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The Magazine of the Utah Shakespearean Festival

Summer 2006

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The Magazine of the Utah Shakespearean Festival
Summer 2006 • Twenty-Seventh Edition • Cedar City, Utah

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You can contact *Midsummer Magazine* at 435-586-1968 or lee@bard.org. Tickets and information about the Utah Shakespearean Festival are available by calling 1-800-PLAYTIX or visiting the website at www.bard.org.



A scene from *Much Ado about Nothing*, 2003.

Understanding Time and Distance

By Bruce C. Lee

My relationship with the Utah Shakespearean Festival goes back thirty years to when I was introduced to Shakespeare under the stars at the Festival's production of *Love's Labour's Lost* in 1976. Since that time, I have seen all but a handful of the numerous plays presented by the Festival, and I have written about many of those plays—and my experiences.

Each year, as I put together *Midsummer Magazine*, I have a flood of memories of these amazing years and experiences. I will never forget Sam Tsoutsouvas in the title role of *Coriolanus* in 1977, or *Death of a Salesman* in 1991 which allowed me, almost forced me, to reexamine my relationship with my father, and my son. Or who could forget *Cyrano de Bergerac* in 1992, or *A Flea in Her Ear* in 1994, or *Driving Miss Daisy* in 2000, or . . . I could go on and on.

So each year as I choose photos for *Midsummer Magazine*, I try to select those that stir memories of laughter, love, and contemplation. This year, except for the amazing photo above, I have limited myself to photos from last year. I think they represent what I take away from the Festival every year, my memories. I'm sure your memories are different, that you would choose different photos, but I hope these I have chosen help you value the past and anticipate the future.

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Letter from
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Featured Performers Katie Whetsell (left) and Rachel Barthmaier mingle with patrons during the *The Greenshow*, 2005.

Celebrating Forty-Five Years at the Utah Shakespearean Festival

By Leonard Colby

The Tony Award-winning Utah Shakespearean Festival is celebrating its forty-fifth season this year by producing nine plays in three different theatres over a period of over four months. The Festival in Cedar City, Utah, has long been known as a theatre event of world-class quality, confirmed in 2000 when it was awarded the Tony Award for Outstanding Regional Theatre. Since then the accolades have continued to pile up, and this year, say Festival officials, will be the best one yet.

The 2006 summer season features two well-known Shakespearean plays and one that is rarely produced. In addition, a madcap comedy, a timeless family drama and a musical romp featuring the Festival's founder and executive producer emeritus, Fred C. Adams, take the stage.

Legend has it that Queen Elizabeth I was so amused by Falstaff, Prince Hal's dubious, rotund mentor in *Henry IV*, that she directed Shakespeare to compose a play featuring Falstaff in love. Whether the story is true or not, *The Merry Wives of Windsor* is indeed a treasure. Yes, Falstaff is at it again! This time he stoops to conquer the hearts

**June 22 to
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of two Windsor ladies—never mind that both are married. The honorable wives are well aware of the rogue's intentions and turn Falstaff into a deserving dupe as they spin his attempted trysts into comic disaster. But laughter reigns supreme as feminine wisdom triumphs over a jealous husband, confused lovers, and a web of merriment.

A man of great vision, dedication, and purpose, Marc Antony is still no match for the passionate and irresistible Queen of the Nile, Cleopatra, in Shakespeare's *Antony and Cleopatra*. With his vision clouded and his purpose blunted, will this great military hero be conquered by a woman? Reason battles emotion in this epic and seldom-produced portrayal of love, leaving us wondering until the very end: Which will win, or will all be lost?

Perhaps Shakespeare's best-known play is *Hamlet*. Prince Hamlet is haunted by ghosts; those of his father and those of his own confused psyche. Yet, as he plots his revenge, his hand stops in mid-move. Can he really play the deadly game to its completion? And how many kings and queens must he destroy? This timeless Shakespearean classic about revenge, honor—and self—asks the questions, but you must provide the answers.

Room Service, by John Murray and Allen Boretz, relates the story of the madcap (and completely broke) cast and producers of a new play who are trying everything imaginable (and some not) to get their work onstage before they are evicted from their hotel/rehearsal space. Stirring up the hilarious chaos is a nutty cast of characters (a la the Marx Brothers) that pilfers meals, hides would-be starlets, and struggles to be ready before the curtain rises. If you liked *Noises Off*, you'll love this crazy farce of the American theatre.

Is there anyone who isn't charmed and drawn into Ernest Thompson's *On Golden Pond*? This glowing comedy of age, youth, and the hope that ties them together will touch your heart and make you chuckle as you see your own family in the lives of the Thayers. Whether your generation relates more to the retired curmudgeon Norman, his daughter who longs for her father's love, or her thirteen-year-old stepson, this play will ring true. You'll definitely want to enjoy this story with your parents—and your children!

Of course, no Festival season would be complete without the charm of a musical. Add the comic talent of the Festival's own founder, Fred C. Adams, and W.S. Gilbert and Arthur Sullivan's *H.M.S. Pinafore* prom-

ises to provide a rich entertainment experience. From the moment the sailors of the H.M.S. Pinafore meet "Little" Buttercup, the plot of this delightful operetta begins to spin and twist. Ralph, a common sailor, is in love with the captain's daughter, Josephine, who is promised to another. And the captain fancies Buttercup, though she is far beneath his station. But fear not, "if you please," it all works out in the end. "Hip, hip hoorah!"

Certainly, Shakespeare's *The Merchant of Venice* continues to be one of the Bard's most oft-discussed works. Whether you consider this thought-provoking masterpiece a story of love and humor or one of racism and greed, this controversial comedy will touch your soul. Its themes and characters (including two of Shakespeare's most memorable, Shylock and Portia) will reverberate in your heart, causing you to pause and think about justice and mercy, the complexity of humankind, and the nature of forgiveness and love.

J. Hartley Manners's *Peg o' My Heart* was one of the most successful Broadway plays of the early twentieth century. Raised by her Irish father, young Peg O'Connell is off to live with her wealthy British relatives, to be trained (unbeknownst to her) as a proper and respectable lady. Of course, because money is involved (also unbeknownst to Peg), everybody's motives are suspect. But Peg, with spunk, virtue, and endearing warmth, wins the day and her relatives' hearts—just as she'll win yours in this cozy and charming play about love, morality, and goodness.

A dusty tumbleweed rolls across the stage. Two pistol-packin' women face off over land and love in the Old West. Johnny, a handsome drifter with a secret past, enter and—well, they all erupt into song, including steamy ballads and 1950 doo-wop. Thus begins *Johnny Guitar*, with book by Nicholas van Hoogstraten and music and lyrics by Martin Silvestri and Joel Higgins. Place your tongue firmly in your cheek, tap your foot, and hum along; you're about to ride along into the musical sunset on the back of this campy and fun spoof of classic westerns.

There's always something to look forward to at the Utah Shakespearean Festival, and the upcoming season is a wonderful case in point. Tickets may be ordered over the internet at www.bard.org; by telephone at 800-PLAYTIX; by mail at Ticket Office Utah Shakespearean Festival, 351 West Center Street, Cedar City, Utah 84720; by fax at 435-586-1944; or in person at the Box Office, 300 West and Center streets in Cedar City.

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Melinda Pfundstein (left) as the Princess of France and Corliss Preston as Rosaline in *Love's Labour's Lost*, 2005.

Antony and Cleopatra: The Real Queen of the Nile

By Ace G. Pilkington

For more than two millennia, Cleopatra VII, the last of the Macedonian Ptolemies to rule Egypt, has been the subject (and more often than not, the victim) of propagandists, spin doctors, and sensationalistic historians and storytellers. The two most successful manipulators of Cleopatra's legend have been her great enemy Octavian (who would rename himself Caesar Augustus) and her greatest (though not her most accurate) interpreter, William Shakespeare. Both of them had reasons to lie, and both of them no doubt believed that the lies were told in the service of a greater truth, whether it was Rome or the tragic literature of love. Both of them created a Cleopatra very different from the real, thoroughly political, determinedly practical, fiscally responsible, slightly hook-nosed queen.

Shakespeare's motives are fairly clear and comparatively pure. Most of what he wrote was, in one way or another, about love, and he had been trying for some time (whether consciously or not) to construct a tragedy with double protagonists, a lovers' tragedy where life, the astonished realization of its meaning, and the terrible recognition of its passing away are in some sense the shared illuminations and sufferings of two lovers.

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Romeo and Juliet is an early attempt, but there are echoes in *Macbeth*, and *Othello* is closer still. The fact that Shakespeare put both names into the title *Antony and Cleopatra* clearly signals his approach and his ultimate goal. What riches there must be in a love more valuable than power, wealth, or even life itself, and this is not the passion of inexperienced and unknown teenagers but of a great queen and a heroic general, people who have actually gained the world before they lose it for love.

Octavian's motives are another and much darker matter. His quarrel was not with Cleopatra but with Mark Antony. However, as Lucy Hughes-Hallett puts it, "The contest between Octavius and Antony . . . was primarily a domestic struggle, a competition between two Romans for supreme power in Rome. Ideologically there was little to choose between the contestants. . . . They were both would-be dictators happy to pay lip service to . . . republicanism so long as doing so served their ends. The triumvirate in which they had ruled together was unconstitutional, only supposedly justified by a state of emergency. After they fell out there was no legal or moral reason why the people of Rome should rally behind either of them" (*Cleopatra: Histories, Dreams, and Distortions* [New York: Harper & Row, Publishers, 1990], 39). However, as many other politicians have done, Octavian found that reason by redefining his enemy. He was not, he declared, fighting the Roman Antony but the foreigner Cleopatra. Now, he could summon up all the forces of patriotism, prejudice, and imperialism.

