macbeth*, 2 p.m.  
*The Spitfire Grill*, 7:30 p.m.

15 *Blithe Spirit*, 2 p.m.  
*Macbeth*, 7:30 p.m.

22 *The Spitfire Grill*, 2 p.m.  
*Blithe Spirit*, 7:30 p.m.

29 *Macbeth*, 2 p.m.  
*The Spitfire Grill*, 7:30 p.m.

## SATURDAY

3 *Morning's at Seven*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

10 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

17 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

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*Forever Plaid*, 2 p.m.  
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*My Fair Lady*, 8 p.m.

31 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

7 *The Taming of the Shrew*, 2 p.m.  
*Forever Plaid*, 2 p.m.  
*The Winter's Tale*, 8 p.m.  
*My Fair Lady*, 8 p.m.

14 *The Taming of the Shrew*, 2 p.m.  
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*My Fair Lady*, 8 p.m.

25 *The Spitfire Grill*, 2 p.m.  
*Blithe Spirit*, 7:30 p.m.

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9 *Blithe Spirit*, 2 p.m.  
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16 *The Spitfire Grill*, 2 p.m.  
*Blithe Spirit*, 7:30 p.m.

23 *Macbeth*, 2 p.m.  
*The Spitfire Grill*, 7:30 p.m.

30 *Blithe Spirit*, 2 p.m.  
*Macbeth*, 7:30 p.m.



## Make It a Festival Experience with These Exciting Fall Events!

### Cedar City Arts Festival

September 24-25

On the grounds of the Randall L. Jones Theatre, the Cedar City Arts Council presents this annual art fair as a chance to view and purchase some of the area's best artwork. 435-586-7880

### Color Country Quilt Gathering

October 1-2

"Celebrate the Seasons" with exhibits, demonstrations, classes, vendors, and a guest speaker—all just the beginning at this second annual gathering in the Festival's King's Pavilion. 435-865-7072

### High School Shakespeare Competition

October 7-9

The twenty-eighth annual edition of this popular competition provides opportunities for students to perform and be judged, as well as take workshops and classes. 435-586-7880

### The Great Pumpkin Festival

October 16

On the grounds of the Randall L. Jones Theatre, this is a great event for the whole family. It includes pumpkin carving and painting, a leaf corral, and other fun fall activities. 435-586-7880

### Tent of Terror

October 22-23, 25-30

The Carnival of Carnage . . . The Tent of Terror Haunted House is presented by the Utah Shakespearean Festival as a ghoulish Halloween treat you won't want to miss. 435-586-7880

