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Tickets and information about the Utah Shakespearean Festival are available  
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Letter from  
the Editor

By Bruce C. Lee



The Adams Shakespearean Theatre

## Our Imaginations, Our Songs, Our Poetry

It's spring in Cedar City, and summer and the Utah Shakespearean Festival are just around the corner. The quiet around the Festival theatres will soon be punctuated with sounds of hammers and saws as scenery is built, with lines being read as rehearsals start, then with laughter, exclamations, and applause as our plays once again take the stage.

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

I hope this year you'll take the time to look at these two monuments to great playwrights and great theatre—the Adams Shakespearean Theatre and the Randall L. Jones Theatre. They are much more than buildings. Architecturally unique and inspiring, they are the Forest of Arden, a castle in Camelot, Faustus's library, or a rural Irish village.

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A scene from *Measure for Measure*, 2003 (photo taken from outside the Adams Shakespearean Theatre).

## Let's Play! The 2005 Season of the Utah Shakespearean Festival

*By Howard Waters*

Once again, the Tony Award-winning Utah Shakespearean Festival promises two full seasons of turning fantasy into reality with its planned 2005 summer and fall offerings.

"The 2004 season has recently brought the best in live theatre experience to Festival patrons, and it's always exciting to see what is on the horizon for next season," said Festival Founder and Executive Producer Fred. C. Adams.

### **The Summer Season, June 23 to September 3**

During the summer season, June 23 to September 3, 2005, the Festival will present six plays in two theatres. The Adams Shakespearean Theatre will feature two of the Bard's classics and a timeless psychological thriller. The Randall L. Jones Theatre is scheduled for a Shakespearean favorite, a beloved musical, and an

**June 23 to  
October 29  
in Cedar City, Utah**

intriguing Irish tragic-comedy.

*Romeo and Juliet*, a perennial favorite, needs little introduction. Everything is ripe for disaster when the eyes of young Romeo Montague meet those of the beautiful Juliet Capulet for the first time. Will their innocent but forbidden love become a healing balm that can unite their feuding families, or is it really a star-crossed love, doomed to cause only more hatred?

*Love's Labour's Lost* takes us to the peaceful court of King Ferdinand, where he and his idealistic friends have resolved to dedicate themselves to three years of fasting, study, and complete abstinence from women. All is peaceful until the arrival of the beautiful princess of France and her ladies. Could the lesson of one of Shakespeare's lesser-known comedies be that "young blood doth not obey an old decree"?

*Doctor Faustus*, Christopher Marlowe's tale of greed and deception, has been retold in many forms. If the devil granted you all your fondest wishes for twenty-four years in return for your immortal soul, what would those wishes be? On the day of reckoning, would it all have been worth it, or would you try to bargain with the devil? Brilliant Dr. Faustus finds himself in just such a struggle with himself and with the devil's henchman, the nefarious Mephistopheles.

*A Midsummer Night's Dream*, a Shakespearean all-time favorite, will grace the stage of the Randall L. Jones Theatre. When the lives of four confused lovers intertwine with the magical feud of the fairy kingdom's King Oberon and Queen Titania, matters become even more confused. As if this weren't enough, the roguish Puck manages to scatter his love potion in all the wrong places, and matters become even more hilarious. Add the chaotic play rehearsal of a group of rustic peasants, and the result is a riotous romp through the forests of Arden.

Many years ago, legend has it that there was once a magical kingdom known as *Camelot*. It was a place where chivalry, honor and romance flourished. They flourished, at least, until the arrival of Lancelot, bringing unexpected complications to the court of King Arthur and his beautiful Queen Guinevere. With music by Frederick Loewe and lyrics and book by Alan Jay Lerner, this poignant retelling of the Arthurian legend features such musical favorites as "If Ever I Would Leave You" and "Camelot."

The Irish tragicomedy, *Stones in His Pockets*, written by Marie Jones, shows what can happen when a Hollywood film crew moves in on a rural Irish village to shoot its next blockbuster. Jake and Charlie are

two of many extras hired for the movie and bounce from the film shoot to the catering table, from a glamorous starlet's trailer to the pub where the locals and Hollywood crew all gather. By turns hilarious and somber, touching and hugely entertaining, this adult-themed, two-character comedy/drama won raves in the West End and on Broadway and will feature Festival favorites David Ivers and Brian Vaughn.

#### The Fall Season

September 22 to October 29

In addition, the Randall L. Jones Theatre will feature three additional plays for the 2005 fall season, scheduled to run from September 22 to October 29.

*All's Well That Ends Well* tells of all the complications that arise when the king forces young Count Bertram to marry the orphaned Helena. Marry her he must, but he vows never to love her or to consummate the marriage, unless Helena can complete a seemingly impossible task. In one of his famous "dark comedies," Shakespeare once again shows us that callow youth is no match for true love and a determined woman.

*Pippin*, with music and lyrics by Stephen Schwartz, relates the quest of the son of the fabled Emperor Charlemagne, who is on a quest to find his true calling and fulfillment in life, his "Corner of the Sky." His search leads him through war, politics and love. This timeless musical will leave you singing as Pippin finally decides what it is that truly brings the happy life.

*The Foreigner*, by Larry Shue, is a hilarious recounting of what happens when two Englishmen, Froggy and Charlie, arrive in a rural Georgia fishing lodge. When others at the lodge try to talk to the pathologically shy Charlie, he doesn't respond. Froggy, in order to make things easier for his shy friend, claims that Charlie is from an exotic foreign country and doesn't speak English. With everyone thinking he can't understand them, he becomes the unwilling witness to bizarre schemes, mistaken identities, evil villains, and non-stop hilarity—leading to one of the funniest endings in all of theatre.

Tickets are already on sale for the 2005 season, with senior citizen and AAA discounts. There is also an Early Bard Discount for those tickets purchased before December 22. For additional ticket information, call 1-800-PLAYTIX or visit the Festival online at [www.bard.org](http://www.bard.org).

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Brian Vaughn (left) as Benedick, David Ivers as Don Pedro, Eric J. Stein as Claudio, Kelly Lamont as Hero, and Victoria Adams as Beatrice in *Much Ado about Nothing*, 2003

## ***Romeo and Juliet:* Shakespeare's Condemnation of Hatred**

*By Stephanie Chidester*

**S**hakespeare's *Romeo and Juliet* is most often seen as a tale of "star-cross'd lovers" (prologue.6; all references to line numbers are from *The Complete Signet Classic Shakespeare* [New York: Harcourt Brace Jovanovich, Inc., 1972]). John Wilders explains that, "Shakespeare seems to have thought of *Romeo and Juliet* as a tragedy of fate, brought about by supernatural forces which the lovers are too weak to resist" (*New Prefaces to Shakespeare* [Oxford: Basil Blackwell, 1988], 94). However, the play is also a resounding condemnation of hatred, violence, and revenge. In his characters, Shakespeare brings to life a cocktail of discretion and valor, innocence and lewdness, conciliation and contention. These players, enmeshed in an ancient feud "bred of an airy word" (1.1.92), react varyingly to the series of fresh conflicts, some suing for

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peace and others perpetuating the violence. The tragedy—encompassing not only the lovers' deaths, but also those of Mercutio, Tybalt, Paris, and Lady Montague—arises largely from attempts to reconcile the warring families.

Several of the characters in *Romeo and Juliet* are either motivated by peace or simply have no interest in propagating the feud. The servants and family of the house of Montague seem, in general, to be less interested in fighting than those of the house of Capulet. It is not Montague's men but Capulet's who instigate the quarrel in the opening scene, and, even so, they have to work a bit to provoke Abraham and Balthasar. Likewise, Montague's nephew Benvolio rushes in not to participate but to part the combatants, and Lady Montague holds back her spouse, declaring, "Thou shalt not stir one foot to seek a foe" (1.1.83). Romeo, when he sees the aftermath of the clash, also seems weary of the feud, which is not surprising given his infatuation with Rosaline, a lady of the house of Capulet. He exclaims, "What fray was here? / Yet tell me not, for I have heard it all. / Here's much to do with hate, but more with love" (1.1.176–78).

Among the Capulet household, Lady Capulet is the first to show restraint, pointing out the absurdity of her husband rushing into the fracas: "A crutch, a crutch!—why call you for a sword?" (1.1.79). Lord Capulet also exercises discretion after Prince Escalus's stringent warning. When Tybalt is straining to murder Romeo for crashing the Capulets' ball, Lord Capulet orders his nephew to keep his temper and pay no heed to their uninvited guests. The Nurse, a pragmatic character, seems fairly indifferent to the feud, or to any sort of conflict, for that matter. She embraces peace at the expense of principle, a quality seen most clearly when she urges Juliet—already married to Romeo—to conceal her marriage and wed Paris, thereby protecting both Juliet and the Nurse from condemnation and punishment. "The Nurse's attitudes are entirely resistant to the tragic: her enthusiasm evaporates when it really runs into danger. Her comedy and jollity reflects [sic] not a happy ending, which is what she would like, but a continuity of living" (Nigel Alexander and Nicholas Brook, "*Romeo and Juliet*," in *Shakespeare's Tragedies*, ed. Alan Sinfield [London: Sussex Books, 1979], 16).

Tybalt, on the other hand, is motivated entirely by irrational hatred of the Montagues, and his malice spreads like an



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infection to other members of his household. The servants Sampson and Gregory take his lead and gain sufficient courage to provoke their Montague counterparts only when they spy Tybalt moving in their direction. Even Juliet is influenced by her “dearest cousin” (3.2.66), as evidenced when she discovers Romeo’s identity: “My only love sprung from my only hate!” (1.5.140).

Tybalt counters all efforts to establish peace between the two houses. Some of

his first actions and words in the play are in opposition to Benvolio’s peace-making attempts: “Peace! I hate the word, / As I hate hell, all Montagues, and thee” (1.1.72–3). In response to Lord Capulet’s command to tolerate Romeo’s presence at the ball, Tybalt obeys reluctantly, but afterward challenges Romeo to a duel.

The greatest measure to reconcile the Capulets and Montagues is essayed by the title characters, in collaboration with Friar Laurence. By uniting Romeo and Juliet

in marriage, the friar hopes to unite the two families and change their “rancour to pure love” (2.3.92). But this effort too is frustrated by Tybalt, even though he is unaware of it. In the most critical moments in the play, Romeo, bursting with news of the marriage he hopes will end the feud, rushes back to his friends to find another quarrel brewing. When he tries unsuccessfully to conciliate Tybalt and afterwards interferes with the duel between Tybalt and Mercutio, he sets into motion a cascade of events which ends with the death of the two lovers. Mercutio is killed, and Romeo’s sense of honor—

---

**“Though separate,  
they are joined  
together forever;  
though slain by  
civil dissent, their  
example quells it.”**

---

and of guilt—requires that he avenge the death. With Tybalt’s death, Romeo is banished and with him the hope of peace.

Romeo’s love for Juliet and his attempts to eliminate the contention between their families ultimately lead to the tragic escalation of the feud. “The catastrophe is brought about, ironically, by the very qualities in the central characters which most commend them to us. . . their transcendent love, their altruistic courage, the tenderness of their affections, their impulse to be intensely and defiantly themselves—enable them to live more generously for a few hours than others accomplish in a lifetime. Their brief association is both their doom and their triumph” (Wilders, 94).

However, where the lovers’ aim is frustrated in life, it reaches fruition in their deaths. The feud has proved far too costly for all parties, including Prince Escalus: “Capulet, Montague, / See, what a scourge is laid upon your hate, / That heaven finds means to kill your joys with love! / And I, for winking at your discords too, / Have lost a brace of kinsmen: all are punisht” (5.3.292–96). Weighed down by such a heavy burden of grief, Capulet and Montague reach a belated accord, honoring the marriage between their children. In the words of Dennis Kay, “The final union of the lovers is in the form of two statues erected as a permanent monument to their love and an abiding warning of the perils of civil strife. And that episode generates further paradoxes: Though separate, they are joined forever; though slain by civil dissent, their example quells it” (*Shakespeare: His Life, Work, and Era* [New York: William Morrow, 1992], 199).

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The **Alley Theatre's** production of *A Midsummer Night's Dream* with PTPP graduate Elizabeth Heflin as Titania.