In the words of Michael Grant, "War was declared against Cleopatra—and with all possible solemnity. . . . She was the ideal national foe, the oriental woman who had snared the Roman leader in her evil luxury, the harlot who had seized Roman territories, until even Rome itself was not safe from her degenerate alien hordes. Later on, every poet who supported Octavian looked back upon the conflict in the same tones of ghoulish, excited abuse" (*Cleopatra* [New York: Dorset Press, 1972], 201). Clearly, as Lucy Hughes-Hallett says, "Octavius's Cleopatra story is a brazenly racist one" (44). Cleopatra "was portrayed as a witch of the orient, a voracious fertility goddess of an alien culture who unmanned Roman probity, and the hunting dogs of the writer's yellow trade were set on her in support, as always, of the ascendant power" (Michael Foss, *The Search for Cleopatra* [New York: Arcade Publishing, 1997], 142). In the *Aeneid*, Virgil describes

the battle of Actium with the requisite xenophobia, "Augustus Caesar/ is leading the Italians to battle,/ together with the senate and the people,/ the household gods and the Great Gods." By contrast to all this Roman virtue (and ignoring the Romans and senators who fought for Antony), Virgil continues, "Facing them . . . is Antonius. He brings with him/ Egypt and every power of the East/ and farthest Bactria; and—shamefully—/ behind him follows his Egyptian wife" (Allen Mandelbaum, trans. [New York: Bantam Books, 1981], VIII, 878–895).

Of course, Octavian's version of Cleopatra is not only racist and misogynistic, it is also wrong in most of its specific assertions. Jack Lindsay writes, "Many of the Ptolemies had married their sisters as part of the trend to divinise Hellenistic kings. . . . Cleopatra was thus mainly, though not wholly, of Macedonian blood; her grandmother, mistress of Ptolemy IX, seems to have been an accomplished Greek hetaera. . . . She certainly had no Egyptian blood in her veins" (*Cleopatra* [London: The Folio Society, 1998], 1) [There is still some argument about Cleopatra's ancestry. See, for instance, "Was Cleopatra Black?" by Charles Whitaker, *Ebony*, volume 57, issue 4, February 2002]. Cleopatra was non-Roman. She was the queen of the Egyptians (the first of her dynasty ever to speak their language along with—apparently—most other languages spoken in the streets and fields of her country). And she was the queen of Alexandria, the first multi-ethnic, multi-racial metropolis. In Frank Frost's words, "Here anyone could rise to wealth and fame. . . . By the time of Cleopatra, it would have been impossible to unravel the ethnic background of an average Alexandrian—even if anyone had cared" (*Greek Society* [Boston: Houghton Mifflin Company, 1997], 165–166). So Cleopatra was a foreign queen, but as Virgil makes clear, she was not quite foreign enough as a Macedonian Greek for propaganda purposes. Additionally, Octavian and his supporters had to keep making it clear that foreigners were evil.

For Romans to accuse Cleopatra of sexual misconduct is at best hypocritical. At worst, it's wildly, darkly funny. In her book *Daily Life in Ancient Rome*, Florence Dupont says, "The Roman household was a hotbed of sexual activity—except between married couples." Slaves and prostitutes were acceptable sexual partners even for married men. After all, "The conjugal bond entailed

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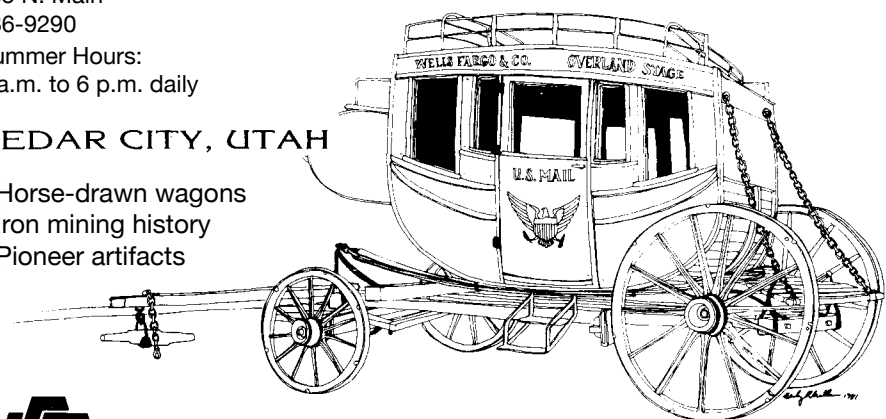
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signing a contract and having children together, but did not extend to sharing acts of love" ([Oxford: Blackwell, 1989], 111). Marriages, like that between Antony and Octavian's sister Octavia, were made for political and monetary reasons. Divorces, too, were often politically motivated, especially when the wife's move from one family to another was part of an alliance. Sometimes, she would come to her new husband already pregnant with her previous husband's child. So, "Octavian obtained Livia, six months pregnant, from her husband Claudius Nero" (Dupont, 111).

Cleopatra seems sexually virtuous by comparison. "The contemporary records of her reign, particularly from Alexandria where many hated her and found good reason to vilify her . . . mention nothing of sexual depravity" (Foss, 141). For much of her time she seems to have remained celibate and to have had sexual relations (and children) only with Julius Caesar and Mark Antony. "At home, no sexual scandal touched her, even in the long periods between 41 and 32 BC when Antony was busy with his wars" (141). The accusations of her control of Antony, that she had magically made him her love slave, melt away as easily as the accusations of her promiscuity. Even the flight of Cleopatra and then Antony at Actium turns out to be a pre-concerted plan to save what really mattered—Cleopatra's treasure—wealth enough to build another fleet. If their land forces hadn't succumbed to Octavian's bribes, the war might have ended very differently (Hughes-Hallett, 29–30).

There is one last piece of the Cleopatra legend—her suicide. Revisionist historians and forensic scientists have recently suggested that the story as Plutarch tells it is somewhere between implausible and unbelievable. "Inconsistency is piled upon inaccuracy; unlikelihood upon frank impossibility" (Richard Girling, "Revisionist History of Cleopatra's Death" [History News Network, <http://hnn.us/roundup/comments/9444.html>, originally published in *Courier Mail*, Australia, Jan. 6, 2005]). These investigators look for a different explanation, for a murder, not a suicide, and ask questions such as, "In whose custody was Cleopatra when she died? Who stood to benefit from her death?" (Girling). Their answer is the same man who killed Cleopatra's son Caesarion. Having destroyed Cleopatra's reputation and seized her country, Octavian murdered her too. At last, Rome was safe.



Charles Metten (left) as Peter, Paul Hurley as Romeo and Leslie Brott as Nurse in *Romeo and Juliet*, 2005.

The Merry Wives of Windsor: Rural Honesty and Virtue

By Stephanie Chidester

"We'll leave a proof, by that which we will do, / Wives may be merry and yet honest too," proclaims Mistress Page in *The Merry Wives of Windsor* (4.2.99–100; all references to line numbers are from *The Complete Signet Classic Shakespeare*, Ed. Sylvan Barnet [New York: Harcourt Brace Jovanovich, 1972]). The two merry wives of the title, Mistress Page and Mistress Ford, have much to say about honesty—meaning virtue and fidelity in men and women. Shakespeare has even more to say about honesty and virtue in a broader sense, which is not wholly unexpected, given the very large presence in the play of Sir John Falstaff, who is the very antithesis of those qualities.

As the fat knight and his entourage bring urban values into rural Windsor, some very entertaining mayhem ensues. Though the citizens of Windsor are no strangers to mischief and deception, the newest arrivals certainly take those activities to a much grander level. In the initial scene, we learn that the crime-rate in Windsor has shot up considerably. We hear tales of assault and battery, breaking and entering, poaching, and petty theft.

Falstaff rages to and fro in Windsor, firm in the belief that he has the right to do whatever he pleases, perhaps anticipating the days when Prince Hal will sit on the

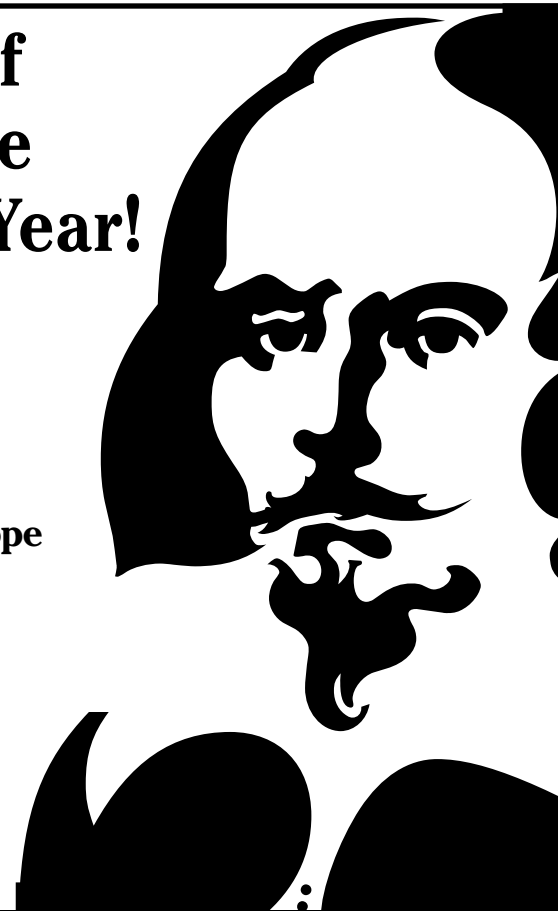
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throne and “the laws of England [will be] at [Falstaff’s] commandment” (*Henry IV Part Two*, 5.3.140–41). The unrepentant Sir John confesses freely to Shallow’s accusations yet blithely dismisses the prospect of punishment: “I have done all this. / That is now answered” (1.1.110–11). When Slender attempts to bring Sir John’s minions to account for picking his pocket, Pistol, Nym, and Bardolph perjure themselves without a qualm and likewise evade punitive action.

