

A young woman with long blonde hair is smiling and looking slightly to the left. She is wearing a white dress with ruffled shoulders and a crown of flowers in her hair. The background is blurred, showing other people and what appears to be an outdoor festival setting.

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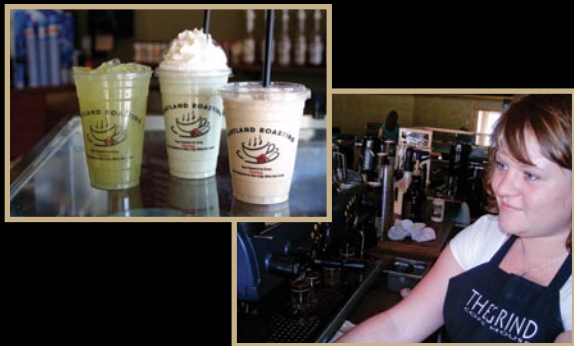


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The Magazine of the Utah Shakespearean Festival
Summer 2007 • Twenty-Eighth Edition • Cedar City, Utah

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You can contact *Midsummer Magazine* at 435-586-1972 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.

Enjoy your time at the Utah Shakespearean Festival and in its hometown, Cedar City

Welcome to the Festival

By Bruce C. Lee

WELCOME TO THE UTAH Shakespearean Festival and *Midsummer Magazine*. This is my twenty-sixth year with this magazine and my thirty-second attending the Festival. Some of you are probably here for the first time, and some have been attending for all forty-six years of the Festival's history. Most of you have experiences somewhere in between.

Either way, I hope you enjoy your time here. Cedar City, host to the Festival from the beginning, is a wonderful place to live in and to visit. Don't miss the adventures that are all around you.

First, of course is the Tony Award-winning Utah Shakespearean Festival, a diamond in the crown of a much bejeweled city. You won't want to miss the plays, *The Greenshow*, the seminars, and just hanging around the courtyard enjoying a snack.

But then you really should branch out. The Braithwaite Fine Arts Gallery is only a couple minutes stroll from the Festival. The Iron Mission State Park Museum is only a couple minutes drive. And then there are the lakes, forests, national monuments, and national parks that are all easy to get to, with the Festival and Cedar City as your base.

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The Festival Offers Something for Every Taste

By Howard Waters

IF VARIETY IS, INDEED, THE SPICE of life, then the 2007 season of the Tony Award-winning Utah Shakespearean Festival will certainly offer a cornucopia of flavors and tastes for everyone. The summer season, June 21 to September 1, features six plays in repertory Monday through Saturday. The fall season will continue the theatrical feast with three different plays, September 14 to October 27.

The forty-sixth season will start with Shakespeare's hilarious *Twelfth Night*. What words can do justice to this popular comedy? Lyrical? Playful? Magical? Shakespeare is at his comedic best as his characters take delight in confusing each other. Orsina loves Olivia (who won't give him the time of day). Olivia loves Viola (whom she thinks is a boy). Viola loves Orsino (who doesn't

Lillian Castillo (left) and Lillian Matsuda
in *The Greenshow*, 2006.

even know she's a girl). Malvolio loves himself (naturally), and Sir Andrew, Sir Toby Belch, and Maria love life to its fullest (and its most outrageous).

Shakespeare's *Coriolanus* is next on the menu, relating the tale of a man well schooled by his forceful mother in the Roman lessons of honor, nobility, and class superiority. But his devoted and sensitive wife sees, instead, arrogance, prejudice, and dangerous intrigue. This monumental struggle of wills literally fills the stage in this rarely performed play.

King Lear is one of the greatest tragedies ever written. The king is plagued by intrigue, betrayal, and his own willful vanity. "A very foolish old man, fourscore and upward," Lear has sorely misjudged his daughters as he divides up his kingdom among them. Who will be merciful to Lear, or will he be forsaken by all?

The Randall L. Jones Theatre offers three plays by other classic playwrights.