*Photo: Jim Caldwell, courtesy of the Alley Theatre*



PTPP graduate Ty Jones in his Obie award winning performance in the **Classical Theatre of Harlem's** off-Broadway production of *The Blacks*.

*Photo: Richard Terine*



The **Guthrie Theater's** production of *Twelfth Night* with PTPP graduate Cheyenne Casebier as Olivia.

*Michal Daniel, courtesy of The Guthrie Theater*



The **Actor's Theatre of Louisville's** production of *Macbeth* with PTPP graduate Mark Mineart in the title role.

*Courtesy of the Actor's Theatre of Louisville*



The **Shakespeare Theatre's** production of *The Duchess of Malfi* with PTPP graduate Robert Tyree.

*Photo: Carol Rosegg*

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Henry Woronicz as Richard in *Richard III*, 2003.

## Finding Resolution among the Tensions of *Doctor Faustus*

By Ace G. Pilkington

**C**hristopher Marlowe's *Doctor Faustus* is perhaps as contradictory a hero as ever drew fictional breath. His dreams soar for the stars and sink into the slough of appetite. In fact, it is not too much to say that he hungers for all the world, noble and ignoble, with equal fierceness. Nor does the structure of the play itself resolve this tension between high and low. In Jonathan Dollimore's words, "Resolution is what *Dr. Faustus* as interrogative text resists. It seems always to represent paradox—religious and tragic—as insecurely and provocatively ambiguous or, worse, as openly contradictory" (Jonathan Dollimore, "Dr. Faustus (c.1589–92): Subversion through Transgression." *Doctor Faustus: a Two Text Edition*. Scott Kastan, ed. [New York: W.W. Norton & Company, 2005], 323). Dollimore calls the play's journey "an exploration of subversion through




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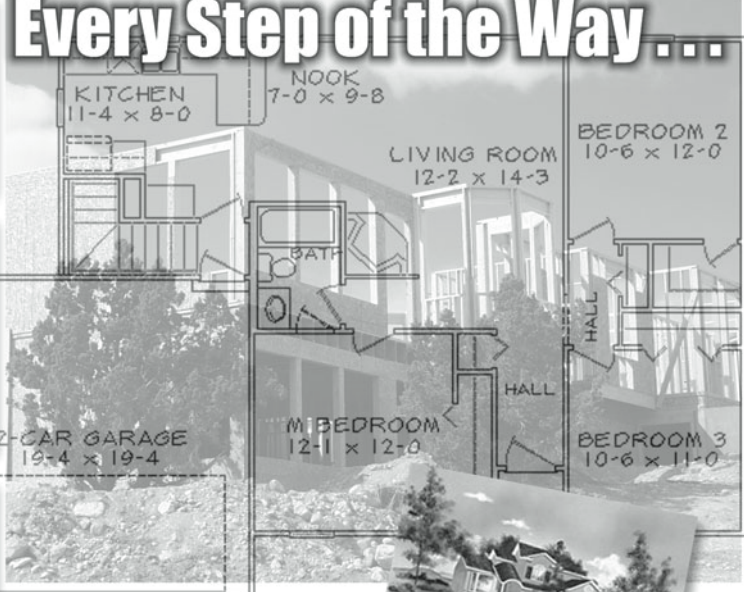
transgression" (323). And that, of course, is yet another attempt to find some resolution among the tensions.

Thomas Healy asks if "*Doctor Faustus* was originally designed to challenge or subvert . . . criticisms directed against the stage by deliberately performing the opposite of a traditional morality play, one in which the norms that govern moral certainties about good and evil are displaced and ridiculed?" Or, he continues, "was it attempting to marry a dramatic morality tradition . . . with the new demands for spectacle and variety in the popular commercial theatres: seeking to prove that education and edification could be successfully conjoined?" ("*Doctor Faustus*." *The Cambridge Companion to Christopher Marlowe*. Patrick Cheney, ed. [Cambridge: Cambridge University Press, 2004], 175). How many goodly features are there here and how many ways to argue the fine print in this Faustian bargain! Christopher Ricks warns that even what we take to be the simplest issues in Marlowe's masterpiece have their profundities. Faustus is frequently faulted for the futility of his deal with the devil. Why give up eternity for so short a time? Twenty-four years is the mere turning of an hour glass beneath the ever-spinning stars of eternity. But in plague-ridden London, where life (and death) were caught from breath to breath, twenty-four years of immunity from fear was a paradise indeed. Ricks says, "Faustus, then, buys not only knowledge and power, but time—half a lifetime of it, and this is to be put before an audience who knew with particular force that a lifetime might now be no time at all" ("*Doctor Faustus* and Hell on Earth." In *Essays in Appreciation* [Oxford: Clarendon Press, 1996], 10).

Doctor Faustus's failure in his various enterprises becomes a detailed commentary on the nature of the dreams and the character of the man, but his failure must be read against the single resounding success of his continuing life. Faustus, now that he cannot die for twenty-four years, shifts his desires with every wind that his whims blow. The Chorus describes him as "glutted now with learning's golden gifts" and says, "He surfeits on cursed necromancy." This motif of appetite runs through the play. Faustus offers his soul to Lucifer, "So he will spare him four and twenty years, / Letting him live in all voluptuousness" (all textual references are to *Christopher Marlowe's Doctor Faustus: Text and Major Criticism*, Irving Ribner, ed. [New York: The Odyssey Press, Inc., 1966], 1.3.91–2). And when, shortly thereafter, Faustus thinks of repentance, he turns himself aside with the words, "The God thou serv'st is thine own appetite, / Wherein is fixed the love of Belzebub" (2.1.11–12).

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The utopia of appetite has a long if a not altogether honorable history. It was parodied in the Old Comedy of Athens as “the vulgar, sometimes obscene, counterpart of the genteel and poetic imaginary worlds of the golden age and Elysium” (Frank E. Manuel and Fritzie P. Manuel, *Utopian Thought in the Western World* [Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1980], 78), and in its most enduring form, “The daydream of a life in which every extravagant appetite is instantaneously appeased,” it is called “the Cokayne utopia after its reappearance in the fabliau of the Land of Cokayne (‘little cake’) in early fourteenth-century France and England” (80). Faustus’s appetite, however, is less predictable. What is it he truly hungers for? And how much of what he does comes from the peculiar circumstance of his newly guaranteed life? In a sense he has become a strange, non-human being who cannot be hurt and cannot be satisfied.

It is perhaps the false weight of this peculiar appetite that drags Faustus down. The comic subplot, which has troubled so many critics, and Faustus’s equally annoying assault on the Pope’s dinner reflect the essentially trivial, ultimately sensual nature of Faustus’s vision while they help to demonstrate his invulnerability, his inability to die until the contract has run its course. Even Helen, the quintessence of beauty for the “old philosophers” and the immediate inspiration for one of the great set pieces in the play, is an illusion by which Faustus’s senses cheat him of his soul. As he says, “Her lips suck forth my soul; see where it flies” (5.1.102). The demon Helen becomes the means of the protagonist’s final destruction and a clear indication of his steady deterioration. As Anthony Harris puts it, “The succubus in the form of Helen of Troy ensures Faustus’s damnation” (66). Ironically and significantly, this is the same kind of sexual temptation he had contemptuously resisted earlier in the play when Mephistophilis offered him a devil that seemed to be a woman, “Here’s a hot whore indeed! No, I’ll no wife” (2.1.148). But in the widening gyre of his flight to experience everything, Faustus accepts an ever greater number of sensations, inspirations, and temptations. Possibly by attempting to master all, he becomes subject to all, in an odd reversal of the Biblical admonition, he loses himself by finding himself.

Ultimately, the tension in this play is between Faustus’s soaring fantasies—symbolized by his actual flying and by the Siren song he compels Mephistophilis to sing for him of more and more knowledge about the bits and pieces of the world—and his sordid appetites. He has moved from a desire for spirits to “Resolve me of all ambiguities” (1.1.81) to a demand for those same spirits

to “Torment, sweet friend, that base and aged man/ That durst dissuade me from thy Lucifer” (5.1.84–5). As M. M. Mahood says, “He swings rapidly from his assertion of man’s greatness independent of God to the other blasphemy of denying human greatness altogether” (“From *Marlowe’s Heroes.*” *Christopher Marlowe’s Dr. Faustus: Text and Major Criticism*, Irving Ribner, ed. [New York: The Odyssey Press, Inc., 1966], 107). Faustus is an overreacher whose “waxen wings” have melted in the heat of too great a height and whose own heavy nature has plunged him into a sea that submerges all humanness and finally drowns the soul. The Syracusan Antiphilus in *The Comedy of Errors* speaks of “Dark-working sorcerers that change the mind, / Soul-kill-

ing witches that deform the body” (William Shakespeare, *The Complete Works*, Alfred Harbage, ed. [Baltimore: Penguin Books, 1969], 1.1.99–100). In his restless movement beyond human boundaries, his rebellious attempt to find a more than human identity, Faustus, a sorcerer turned witch, has lost his own unique humanness. He begins by aspiring to the life of a god and ends by wishing for the death of a beast.

Still, even at the end, at the point which is literally beyond hope, Faustus is still looking for supernatural salvation, still seeking life, still searching for safety, adventure, morality, power, and all those contradictory desires that make humanity and drama about humans endlessly fascinating.



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Denise Montgomery (left) as Julia and Christopher Marshall as Proteus in *The Two Gentlemen of Verona*, 2001

## ***Love's Labour's Lost:* Shakespeare Looking Forward and Backward**

*By Michael Flachmann*

**A**lthough the stage history of *Love's Labour's Lost* had been largely moribund till a series of successful revivals in the twentieth century reawakened interest in the script, it is quite an appealing play, focusing principally on the doomed attempt by the King of Navarre and his companions Berowne, Longaville, and Dumaine to devote themselves to an ascetic three-year period of study, fasting, and abstinence from women. The fun begins, of course, when the lovely Princess of France and her three beautiful female companions arrive at court, thereby weakening the brittle veneer of male resolve and proving conclusively, as our mothers, wives, and daughters have told us all along, that women will always be victorious in the battle of the sexes. Supporting this feminist parable is a cast of delightful characters, including the

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exuberant and pompous Spanish braggart Don Adriano de Armado, the pedantic schoolmaster Holofernes, the bumbling Constable Dull, a rustic clown named Costard, Mote the diminutive page, and the pious curate Nathaniel, all of whom bring the play vibrantly to life on stage.

Despite these theatrical charms, however, some elements of the script may seem antiquated and even a bit precious to modern audiences unaccustomed to the style of a play more allied to earlier theatrical conventions than to such later "mature" Shakespearean comedies as *Much Ado about Nothing*, *As You Like It*, and *Twelfth Night*. According to current scholarship, the script was written near the beginning of Shakespeare's career, perhaps as early as 1588, then later revised for production in 1596-97 and first published in a 1598 quarto edition, the title page of which reads "newly corrected and augmented." As a result, the script has a Janus vantage point, simultaneously looking forward to the great comedies to come and backward to a number of prior literary stimuli that would have been infinitely more familiar to Elizabethan viewers than to audiences of today.

Chief among these early influences was an immensely popular literary style called "euphuism," taken from John Lily's novel *Euphuus: The Anatomy of Wit* (1579), which featured an over-abundance of rhyme, alliteration, antithesis, simile, and examples drawn from classical languages and pseudo-natural history. When, for instance, Don Armado writes this series of questions to his beloved country wench, Jaquenetta—"Shall I command thy love? I may. Shall I enforce thy love? I could. Shall I entreat thy love? I will. What shalt thou exchange for rags? Robes. For tittles? Titles. For thyself? Me." (4.1.80-83)—he is engaging in an affected linguistic paradigm that flourished from the 1580s through the 1590s and was ripe for parody by Shakespeare's time. Even for a modern devotee of linguistic history, however, a little bit of euphuism goes a very long way. This evolutionary preoccupation with language and style, also apparent in such other early plays as *The Comedy of Errors*, *Titus Andronicus*, and *Romeo and Juliet*, distinguishes *Love's Labour's Lost* as a fledgling effort by a young playwright still infatuated with the trendy success of previous authors.