However, crimes and misdemeanors are not the exclusive domain of the newcomers; Doctor Caius and Sir Hugh, who should know better, engage in a little larceny themselves. To revenge themselves on the host of the Garter, these two worthies orchestrate an elaborate deception, wherein three German guests at the inn relieve the host of his horses. This heist is made relatively easy, thanks to the host’s preconceived notion that “Germans are honest men” (4.5.69).

Preconceived notions also play a role in some more subtle thefts, most notably the theft of reputation. As Iago declares in *Othello*, “Who steals my purse steals trash; ‘tis something, nothing; / . . . But he that filches from me my good name / Robs me of that which not enriches him / And makes me poor indeed” (3.3.157, 159–61). Both Master Ford and Falstaff are guilty of this offense, the former casting aspersions on his wife’s virtue in his irrational jealousy, and the latter misreading the characters of the merry wives and treating them accordingly.

Master Ford is a resolute misogynist. In his eyes, women are morally weak creatures, prone to infidelity and other wickedness. When Ford hears of Falstaff’s ambitions to play the role of gigolo, he responds not as one might expect, with disbelief that his wife would feel the least attraction to Falstaff; instead, he cannot understand what Falstaff sees in his wife: “Why, sir, my wife is not young. . . . Love my wife?” (2.1.110, 114). In contrast, Master Page, who understands and trusts his wife, replies to the same news thus: “If he should intend this voyage toward my wife, I would turn her loose to him; and what he gets more of her than sharp words, let it lie on my head” (2.1.174–77).

Ford is not content to cast aspersions on his own wife’s character; he thinks Page is foolish to “[stand] so firmly on his wife’s frailty” (2.1.222). Furthermore, he seeks public vindication of his jealousy and suspicions, and expresses his intent to openly expose and shame not only his own wife,

but Page’s also: “Good plots, they are laid; and our revolted wives share damnation together. Well; I will take him, then torture my wife, pluck the borrowed veil of modesty from the so seeming Mistress Page, divulge Page himself for a secure and willful Actaeon; and to these violent proceedings all my neighbours shall cry aim” (3.2.35–40).

Falstaff’s scheme to proposition Mistress Page and Mistress Ford originates in part from assumptions he makes based on the two ladies’ “merry” approach to life; they’re not demure and self-deprecating, so it follows that they are light in morals as well as in heart. This scheme gains momentum from Falstaff’s inflated opinion of himself; after all, what woman could possibly resist the charms of Sir John Falstaff? After dining in company with the Pages and Fords, Falstaff walks away confident that the two married ladies—and their husbands’ money—are his for the asking. Falstaff’s highly distorted evaluation of Mistress Ford is that “she gives the leer of invitation. I can construe the action of her familiar style; and the hardest voice of her behavior, to be Englished rightly, is ‘I am Sir John Falstaff’s’” (1.3.44–47). Similarly, he claims that Mistress Page “even now gave me good

eyes too, examined my parts with most judicious oeillades. Sometimes the beam of her eye gilded my foot, sometimes my portly belly. . . . O, she did so course o’er my exteriors with such a greedy intention that the appetite of her eye did seem to scorch me up like a burning-glass” (1.3.5866).

In response to the doubts Falstaff casts on their honesty, the merry wives determine to punish Sir John by stealing something from him. Since they cannot steal his reputation for honesty—he has no such reputation—they set out to reduce his overflowing store of pride and conceit. Mistress Ford similarly sets out to correct her husband’s misogynistic attitudes by shaming him just as publicly as he intended to shame her. Simultaneously demonstrating her own virtue, Mistress Ford exposes her husband’s folly and robs him of his sense of superiority.

The most benign deception in the play (though perhaps Master Page and his wife would disagree) involves Fenton playing a thief of hearts and stealing Anne from her parents. Though the Pages genuinely care for their daughter, they nevertheless treat her as property to be bestowed on a worthy suitor. Page tells Fenton, “My daughter is disposed of,” as though she were a parcel of

land (3.4.69). There are, of course serious objections to Fenton—the Pages suspect, with cause, that he is a fortune hunter, and are also concerned that he comes from a different social sphere. Fenton enumerates other reasons for disapproval: “Other bars he lays before me— / My riots past, my wild societies— / And tells me ‘tis a thing impossible / I should love thee but as a property” (3.4.7–10). While Anne harbors similar doubts, she decides to gamble on happiness with Fenton rather than submit to certain misery with either Slender or Doctor Caius, and she willingly assists Fenton in stealing her away from her parents and her undesirable suitors.

In the last scene, all of Windsor cooperates in a final deception; Falstaff is publicly disgraced and punished for everyone’s crimes. Somehow, this ultimate set of wrongs makes everything right; Falstaff is humbled, Ford has learned some respect for his wife, the Pages have been foiled in their loving tyranny, and Anne has taken a leap of faith and chosen her own fate. After the tremendous upheavals and tempests generated by its inhabitants, Windsor seems to settle with a sigh, at the play’s close, to a restful state of peace and harmony.

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HAMLET.
Act IV. Scene 7



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A scene from *Doctor Faustus*, 2005.

Hamlet: The Man on the Cutting-Room Floor

By Diana Major Spencer

After the “carnal, bloody, and unnatural acts, / Of accidental judgments, casual slaughters, / Of deaths put on by cunning and [forc’d] cause” (*Hamlet* 5.2.381–83), Fortinbras enters to hear Horatio “speak to [th’] yet unknowing world / How these things came about” (5.2.379–80; line references are from *The Riverside Shakespeare*, ed. G. Blakemore Evans et al [Boston: Houghton Mifflin, 1974]). The proper ending for a Shakespearean tragedy proffers a relatively untainted character peripheral to the machinations of the plot to clear the mess and put things aright. Parties to the tragedy lie dead, yet hope revives with an apparent return to order from chaos.

Shakespeare generally identifies the “savior” early in the play, but keeps him ashore while the maelstrom sucks the antagonists down to death. Duncan’s sons claim the Scottish throne; Edgar, Gloucester’s “good” son, is the highest ranking survivor in *King Lear*; Antony and the other triumvirs succeed Caesar and his assassins; and Cassio,

June 24–September 2
In the Adams
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surviving a drinking episode and murder attempt, gains Othello's command in Cyprus. In *Hamlet*, on the other hand, Fortinbras seems to be just passing through on his way to the throne. In the final scene, only forty lines from the end, someone we've never seen and barely heard of assumes command.

Hamlet is, of course, too long to run in its entirety for modern, restless audiences, and the easiest way to trim 200 lines is to chuck Fortinbras. Still, he is mentioned in four of the five acts, suggesting that Shakespeare wanted us aware enough of him to understand the suitability of his accession to the throne. Horatio, Hamlet's friend and confidant, describes him in the very first scene, just after the Ghost's appearance, when Marcellus wonders why they're standing watch. The main clauses of Horatio's narrative follow:

"Our last king, / . . . Was . . . by Fortinbras of Norway, / Dar'd to the combat; in which our valiant Hamlet / . . . Did slay this Fortinbras, who, by a seal'd compact / Well ratified by law and heraldy, / Did forfeit (with his life) all [those] his lands / Which he stood seiz'd of, to the conqueror; / Against the which a moi'ty competent [an

adequate portion] / Was gaged by our king, which had [return'd] / To the inheritance of Fortinbras, / Had he been vanquisher; . . . / Now, sir, young Fortinbras, / . . . Hath . . . / Shark'd up a list of lawless resolute / . . . to recover of us, by strong hand / And terms compulsory, those foresaid lands / So by his father lost; and this, I take it, / Is the main motive of our preparations, / The source of this our watch" (1.1.80–107).

The astute viewer/reader recognizes a young man whose father is slain, but who pursues his revenge methodically, nicely triangulating the contemplative Hamlet and the impetuous Laertes. Nevertheless, since this "minor" narrative delays the reappearance of the Ghost, it's expunged.

Two other characters frequently trimmed, Voltmand and Cornelius, appear for the sole purpose of diverting Fortinbras. In Act 2, Scene 1, after acknowledging the recent funeral-wedding and Hamlet's continued mourning, Claudius reports that "young Fortinbras" has "pepper[ed] us with message" requesting "the surrender of those lands / Lost by his father, . . . To our most valiant brother." He dispatches, in the care of Voltmand and Cornelius, letters to "Norway, *uncle of young Fortinbras*— / . . . to

suppress / His further gait herein" (2.1.17–38; emphasis mine). Fortinbras, like Hamlet, did not succeed to his father's throne; his uncle did.

Next, following the first appearance of Rosencrantz and Guildenstern, Polonius declares, "Th'embassadors from Norway . . . / Are joyfully return'd" (2.2.40–41). With Cornelius in tow, Voltmand explains that Norway considered "his nephew's levies . . . / To be . . . 'gainst the Polack," but arrested and rebuked Fortinbras when he found the attack was aimed at Denmark. Fortinbras promised "never more / To give th' assay of arms against your Majesty." Norway supported his nephew's leading soldiers against Poland, therefore asking Claudius for "quiet pass / Through your dominions for this enterprise" (2.2.61–80). Claudius dismisses the ambassadors, then turns to Polonius's eavesdropping scheme against Hamlet and Ophelia.

When we next hear of Fortinbras, we actually see him—if the scene survives, which it usually does not. We've witnessed the "nunnery" scene, the "Mousetrap," Claudius's futility at prayer, Polonius's death, another ghost scene, and Hamlet's exile in care of Rosencrantz and Guildenstern.