George Bernard Shaw's classic play *Candida* will engage and charm. The Reverend James Morell's joy in his comfortable marriage to Candida is shaken by the arrival of the young poet, Marchbanks. Both men adore her, in quite different ways and for quite different reasons, and she is

attracted to each of them for their very different qualities. They both forget she is her own woman.

The romantic comedy, *The Matchmaker*, by Thornton Wilder, relates the now familiar and very funny story of the widow matchmaker, Dolly Levi. When Horace Vandergelder hires her to find a wife for him, the matchmaker decides on a very unusual match—herself. The story, the inspiration for the musical "Hello Dolly!," is one of America's greatest farces, filled with delightful surprises and fun for the entire family.

The orchestra is warming up, the producers and cast are abuzz with excitement, the curtain will soon rise, but wait! Where is the world-renowned lead tenor? Thus begins the Festival's high-spirited world premiere of *Lend Me a Tenor: The Musical*, an adaptation of Ken Ludwig's enormously successful *Lend Me a Tenor*. The show must go on in this giddy screwball comedy of mistaken identity, hysterical plot twists, and rollicking confusion.

The fall season will continue the excitement with three new productions set amid the beautiful fall colors of southern Utah.

Start out with Shakespeare's wonderful flight of fancy, *The Tempest*. A tale of magic

and mystery, Shakespeare's last romance will take you to a small island with the deposed Duke Prospero and his daughter, Miranda. There, they face monsters and fairies, storms and spectacle, as they learn of harmony and humanity and struggle to find their place in a "brave new world."

Yasmina Reza's comic play, *Art*, provides us with an interesting conundrum. When Serge buys an outrageously simple modern painting for an outrageous amount of money, he and his friends have widely varying opinions regarding its value. How does one define art anyway? Thus begins anew the ages-old discussion, a very amusing one in this case.

Murder lurks around every corner in Agatha Christie's famous *The Mousetrap*, and everyone is a suspect—and a possible victim. Is the murderer the architect who would rather be a chef, the retired Army major, the strange young man who says his car overturned in a nearby snowdrift? For over fifty years this, the English world's longest-running play, has kept audiences guessing and shuddering with delight.

There is always something to look forward to at the Festival. Tickets for the 2007 season may be purchased online at www.bard.org or by telephone at 800-PLAYTIX.

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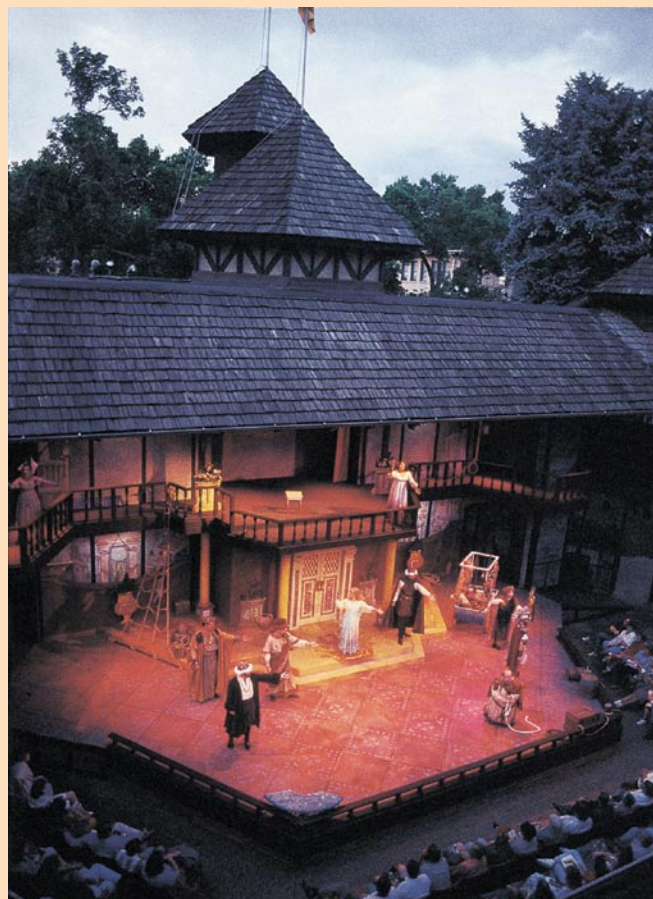
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June 21–September 1
Adams Shakespearean Theatre