Another early influence on the play came from the Italian *commedia dell'arte*, a popular theatrical style featuring broad improvisation and well-known comic figures, such as the aged pantaloone or the

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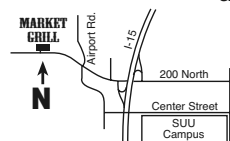
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buffoonish harlequin. In *Love's Labour's Lost*, these stock characters include Holofernes the pedant, Costard as the "zanni" rustic servant, Nathaniel the parasite, Armado as the "Miles Gloriosus" braggart soldier, and a profusion of stereotypical lovers whose Petrarchan sexual yearnings seem quaintly detached from

**"From our vantage point as spectators . . . the artistic 'labor' of the loves is indeed victorious."**

their literary heritage. Part of Shakespeare's genius in the play, therefore, lies in his ability to excerpt these *commedia* character

types from their proper literary milieu and endow them with new life within the confines of his dramatic art.

*Love's Labour's Lost* also owes a debt to the topical satire so popular in the late 1580s and early 1590s, which in this play spotlights such well-known historical figures as Henry of Navarre (King Henry IV of France) and his lords Biron and DeMayenne, Sir Walter Raleigh, pamphleteers Thomas Nashe and Gabriel Harvey,

the earls of Northumberland and Essex, Italian scholar John Florio, the "Dark Lady" of Shakespeare's sonnets, the frequent royal "progresses" made by Queen Elizabeth into the countryside, and contemporary Anglo-Russian relationships. Equally intriguing is Shakespeare's use of the older literary tradition of the "debate," in which two or more characters, like the Owl and the Cuckoo at the end of the play, personify different sides of a single controversial issue, and his similar resuscitation of the "masque," seen in the presentation of the Nine Worthies in act 5, scene 2.

Much of the brilliance of *Love's Labour's Lost*, therefore, lies in its ability to glance back casually at these earlier literary traditions while still anticipating via the relationship between Berowne and the Princess of France the stylish "wit combat" displayed by later pairs of Shakespearean lovers like Beatrice and Benedick in *Much Ado about Nothing* and Rosalind and Orlando in *As You Like It*. Likewise, the gloomy entrance of Marcade at the end of the play, announcing the demise of the King of France, reaches back to the Dance of Death and mythological journeys to the underworld, yet

simultaneously forecasts the dark fatalism of such imminent tragicomedies as *Measure for Measure*, *The Merchant of Venice*, and *Troilus and Cressida*.

If "love's labor" is indeed lost in this play, it is accompanied by the remnants of many other literary traditions that Shakespeare experimented with in the script and then discarded in his journey toward theatrical maturity. Thus the earlier influences on *Love's Labour's Lost*—such as Lily's euphuism, the *commedia dell'arte* character types, the abundant topical references, and the motifs of the debate and the masque—all glitter like jewels in an archeological excavation soon covered over by the newer layers of the author's more recent comedies. From our vantage point as spectators, though, the artistic "labor" of the lovers is indeed victorious through Shakespeare's clever combination of these early literary traditions with a tantalizing hint of the transcendent comic dramaturgy seen later in his career. As is always the case, the proof of such assertions is found in live performances of this lovely script, like the one directed here this summer by Timothy Douglas, the proper title of which should really be *Love's Labour's Won*.

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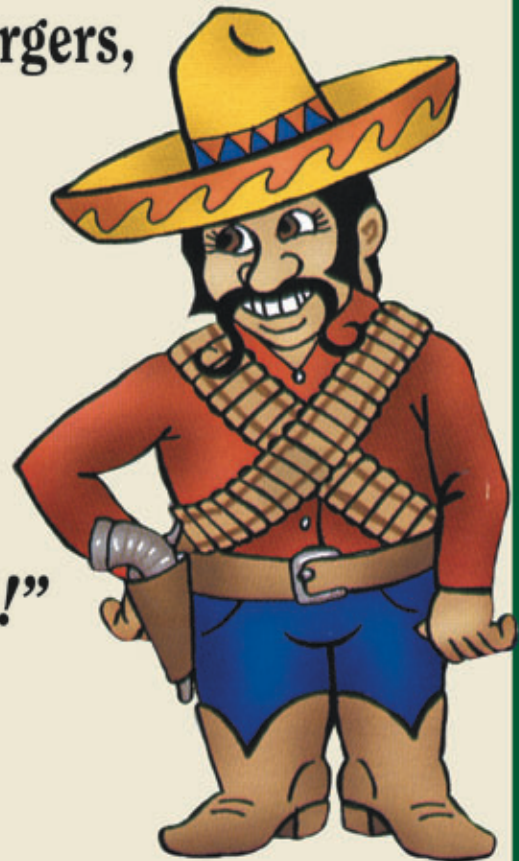
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Misty Cotton (left) as Percy Talbott and Afton Quast as Shelby Thorpe in *The Spitfire Grill*, 2004.

## ***Stones in His Pockets:* “For the First Time in My Life I Believed Me”**

*By Olga A. Pilkington*

**S***tones in His Pockets* by Marie Jones is a play that gives insights of filming a movie on location in Ireland. It is a fascinating piece played by only two actors who appear as fifteen different characters ranging from rural Irishmen to Hollywood stars. *Stones in His Pockets* originated at the Lyric Theatre in Belfast. Later it moved to the Golden Theatre on Broadway. There it ran for eleven previews and 198 regular performances, starting on April 1, 2001 and closing on September 23 of that year. Seon Campion as Jake and Conleth Hill as Charlie performed *Stones in His Pockets* on Broadway. The play was nominated for four Tony Awards that year: both Campion and Hill for best actor in a play, Ian McElhinney (Jones’s husband) as best director of a play, and the play itself for a Theatre World Special Award—which it won (Internet Broadway

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Database, <http://www.ibdb.com>, March 2005). The play also received special awards from the Drama Desk, Outer Critics Circle, and Theatre World (<http://www.californiamusicaltheatre.com>, March 2005). In London the play won the Olivier Award for best comedy and Evening Standard Award for best comedy. It also won the Irish Times/ESB Award for best production in 1999. *Stones in His Pockets* quickly acquired international fame. The play was produced in Australia, Iceland, Sweden, Germany, and France among other countries (Mell Gussow, Introduction to *Stones in His Pockets* [Applause Theatre & Cinema Books. New York, 2001] 10–11). Marie Jones explains that the success of her

**“Stones in His Pockets is also a comedy where dreams win, where dreams triumph over money, death, corruption.”**

play depends on the director and the actors, and she gives full credit to her husband, and Champion and Hill.

The fact that this play is performed

entirely by two actors has drawn a lot of attention; sometimes even the play itself gets overshadowed by their presentation. As Brian Jones, BBC reviewer, writes, “The entertainment value relies heavily on the talents and skills of the two actors” (<http://www.bbc.co.uk/wilshire>, March 2005). Why would a playwright be willing to give up her/his own creation almost entirely to the mercy of two actors? Mel Gussow in the introduction to the play says it is “for economic as well as artistic reasons.” He explains that for Marie Jones, “That approach is nothing new. . . . She has often asked actors to double in roles in her plays. In *A Night in November*, about the conflict between the Irish Republic and Northern Ireland, one actor is called upon to play twenty-five characters” (Gussow, 10).

This time Jones tells a story of a small Irish town stirred up by a group of filmmakers who are willing to acknowledge the “heaven on earth” that this place is, but totally ignore the feelings of the “simple, uncomplicated, contented” people who inhabit it (Marie Jones, *Stones in His Pockets* [Applause Theatre & Cinema Books. New York, 2001] 24). Everything is bought and sold in the world of movie-making. And it is becoming “the money and the money and the money” (Jones, 28) for the locals as the “glamour” creeps

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into their quiet lives. Jack tells a story of a guest house owner who is willing to move her whole family into “a caravan at the bottom of the garden” so she can rent additional rooms. Filmmakers bring a whole new world to that Irish village, a world where talent is replaced by “who you know in this business” (Jones, 29), where love is reduced to cheap intrigues, where even in case of a death, the show must go on. When the locals ask some time off for the funeral, the infuriated director explains, “Do you people realize that each day we film it costs at least a quarter of a million dollars?” (Jones, 63).

But the play is not solely about corruption and destruction. Marie Jones wrote a comedy. The play is full of witty dialogue, comic situations and invitations to the audience to laugh and feel at ease among Hollywood stars and directors. *Stones in His Pockets* is full of colorful and catchy characters that live in our imaginations long after the play is over. For example, one such character is Mickey, a local who claims to have been an extra on *The Quiet Man* and who constantly gives advice to the others based on his vast experience as a “movie star.” He knows how important it is to be “in the can.” Another memorable character is Caroline Giovanni—American star. She represents the dangerous glory of Hollywood. Her charms trick Jake into pretending to be a poet—Seamus Heaney—an Irish poet born and raised in a rural area. Heaney had great appreciation for the countryside and never spiritually deserted his birthplace even though he had to move away.

*Stones in His Pockets* is also a comedy where dreams win, where dreams triumph over money, death, corruption, and these dreams are brought about by the same world of movies; only this time it is the bright side of this world that leads the characters. The death of Sean, a young boy, makes the locals in the play snap out of the rush for money and fame and remember their dreams where “the stars become the extras and the extras become the stars” (Jones, 87). By the end of the play, Jake realizes that his own strength and the strength of his people lies in believing in themselves: “They can only knock us if we don’t believe in ourselves” (Jones, 88). The play ends on a powerful and inspiring note, “For the first time in my life I believed me,” says Jake (Jones, 92). And with believing, hope and happiness enter our lives, and we leave the theater reassured that everything will be fine.



Katie Kozlowski (left) as Cecily Cardew, Paul Riopelle as Algernon Moncrieff, Charles Metten as Reverend Canon Chasuble, Chris Lusk as Miss Prism, and Rex Young as John Worthing in *The Importance of Being Earnest*, 2003

## ***Camelot:* Lerner and Loewe's Last Hurrah**

*By Lawrence Henley*

“**T**here will never be another Fritz. . . . writing will never again be as much fun. A collaboration as intense as ours inescapably had to be complex. But I loved him more than I understood or misunderstood him, and I know he loved me more than he understood or misunderstood me” (Alan Jay Lerner, *The Street Where I Live* {W.W. Norton, 1978}, p. 247).

Although their surnames are instantly recognizable, what do most casual theatre folk really know about these two brilliant writers, Lerner and Loewe? Prior to the 1980s, they ranked (arguably) second in fame as Broadway musical craftsmen to Richard Rodgers and Oscar Hammerstein Jr., the groundbreaking team responsible for immortal works such as *Oklahoma*, *South Pacific*, *The Sound of Music*, and so forth. Still, the

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duo of Lerner and Loewe were faceless to most, as are most behind-the-scenes artists. So, briefly, let's get acquainted with *Camelot's* musical parents.

Alan Jay Lerner was born in New York City on August 31, 1918, with something of a "silver spoon in his mouth." Son of the founding family of the nationally famed

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**"The pair's chance meeting . . . resulted in the melding of talents that subsequently built themselves a powerful resume."**

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art of getting married than as a song lyricist, Lerner mouthed the vows of matrimony an exhausting eight times between 1940 and his death in 1986.

Seventeen years Lerner's senior, Frederick "Fritz" Loewe was already a songwriter with more than modest accomplishments to his credit when the two met. Born in Austria in 1901, he was the son of famed European operatic tenor Edmond Loewe,

Lerner's clothing chain, Lerner attended Harvard University, writing skits for the ballyhooed Hasty Pudding Club. Possibly even more prolific at the

creator of the role of Danilo in *The Merry Widow*. By the age of fifteen he was already a hit songwriter on the continent, selling three million copies of a piece entitled "Katrina." In the 1930s, after immigrating to the United States and paying his dues all over New York, Loewe scored a few hits in minor musicals. Masculine chap that he was, Fritz dabbled in prizefighting during his struggling years. He also spent time in Montana living the life of a cowboy, gold miner, and, of all things, a postal carrier.

In 1942, the pair's chance meeting at the New York's Lamb's Club resulted in the melding of talents that subsequently built themselves a powerful resume. Their work during this early period culminated in 1947 with the romantic Irish fairy tale *Brigadoon*, their first major hit. The show also fielded one of their signature songs "Almost Like Being in Love," still popular today. Success seized, from that year forward Alan and Fritz would never look back. Now, let's "fast forward" ahead fourteen more years.