Then "*enter[s] Fortinbras with his army over the stage*" (4.4 stage direction). Fortinbras sends a captain to request an escort for safe passage across the kingdom (4.4.14). As the army passes, Hamlet enters on his way to England. To Hamlet's questions, the captain explains their military goal as a worthless piece of ground. "Why then the Polack never will defend it," protests Hamlet. The captain replies, "Yes, it is already garrison'd." The battle is not for the land itself, he adds, but for the principle of honor.

This new insight provokes Hamlet's last great soliloquy (usually cut) in which he identifies "thinking too precisely on th' event" as a deterrent to action: "a thought which quarter'd hath but one part wisdom / And ever three parts coward." With "cause, and will, and strength, and means to do't," he still can't bring himself to act (4.4.41–45). Fortinbras signifies a fine example for Hamlet, "That have a father kill'd, a mother stain'd, / Excitement of my reason and my blood, / And let all sleep, while to my shame I see / The imminent death of twenty thousands men, / That . . . / . . . fight for a plot / Which is not tomb enough . . . / To hide the slain. O, from this time forth, / My thoughts be bloody, or be nothing worth!" (4.4.56–66). Indeed, from this point forward, Hamlet acts decisively.

Returning from England and the demise of Rosencrantz and Guildenstern, Hamlet, meeting Horatio, philosophizes with the gravediggers. "How long hast thou been grave-maker?" Hamlet asks. The garrulous shovelman replies, "I came to't that day that our last king Hamlet overcame Fortinbras . . . that very day that young Hamlet was born" (5.1.142–48). The younger Fortinbras is thus about Hamlet's age. The lapse of thirty years explains his uncle's accession, his filial deference to Uncle Norway, and his lack of urgency about his father's death.

The story of Fortinbras, told as fully as Shakespeare wrote it, demonstrates a long-time relationship between Denmark and Norway and, as Fortinbras says, "some rights, of memory in this kingdom" (5.2.389). It also explains Hamlet's final words: "I do prophesy th' election lights / On Fortinbras, he has my dying voice. / So tell him, . . . —the rest is silence. [*Dies.*]" (5.2.350–58). Finally, we have a third example of a son enduring a father's death and his manner of retribution: Hamlet, morose and melancholy; Laertes, hotheaded and conniving; and Fortinbras, patient and methodical.

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2006 Season Calendar

Vanessa Ballam Brenchley (left) as Helen of Troy and Donald Sage Mackay as Doctor John Faustus in *Doctor Faustus*, 2005.

Evening Performances of *The Merry Wives of Windsor*, *Antony and Cleopatra*, and *Hamlet* are in the Adams Shakespearean Theatre (inclement weather, Auditorium Theatre); *H.M.S. Pinafore*, *On Golden Pond*, and *Room Service* are in the Randall L. Jones Theatre.

Matinee Performances of *The Merry Wives of Windsor* are in the Auditorium Theatre; *H.M.S. Pinafore*, *On Golden Pond*, and *Room Service* are in the Randall L. Jones Theatre.

All Performances of *The Merchant of Venice*, *Peg o' My Heart*, and *Johnny Guitar* 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. July 4 to September 2 and Thursdays and Saturdays at 11 a.m. September 30 to October 28.

The Greenshow is performed in the courtyard surrounding the Adams Shakespearean Theatre Mondays through Saturdays at 7 p.m. June 22 to September 2.

The New American Playwrights Project presents plays August 17, 18, 24, 25, 30, 31, and September 1. They begin at 10:15 a.m. in the Auditorium Theatre

Literary Seminars are in the Seminar Grove (inclement weather, the Adams Shakespearean Theatre) Tuesdays through Sundays beginning at 9 a.m. for the Adams Shakespearean Theatre plays and 10 a.m. for the Randall L. Jones Theatre plays June 23 to September 3 and Wednesday through Sunday at 10 a.m. on the Randall L. Jones Theatre lawn September 23 to October 29.

Props Seminars are in the Auditorium Theatre at 11 a.m. Mondays and Thursdays July 3 to August 31 and in the Randall Theatre Thursdays and Saturdays September 28 to October 28.

Costume Seminars are in the Auditorium Theatre at 11 a.m. Tuesdays and Fridays July 4 to September 1.

Actors Seminars are in the Seminar Grove at 11 a.m. Wednesdays and Saturdays June 28 to September 2 and on the Randall Theatre lawn Wednesdays and Fridays from September 27 to October 27.

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 22 to September 2 and at 1 p.m. Play orientations from September 22 to October 28 begin at 12:15 p.m. and 6:45 p.m. on Tuesdays and at 1 p.m. and 6:45 p.m. on Wednesdays through Saturdays on the lawn of the Randall L. Jones Theatre (inclement weather, Auditorium).

MONDAY

26 *On Golden Pond* (preview), 2 p.m.
The Merry Wives of Windsor (opening), 8 p.m.

3 *On Golden Pond*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.

10 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

17 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

24 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

31 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

7 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

14 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

21 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

28 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

TUESDAY

27 *Room Service* (preview), 2 p.m.
Antony and Cleopatra (opening), 8 p.m.

4 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

11 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

18 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

25 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

Aug. 1 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

8 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

15 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

22 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

29 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

26 *The Merchant of Venice* (preview), 7:30 p.m.

Oct. 3 *Merchant of Venice* (Student), 1 p.m.
Peg o' My Heart, 7:30 p.m.

10 *The Merchant of Venice* (Student), 1 p.m.
The Merchant of Venice, 7:30 p.m.

17 *The Merchant of Venice* (Student), 1 p.m.
Johnny Guitar, 7:30 p.m.

24 *The Merchant of Venice* (Student), 1 p.m.
Peg o' My Heart 7:30 p.m.

WEDNESDAY

28 *H.M.S. Pinafore* (preview), 2 p.m.
Hamlet (opening), 8 p.m.

5 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

12 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

19 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

26 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

2 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

9 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

16 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

23 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

30 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

27 *Peg o' My Heart* (preview), 2 p.m.
Johnny Guitar (preview), 7:30 p.m.

4 *Johnny Guitar*, 2 p.m.
The Merchant of Venice, 7:30 p.m.

11 *Peg o' My Heart*, 2 p.m.
Johnny Guitar, 7:30 p.m.

18 *The Merchant of Venice*, 2 p.m.
Peg o' My Heart, 7:30 p.m.

25 *Johnny Guitar*, 2 p.m.
The Merchant of Venice, 7:30 p.m.

THURSDAY

June 22 *The Merry Wives* (preview), 8 p.m.

29 *H.M.S. Pinafore* (opening), 2 p.m.
The Merry Wives of Windsor, 8 p.m.

6 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

13 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

20 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

27 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

3 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

10 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

17 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

24 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

31 *Room Service*, 2 p.m.
The Merry Wives of Windsor, 8 p.m.
On Golden Pond, 8 p.m.

28 *The Merchant of Venice* (preview), 2 p.m.
Peg o' My Heart (preview), 7:30 p.m.

5 *Peg o' My Heart*, 2 p.m.
Johnny Guitar, 7:30 p.m.

12 *The Merchant of Venice*, 2 p.m.
Peg o' My Heart, 7:30 p.m.

19 *Johnny Guitar*, 2 p.m.
The Merchant of Venice, 7:30 p.m.

26 *Peg o' My Heart* 2 p.m.
Johnny Guitar, 7:30 p.m.

FRIDAY

23 *Antony and Cleopatra* (preview), 8 p.m.

30 *On Golden Pond* (opening), 2 p.m.
Antony and Cleopatra, 8 p.m.

7 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8:30 p.m. (note later time)
Room Service (Gala Event), 8:30 p.m.

14 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

21 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

28 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

4 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

11 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

18 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

25 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

Sept. 1 *H.M.S. Pinafore*, 2 p.m.
Antony and Cleopatra, 8 p.m.
Room Service, 8 p.m.

Sept. 22 *The Merchant* (preview), 7:30 p.m.

29 *Johnny Guitar* (preview), 2 p.m.
The Merchant of Venice (opening), 7:30 p.m.

6 *The Merchant of Venice*, 2 p.m.
Peg o' My Heart, 7:30 p.m.

13 *Johnny Guitar*, 2 p.m.
The Merchant of Venice, 7:30 p.m.

20 *Peg o' My Heart*, 2 p.m.
Johnny Guitar, 7:30 p.m.

27 *The Merchant of Venice*, 2 p.m.
Peg o' My Heart, 7:30 p.m.

SATURDAY

24 *Hamlet* (preview), 8 p.m.

July 1 *Room Service* (opening), 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

8 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

15 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

22 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

29 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

5 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

12 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
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On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

26 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

2 *The Merry Wives of Windsor*, 2 p.m.
On Golden Pond, 2 p.m.
Hamlet, 8 p.m.
H.M.S. Pinafore, 8 p.m.

23 *Peg o' My Heart* (preview), 2 p.m.
Johnny Guitar (preview), 7:30 p.m.

30 *Peg o' My Heart* (opening), 2 p.m.
Johnny Guitar (opening), 7:30 p.m.

7 *Johnny Guitar*, 2 p.m.
The Merchant of Venice, 7:30 p.m.

14 *Peg o' My Heart*, 2 p.m.
Johnny Guitar, 7:30 p.m.

21 *The Merchant of Venice*, 2 p.m.
Peg o' My Heart, 7:30 p.m.

28 *Johnny Guitar*, 2 p.m.
The Merchant of Venice, 7:30 p.m.

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The **Alley Theatre's** production of *A Midsummer Night's Dream* with PTPP graduate Elizabeth Heflin as Titania.
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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.
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Brian Vaughn (left) as Arthur and Christine Williams as Guenevere in *Camelot*, 2005.