Twelfth Night: This Is Illyria, Lady

By Michael Flachmann

FOR SHAKESPEARE'S MAJOR characters, geography often leads to destiny. In *A Midsummer Night's Dream* and *Cymbeline*, for example, the lovers' journey to the woods helps liberate them from patriarchal and societal restrictions so they can mature and prosper, while Desdemona's sea voyage from the sophistication of Venice to the male-dominated, claustrophobic, and licentious world of Cyprus helps doom her precarious relationship with Othello. In the same manner, the physical location of *Twelfth Night* in Illyria offers some crucial clues to an attentive audience about the dramatic world of this beloved comedy.

Oddly, modern scholarship has been of little help in decoding the relevance of

Kieran Connolly (left) as Sir John Falstaff and
Riley Griffiths as Robin in *The Merry Wives
of Windsor*, 2006

“place” to “play” as far as Illyria is concerned. Generally dismissed as a “mythical” or “fantastical” locale, its importance in *Twelfth Night* may be summarized by the following assertion from Isaac Asimov, who echoes the opinion of many other critics when he says that “we need not be overconcerned with actual geography” in *Twelfth Night*, since “Shakespeare’s Illyria, like his seacoast of Bohemia in *The Winter’s Tale* and his Forest of Arden in *As You Like It*, really exists nowhere but in the play.”

On the contrary, however, Shakespeare’s choice of Illyria as the setting for *Twelfth Night* eloquently reveals the playwright’s purpose in selecting such an offbeat and infrequently traveled milieu for his script. Although Illyria was a real-life location during Shakespeare’s time in the western part of the Balkan Peninsula, which today comprises much of Yugoslavia on the eastern shores of the Adriatic Sea, the great allure of this scenic location can be summed up in a single word: pirates! Orsino refers contemptuously to Antonio as a “notable pirate” and a “saltwater thief” and asks “What foolish boldness brought thee to their mercies / Whom thou in terms so bloody and so dear / Hast made thine enemies” (5.1.57–60). The only other reference to Illyria in Shakespeare’s plays occurs in *Henry VI Part Two*, where Suffolk rebukes the Lieutenant as more threatening than “Bargulus, the strong Illyrian pirate” (4.1.108), thereby con-firming the association between piracy and Illyria in the minds of Shakespeare’s audience.

This relationship between pirates and the Balkans dates back to at least 250 B.C., when tribes like the Ardriaii and Antariates preyed on Greek colonists on the eastern coast of the Adriatic and around such neighboring islands as Pharos and Corfu. Impatient with this disruption in their trade routes, the Romans during the Illyrian Wars of 229 B.C. and 219 B.C. overran outlaw settlements in the Neretva Valley, captured Gentius (the last King of Illyria), and curtailed the piracy that had

The physical location of *Twelfth Night* in Illyria offers some crucial clues to an attentive audience about the dramatic world of this beloved comedy.

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made the Adriatic unsafe. By Shakespeare's time, however, the Balkans had taken on the additional characteristic of an unconventional locale perched dangerously on the great divide between Christendom and Islam where the infusion of many different tribes and cultures created a flavorful stew of gypsies, mountaineers, prostitutes, and other socially marginalized creatures who dwelt alongside the truly devout followers of two wildly divergent religions. In fact, George Sandys, a well-known Renaissance author of travel literature, wrote the following colorful description of Illyrians during his voyage to the region in 1610, just nine years after *Twelfth Night* was first produced: "The men wear half-sleeved gowns of violet cloth with bonnets of the same. They nourish only a lock of hair on the crown of their heads, the rest all shaven. The women wear theirs not long and dye them black for the most part. Their chief city is Ragusa, heretofore Epidaurus, a commonwealth of itself, famous for merchandise and plenty of shipping" (from *A Relation of a Journey Begun Anno Domini 1610*).