# Let's Play in the Fall

Sept. 23 – Oct. 30, 2004

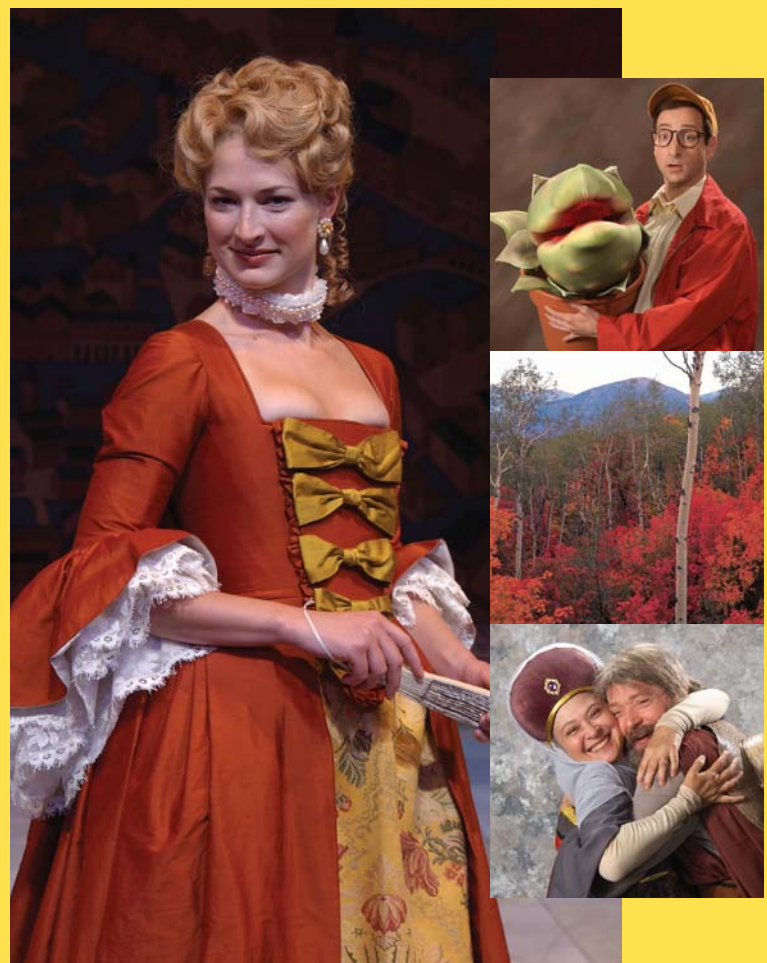
*Blithe Spirit*

*Macbeth*

*The Spitfire Grill*

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



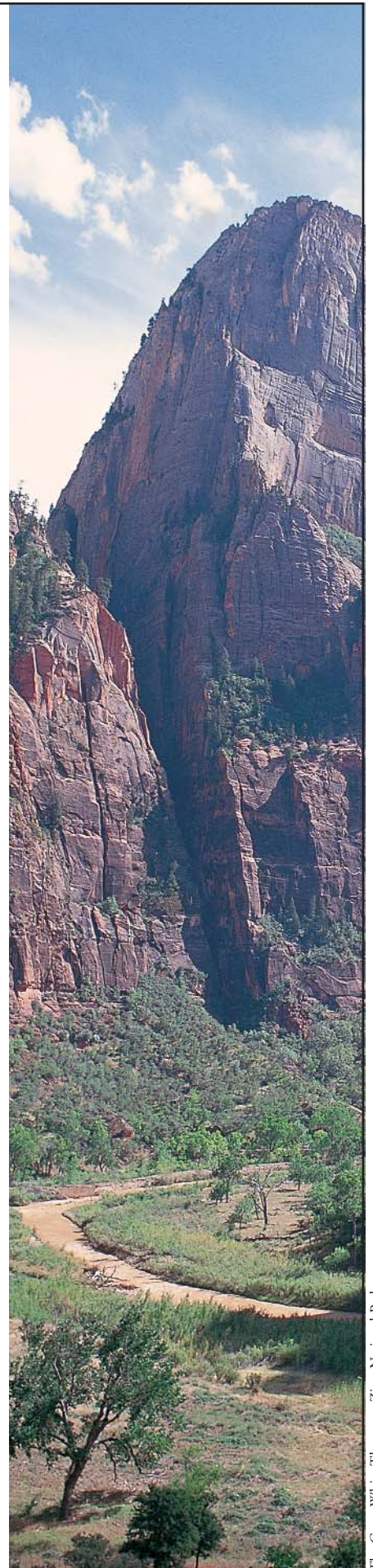
Photos, large photo: Sarah Kathryn Bakker in *The Servant of Two Masters*, 2003. Small photos, top to bottom: Peter Riopelle in *Little Shop of Horrors*, 2003; Fall leaves in Cedar Canyon; and Lauren Klein (left) and Timothy Casto in *The Comedy of Errors*, 2003.



## Redrock Canyons, Pristine Forests—and Fun!

**C**OLOR COUNTRY! THE WORDS THEMSELVES EVOKE IMAGES of fun, of redrock canyons, of misty waterfalls, of national parks and pristine forests. Indeed, the area with Cedar City and the Utah Shakespearean Festival at its center is famous for its scenic wonders—for places such as Bryce, Zion, and Grand Canyon national parks. But there is much more than the obvious. So much more.

By Jennifer K. Sanchez



The Great White Throne at Zion National Park

For instance have you ever seen Indian petroglyphs close up? How about some of the early covered wagons used to bring pioneers to this area? Or do you like the out-of-doors? Sightseeing? Or just strolling leisurely down quiet country streets?

It all sounds appealing, doesn't it? And that is precisely why visitors to Cedar City never run out of fun and interesting things to do after they have seen the plays. Any of these activities can be enjoyed within a few hours drive of downtown Cedar City, many within just a few miles.

### Zion National Park

Zion is Utah's oldest national park—and certainly one of its prettiest. Located 56 miles south and east of Cedar City on Highway 9, Zion is a backpacker's heaven. And if 56 miles is too far, you can see a beautiful portion of the park by visiting the Kolob Section of Zion, just fifteen minutes south of Cedar City on Interstate 15.