**H.M.S. Pinafore:
 Gilbert and Sullivan,
 The Victorian Beatles?**

By Lawrence Henley

Gilbert and Sullivan were the most popular Victorian stage composers. To attempt to strike a comparison with the great writing teams of our own time, you'd probably look to Rice and Lloyd Webber, Rodgers and Hammerstein, or Lerner and Loewe. And yet, because of the massive national and international fame that they owned in their own time, Lennon and McCartney might be a more accurate choice. Just how popular were Gilbert and Sullivan in their day? Let's take a look at their genre, career, and times.

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Although there is a tendency to associate all opera styles with the Italians, operetta (light opera) actually emerged from mid-nineteenth century Paris. In this period, all non-state licensed dramatic works in France were bound to a limit of three major characters. To get around the law, composers writing for smaller venues produced works of a smaller scale, tending to compensate by employing comic plots, buffoon-like characters, and choreography. The prime innovator in this genre was Jacques Offenbach, a cantor's son and cellist at the Comedie Francaise. Offenbach's *La Perichole*, *Les Brigands*, and *Orpheus of the Underworld* were highly influential and are still produced. Operetta continued to evolve in the hands of an Austrian nicknamed "The Waltz King." Johann Strauss, composer of classics such as *The Blue Danube* and *Tales From the Vienna Woods*, also created *Die Fledermaus*, one of operetta's most enduring titles.

Northward, the British had no statutory limitations on character quotas and took full advantage. In England, the limits of operetta expanded in cast size and scope. Productions were far more festive and featured exaggerated characters. The British have always held a fondness for lampooning

differences in economic class. Political satire and farcical comedy of manners involving male-female relationships were incorporated into English operetta. This new breed employed a refined and elevated version of the same lively and often silly ingredients that evolved into the rollicking form of entertainment known as British music hall. The most lasting works of this genre can be directly attributed to the witty rhymes and pompous characters of W.S. Gilbert.

William Schwenk Gilbert (1836–1911) was well-known in Britain as a comedic playwright and prolific publisher of humor. After an unsatisfying legal career, he had discovered his niche in periodical composition and stage direction. In fact, Gilbert met his already famous partner after reviewing a Sullivan concert piece.

Sir Arthur Seymour Sullivan (1842–1900) found his calling much earlier in life. An extremely gifted musician and child prodigy, he was the son of a bandmaster and trainer of military bands at the Royal Military Academy. Sullivan could play any woodwind by his tenth birthday. Educated in Germany, he returned at twenty, quickly building his reputation as one of the finest British composers. He penned major

works for symphony orchestra, ballet, and choir and experimented with operatic works and incidental music for the plays of Shakespeare. Sullivan was knighted in 1881 by Queen Victoria. Elements of his style grew to be vastly popular and highly familiar to music lovers in England. For this reason, the operettas he wrote with Gilbert were instantly accessible to audiences.

Both Gilbert and Sullivan were prominent in their respective fields prior to their artistic marriage. In the decades preceding their partnership, Offenbach's work became wildly popular, spreading throughout Europe. Timing always critical, the initial Gilbert and Sullivan collaboration, *Thespis*, opened in 1871 at the Opera Comique on London's Strand. Although modest in scope, *Thespis* ran for a surprising sixty performances.

In 1875, producer and impresario Richard D'Oyly Carte (1844–1901), anxious to fill out the bill for his production of *La Perichole*, had been impressed by *Thespis*. D'Oyly Carte commissioned Gilbert and Sullivan to write him a short filler piece. Thus was born the one-act *Trial By Jury*, which became their first major success. D'Oyly Carte secured his place as their

career-long producer/promoter, and his role as arbitrator kept them together much longer than they would have otherwise preferred (the two rarely socialized outside working obligations).

Three years later, Gilbert and Sullivan completed their first full-length operetta, *The Sorcerer*. The plot involved a magical *The Midsummer Night's Dream*-like love-potion that causes the wrong partners to fall in love. The show met with less than resounding success, but the authors were willing to try again. The product was *H.M.S. Pinafore*, undoubtedly their career-defining moment. The show brought them wealth and international fame. The pair rose to a level of success that today's audiences would recognize as "rock-star" status: so popular, in fact, that D'Oyly Carte had to build them a new, larger venue. There, at the Savoy, the works of Gilbert and Sullivan are still performed by D'Oyly Carte's players well over a century later.

H.M.S. Pinafore was based on some of Gilbert's most famous early work—a series of humorous rhymes known as *The Bab Ballads*, popularized in his light periodical *Fun*. Gilbert and Sullivan operettas, even those set in foreign cultures, exuded an

authentically British flavor. Not surprisingly, Gilbert actually went aboard one of the Queen's ships, the H.M.S. Victory, in order to map out the staging and costuming for *H.M.S. Pinafore*.

Opening on May 25, 1878, *H.M.S. Pinafore* was initially impaired by a torrid early-summer heat wave that had descended upon London. Little discouragement set in, largely owing to the reality that in Gilbert and Sullivan's day a show wasn't instantly set asunder by a sub-par opening. Attendance was poor, yet reviews were solid. Strategically, Sullivan began performing *H.M.S. Pinafore* excerpts at his other popular engagements. By late August the house was packed every night.

It's difficult now to imagine the impact of Gilbert and Sullivan in their own time, but theirs was an era with no mass communication. Print was the lone mass media. Viewed this way, their accomplishments would seem vastly impressive. *H.M.S. Pinafore* took popular culture in England by the jugular, and Gilbert and Sullivan did not loosen their grip on it for nearly twenty-five years. The mania that accompanied their golden era can't exactly be characterized as "Beatle-esque," but together they

utterly demolished all box office records of the time. Their music and their names were used in product endorsements. The Gilbert and Sullivan canon became standard throughout the English-speaking world, received with extreme enthusiasm in America. To demonstrate their relative drawing power there is the example of their first hit, *Trial by Jury*. The record for consecutive performances held by John Gay's *The Beggars Opera* was sixty-two and had stood for nearly a century and a half. *Trial by Jury* more than doubled that number. Subsequently, the first production of *H.M.S. Pinafore* ran for an unheard of two and a half years.

Gilbert and Sullivan churned out fourteen operettas over their quarter century of work. Their staying power is still undeniable, evident in a body of work that has remained popular with hordes of devotees. Gilbert and Sullivan classics such as *The Mikado*, *Pirates of Penzance*, *Patience*, and *The Gondoliers* are today the "steak and potatoes" repertoire for countless music theatres, civic light opera groups, touring troupes, and scores of local festivals and societies, many dedicated exclusively to them.

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Brian Vaughn (left) as Charlie and David Ivers as Jake in *Stones in His Pockets*, 2005.

On Golden Pond: Clues to a Marriage

By Christine Frezza

The main story of the play, *On Golden Pond*, appears to be the story of love which has skipped a generation. Norman Thayer's missing relationship with his daughter, Chelsea, finally is expressed by his affection for a young visitor, Chelsea's soon-to-be stepson Billy. It can be argued, however, that this reconciliation would not be possible without the strength of Norman and Ethel's marriage.

The first clue we get about how Norman and Ethel relate to each other is in the stage directions of the published script: "She is Norman's opposite in many ways. She fills the empty spaces when he grows quiet. They are best of friends, with a keen understanding of each other, after 46 years of marriage" (Ernest Thompson, *On Golden Pond* [Dramatists Play Service, Inc., 1979], 8). Playwright Ernest Thompson wants us to understand that as

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this married couple has aged, they haven't grown more and more like each other, but have become two complementary halves of a whole, though as the play progresses it is clear that Ethel has had to maintain an identity separate from Norman for her own survival.

Ethel's description of her walk in the woods is filled with adjectives, a contrast to Norman's almost monosyllabic responses—she sees what might be, and he sees what is. Further, she looks outward for joy, while Norman is more inner-directed and finds no contentment within himself. Although Norman's speeches are longer than Ethel's, giving the audience many opportunities to analyze his character, for Ethel, we must read between the lines.

In the first scene, we see Ethel as caretaker, getting the kindling, and as a constant striver after happiness, in which she tries to include Norman, asking him to participate in the activities of daily living, taking an optimistic view, and maintaining the fiction that they're still moderately young. Norman will not buy into Ethel's comfortable fiction: "We're not middle-aged. You're old, and I'm ancient" (10). Ethel disagrees with him immediately, but Norman later turns her words back on her when he says "I'm not old at all. I'm middle-aged" (11), in reference to docking his boat.

The audience is set to question both points of view: is Ethel blind to reality? Is Norman deliberately grumpy and depressed? Through the play, we come to see that both try to comfort each other with lies about health, happiness, and the future. Neither is willing to acknowledge the full reality of growing old; Norman's greatest happiness lies in the past, which seems very close to him, and although Ethel has a good grasp on how much time has passed, she is less willing to face the possibility of death than Norman, who jokes about her shooting him "when it's time to go," which Ethel finds "not remotely funny" (14-15).

The first intrusion of another character into the Thayers' world causes an effervescence of friendly chatter on Ethel's part, and a further retreat from reality on Norman's. When Charlie the mailman comes, Norman refuses to engage, actually leaving for a while. The reason for his lack of response is soon clear: his failing memory has frightened him, despite earlier mocking at death, and he has come back to the only person he can rely on: "I came running back . . . to see your pretty face, and to feel that I was safe. That I was still me" (31). Ethel's

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response is to laugh him out of his mood, while fiercely protecting him from failing health and memory: "Well, you're safe, you old poop. And you're definitely still you. . . I'll do the bending. You just talk away the mosquitoes" (31).