By the fall of 1960 the legendary composer/lyricist team of Lerner and Loewe were firmly ensconced in the pantheon of American musical theatre. Recognized as geniuses for more than a decade, they wrote their own ticket in Manhattan as reign-

ing champs of the musical stage. Still, on Broadway, as in any major league enterprise, there are always unsettling questions that echo throughout hallways and press rooms: "What have you done for us lately?", "What will you do next?", and "How will you top your last smash hit?"

Lerner and Loewe would have to have been men without pulses not to feel the pressure to protract their historic run of successes. Theirs was a sterling streak of hits that began with *Brigadoon*, carried forward with the California Gold Rush hoedown *Paint Your Wagon* (1951), and the Hollywood cinema classic *Gigi* (1957, adapted for the stage in 1973). But their most daunting challenge would now be to outrun their monstrously successful 1956 production, which was, by then, one of the biggest smashes of all-time. What could they possibly produce that could outshine their greatest hit, *My Fair Lady*?

Of course, as tremendous as their career had been up to that point, the odds were against anything they produced as a successor to *My Fair Lady* (still enjoying its gargantuan run), possibly living up to expectations. Starring legends of the stage such as Rex Harrison, Julie Andrews, and Stanley Holloway, the *Pygmalion*-influenced

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musical might have been as tough an act to follow as had ever existed. *My Fair Lady* enjoyed a marathon-like run in three different theatres that held over for nearly seven years (closing finally on September 1962). Superceding such a blockbuster of their own making might well have been impossible, and it is probably less than coincidental that their next show contained heavy doses of nobility and the supernatural. For their next trick, Lerner and Loewe were going to need all of the magic, miracles, sorcery, and bravery they could conjure up.

A derivation of *Tales of King Arthur and His Knights of the Round Table*, *Camelot* was not as tight and cohesive in unity of story as its predecessor, but the new Lerner and Loewe tour de force would seek to achieve with "flash and fizz" what it could not do in substance. The show reeks of magic, the occult, bravado, treachery, and romance. In *Camelot* we're given both good and evil in generous quantity: from the white magic of Merlin to the black magic of his alter ego, the wicked aunt Morgan Le Fey; and from the armored bravery of the true and honest Lancelot to the scheming and slithering of Mordred, the illegitimate heir.

While the show is still quite famous today, it is remembered the most for the

stars cast in it: they were, as expected, brilliant choices. *Camelot* propelled several already solid careers up to more stratospheric heights. It featured three of the greatest stage names of the period: Britishers Richard Burton (Arthur) and Julie Andrews (Guinevere), alongside a hunkish young French-Canadian lad with a big and unforgettable voice named Robert Goulet (Lancelot du Lac). All three would afterward achieve household name status through a variety of media (film, recording, and television). The hopelessly masculine Burton, already an accomplished actor in Stratford and on London's West End, later starred in (mostly) lauded films such as *The Longest Day*, *Becket*, *Who's Afraid of Virginia Woolf*, and *Cleopatra*. Many will recall that Burton's tumultuous marriage to his most famous co-star, Elizabeth Taylor, may have received more attention than his acting career did. Andrews cemented her own immortality via Hollywood as Mary Poppins and as Maria von Trapp in *The Sound of Music*. Goulet, by contrast, became a popular recording and television star of the first water, also appearing in a number of successful films. Interestingly, in the ebb of their respective careers, both Burton and Goulet would return to New

York to perform in revivals of *Camelot*, with both men suiting up as King Arthur. Though it is sometimes forgotten, popular actor Roddy MacDowell was also a part of the original Broadway cast (Mordred). As an aside, the 1960 production was to be the swan song of one of New York's greatest director/writers, Moss Hart (*Man Who Came to Dinner*, *My Fair Lady*, *You Can't Take It with You*), who passed away a mere two years after

directing *Camelot's* distinguished cast.

*Camelot* has also retained notoriety for other reasons. Only a few theatrical events can be said to

have perfectly reflected the essence of the times in which they debuted. From the counter-culture era, *Hair* (1968) is certainly worthy of such a claim, and a case certainly could be made for *Rent* (1996). Both are a reflection of their respective generations, and synony-

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**"In Camelot we're given both good and evil in generous quantity: from the white magic of Merlin to the black magic of his alter ego, the wicked Morgan Le Fey."**

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mous with their times. Although a portrayal of medieval England, it is difficult for many to separate *Camelot* from the dawn of the 1960s. Indeed, the mere mention of the name *Camelot* is likely to conjure images of those years (1960–1963) when the White House was occupied by John Fitzgerald and Jacqueline Bouvier Kennedy, with brother Robert Kennedy serving in the Cabinet. The intertwining of Lerner and Loewe's choice of theme and images from the Kennedy years became practically indistinguishable to many American historians. Ironically, there exists in some the opinion that the image of the Kennedy Administration as "Camelot" was essentially a smokescreen intended to mask the first couple's marital troubles. Eerily enough, much of the musical's book centers on the fading love of Queen Guinevere and her husband, King Arthur.

Although *Camelot* was not fated to be as successful as its predecessor in terms of longevity, it nevertheless had a highly successful Broadway run of its own at the Majestic Theatre, extending for more than two years (December 3, 1960 until January 5, 1963). Fittingly, the show failed to outlive the Kennedy White House, which was silenced in November of 1963. Still, the final echoes of that "one brief, shining moment" have yet to be erased in the hearts and minds of those who were alive during the halcyon years of the American "Camelot".

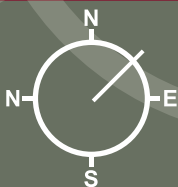
Unhappily, Fritz Loewe suffered a serious heart attack toward the close of the 1950s as *Camelot* was being completed. He was never really the same man afterward, and, in truth, Alan Jay Lerner is usually credited for his passionate crusade to see *Camelot* through to opening night. Although they reunited in 1972 to score a fantasy film, *The Little Prince*, the Arthurian hit was to be Lerner and Loewe's last major effort together. Although Lerner later attempted to team up with the also partnerless Richard Rodgers, he would forever miss working with Loewe, an incomparable magician of melody and meter. Indeed, Lerner's autobiography is dedicated "To Fritz, without whom this would have been an address book" (*The Street Where I Live*).

Just as *Camelot*'s authors succeeded in following up their biggest tour de force, this writer is convinced that the creative team at the Utah Shakespearean Festival will have no trouble this summer duplicating their success with 2004's highly satisfying production of *My Fair Lady*. Southern Utah's *Camelot* promises to be another cavalcade of "shining moments."

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A scene from *As You Like It*, 2002

## ***A Midsummer Night's Dream: "What, a Play Toward?"***

*By Diana Major Spencer*

In Act 3 Scene 1 of *A Midsummer Night's Dream*, Quince and his "hempen homespuns" meet in the forest outside Athens to rehearse "the most lamentable comedy and most cruel death of Pyramus and Thisby" (1.2.11–12; all play references are from *The Riverside Shakespeare* [Boston: Houghton Mifflin, 1974]). Puck, interrupting another errand, stops, enthralled: "What, a play toward? I'll be an auditor [e.g., audience], / An actor too perhaps, if I see cause" (3.1.77–80). Like Puck, Shakespeare proves "the play's the thing," not only through his plays, records of his acting roles, and his prosperity as part-owner of a theatre company, but also through the frequency of theatrical references within his plays.

"All the world's a stage," Jaques declares in *As You Like It* (2.7.139–40), "and all the men and

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women merely players.” “I hold the world but as the world, [a] stage, where every man must play a part,” moans Antonio, the merchant of Venice (1.1.77–79). Macbeth, ending his violent life, concludes, “Life’s but a walking shadow, a poor player who struts and frets his hour upon the stage” (5.5.24–25). King Lear laments, “When we are born, we cry that we are come / To this great stage of fools” (4.6.182–83).

Plays abound, even within his plays. Some contain a full-blown play-within-a-play, with actors and audience—*A Midsummer Night’s Dream* and *Hamlet* the favorites. Others portray variations of actors and audience: overhearing, through innocence or stealth (eavesdropping and entrapments in *Much Ado about Nothing*); spying (the “nunnery” and “closet” scenes in *Hamlet*; Prospero monitoring Miranda and Ferdinand in *The Tempest*); and role-playing (Prince Hal and Falstaff taking turns playing the king in *Henry IV Part One*). In these scenes, actors play not only to the larger audience in the galleries, but also to a smaller on-stage audience of other characters.

On occasion, as in *A Midsummer Night’s Dream*, a chance observation translates into a play-within-a-play because the observer, in this case Oberon, like Puck among the “rude mechanicals,” decides to act, direct, and stage-manage the events. For this quasi-play-within-a-play, Oberon progresses from auditor to thwarted stage-manager to successful impresario.

To wit, incensed about Titania’s stubbornness and sending Puck for the “little western flower” which “maidens call . . . ‘love-in-idleness’” (2.1.166, 168), Oberon notifies us, the audience, that he is enraptured by an emotional drama: “But who comes here?” he asks. “I am invisible, / And I will overhear their conference” (2.1.186–87). The ensuing stage direction, which occurs in the First Folio (indicating its authenticity among Shakespeare’s peers), reads, “*Enter Demetrius, Helena following him.*” In performance, Demetrius and Helena usually run in, squabble verbally and physically for sixty-six lines (2.1.188–244), and then run out. At their *exeunt*, Oberon promises, “Fare thee well, nymph. Ere he do leave this grove, / Thou shalt fly him and he shall seek thy love” (2.1.245–46). Oberon has become stage manager.

Instantly, Puck re-enters with the flower. Oberon vows to find Titania among the aromas of her luscious “o’ercanopied” (2.1.251) “bank where the wild thyme grows” (2.1.249) and “with the juice of this [flower] . . . streak her eyes / And make her full of hateful fantasies” (2.1.257–58). Still managing the props, he sends Puck to

“anoint [the] eyes” of the “disdainful youth” (2.1.261) who can be identified “by [his] Athenian garments” (2.1.264). Oberon is now producer and director.

Shakespeare’s Act 2 Scene 2 is a lovely interlude in the forest. Titania and her fairies dance and play before they sleep; then Hermia and Lysander stagger in, lost, and arrange themselves to sleep—chastely, at Hermia’s insistence. Puck flashes by and, noticing Lysander’s “weeds of Athens” (2.2.77), squeezes love juice on his eyes. The immediate stage direction, again from the First Folio, reads, “*Enter Demetrius and Helena, running*” (after 2.2.89); Demetrius runs off, Helena awakens Lysander, then flees with Lysander in pursuit. Hermia likewise flees, while Titania remains sleeping on the stage.

Next, Quince’s crew arrives to rehearse their play. Puck, directing, costuming, and blocking his own play, follows Bottom into the brake to transform him and leads the others on a merry forest chase, shape-changing as he goes. Magically, as Oberon intended, Titania awakes to find ass-headed Bottom singing birdsongs for comfort after his friends have fled in fear. Meanwhile, precisely as Oberon “wonder[s] if Titania be awaked” (3.2.1), Puck bounces in to summarize the monstrous joke on Bottom and

Titania.

Gloating over Titania’s distress, Oberon inquires about the Athenian youth. Utterly on cue, Demetrius and Hermia enter whereupon Oberon, realizing that Puck has “anointed” the wrong eyes, angrily sends him to find Helena. He then moistens the eyes of Demetrius, the correct Athenian youth—knowing that Helena will be along, but unaware that Lysander will follow.

Puck, “swifter than arrow from the Tartar’s bow” (3.2.101), returns at line 110 to declare, “Captain of our fairy band, / Helena is here at hand, / And the youth mistook by me, / Pleading for a lover’s fee.” With the inevitable fracas at hand, Puck urges Oberon to join him as a spectator in this second act of the quasi-play-within-a-play: “Shall we their fond [insane] pageant see? / Lord, what fools these mortals be!”

Oberon and Puck “stand aside,” while Puck exults over the chance to see some farce: “Then will two at once love one; / That must needs be sport alone. / And those things do best please me / That befall preposterously” (3.2.110–121). The respective dramas of these two directors of the same characters conflict. Puck is directing comedy; Oberon, romance. Puck wants chaos; Oberon wants *this* “course of true love” to “run smooth.” The mix-and-match

couples go back and forth for 222 lines with no comment from their “directors.” Stage directions after 3.2.121, this time bracketed, say, “*They stand aside*”; after 3.2.344, “*Oberon and Puck come forward*,” also bracketed—indicating editorial additions.