Either way, wear a comfortable pair of shoes because trails for any hiking ability are available throughout the park.

### Bryce Canyon

Located 79 miles northeast of Cedar City on Highway 12, Bryce Canyon

National Park is spectacular without being enormous; it looks like a canyon that Steven Spielberg or George Lucas might have designed. But Bryce definitely belongs on this earth, even though its fanciful rock hoodoos are constantly changing colors as the sun moves across the sky.

Set on a high plateau, the pine-covered rim of the canyon enjoys the clean, cool breezes of a mountain setting. The altitude makes the evenings a little cool, even in summer.

Many trails lead from the rim down into the canyon for half- or full-day hikes. Also, horse trips are available. The park's visitors center gives a geologic and historic overview of the canyon.

### Grand Canyon North Rim

In some ways, a visit to the Grand Canyon North Rim National Park is like stepping into the past. It is reminiscent of the old days when visitors came by stagecoach to view a sight so amazing and so panoramic that it became worth the investment in time and energy to get there.

Visitors can sit on the lodge patios and enjoy the vista, or they can go down into the canyon to see the sights up close. Outfitters with strings of sure-footed

mules offer half-day or longer excursions into the canyon. Hiking trails are readily accessible and well-marked. Of course, nowadays you don't have to take a stage-coach to the North Rim. Getting there is an easy 150 mile drive southeast on Highways 89 and 67 by way of Kanab.

### Cedar Breaks National Monument

Closer to home is Cedar Breaks, a canyon just 21 miles east of Cedar City. A cousin to Bryce Canyon, Cedar Breaks resembles in some ways the nearby national park, but many consider it even more colorful. The cliffs have the look of a watercolor palette left in the rain with ribbons of lavender and purple running into creamy gold and pink.

The Cedar Breaks visitors center is a jumping off point for sightseeing, photography excursions, hiking, nature study, picnicking, and camping. Park rangers offer morning nature walks, afternoon geology talks, and evening programs from June through mid-October. Two scenic walks, the Alpine Pond Trail and the Spectra Point Trail are two miles each.

### Iron Mission

Iron Mission State Historical Monument provides a look at pioneer



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lifestyles from Butch Cassidy to the more “tranquil” rural farmer, all apparent in this unique exhibit of horse-drawn vehicles from another time. Gathered from widely scattered Utah farms and towns, the collection was begun by Gronway Parry in 1911. Among the intriguing coaches and wagons you will find a bullet-scarred stagecoach from Butch Cassidy’s era, a forerunner of today’s compact car, an exact replica of a Wells Fargo stagecoach, and an original Studebaker White Top wagon. Iron Mission is located at 585 N. Main Street in Cedar City.

### Parowan Gap Petroglyphs

The Parowan Gap Petroglyphs were left behind several centuries ago as Native Americans passed through this gap, located on State Road 127 between Parowan and Highway 130.

These early travelers in this area stopped long enough to make a few markings on some of the smooth-surfaced boulders. Over the years many others did the same thing until most of the suitable surfaces were covered with figures and designs.

The petroglyphs are easy to get to and can be seen from the gravel road; however, please look only. Don’t touch the writings or try to take any pieces with you.

### Cedar Mountain

Cedar Mountain is a weekend explorer’s delight. Highways 14 and 143, as well as a number of secondary roads, provide easy access to some of the most beautiful mountain scenery available anywhere.

Five of the more serene fishing spots in southern Utah are within an hour of Cedar City: Panguitch Lake, Navajo Lake, Yankee Meadow Reservoir, Duck Creek, and Aspen Mirror Lake.

### Amenities

Amenities, of course, like fine dining and lodging, are always available, as are tennis, golf, swimming, mountain-biking, and numerous other activities.

And, unlike many popular vacation destinations, there is always room in Cedar City. Hundreds of motel rooms guarantee that you can always find a place to lay your head.

It all sounds too good to be true. It sounds like some advertising writer’s hyperbole. So, how do you know this isn’t an exaggeration? There is only one solution: you’ll simply have to spend the time and see for yourself. You’ll simply have to explore Utah’s Color Country!

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Cedar Breaks National Monument

# A Land for All Seasons

IT'S A PLACE WHERE SOME OF AMERICA'S MOST ANCIENT TREES, THE BRISTLECONE pine, whisper in a cool breeze. It's a place where magnificent redrock canyons reflect the sunsets. It's a place where deer graze near mountain lakes. It's a place that's become heaven-on-wheels for mountain bikers. It's Brian Head Ski and Summer Resort—and it's only a short drive from the Utah Shakespearean Festival.