When Chelsea, her fiancé Bill, and his son Billy, arrive, Ethel's attempt to create a happy family gathering seems forced upon everyone except the thirteen-year old Billy. Norman refuses to join in any of the activities, to explain any of the family's idiosyncrasies (why does Chelsea call Ethel "Mommy" but him "Norman?"), and willfully misinterprets everything Bill says to him, taking offense where none was meant, and only warming up to his daughter's boyfriend when Bill finally loses his temper.

Billy's presence at Golden Pond gives Norman the freedom to express himself in ways he can only rarely do with Ethel, for fear of hurting her. Though Ethel is the obvious caretaker in the marriage, Norman's care of her feelings is just as deep as her care of his spirit; Billy relieves them both of the necessity of avoiding painful matters.

When Chelsea arrives to retrieve Billy, the bitterness of her relationship with both parents comes out, and Ethel uses a brazen tone she would never use to Norman: "Life marches by, Chelsea, I suggest you get on with it" (59). Chelsea recovers, surprisingly quickly, perhaps buoyed by her recent marriage, and makes amends with Ethel and then, more awkwardly, with Norman.

Charlie's reappearance enhances Chelsea's reconciliation with Ethel. Both she and Chelsea relax in singing songs of the past, though without Norman, who has left to take a shower. It's telling that now the women look happily to the past, while Norman has reached out for the first time to a future relationship with Chelsea and with his new step-grandson.

In the last scene of the play, the Thayers say goodbye to Golden Pond, and let go of past bitterness and past possessions. At the start of the scene, both Norman and Ethel are still pretending that life will be as it used to be, until Norman collapses with angina, and Ethel's love of him shines in its full glory. "She stares at him as though she's trying to memorize him. He smiles down at her" (73). With the full acceptance of the possibility of death, Norman and Ethel relax in their understanding of each other, and the audience recognizes that being together from the beginning to the end of a marriage, with all the imperfections of the life between, is a very good life indeed.

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Aaron Galligan-Stierle (left) as Flute, Kevin Kiler as Snout, John Tillotson as Bottom, and Benjamin Reigel as Starveling in *A Midsummer Night's Dream*, 2005

Room Service: You Can Take It with You

By Elaine Pilkington

In 1937 Japan invaded China proper, and Germany aggressively pursued its European expansion begun in 1935 while Great Britain practiced appeasement. The United States, still suffering the effects of the stock market crash and attempting to pull out of the Great Depression, passed the Neutrality Act, keeping out of Europe (if only temporarily) and focusing on domestic efforts to reduce unemployment and increase wages.

Against this backdrop of worldwide unrest and hard times, the New York theatre "season went out with a shout when George Abbott produced John Murray's and Allen Boretz's 'Room Service' at the Cort on May 19. This comedy . . . was, next to the

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prize-winning 'You Can't Take It with You,' the laughing success of the season" (Burns Mantle, ed., *The Best Plays of 1936-1937 and the Yearbook of the Drama in America* [New York: Dodd, Mead and Company, 1937], 13). Unlike most plays of the thirties which "attempted to make the stage an instrument of public enlightenment through a passionate involvement with the national scene," the farcical *Room Service* was sheer entertainment (Harold Clurman, introduction, *Famous American Plays of the 1930s* [New York: The Bantam Doubleday Dell Publishing Group, Inc., 1959], 17). By watching the play, audience members could escape into a fantasy land, their cares and concerns dimming with the falling lights, their uncertainties softened by the peals of their own laughter, and their hopes revived by the possibility of the characters' success.

Room Service achieved these ends through a wonderful story, a Cinderella story, in a way. In the 1930s there were very few ways to attain fame and fortune. Hard work was insufficient, and inheriting wealth was restricted to a few. Unlike today, there was little money in professional sports, but there was the theatre and its link to Hollywood and films. Gordon Miller, the play's central character, is determined to produce a successful play, but instead of relying on a fairy godmother, he depends on his own talents. Having found a viable play, he convinces his brother-in-law, who is a hotel manager, to house and feed his cast of twenty-two actors at the White Way Hotel while they rehearse the play on the nineteenth floor. In just two short weeks, he has run up an astronomical bill of \$1,200. Unfortunately, the supervising director arrives two months early to inspect the hotel's books, and Miller, with no financial backer and no money of his own, must find some way to forestall the eviction of his cast, finish rehearsals, and stage the play.

To keep his cast together at the hotel, he decides to skip. "Don't you see, Joe. Their bills are charged to me. They can't be held responsible. The minute I'm out we'll have the whole cast re-register under their own names, and starting from today on, instead of one big bill, you'll have twenty-two little ones" (John Murray and Allen Boretz, *Room Service* [New York: Dramatists Play Service, Inc., 1964], 9).

However, his perfect logic is confounded when he has to stay in his room to meet with a solid backer. With this basic situation in place, one complication follows another. Miller's worries multiply when Leo

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Davis, the young playwright of his historical extravaganza, unexpectedly arrives to participate in the production. He has nowhere to go, sixty-seven cents in his pocket, and a typewriter that is about to be repossessed. To add to the problems, Davis ends up staying in Miller's hotel room. Throughout the play, Miller is fighting a figurative Medusa. For every problem that he solves two more appear to take its place.

The plot seems nothing less than farce, moving so quickly that the audience has no time to question the comic absurdities but must be swept away in the energy of the action. As Eric Bentley has said, "farce is absurd; but not only that, farce is a veritable structure of absurdities. . . . In farce chance ceases to seem chance and mischief has method in its madness." (*The Life of the Drama* [New York: Atheneum, 1967], 244-45). Gordon Miller's mischief is certainly not malicious. It is a necessary evil, practiced merely to achieve a most important end—producing *Godspeed*, a wonderful pageant of a play spanning the history of America. His obvious enjoyment of his trickery should not detract from the fact that his motives are essentially more noble than many other protagonists of farce. He

loves the play, feels responsible for his cast, and endeavors to help fulfill Davis's dreams. He is a recurring favorite whether played by Sam Levine in the original production, Groucho Marx in the film, Hal Linden at the Kennedy Center, or Mark Hamill in a 1986 off-Broadway revival.

With the agility of an acrobat, Miller sails from one deception to another, his entourage following his lead. Together they perform like a troop of improvisational actors. "One of the most important of the rules that make improv possible . . . is the idea of agreement, the notion that a very simple way to create a story—or humor—is to have characters accept everything that happens to them" (Malcolm Gladwell, *Blink: The Power of Thinking without Thinking* [New York: Little, Brown and Company, 2005], 114). When the nearly penniless Davis shows up at Miller's hotel room determined to stay in New York but needing money from Miller to do so, Miller tries to convince him to return to Oswega, and the rest of the group (director, general assistant, and girlfriend/actress) immediately fall in line with everything Miller says, embellishing his arguments. And when Davis will not be dissuaded but considers

withdrawing his play, the four instantaneously reverse direction, advising Davis to stay. After all, "forcing our opinion on him . . . might make him neurotic" (Murray and Boretz, 14).

The improvisational feel of the play, its farcical gags, fast pace, and subtly barbed one-liners have made *Room Service* a favorite for almost seventy years. "When I was in the seventh grade [1937], my parents took me to New York for the summer. I saw . . . *Room Service* at the Cort Theatre and I thought it was the funniest play I had ever seen" (Richard Connema, *San Francisco*, www.talkinbroadway.com/regional/san-fran/s629.html, March 2006). Ralph Allen, who directed the play in Canada and at the Kennedy Center, writes that "in both productions the audience laughed nonstop for two and a half hours" (www.americanheritage.com/articles/magazine/ah/2004/5/2004_5_35.shtml). Allen also nominates the team of John Murray and Allen Boretz as his most underrated playwright of the 1930s, and considers *Room Service* to be "one of the most perfect farces ever written by an American, or by anyone else for that matter." *Room Service*—its laughter, its fun, its charm—you can take it with you.



Kevin Massey (front) as Pippin and Gina Daniels (left), Amy Ludwigsen, Kaitlyn Black, and Katrina Newman as Players in *Pippin*, 2005.

Johnny Guitar: From Novel to Film to Stage

By Kelli Allred, Ph.D.

Johnny Guitar, the Musical defies description, but that is only because it is unique. Intended to entertain and amuse, *Johnny Guitar* offers audiences an escape into a fantasy world of style and camp. And that is where the uniqueness kicks in, because there are no other musicals against which to compare this one. Written as a take-off on the 1954 film *Johnny Guitar* (which was based on the novel by Roy Chanslor), *Johnny Guitar, the Musical* premiered off-Broadway in 2004 and won the Outer Circle Critics Award for Best Musical. Since then it has been produced by some of the most popular regional theaters across America. Chosen for the 2006 fall season by the Utah Shakespearean Festival, *Johnny Guitar, the Musical* is well-suited to the fall theatre season, offsetting Shakespeare's *The Merchant of Venice* and the Broadway classic, *Peg o' My Heart*.

Most visitors will wonder what this musical is about and whether it's worth seeing. Well, picture *Gunsmoke's* Miss Kitty (actress Amanda Blake) on a real bad hair

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day going face-to-face with Susan Sarandon's character in *Bull Durham*, and you'll begin to get a feel for the lack of love between Vienna and Emma, the stars of this musical. Of course, the protagonist is Johnny, a mixture of Clint Eastwood-like suave with Johnny Deppish quirkiness. The Dancin' Kid is pivotal throughout the story, with his bravado overshadowed by his youth. The other characters are all supporting roles lending strength to the backbone of this stylized parody on westerns. The ensemble unites to provide some great musical numbers that utilize every cast member

Visual icons abound throughout this production: a set of swinging doors, a bar lined with bottles and shot glasses, a wagon-wheel chandelier, cigarillos, and a guitar that Johnny only pantomimes playing to the sounds of the onstage-band's guitarist. Audio icons provide audiences with an entertaining ring of familiarity: the jolting guitar licks, the spinning of the roulette wheel, the shot glass sliding down the bar, horses' hooves, and more. And what western would be complete without the saloon fights, railroads, stagecoaches, and bank robberies? *Johnny Guitar* doesn't leave anything out.