Into this exotic world of pirates, gypsies, religious fanatics, and other semi-fictionalized inhabitants, Shakespeare deposits Viola, his recently shipwrecked heroine, whose disconnect between her abandoned condition and the foreign universe she now inhabits liberates her from responsibility and facilitates the discovery of her true identity unencumbered by social, moral, or gender restrictions. Although she initially adopts a male disguise for self-preservation, Viola soon discovers that men in the Renaissance were permitted much more flexibility in their social and moral endeavors than their female counterparts. Impersonating a young man, she enjoys the luxury of getting to know Orsino as a friend and confidant as they slowly fall in love with each other. The same regenerative effect of liberty may be seen in Olivia's sudden infatuation with Cesario, which permits the heiress to shed her mourning pretense and experience the genuine, heartfelt passion that she later happily bestows on Sebastian.

Perhaps the most obvious embodiment of *Twelfth Night's* Illyrian atmosphere is Feste the Clown, whose inspired antics turn the world of the play upside down, especially in his impersonation of Sir Topas

the Curate when wisdom and folly change places. The well-known motif of the “wise fool” implies that behaving foolishly, particularly within a region consecrated to piracy and gypsy lore, is a wise course of action, since it helps each of the principal characters find themselves through the liberating effects of love, wine, music, mistaken identity, and the play’s many other tempting aphrodisiacs. Only Malvolio, in this cast of libertines, fails to prosper through the Illyrian aspect of the play, since he is a puritanical scapegoat who carries away the sins of the other characters through dramatic catharsis. Bloating with self-pride, he takes himself much too seriously in a world where the spirit of licentiousness rewards love over law, revelry over sententiousness, and license over the dull monotony of moralistic values.

Inspired by the miracle of theatre, Shakespeare’s audience also finds its true self through the exotic experience of the play. As C. L. Barber argues in *Shakespeare’s Festive Comedies*, viewers of a play like *Twelfth Night* move from “release” to “clarification,” as do its central characters, through the dramatic progress of the play. Just as Viola, for example, discards the conventions of femininity to find true love with the duke, so too are the play’s audience members released from their everyday concerns by ensconcing themselves in a theatrical reverie that lets them see their lives more clearly after “the two hours’ traffic of our stage.” As we immerse ourselves in this alien world and allow Shakespeare’s poetic brilliance to wash over us, we are cleansed and refreshed by the magical power of the stage. Like Arion, rescued on the dolphin’s back because of the sweet music he played on his lyre (1.2.15), we are buoyed upward by the fortunes of the play’s successful characters as we ascend through the spiritual and aesthetic artistry of this joyful dramatic event. In theatre, as in life itself, strange, new worlds like Shakespeare’s Illyria rejuvenate and replenish us, scouring away that which is old and tired and unproductive in order to restore our more perfect selves.

Inspired by the miracle of theatre, Shakespeare’s audience also finds its true self through the exotic experience of the play.

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Coriolanus: History or Fiction?

By Ace G. Pilkington

CORIOLANUS THE character has been praised and abused for centuries. He has been admired for his terse strength and despised for his unyielding cruelty; he has been held up as a model of family values and descried as a marvel of mother-dominated folly. The disagreements are much the same for the play. For Bernard Shaw, Shakespeare “was utterly bewildered” by the complexities of life and serious drama and therefore, “The play of *Coriolanus* is the greatest of Shakespeare’s comedies” (Edwin Wilson, ed., *Shaw on Shakespeare: An Anthology of Bernard Shaw’s Writings on the Plays and Production of Shakespeare* [New York: E.P.Dutton & CO., INC., 1961], 225). For Park Honan, “*Coriolanus* is its author’s best analysis of politics” (*Shakespeare: A Life* [Oxford: Oxford

Henry Woronicz as Richard in *Richard III*, 2003

University Press, 1998], 347). Swirling around such disagreements is the central question of the title character's reality. Is Shakespeare explaining in his own fashion what truly was, or is he creating (with help from his sources) an imaginary being, successful on a stage like the Globe but impossible in a state such as Rome?