By Leonard Colby



While it is still known more for its fantastic powder snow, Brian Head is fast becoming known for summer and fall activities. It is fast becoming a land for all seasons.

Situated in the Dixie National Forest, Brian Head sits at 9,700 feet at the base and rises to 11,307 feet, with an average winter temperature of 26 degrees and an average summer temperature of 67 degrees. Just a three-hour drive from Las Vegas and its summertime heat, Brian Head is the perfect—and cool—summertime retreat, whether you just need a place to stay for a day or two while you attend the Utah Shakespearean Festival, or you want to make this the center of your vacation and spend a week or two exploring, playing, and relaxing.

Cedar Breaks National Monument, a magnificent sandstone amphitheatre created by Mother Nature, is just five minutes up the road. Bryce and Zion national parks, two of our nation's best-kept travel secrets, are less than ninety minute drives. And, of course, the Festival is only forty minutes away in Cedar City.

With over 3,500 beds, low lodging rates, and several excellent restaurants, Brian Head has become a popular destination for Festival goers and other summer visitors to the Cedar City area.

Although famous for its world-class skiing in the winter, Brian Head is rapidly being recognized as a good place for summer recreation also. Visitors can ride the Brian Head Resort chairlift to the mountaintop where they can enjoy unfettered views almost into forever, walk in the beautiful, cool woods with a naturalist, or get a kick out of weekend events like exciting mountain bike races, delicious dutch over and chili cook-offs, comfortable musical events, horseback riding, and Oktoberfest. In addition, the town has magnificent fireworks displays on several holidays year round.

And have we mentioned mountain biking? Yes, fat-tire enthusiasts will be in heaven. In fact, mountain biking here has become all the rage the past few summers. Enough riders

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come to Brian Head during the summer to support four bike shops. Why is this area gaining so much status with mountain bike lovers? Primarily because of its unique mix of environmental blessings.

Perched atop a high plateau amid the lush Dixie National Forest and close to the Ashdown Gorge Wilderness Area and the Cedar Breaks National Monument, Brian Head is surrounded by alpine and redrock splendor.

Voted one of the "fifty best trips on the planet" by *Bicycling* magazine, Brian Head has over one hundred miles of single-track and over sixty miles of back country trails, as well as the Mountain Bike Park, a network of on-slope trails accessible by chairlift. Biking season opens about the second week of June and extends to sometime in October, paralleling the Festival season almost exactly.

For those who want a more relaxing way to see the magnificent area, there are several guided tours by way of horseback, bike, or jeep. Jeep tours last from one to three hours and take adventure lovers to some of the more intriguing places in the surrounding wilderness.

A mountain getaway would not be complete in this era of thrill-seekers without a place for rock climbing, and Brian Head has that too. There are bolted sport climbs for intermediate to advanced level climbers, and for those who want to learn this challenging sport Brian Head offers lessons, equipment, and guided tours.

The avid fisherman will find the nearby streams and alpine lakes teeming with rainbow, brook, and German brown trout. Panguitch Lake (rated among the top ten trout fishing lakes in the continental United States), Mammoth Creek, and Navajo Lake are all within easy access of the town. Fishing season runs throughout the summer.

Set amid a backdrop of redrock walls, dark evergreens, and clear blue skies, Brian Head is breathtaking, and has definitely come through the years as a year-round playground for everyone.

Indeed, it has become a land for all seasons.

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Contact Kathryn at (702) 363-8726, (702) 595-5775, or [outdrartsgirl@hotmail.com](mailto:outdrartsgirl@hotmail.com) for scheduling, directions, specifics, and any questions.

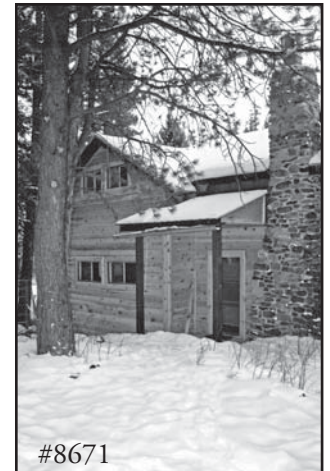
The cabin is rented nightly and weekly.