Puck and Oberon witness 222 lines of uninterrupted drama: a love quartet trying to work itself out. How should this scene be staged to amplify the madness of the scrambled couples, as well as the enthralled spectatorship and frustrated directorship of Oberon and Puck? At 3.2.345–46, after the four lovers have scattered in confusion, Oberon chastises Puck, “This is thy negligence. Still thou mistak’st, / Or else commit’st thy knaveries willfully” (italics mine). Hmmm.

Puck separately brings the four young Athenians to the grove where the curtain falls and they sleep until morning. Come morning, sunshine replaces moonlight, reason replaces fancy, and Athens replaces the dreamworld. The farce, the comedy, the romance cannot survive the light of day. No longer directors, Oberon and Puck can only bless the marriage house; but, meanwhile, their directorial efforts have re-coupled the couples, reconciled the fairies, and lifted the rustics to the depths of poetry.

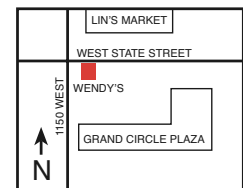


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Garrett Clements (left) as Mamillius and Corliss Preston as Hermione in *The Winter's Tale*, 2004.

## ***All's Well That Ends Well:* Shakespeare's Most Undervalued Comedy**

*By Kelli Allred*

**D**oes *all* really end *well* in Shakespeare's *All's Well That Ends Well*? That question may be unasked and unanswered more than necessary because this is one of the lesser produced of the Bard's plays. *All's Well That Ends Well* fails to fit neatly into any of the categories created by Shakespearean scholars (history, tragedy, comedy, or romance), making it enigmatically a "problem play." Nevertheless, audiences this summer will delight in the unexploited joys of one of Shakespeare's finest stories and most entertaining characters.

*All's Well That Ends Well* is sometimes regarded as a folk tale, its conflict arising from the mismatched love between royalty (Bertram) and commoner (Helena). Others regard the play as being

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more realistic than romantic, particularly in matters of unrequited love and control issues. Harold Bloom considers this play “Shakespeare’s most undervalued comedy.”

There are fewer characters to keep track of in this play than in the other Shakespearean masterpieces, which is nice for those new to Shakespeare. Veteran theater-goers, on the other hand, will revel in the profundity Shakespeare infused into his characters. They declare openly and honestly the virtues and vices of one another for the benefit of the audience.

The main characters in the play are Helena (the ward of the countess), Bertram (the son of the countess), and Parolles (Bertram’s less-than-honorable sidekick). When Helena cures the king’s ills with her secret remedies, the king grants her wish to marry Bertram. But Bertram has other ideas and tells her: “When thou canst get the ring upon my finger, which never shall come off, and show me a child begotten of thy body that I am father to, then call me husband, but in such a ‘then’ I write a ‘never’.”

The virtuous Helena’s infatuation with the caddish Bertram will not be quelled, so she uses one of Shakespeare’s favorite ploys—the bedroom trick, similar to the one also used in *Measure for Measure*. In *All’s Well That Ends Well*, Helena tricks Bertram into making love to her after they are wed, but against his will and without his knowledge. She has another woman seduce him then she sneaks into Bertram’s darkened chamber and takes her rightful place with her lawful husband. This is her relentless “drive to make everything right (or *all’s well*) for her by ensnaring” Bertram.

While Helena earns the praise of all, Bertram is described in the most unflattering terms: immature, spoiled, cad, childish, and worse. Shakespeare’s characters describe one another in colorful and apt terms, using words which he often invents for the entertainment of the audience.

Parolles is a character so bereft of virtue that audiences may have to constrain themselves from hissing this fellow (“the soul of this man is his clothes.” The countess proclaims Parolles to be “a very tainted fellow, and full of wickedness.” And the First Soldier, astonished by Parolles’s cowardice, asks, “Is it possible he should know what he is, and be that he is?” The attendants to the countess add insult to injury when they urge Bertram to dump his companion, Parolles, saying “he’s a most notable coward, an infinite and endless liar, an hourly promise-breaker, the owner of no one good quality worthy your lordship’s entertainment.”

*All’s Well That Ends Well* is one of three plays written by Shakespeare between the

years 1603 and 1604. During that time, an outbreak of plague caused London bureaucrats to shut down all the theaters. This gave Shakespeare time to write three new plays for the new king; James I, who had returned from exile in France to assume the monarchy after the death of his aunt, Elizabeth I, and who openly encouraged the arts at court, including music, literature, and plays.

*All’s Well That Ends Well* was the first play Shakespeare wrote for the new sovereign, followed by *Troilus and Cressida*, and *Measure for Measure* which were both staged in 1604, but remained unpublished until much later, around 1623. These three plays have been coined “the problem plays,” because they defy the categorizations of scholars. Shakespeare wrote his plays quickly, for an established company of actors who received mere “sides” (the part of the script containing only the lines spoken by their characters) along with cues—which were handwritten, copied from Shakespeare’s original. Over the course of numerous productions and across time, portions of these earliest copies may have been miscopied, poorly remembered, or altered by either writers or printers. That we have complete works of Shakespeare’s plays remains just short of a miracle.

Shakespeare seems to have purged himself on the pages of these “problem plays,”

exposing his disdain for certain elements of Elizabethan (and later Jacobean) society, particularly vanity, flattery, and cowardice. These were characteristics he observed among individuals in the courts of both Elizabeth I and James I, and about which he wrote with disdain in many of his plays. Audiences will enjoy making the same observations today.

Shakespeare’s vehemence for courtly facades seems an extension of the frustration he felt with his personal situation. Experts like to speculate on Shakespeare’s unhappy marriage, but the truth is that there is no extant evidence stating why he remained in London during these theatrical droughts rather than returning to his family in Stratford. If he had returned home, he may not have written anything during those months. Or he may have written three completely different plays, leaving us with no “problem plays” to mull over.

The details of Shakespeare’s life are incomplete, but we can be sure “that he was one of the greatest poets and playwrights of all time, that he made a modest fortune, and that he was a delightful man” (Halliday, F.E. *The Enjoyment of Shakespeare*. Duckworth & Co: London, 1952. p.86–110). His plays and sonnets attest to Halliday’s description of Shakespeare as a man who was “kindly, tolerant, genial, and witty.”

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David Ivers (left) as Truffaldino and Molly Rhode as Smeraldina in *The Servant of Two Masters*, 2003

## ***The Foreigner: A Legacy of Laughter and Gentle Humanity***

*By Don Leavitt*

**A**udiences love *The Foreigner*. Since its debut more than twenty years ago, *The Foreigner* has become a staple of regional and community theatre, a commercial, if not critical, success. Audiences respond to the humor inherent in its story: a fish out of water who overcomes his own insecurities to reveal the strengths and weaknesses of the people he encounters.

The “fish out of water” is a classic comic device, one that playwright Larry Shue used proficiently. Shue specialized in farces that pulled characters from their comfort zones and forced them into unfamiliar situations, turning them into eccentric outsiders who bring out the best in others while simultaneously discovering it within themselves. This theme dominates *The Foreigner*, in which Shue explores the importance of self-discovery and tolerance by juxtaposing assumed

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identities against humanity at its extremes. The title character willingly assumes a “foreign” identity to escape the problems and stresses of his own life and, in the process, discovers that there really is much about him to admire.

The “foreigner” is Charlie Baker, an extremely shy and gloomy Brit who worries about everything and seems to enjoy nothing. Charlie is a self-described bore who considers his job to be unexciting and ultimately unnecessary: “I sometimes wonder whether a science-fiction magazine even needs a proofreader,” he tells a friend. Unfortunately, people tend to agree, including Charlie’s philandering wife; as a result, Charlie’s self-image is defined almost entirely by others.

As the play begins, Charlie is inconsolably depressed. His wife is apparently dying, and Charlie mourns for her despite the fact that she has been cheating on him, repeatedly, for quite some time. That Charlie knows about the infidelity is irrelevant; he merely accepts it as yet another fact of his unremarkable life.

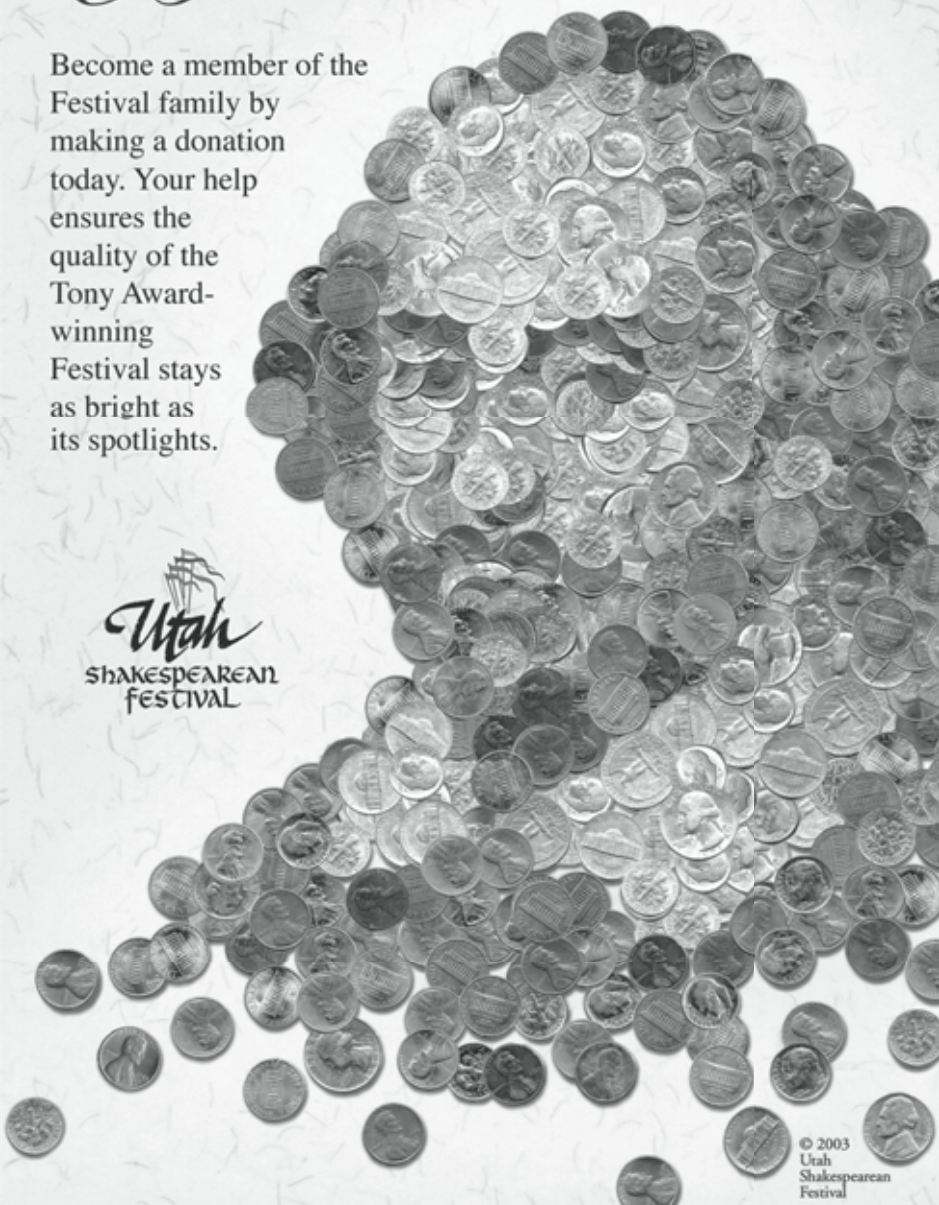
To cheer him up, Charlie’s best friend, Froggy, has brought him along on a trip to the United States. Froggy, we learn, is a staff sergeant in the British army, and once a year he makes this trip to train American troops in demolitions. He brings Charlie to a small fishing lodge near Atlanta, Georgia; Charlie is terrified by his new surroundings, so Froggy introduces him as a foreigner who speaks no English. Froggy explains that Charlie is embarrassed by his inability to communicate and tells the lodge’s occupants that it will be best if the “foreigner” is just left alone.