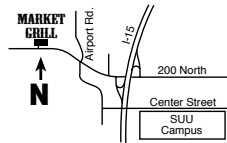
Two of the most common answers to this question can be found in the works of Isaac Asimov. In *Asimov's Guide to Shakespeare*, he writes, "The events described in the play are . . . of extremely dubious value historically, for they take place a century before the destruction of the Roman annals by the Gallic invaders" (Volume One [New York: Avenel Books, 1978], 214). In *The Roman Republic*, however, Asimov is much less dismissive, "Even if the details are legendary, the nub of the story is probably true" ([Boston: Houghton Mifflin Company, 1966], 32). But there are still other possibilities. Perhaps Shakespeare (plus Plutarch and Livy, his main sources) got most of the story right and not just its political through line. It would be hard to prove such a claim absolutely because around 387-386 B.C., "an army of ten thousand to fifteen thousand Romans" was defeated by a larger and better equipped force of Gauls, who, "three days later arrived at the city, which . . . they proceeded to overrun, setting its buildings on fire" (Michael Grant, *History of Rome* [New York: Charles Scribner's Sons, 1978], 52). Many (but not all) historical records were lost in the destruction, and some people assume that Roman history before the Gauls destroyed the city is more fable than fact.

However, even in a worst case scenario, "Certain types of document such as treaties, laws, dedications, and building inscriptions, were recorded on . . . stone or bronze" (T.J. Cornell, *The Beginnings of Rome: Italy and Rome from the Bronze Age to Punic Wars (c. 1000-264 B.C.)* [London: Routledge, 1995], 16) and would not have burned. An especially apposite example is "an inscription recently uncovered at Satiricum" that, in the form of a dedication to Mars, "provides contemporary [500 B.C.] evidence of a group who define themselves not as citizens of a state or members of an ethnic group, but as companions of an individual leader" (Cornell, 144). T. J. Cornell gives the names of several such warlords who are especially well-known, including, of course, "Marcus Coriolanus" (144). In any event, the evidence is not confined to stone and bronze. "Most scholars accept the authenticity of the consular list (the *Fasti*) which goes back in

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a continuous series to the beginning of the Republic” (Cornell, 13). A more detailed but equally ancient source of information was the *Annales maximi*, “a chronicle kept by the *pontifex maximus* . . . that . . . recorded, year by year, all important public events” (Cornell, 14). It is probable that other religious and civil institutions had their own records and that some survived. After all, “during the invasion by the Gauls,” the neighboring Etruscan city-state of Caere had “helped Rome . . . by giving refuge to the sacred objects from its temples” (Grant, 54).

In the light of such evidence (and the work of later Roman historians), T.J. Cornell is almost ready to guarantee Coriolanus’ existence. He writes, “Capturing one city after another, Coriolanus’ forces advanced as far as the . . . outskirts of Rome. . . . Leaving aside the romantic details, we can reasonably accept that the story reflects a genuine popular memory. . . . The chronology is insecure, however, since none of the leading persons in the story appears in the consular *Fasti*; but the Romans’ belief that the events took place in the early years of the fifth century is probably correct” (307).

An informed judgement about Coriolanus must also include some esti-

mate of Livy and Plutarch, who were not only vital to Shakespeare but also two of the most important sources for much of Roman history. It is clear that though they were writing centuries after the events they chronicled, they consulted materials that were contemporary to their subjects. Livy, in fact, “alludes to his sources with a frequency unusual among ancient historians” (M.L.W. Laistner, *The Greater Roman Historians* [Berkeley: University of California Press, 1963], 84). He is at once a careful and elegant writer, unwilling to accept any assertion without an examination. For instance, here is how he weighs the question of Coriolanus’ death, “There are various accounts of his ultimate fate: He is said by some to have sunk under the burden of resentment which his behaviour brought upon him, though the manner of his death is not known. I have read in Fabius, our oldest authority, that he survived to old age: Fabius states at least, that he used often to say towards the end of his life that exile was a more bitter thing when one was old” (Livy, *The History of Early Rome* [Norwalk, Connecticut: The Easton Press, 1978], 160). Livy’s work was so successful that he surpassed and suppressed his predecessors and competitors. “Narratives on a large

scale of Republican Rome ceased to be composed, at least in Latin” (Laistner, 101).