The musical score in *Johnny Guitar* establishes for the audience both camp and seriousness above and beyond the acting and the plot. Think of Marty Robbins's ageless ballad, "El Paso," and you will get a glimpse of what this score provides. According to the playwright, the music echoes an era "when a more innocent, declamatory approach [to music] reigned. . . . The styles are varied and include "Doo-wop, Southwest Mexicali, Lounge, Folk, Rock-A-Billy" (Author's Notes). But audiences will undoubtedly enjoy seeing the band/musicians onstage. I have to admit that a few of the songs conjured memories of Dolly Parton and Porter Wagoner, even Loretta Lynn and Conway Twitty. However, this is *not* a play with country western music. It is a parody of the western genre, flavored with numerous and varied song styles.

The plot is easy enough to follow: Vienna, a bad girl gone good, owns a saloon that promises to pay off big once the railroad is completed, but she runs afoul of cattle baroness Emma, and gets caught up in a web of deceit and romantic intrigue (Murray). And it's the simplicity of the plot that showcases the best part of this musical: its characters. With names like the Dancin' Kid, Turkey, and Bart, the characters set the stage for a western-style production. An

extra layer of western camp is woven into the characters' descriptions, according to the author: "a punk prone to gunplay" (Turkey), "the boss of these parts" (McIvers), "tall, laconic, a man with a past" (Johnny), and several other characters described simply as "a bit crusty," "an anxious clerk-type," and "the quintessential ranch hand." Take these names and give them personae that conjure allusions to the Clampetts on *The Beverly Hillbillies*, with vocabulary that includes *beligerent, commences, peters out*, and "a man's got to plant roots somewhere."

The characters are more than stock or stereotypes; they are the embodiments of past roles played by John Wayne, Montgomery Clift, Bruce Dern, Chill Wills, Roy Rogers, Jack Elam, and Humphry Bogart. Let's not forget those strong femme fatales like Susan Hayward, Joan Blondell, Joan Crawford, Annette Benning, and Maureen O'Hara. By the end of the first scene, the stage is set for explosive relationships and a few unusual complications. The outcome leaves no surprises, but the journey to the ending is enjoyable.

The relationship between Vienna and Johnny belies sexual tension and humorous familiarity. And Johnny carries a secret that is only alluded to in the first act:

Vienna: In five years a person should learn something.

Johnny: Five years ago I met you in a saloon. Now I find you in one. I don't see much change.

Vienna: Except I own this one. . . . I sent for Johnny Logan.

Johnny: I don't use that name anymore.

Vienna: So you changed your name and thought that would change everything.

Johnny: You hired me to do a job.

Vienna: Is that all you came here for—to do a job?

Johnny: No. I wanted to see you again.

Heard you had a little luck.

Vienna: Luck had nothing to do with it. Johnny: I was being polite.

Ouch! You'll enjoy the witty repartee, even if it is embedded in the Wild West. Don't hesitate to order tickets to see *Johnny Guitar, the Musical* in Cedar City this fall. And check out www.johnnyguitarthemusical.com for an interactive and entertaining introduction to this recent addition to musical theater history. By the way, the Festival is in good company producing this musical: it opened in Branson, Missouri in January 2006 and will run throughout the 2006 Fringe Festival in Edinburgh Scotland.



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A scene from *All's Well That Ends Well*, 2005.

The Merchant of Venice: Fathers, Daughters, the Family, and the Community

By Olga Pilkington

The *Merchant of Venice* is one more play where Shakespeare explores relationships between fathers and daughters. Usually, their coexistence is quite peaceful until the time comes for a daughter to get married, and in *The Merchant of Venice*, the rule is well observed. However, this time, the bard presents sixteenth century Venice—a place where marriage was of great importance and was regarded as a significant event not only for the two families but for the whole community as well.

For the patrician society, the preservation and expansion of the family was very important, and as Linda Carroll, Patricia H. Labalme, and Laura Sanguineti White write in their article “How To (and How Not To) Get Married in Sixteenth-Century Venice,” “In preserving family, nothing was more carefully structured than its marriages” (*Renaissance Quarterly* [Volume: 52, Issue: 1, “Renaissance Society of America,” 1999], 43). No wonder the fathers in the play try hard to prevent the daughters from

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making inappropriate and shameful choices. In the words of Carroll, Labalme, and White, “There were expectations to be fulfilled and patterns to be followed” (43). However, Portia and Jessica are not happy with the established rules and try to gain control of their own lives despite the fact that Venetian women “were closely guarded and carefully circumscribed” and “were little more than tools or playthings” (James Morris, *The World of Venice* [New York: Pantheon Books, 1960], 66).

In act one, scene two, Portia complains to Nerissa, “So/ is the will of a living daughter curbed by the will of a dead father” (1.2.21–22; all references to *The Merchant of Venice* are to Louis B. Wright and Virginia A. Lamar, eds., *The Folger Library General Reader’s Shakespeare: The Merchant of Venice* [New York: Pocket Books, 1973]). Even though this makes Portia unhappy and she is tempted to tell Bassanio what casket to open, the bond of the father’s control is so strong she is afraid to disobey. “I could teach you/ How to choose right, but then I am forsworn” (3.2.10–11). Thus, the lady of Belmont remains subject to her father’s ambitions and prohibitions.

Jessica—another unfortunate daughter—suffers from a problem similar to Portia’s. Portia’s father is dead and still manages to “lock” her in a casket, so it is not surprising that Shylock, who is alive and well, succeeds in creating an environment in which Jessica can not function. “Our house is hell,” says she, which in the context of sixteenth century Venice means “my life is hell.” (2.3.2). Morris says that Venetian women at the time were “clamped in their houses out of harm’s way” and were left to the mercy of the nearby male relative (67).

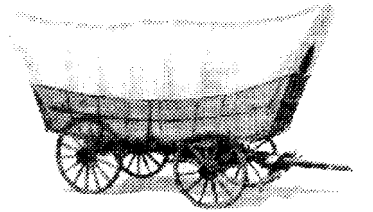
Like Portia, Jessica is subject to her father. In her case, it is not only his will, but also his religion that she has to obey. When Portia laments the loss of her power to choose a partner in act one, scene two, the lines are absolutely true for Jessica as well. “O me, the word ‘choose’! I may/ neither choose who I would nor refuse who I dislike” (1.2.20–21). Jessica also has to decide whether to obey the will of her father or the calling of her heart—“Being true to Lorenzo, she must be false to Shylock and to her religious faith” (Jay L. Halio, ed., *The Merchant of Venice* [Oxford: Oxford University Press, 1998], 44). Despite this, Jessica is not afraid to break the boundaries of parental control and escape.

Portia’s refusal to break the bond and Jessica’s open rebellion might make them

seem opposites. Portia is usually regarded as a good daughter, and Jessica is sometimes presented as an evil child. However, if one is willing to bash Jessica, like J. Middleton Murry is in his essay “Shakespeare’s Method: *The Merchant of Venice*” when he quotes the editors of the *New Cambridge Shakespeare* to suggest that “Jessica is bad and disloyal, unfilial, a thief; frivolous, greedy, without any more conscience than a cat, and without even a cat’s redeeming love of home,” one must be ready to apply the same words to Portia as well (Kenneth Muir, ed., *Shakespeare: The Comedies, A Collection of Critical Essays* [Englewood Cliffs, NJ: Prentice-Hall, Inc., 1965], 35).

By act four, Portia makes up for her lack of action. In the court room, she shows not only her ability to make decisions on her own, but also finally exercises her will in an open contradiction of a father figure. As Suzanne Penuel in her article “Castrating the Creditor in *The Merchant of Venice*” explains, “The early modern middle and upper ranks were frequently subject to ‘continuing dependence on parental help,’ and the play’s . . . children harbor hostility toward their fathers” (*Studies in English Literature, 1500-1900* [Volume 44, issue 2, 2004], 256). When Portia decides to help Bassanio save his friend, her motivations are not entirely altruistic. Confronting Shylock is a perfect way for her to take revenge on her own father. For Portia, it is the only way left to express her dissatisfaction, since she has already obeyed the will by holding the casket “lott’ry.” Shylock is an ideal target since according to Penuel, “Hating one’s father is a guilt-ridden occupation, unacceptable in a particular order (or any in which parents provide a child’s material support)” (256). This is why Portia displaces her “anxieties of paternal influence” (Penuel, 256).

The bond of family is very strong in *The Merchant of Venice*. In order to break it, and to be seen not as assets of their fathers but as individuals, Jessica and Portia have to overcome a great deal. In order to help them, Shakespeare grants the two women courage, determination, and, most importantly, love. By the end of the play, when the storms of revenge are over, Portia and Jessica are free. Even though the separation from their families was painful and difficult, it was essential for the young heroines, and the audience is told that it was all for the best. Once again youth triumphs over pedantry and rules, once again love smoothes the scars, and once again a great theater piece comes to life.



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Lloyd Mulvey (left) as Ellard Simms and Chris Mixon as Charlie Baker in *The Foreigner*, 2005.

Peg o' My Heart: Reflection of a Real-Life Romance

By Claudia W. Harris

Playwright **J. Hartley Manners** wrote *Peg o' My Heart* for Lurette Taylor, presenting the neatly bound play to her in 1911 as a betrothal gift along with a sapphire and diamond ring. The dedication to his "Laurie" reads "—in that which no waters can quench, / No time forget, nor distance wear away." They slipped away to Philadelphia to get married just before rehearsals began for the play's New York opening, 20 December 1912.