Of course, this warning has the opposite effect: the Americans let their curiosity get the best of them, and Charlie quickly discovers he is the center of attention. The strangers accept his inability to understand English so completely, they begin to share with him secret, even intimate things about themselves. Charlie becomes a welcome observer, the proverbial fly on the wall whose presence is so innocent, it goes largely unnoticed.

From this position, Charlie begins to identify with the people around him, and he realizes that almost all of them are playing roles: some have assumed an identity to hide who they really are (the reverend and his friend who secretly run the local chapter of the Ku Klux Klan); others play the roles other people have given them (the wealthy debutante engaged to the reverend because it’s prudent, or her younger brother who’s been told he’s

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dumb so many times he simply accepts it as fact). Interestingly, Charlie begins to care deeply for these characters and makes it his unspoken mission to help them discover their own identities while they, unknowingly, do the same thing for him.

As the play progresses, Charlie discovers two things, almost simultaneously: first, he discovers the nefarious plot

**“Charlie . . . discovers that the most bizarre actions can be excused if only one is foreign enough to be granted such low expectations.”**

that carries the action through the end of the play; second, he not only accepts the attention being paid to him, he finds he actually enjoys it.

Whether he’s

allowing himself to be “taught” English over breakfast or reciting a favorite story in an imaginary language, Charlie learns to relax and enjoy himself, and consequently discovers abilities he never knew he had. By the end of the play, Charlie is no longer an outsider, but an interesting personality worthy of love and admiration.

Shue began to develop the story behind *The Foreigner* in 1980 while studying at a theatre program in Japan. He found it amusing that the Japanese would tolerate anything he did, dismissing his behavior as the conduct of a foreigner unfamiliar with Japanese customs. His experiences in Japan are portrayed extensively throughout *The Foreigner*, as Charlie similarly discovers that the most bizarre actions can be excused if only one is foreign enough to be granted such low expectations.

Larry Shue was born in New Orleans in 1946, and grew up in Chicago. He graduated from the theatre program at Illinois Wesleyan University in 1968, and then served three years in the entertainment division of the U.S. Army. He worked as an actor in regional theatre for five years before joining the company at Wisconsin’s Milwaukee Repertory Theatre in 1977. During his time there, Shue produced his three best known works, *The Nerd* (1983), *The Foreigner*, and *Wenceslas Square* (1984).

When *The Foreigner* debuted in 1983, audiences responded to it with glee. The initial production at Milwaukee Rep was a huge success, but when the play moved to New York a year later, critics were

less than kind. One called it “preposterous even for a farce;” another grudgingly admitted that “though his story is ridiculous, Shue does get off a few funny lines.” Inevitably, these negative reviews hurt audience attendance for a time, but audiences rallied and word-of-mouth ultimately led to an unusually long off-Broadway run. In the end, *The Foreigner* received an Outer Critics Circle Award for best off-Broadway play, and was named one of the best plays in the regional theatre repertoire by the American Theatre Critics Association; the play’s success also attracted Disney, who bought the film rights and hired Shue to write the screenplay.

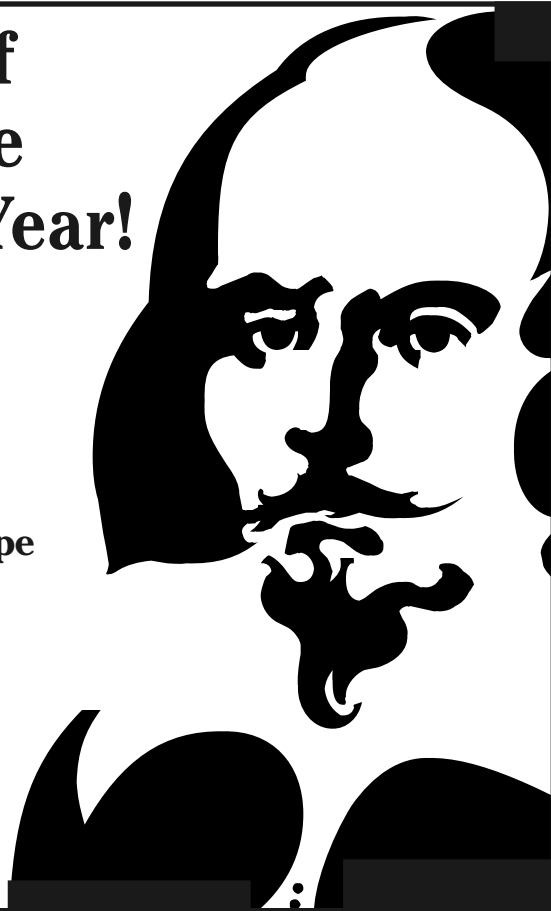
Unfortunately, this was a project that would never be completed. Larry Shue was killed in a plane crash in 1985, at the age of thirty-nine. Despite their scarcity in number, Shue’s plays have left their mark on American theatre, and *The Foreigner* remains his most highly regarded work. At his death, Rose Pickering, an actress at Milwaukee Rep, said of Shue: “He leaves behind . . . a legacy of laughter and gentle humanity that reassures all us misfits that we can fit in somewhere” (*Larry Shue, 1946–1985: A Book of Tributes* [Glen Ellyn, Illinois: Glen Ellyn Public Library], n.d., 41).

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Tina Stafford as Audrey and Peter Riopelle as Seymour in *Little Shop of Horrors*, 2003

## ***Pippin*: Finding What He Perhaps Wasn't Looking For**

By *Christine Frezza*

In October, 1972, Broadway audiences watched a young man embark on a journey to find himself and nodded in recognition, since their children were undertaking the same voyage. But this young man's journey was different: he was French, the heir to Charlemagne's Holy Roman Empire, and his voyage of discovery was happening in 780 A.D. The search for identity was a popular theme on the Broadway stage in the 1970s. Gerald Bordman, in *American Musical Theatre: A Chronicle* (Oxford University Press, England: 2001) mentions two other musicals with the same story: *Due* and *Hurry, Harry*, both of which opened earlier the same month.

*Pippin* differed from these forgotten predecessors in a number of ways: first, it was the hit of the season, garnering six Tony nominations for best musical, best book, best music and lyrics, best costumes, best actress, and best featured actress. In addition, *Pippin* won five Tonys that same year: two for Bob Fosse, the choreographer and director, one for best scenic design, one for best lighting, and one for Ben Vereen, who played the role of Leading Player—best actor in a musical. (Internet Broadway Database, <http://www.ibdb.com>, March 2005).

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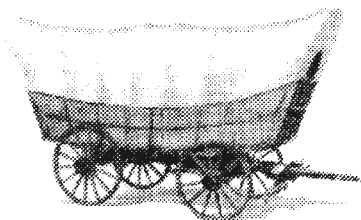
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The show also differed from the standard Broadway fare in its setting: “780 A.D. and thereabouts. The Holy Roman Empire and Thereabouts” (ibdb.com) and its ambiguous ending—does Pippin succeed? Has he learned anything? The audience wasn’t sure, but they were charmed, for a four-year run of 1,944 performances.

What Roger Hirson, the librettist, and Stephen Schwartz, composer and lyricist, have given us (and why the show has been performed for more than thirty years) is an updated *Everyman*—a medieval setting of young people’s examination and rejection of life’s opportunities, leading to—not death, as in the original—but a willingness to deal with real life; Pippin finds what he wasn’t perhaps looking for, the meaning of becoming a grownup, with both hardships and blessings.

After a magical opening, which simultaneously beckons the audience to enter the world of the play and reminds them that they are watching a piece of theatre, the Leading Player, then his troupe of actors, present the themes of the show. Like a medieval tapestry, the events we are about to witness are displayed before us.

When Pippin enters, after this great buildup, it’s almost a disappointment. He’s returned from college to home, where it’s obvious he doesn’t belong any more. His family members are caught up in their own business and don’t have time to pay attention to Pippin’s not knowing how he fits in. We’re reminded of Hamlet’s similar discontent, though the Danish prince had more cause. Some of the audience must also have recognized Pippin’s resemblance to their own 1970s children—the “me” generation, the questioners of authority, the searchers for new meaning.

Wanting to find his way back to being a part of this family, Pippin goes to war with his father, Charles, and finds that this is not the life for him. His impetuosity to get out and fight is restricted by the need to scientifically plan, as Charles, his father, tells him: “Pippin . . . the Visigoth king . . . is talking about enfilade and defilade, too. That’s the way it’s done.” (*Pippin*, scene three). After the battle, Pippin finds no joy in celebrating; although the horror of war is not overstated, he’s reminded that one battle is much like another.

Accompanied by the Leading Player and company (who have now become Pippin’s guides as well as the audience’s) Pippin attempts a pastoral life, but soon grows tired of the routine. He attempts a series of casual relationships but winds up bored.

When the players persuade Pippin to spearhead their revolution, he puts

into practice all the enthusiasm of youth. Suddenly becoming king, (though his head’s too small for the crown), Pippin creates a Utopia by distributing all wealth equally, canceling taxes, and giving all his land away. This method of governing didn’t work for King Lear, and it doesn’t work for Pippin, either. When faced with the consequences of having no funding to support his army in a necessary war, Pippin gives the crown back, annoyed: “Nothing turns out the way I thought it would.” (*Pippin*, scene five).

The audience is fooled into thinking they’ve been led to a happy ending when Pippin meets the widow, Catherine, and her son, Theo. He settles down, starts a relationship, attempts to become a true father to Theo, performs the duties of an everyday, middle-class husband—and runs away from what he suddenly realizes is the most stultifying routine of all he’s encountered.

The real crisis of the play occurs in the final scene, when Pippin is offered a chance to make his unique mark

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**“The real crisis of the play occurs in the final scene, when Pippin is offered a chance to make his unique mark on the world—at the cost of his life.”**

---

on the world—at the cost of his life. This most theatrical of events allows the audience to distance themselves from their guide, as Scott Miller, in *From Assassins to West Side Story: The Director’s Guide to Musical Theatre*, describes: “Leading Player tells him he’s going to disappoint the audience if he doesn’t set himself on fire. We witness Leading Player losing control of the show” (Heinemann: New Hampshire, 1996, 193).

But the audience is offered a chance to believe in love, romance, and a happy ending after all, as Catherine appears. Pippin returns to her at the end, and when asked how he feels, responds “Trapped . . . but happy.” (*Pippin*, scene eight). Miller remarks that the original director, Bob Fosse, cut the last two words of that line, but that Hirson and Schwartz restored them, so the ending is less cynical. However, if you listen closely, Pippin continues “which isn’t too bad for the end of a musical comedy. Ta da!” (Miller).

In that last exclamation, lies the key to the author’s intent: Pippin has found, in routine, in the still relevant American tradition of family and fatherhood, his meaning in life. By being accepted as a husband and father, he has become *Everyman*. Hence, his triumphant fanfare of satisfied discovery—Ta da!

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Kurt Ziskie (left) as John Adams and Jason Heil as Thomas Jefferson in *1776*, 2003

## 2005 Season Calendar

Evening Performances of *Romeo and Juliet*, *Doctor Faustus*, and *Love's Labour's Lost* are in the Adams Shakespearean Theatre (inclement weather, Auditorium Theatre); *Camelot*, *Stones in His Pockets*, and *A Midsummer Night's Dream* are in the Randall L. Jones Theatre.

Matinee Performances of *Romeo and Juliet* are in the Auditorium Theatre; *Camelot*, *Stones in His Pockets*, and *A Midsummer Night's Dream* are in the Randall L. Jones Theatre.

All Performances of *All's Well That Ends Well*, *Pippin*, and *The Foreigner* are all in the Randall L. Jones Theatre.

Backstage Tours begin in the Randall L. Jones Theatre lobby Tuesdays, Wednesdays, Fridays, and Saturdays at 10:15 a.m. from July 5 to September 3 and Thursdays and Saturdays at 11 a.m. from October 1 to 29.

*The Greenshow* is performed in the courtyard surrounding the Adams Shakespearean Theatre Mondays through Saturdays at 7 p.m. from June 23 to September 3.

Punch and Judy Shows begin at 6:45 p.m. each Tuesday through Saturday in the Randall L. Jones Theatre from September 23 to October 29.