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Front View of the Cabin

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**First, you can order by telephone:** Call 800-PLAYTIX (800-752-9849) or 586-7878. Please have your credit card number and expiration date ready.

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**Third, you can order in person:** Visit our box office windows in the Randall L. Jones and Auditorium theatres near the corner of 300 West and Center streets.

**Fourth, you can order by mail:** Write down your dates, seating preferences, and plays, and mail them, along with payment in full, to Box Office; Utah Shakespearean Festival; Cedar City, UT 84720.

**Fifth, you can order by e-mail:** Send your order, including a credit card number and expiration date to [usfboxoffice@suu.edu](mailto:usfboxoffice@suu.edu).

**Sixth, you can order via fax:** Just send in your information to our box office fax at 435-586-1944.

**Exchanges:** Tickets may be exchanged if new tickets of equal value are available and if the Box Office is given one week's notice. A \$3 service fee will be charged for each ticket exchanged.

**Children under the age of six** are not admitted to Festival plays. Also, some plays contain material that you may not consider suitable for your children. Please familiarize yourself with the plays before ordering tickets. Information is available at [www.bard.org](http://www.bard.org).

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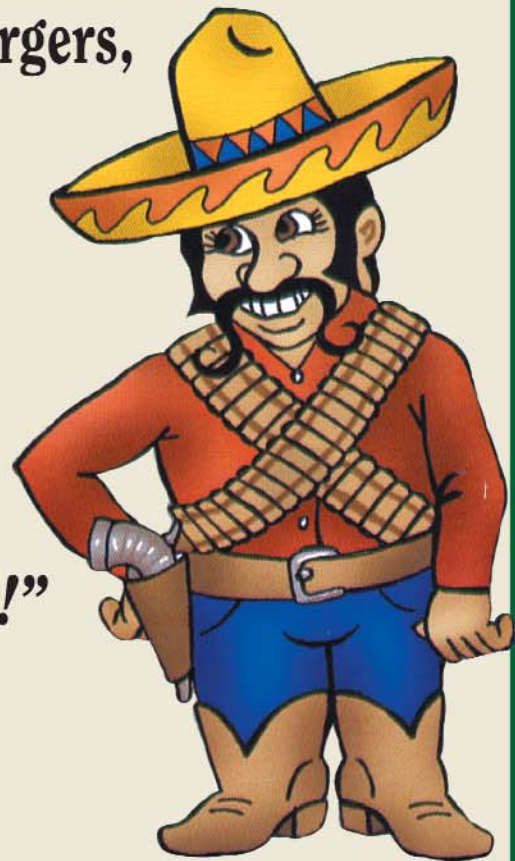
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Home of the Half-Pound Burgers,  
Salads, Sandwiches,  
Mexican Food

**Try the  
GIANT Chimichanga!**

Enjoy Our New "Low Carb"  
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*"You Won't Leave Hungry!"*



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*Corner of Main & Center*

*Part of Boomer's  
Main Street Plaza*

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Fresh Flowers • Silk Flowers  
Gifts • Arrangements  
We Even Deliver!

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Fresh-Made Fudge and Chocolates  
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*Boomer's Main Street Plaza • Downtown Cedar City*



# One of Southern Utah's best kept secrets isn't really a secret anymore.

People in Southern Utah are all talking about Mountain America Credit Union! They're all *abuzz* about Free Checking and the added value of Family Extension Benefits. We now have offices in St. George, Cedar City, Kanab and a brand new branch in Mesquite, Nevada. That's a *loud* commitment to the area.

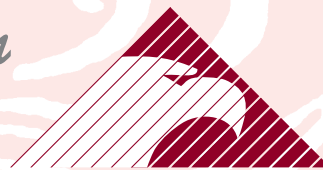
But that's not all!

A wide variety of savings options and easy-to-apply-for loans *speak* of our ability to help members maintain important family traditions.

Underscore Mountain America's commitment with our strength and safety (each account is insured safe by the NCUA to \$100,000), then you can see why people are all *saying* such nice things.



*a tradition  
of value™*



**MOUNTAIN AMERICA**  
CREDIT UNION



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

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**SUNSET BRANCH**

2104 West Sunset Blvd.  
656-0131

**RIVER ROAD BRANCH**

123 South River Road  
652-1414

**KANAB BRANCH**

190 West Center  
644-3830

**MESQUITE BRANCH**

355 W. Mesquite Blvd.  
(702) 345-8665

Membership required — based on eligibility