Their romantic *Peg o' My Heart* story, however, does not hint at the obstacles they faced in mounting one of the most successful plays in Broadway history. Nor does it document the enduring partnership between Taylor, a fiery Irish American born in New York in 1884, and Manners, a proper Englishman born in London in 1870 to Irish parents.

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Since coming to New York in 1902, Manners had been one of America's most successful actors, playwrights, and directors—producing, in the end, more than thirty plays. Nonetheless, this Victorian gentleman was, if reviews are believed, stiff as an actor and too circumspect as a writer. To Taylor's dismay, Manners never received his due, which seems especially unfair in terms of his directing. He staged his plays superbly, patiently controlling Taylor's willfulness, which helped make her one of America's greatest actors.

"Alas, poor Hartley!" Ethel Barrymore once remarked. "Only the audiences liked his plays" (Marguerite Courtney, *Laurette*, Rinehart, 1955, 208, a biography by Taylor's daughter). Woven throughout the history of *Peg o' My Heart* is the history of American theatre. Taylor and Manners's associations read like a cast list of who was most influential in the theatre. Noel Coward, for instance, was a frequent, entertaining guest at Taylor's lavish parties. She reveled in society, and Manners was always amused, watching from the sidelines until retreating to his study to work.

Peg o' My Heart was not the beginning of their collaboration. Taylor played a small role in his play *The Great John Ganton* (1910). She fell in love with Manners when she first read for this gentle man with curly dark hair and brown twinkling eyes: "What nervousness she felt had been quickly calmed by his quiet attention and the courteous and sincere way he told her after the reading, 'Very nice, Miss Taylor, really very nice indeed'" (Courtney, 79). He believed in her talent, keeping her in the role despite complaints about her inexperience.

Peg o' My Heart is not simply a love token. Taylor may be recognizable as the Irish Peg, but Manners is the sympathetic English Jerry as well. Manners wrote the play that characterized their personalities and determined their relationship, but he also wrote the play whose success defined both of their careers. In his conception, Peg is delightful but unbridled. She is sent to her English relatives to be taught how to be a lady, which has little effect on the irrepressible Peg, again almost a self-fulfilling prophecy for the Manners marriage. Some incidents in the play are taken directly from their relationship: for example, Peg's fear of lightning depicts Taylor's own fright, and Jerry's response recalls Manners's attempts to calm Taylor's fears.

Manners had difficulty interesting producers in *Peg o' My Heart*, but the play finally

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opened 12 May 1912 in California at Oliver Morosco's Burbank Theatre and was extended for a total of 101 performances. Audiences loved the play. John Cort saw it six times but still thought it too slight a show to open the Broadway theatre he was building. As the luck of the Irish would have it, *Peg o' My Heart* opened Cort's magnificent Forty-Eighth Street theatre 20 December 1912 and brought him an unqualified success.

By November 1913, Taylor had broken the Broadway record for continuous performances. The house was still selling out when the play closed 30 May 1914; Taylor made her customary curtain speech, this time telling audiences charmingly that she was tired of the role. The New York production totaled 604 performances and was at that time the longest running non-musical play on Broadway. Taylor was also a stunning success in London, performing *Peg o' My Heart* 1,001 times during the 1914–1915 London seasons. During this period, Morosco formed eight American touring companies of the play. It was first published in American in 1913 by Dodd, Mead and Company. Then Samuel French of London and New York published the play in 1918; a note in that edition states that *Peg o' My Heart* had by

then been performed 10,233 times throughout the world.

By 1919, the play had earned the Manners family more than a million dollars. They revived the play on Broadway 14 February 1921 for a three-month run and then took it to Chicago for four weeks. Reviews were as enthusiastic as they had been in 1912. In the 15 February 1921 *New York Times*, Alexander Woollcott declares that "the Cort Theatre is once again full of laughter" and that Taylor gives "one of the finest characterizations in comedy which has graced the American stage in our time."

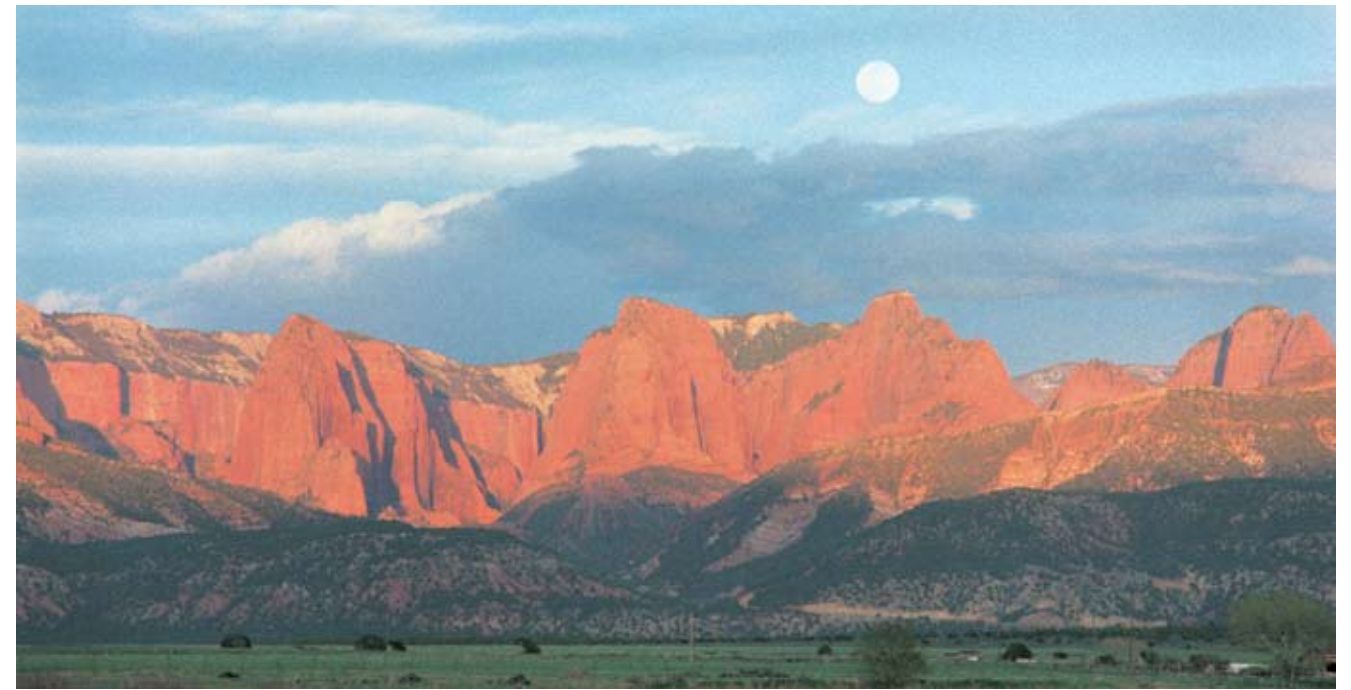
During the years following *Peg o' My Heart's* unprecedented success, Manners and Taylor collaborated on several successful plays, notably *Out There* (1917) for which he was praised more than she to her great delight. They traveled to California repeatedly to make silent films; the first was *Peg* in 1922, directed by King Vidor. (Marion Davies played Peg in the 1933 talking picture.)

Taylor was beginning to drink heavily; Manners did not confront her but, instead, helped her find challenging work which would usually diminish her drinking. Nonetheless, against Manners's advice, Taylor made several poor choices of roles and railed

against being "imprisoned" as Peg: "If I am only to be remembered as Peg, you can write on my tombstone, 'Here Lies a Disappointed Woman'" (Courtney, 297).

Manners was quietly supportive and meticulously directed several plays he thought questionable vehicles for her talent. He was also unfailingly kind through the years to both children from her first marriage, Dwight and Marguerite, who affectionately called him Jartley. After Manners died of cancer 19 December 1928, Taylor spiraled into a guilty, alcoholic depression. She became known as unreliable and seldom found work.

Then the young playwright Tennessee Williams trusted her to create the role of Amanda Wingfield in *The Glass Menagerie*. After a run in Chicago, the play opened in New York 31 March 1945. She continued in the role until 3 August 1946 when she became too ill to continue; she had to be carried on stage for her final performance. Taylor died 7 December 1946. The Chicago critics had hailed Taylor's Amanda as the performance of the century; New York critics were just as effusive. From the moment she had read the play, Taylor was sure who Amanda was—she called her "Peg grown old."



The Kolob Canyon Section of Zion National Park, photographed from New Harmony, just south of Cedar City.

Cedar City: Home of the Festival Is a World of Contrasts

By Howard Waters

Nestled 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.

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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 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-fifth season, the Utah Shakespearean Festival attracts over 150,000 patrons annually to its two beautiful theatres, and its annual budget tops \$6 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.

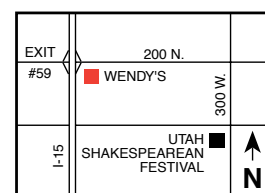
More to See and Do While You're in Cedar City

- Braithwaite Fine Arts Gallery:** Located on the Southern Utah University campus and featuring regional and national arts exhibits. Admission is free.
- 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.
- 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.
- Utah Summer Games:** June 9-25
- Midsummer Renaissance Faire:** July 12-15
- July 4:** Independence Day Celebration
- July 24:** Pioneer Days Celebration
- September 1-4, 8-10:** Iron County Home Builders Parade of Homes
- September 7-9:** Great American Stampede
- September 15-17:** Cedar City SkyFest
- September 22-23:** Cedar City Arts Festival

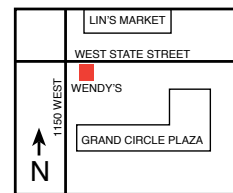


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Keepin' Cool Concert: July 29

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Nationals: August 3-5

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