Plays-in-Progress are August 11–12, 18–19, 25–26, and August 31–September 2. They begin at 10:15 a.m. in the Auditorium Theatre

Literary Seminars are in the Seminar Grove (inclement weather, the Adams Shakespearean Theatre) Tuesday through Sunday beginning at 9 a.m. for the Adams Shakespearean Theatre plays and 10 a.m. for the Randall L. Jones Theatre plays from June 24 to September 4 and Wednesday through Saturday at 10 a.m. on the Randall L. Jones Theatre lawn from September 24 to October 29.

Performance Seminars are at 11 a.m. Monday through Saturday June 29 to September 3. 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 Monday through Saturday in the Auditorium Theatre from June 23 to September 3 and at 1 p.m. and 6:30 p.m. Tuesday through Saturday on the lawn of the Randall L. Jones Theatre (inclement weather, Auditorium) from September 23 to October 29.

### MONDAY

27 *Stones in His Pockets* (preview), 2 p.m.  
*Romeo and Juliet* (opening), 8 p.m.

4 *Stones in His Pockets*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.

11 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

18 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

25 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

Aug. 1 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

8 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

15 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

22 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

29 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

### TUESDAY

28 *A Midsummer Night's Dream* (preview), 2 p.m.  
*Doctor Faustus* (opening), 8 p.m.

5 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

12 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

19 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

26 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

2 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

9 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

16 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

23 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

30 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

27 *All's Well That Ends Well* (preview), 7:30 p.m.

4 *All's Well That Ends Well* (Student), 1 p.m.  
*The Foreigner*, 7:30 p.m.

11 *All's Well That Ends Well* (Student), 1 p.m.  
*All's Well That Ends Well*, 7:30 p.m.

18 *All's Well That Ends Well* (Student), 1 p.m.  
*Pippin*, 7:30 p.m.

25 *All's Well That Ends Well* (Student), 1 p.m.  
*The Foreigner* 7:30 p.m.

## WEDNESDAY

29 *Camelot* (preview), 2 p.m.  
*Love's Labour's Lost* (opening), 8 p.m.

6 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

13 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

20 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

27 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

3 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

10 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

17 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

24 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

31 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

28 *The Foreigner* (preview), 2 p.m.  
*Pippin* (preview), 7:30 p.m.

5 *Pippin*, 2 p.m.  
*All's Well That Ends Well*, 7:30 p.m.

12 *The Foreigner*, 2 p.m.  
*Pippin*, 7:30 p.m.

19 *All's Well That Ends Well*, 2 p.m.  
*The Foreigner*, 7:30 p.m.

26 *Pippin*, 2 p.m.  
*All's Well That Ends Well*, 7:30 p.m.

## THURSDAY

June 23 *Romeo and Juliet* (preview), 8 p.m.

30 *Camelot* (opening), 2 p.m.  
*Romeo and Juliet*, 8 p.m.

7 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

14 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

21 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

28 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

4 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

11 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

18 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

25 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

Sept. 1 *A Midsummer Night's Dream*, 2 p.m.  
*Romeo and Juliet*, 8 p.m.  
*Stones in His Pockets*, 8 p.m.

29 *All's Well That Ends Well* (preview), 2 p.m.  
*The Foreigner* (preview), 7:30 p.m.

6 *The Foreigner*, 2 p.m.  
*Pippin*, 7:30 p.m.

13 *All's Well That Ends Well*, 2 p.m.  
*The Foreigner*, 7:30 p.m.

20 *Pippin*, 2 p.m.  
*All's Well That Ends Well*, 7:30 p.m.

27 *The Foreigner*, 2 p.m.  
*Pippin*, 7:30 p.m.

## FRIDAY

24 *Doctor Faustus* (preview), 8 p.m.

July 1 *Stones in His Pockets* (opening), 2 p.m.  
*Doctor Faustus*, 8 p.m.

8 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

15 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

22 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

29 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

5 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

12 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

19 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

26 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

2 *Camelot*, 2 p.m.  
*Doctor Faustus*, 8 p.m.  
*A Midsummer Night's Dream*, 8 p.m.

Sept. 23 *All's Well* (preview), 7:30 p.m.

30 *Pippin* (preview), 2 p.m.  
*All's Well That Ends Well* (opening), 7:30 p.m.

7 *All's Well That Ends Well*, 2 p.m.  
*The Foreigner*, 7:30 p.m.

14 *Pippin*, 2 p.m.  
*All's Well That Ends Well*, 7:30 p.m.

21 *The Foreigner*, 2 p.m.  
*Pippin*, 7:30 p.m.

28 *All's Well That Ends Well*, 2 p.m.  
*The Foreigner*, 7:30 p.m.

## SATURDAY

25 *Love's Labour's Lost* (preview), 8 p.m.

2 *A Midsummer Night's Dream* (opening), 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

9 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

16 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

23 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

30 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

6 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

13 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

20 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

27 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

3 *Romeo and Juliet*, 2 p.m.  
*Stones in His Pockets*, 2 p.m.  
*Love's Labour's Lost*, 8 p.m.  
*Camelot*, 8 p.m.

24 *The Foreigner* (preview), 2 p.m.  
*Pippin* (preview), 7:30 p.m.

Oct. 1 *The Foreigner* (opening), 2 p.m.  
*Pippin* (opening), 7:30 p.m.

8 *Pippin*, 2 p.m.  
*All's Well That Ends Well*, 7:30 p.m.

15 *The Foreigner*, 2 p.m.  
*Pippin*, 7:30 p.m.

22 *All's Well That Ends Well*, 2 p.m.  
*The Foreigner*, 7:30 p.m.

29 *Pippin*, 2 p.m.  
*All's Well That Ends Well*, 7:30 p.m.



Anne Newhall as Billie Dawn and Kurt Ziskie as Paul Verrall in *Born Yesterday*, 2003

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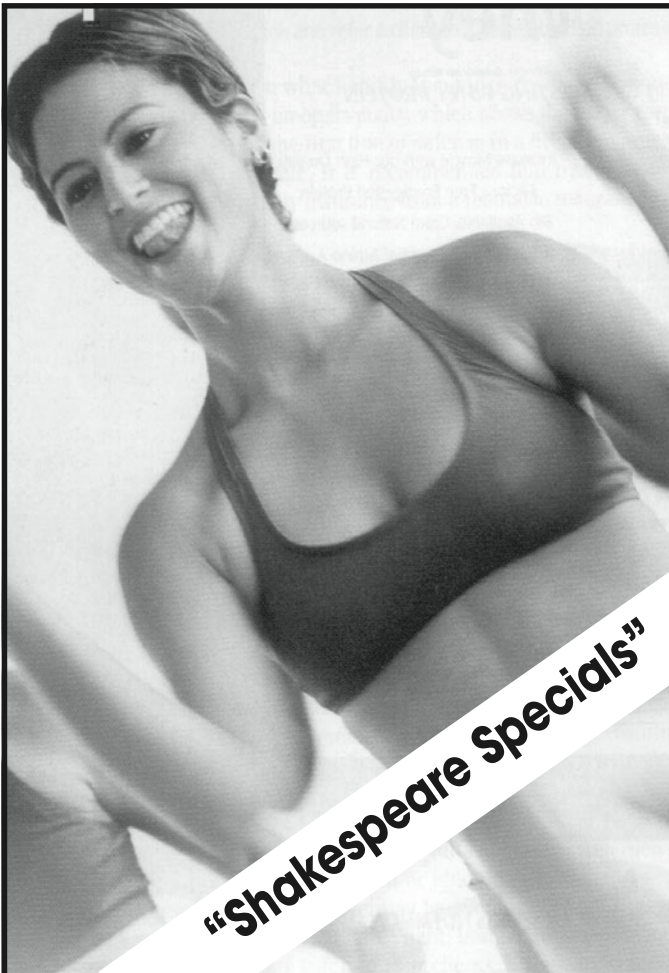
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Bryce Canyon National Park is one of many scenic wonders within driving distance of Cedar City. (Photo provided by the Cedar City/Brian Head Tourism and Convention Bureau.)

## The Home of the Festival, Cedar City, Is a Land of Contrasts

*By Howard Waters*

**N**estled in the valley at the foot of southwestern Utah's juniper-studded mountains, Cedar City (home of the Utah Shakespearean Festival) is a world of contrast. There are the seasons, of course. Wintertime tourists have been coming here for years to sample nearby Brian Head's "greatest snow on earth." During the warm summer months the international tourists have joined in, looking for a jumping off place from which to be awed by the grandeur of Cedar Breaks, Zion Canyon, Bryce Canyon, and more natural beauty than the senses can take in, but Cedar City is much more than that.

If you were to walk into one of the local Cedar City eateries during any of the summer months, you would probably notice a couple of the local ranchers sipping their coffee and talking about the weather, the price of hay, or the condition of the livestock market. That hasn't changed over the years. Genuine cowboys and ranchers are still a basic part of the area's rich pioneer culture and heritage. Across the aisle, however, things might be very different from what you might expect. You might, for example, see a table

**Genuine cowboys,  
international visitors,  
history, culture,  
and so much more.**

with six or seven people seated around it, engaged in an animated discussion. They might be speaking German, French, or Sheffield English. The topic of discussion? Who is Shakespeare's most complete, utter villain, Iago or Richard III? Don't be too surprised if one of the ranchers leans over and says, "Iago, hands down, no contest." Oh yes, Cedar City is a world of contrast.

Established in the 1850s by Mormon pioneers who referred to the juniper trees that surround the area as cedars, Cedar City is currently ranked the eleventh fastest growing city in the United States, according to the visitors guide published by the local chamber of commerce. The pure air, mountain retreats, and general, all-around congeniality of the local folks all serve to make Cedar City a very attractive locale for settling down. The landscape that greeted those early settlers, however, provided an often bitter taste of contrast of a different kind. First, there was the weather, often harsh and unpredictable. Growing crops was difficult, to say the least. Then there was the challenge of mining the rich lodes of iron and coal that laced the western mountains. The logical thing to do in order to have some relief from the daily grind of survival seemed to be to build a Social Hall. So, in 1862, a building was erected

that served as a school, church, and theatre. These hardy settlers were largely European immigrants who had brought their culture along with them. Their days were filled with sweat and toil, but in the evenings there was music, dance, and their beloved Shakespeare.

One hundred years after the last performance of Shakespeare on that Social Hall stage, a young actor and teacher by the name of Fred C. Adams, born and raised in Delta, Utah, moved from New York City to Cedar City to take on the job of theatre instructor at the College of Southern Utah, now Southern Utah University. It seemed to him that the thousands of tourists who came to see the local national parks might stay around a bit longer if there were something else to entertain them. Why not organize a dramatic production or two on the local college campus? In fact, why not Shakespeare?

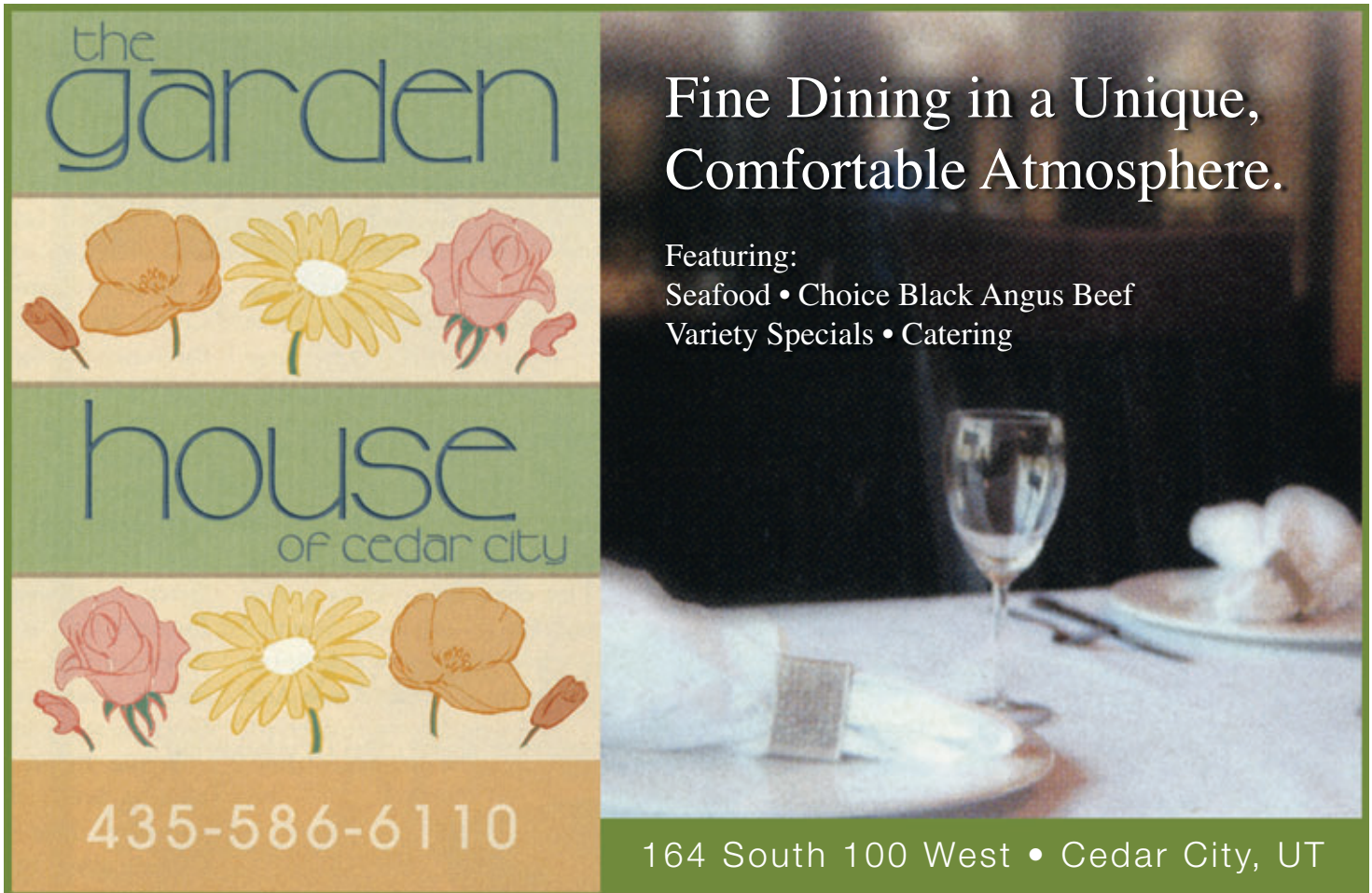
Those early productions by Adams and his students were well received, but what Adams had in mind, was a Shakespearean festival. Why not? The descendents of those early pioneers were people who loved the theatre, and especially their Shakespeare.

Cedar City continues to grow. The Utah Summer Games are held here now, and attract hundreds of athletes from all

over the country. Southern Utah University was recently ranked among the ten best in the nation by *Consumers Digest* for the quality and value of education to be had there and provides a variety of activities and events that help to enrich the community.

And what of Fred C Adams's dream? Now in its forty-fourth season, the Utah Shakespearean Festival attracts over 150,000 patrons annually to its two beautiful theatres, and its annual budget tops \$5.5 million. The Festival has an extensive educational outreach program, taking the magic of live theatre into small communities that otherwise might never be able to afford such cultural riches. What about international recognition? In 2000, the Festival won the coveted Tony Award for outstanding regional theatre.

Contrast? Just travel three hours south of Salt Lake City on I-15 and you'll find a world of it. Whether its natural splendor you're craving, a relaxing environment among friendly people or cultural enrichment, it's here. It's just an entirely different attitude, one you'll want to experience more than once. You'll undoubtedly take home more than pictures of all the beauty that's here. You'll take home a wealth of memories, and, just maybe, an entirely new attitude of your own.



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A portion of the Parowan Gap Petroglyphs.  
(Photo provided by the Cedar City/Brian Head  
Tourism and Convention Bureau.)

## More to See and Do While You're in Cedar City and at the Festival!

### Braithwaite Fine Arts Gallery:

Located on the Southern Utah University campus, just southwest of the Adams Shakespearean Theatre and featuring regional and national arts exhibits. Admission is free.

**Cedar City Arts Festival:** On the grounds of the Festival's Randall L. Jones Theatre September 23 to 24, this annual art fair is a chance to view and purchase some of the area's best artwork.

**Cedar City Swimming Pool and Hydro-Tube:** Located at 400 W. Harding Avenue, this is the perfect place to cool down on a hot summer afternoon.

**Cedar Ridge Golf Course:** Located at 200 E. 900 North, Cedar Ridge features eighteen holes carved through Cedar City's red hills. No tee times are required.

**Color Country Quilt Gathering:** "Celebrate the Seasons" On September 30 and October 1 with exhibits, hands-on demonstrations, vendors, and a guest speaker in the Festival's King's Pavilion.

### Daughters of the Utah Pioneers

**Museum:** Featuring pioneer artifacts and historical information, this fun and educational museum is located in an old pioneer home at 581 N. Main Street. Admission is free.

**The Great Pumpkin Festival:** Located on the grounds of the Randall L. Jones Theatre on October 15, this great event is for the whole family and includes pumpkin carving and painting, a leaf corral, and other fun fall activities.

**Iron Mission State Park:** Located at 635 N. Main Street, Iron Mission features pioneer artifacts, displays, demonstrations, and regional arts and crafts.

**Parowan Gap Petroglyphs:** North on Highway U-30 for thirteen miles then east on paved road for 2.5 miles is the Gap, a historical site of Native American rock art and an ancient solar calendar. Admission is free.

**Tent of Terror:** This haunted house is presented by the Festival as a ghoulish Halloween treat you won't want to miss, October 21-22 and 24-29.



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June 1 - Aug. 12 & Sept. 21 - 30

**DINNER-MUSICAL  
WILLOW GLEN PLAYERS**

Wednesdays thru Fridays  
August 17 - Sept. 16

**CHILDREN'S SHOW - Select Saturdays at 2pm in June & July!**



Cedar Breaks National Monument is just a short drive from Brian Head. (Photo provided by the Cedar City/Brian Head Tourism and Convention Bureau.)

## Brian Head Resort: Just a Short Drive from the Festival

*By Howard Waters*

**T**ake a short drive up Cedar Canyon to an elevation of around 10,000 feet, and you'll find yourself amid the cobalt blue sky of the Dixie National Forest. Take your time passing through gorgeous Cedar Breaks National Monument, and you'll soon be filling your lungs with the rare, pristine air of Brian Head Ski and Summer Resort.

Winter visitors come here from all over the world to sample "the greatest snow on earth." That's what Brian Head is usually famous for. But don't think for a moment that the only things moving in the summer and fall are the wildflowers nodding in the breeze. Brian Head has become a summertime Mecca for wheels, all sorts of wheels. Voted one of the "fifty best trips on the planet" by *Bicycling* magazine, there are over 100 miles of single-track and over sixty miles of

**A cobalt blue sky,  
wildflowers, ancient  
forests, gorgeous  
scenery, and  
pristine air.**

back-country trails, as well as a mountain bike park, featuring a whole network of on-slope trails accessible by chairlift.

If biking isn't your forte, there are guided ATV tours, as well as individual ATV rentals available. Maybe you'd prefer to take a lunch on a relaxing chairlift ride for a panoramic look at more natural beauty than you can imagine. Linger at the top for as long as you like, then ride back down when you're ready. Perhaps a spa treatment would be exactly the right way to end your day.

You can take a walk in the woods with a naturalist, watch weekend bike races, enjoy a dutch oven cook-off, go horseback riding, and enjoy the evening musical events.

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 Utah Shakespearean 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.

It's all good, and it's all here for you to enjoy. Just use your imagination, and fill a few leisurely days with a rich supply of wonderful memories to take home with you.

## And There's Even More to See and Do Around Brian Head

**Cedar Breaks National Monument:** Twenty miles east of Cedar City are the guided nature walks, wildlife viewing, picnic areas, and gorgeous scenery of Cedar Breaks. Entrance fee is \$4.

**Kolob Canyon Section of Zion National Park:** Twenty-six miles south of Cedar City on I-15 is this gorgeous (and close) section of Zion National Park. Entrance fee is \$10.

**Navajo Lake:** With hiking trails, a mountain bike loop, fishing, camping, and cave exploration, Navajo Lake and the Dixie National Forest surrounding it makes a great day grip twenty-two miles east of Cedar City on Highway 14.

**Team Utah Disc Golf Tournament:** July 2.

**Brian Head Fat Tire Festival:** July 16.

**Brian Head Epic 100:** July 30.

**NORBA National Mountain Bike Series:** August 4-6.

**Fourth Annual Fly'n Brian Downhill Mountain Bike Race:** September 3-5.



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# What's A Vacation Without Golf?



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

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

## *The Price Is Right...*

Not everything on your vacation has to cost a lot. At Cedar Ridge, you can play for just over a dollar a hole. That's nine holes for \$10.50, and 18 holes for \$21. Carts and pull-carts are also available at great prices. (If you're over 60 or under 18, ask about discounted senior and junior rates).

## *You Forgot To Pack Your Clubs?*

Or your wife would like to play a round with you. Not to worry — you can rent a set for just six bucks for nine holes or \$10 for the full course.

## *There's Always Time For Golf...*

Even if your schedule is packed, you can usually get through nine holes in a couple of hours. If time's a big issue, at least try out the driving range (\$3, \$4, or \$5) or practice putting green.

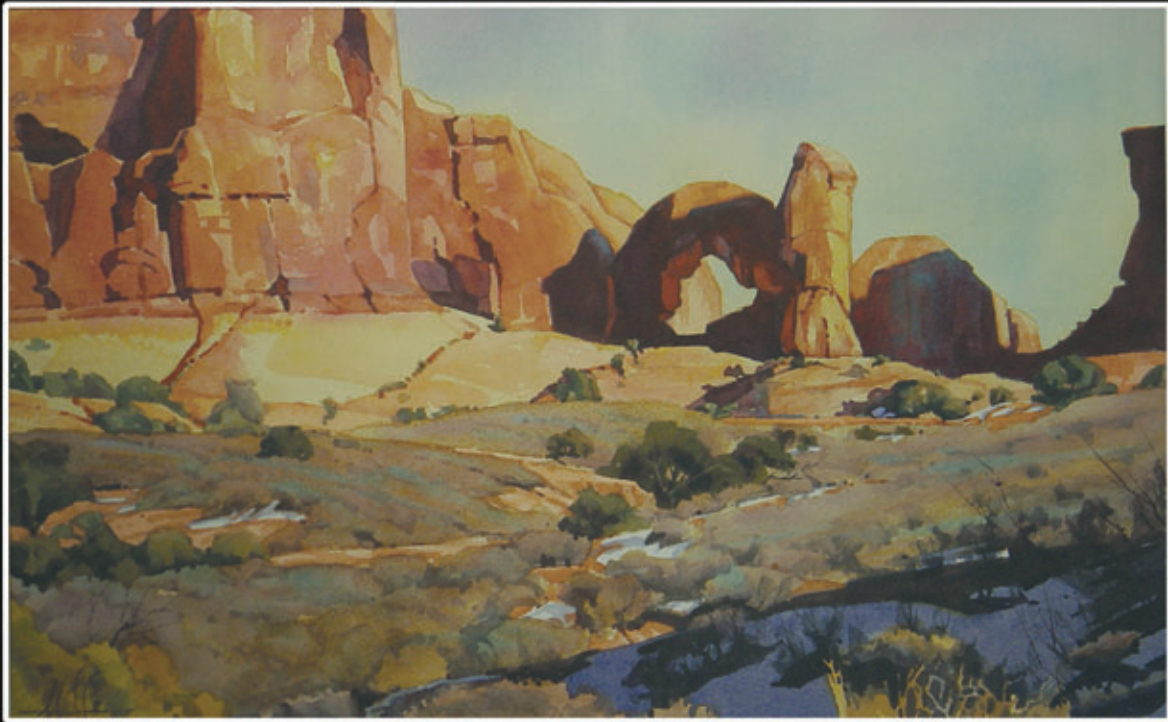
## *You'll Want to Try Our Redesigned Back-Nine*

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

## *Well, What Are You Waiting For?*

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





Wallace Lee "Winter Arches"



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Dixon Leavitt "Crimson"

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