Luckily for Plutarch, who was born nearly thirty years after Livy’s death, he wrote in Attic Greek. He served as a priest of Apollo at the Delphic Oracle, and his *Parallel Lives* were so popular that they survived nearly intact, emerging as an international hit in the Renaissance. As T. J. Cornell says, “Plutarch is important because he read voraciously and faithfully reported what he found. . . . He drew heavily on Livy and . . . Dionysius of Halicarnassus, but he also provides much additional information not contained in their accounts, including . . . material taken from antiquarians and others” (3). So, to conclude, Shakespeare has a subject for his play who was probably real and a set of political and emotional issues which are very likely true even if they aren’t completely factual. Plus, Shakespeare’s sources are intelligent scholars and skilled writers (good enough to steal from). Like Shakespeare, Livy and Plutarch are as much concerned with philosophy as they are with history, with the meaning of life as well as the happenings in lives. Shakespeare did not write (and was not trying to write) a documentary; this is a tragedy with much history in it.

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King Lear: “Ay, Every Inch a King!”

By Diana Major Spencer

OF THE VARIOUS ROLES IN his cosmic repertoire, Shakespeare’s *King Lear* knows only one—and that one imperfectly. He is King—autocratic, absolute and, presumably, invulnerable. The *tragedy* of *King Lear* follows his imprudent abdication of the only role he knows or has ever known, an act which eradicates his identity. Father, friend, guest, human being—roles without the trappings of crown and throne—lie beyond his understanding. His journey in this three hours’ traffic on the stage takes him toward his humanity.

Though Regan recognizes that “he hath ever but slenderly known himself” (1.1.293–94) and Gloucester remarks that “the king falls from bias of nature” (1.2.111) with regard to his daughters and



Susan Shunk (left) as Desdemona and David Toney as Othello in *Othello*, 2002

Kent, Lear thinks he is merely exercising his accustomed authority. He hasn't changed, but his relationships to authority and his daughters have. Learning non-kingly virtues will require stripping away the superfluities of rank and accoutrement.

In contrast to Lear, banished Kent willingly dons country clothes, a phony accent, and a brusque manner to stay near his king. Lear greets this stranger by asking not *who* he is, but *what* he is—not a person, but an object to the superior king. The *Earl* of Kent, having discarded his title, wealth, and noble speech to continue his loving service to Lear, answers simply, "A man, sir" (1.4.10). Unlike Lear, Kent knows who he is.

In the same scene, Lear's, "Who am I?" (implying, "Don't you recognize that I am the King?"), elicits what Lear perceives as Oswald's insult: "My lady's father" (1.4.78–79)—another role he doesn't know. The Fool then calls Lear "an O without a figure" (1.4.192)—i.e., a zero without a preceding numeral to give it value: 0, as opposed to 10, 100, or 1,000. Frustrated, Lear cries out, "Does any here know me? . . . Who is it that can tell me who I am?" (1.4.226, 230). Exiled Kent, in disguise, knows himself a man; Lear is mortally confused.

The idea of nothingness that so terrifies and infuriates Lear, ironically solaces the third shape-shifter, Edgar, who obliterates his identity along with his clothes in desperation of his father's edict against him. Like Lear, he recoils from his unaccustomed treatment by family members, but like Kent he recognizes the benefits of anonymity: "Whiles I may scape / I will preserve myself, and . . . take the basest and most poorest shape / That ever penury, in contempt of man, / Brought near to beast" (2.3.5–9). Naked, grimy, unkempt, he'll enact the bedlam beggar to save his life: "Poor Tom! / That's something yet: Edgar I *nothing* am" (2.3.5–21). Lear is nothing, Edgar is nothing, but Kent is a man.

Lear's older daughters conduct the next volley against their father in a competition to "allow" him the fewest retainers. Regan halves Goneril's limit; Goneril halves it again. Lear, watching his value diminish, insists that the loss is too great. Why, the daughters ask, should he need even one follower when theirs can serve him: "O, reason not the need!" he entreats. "Our basest beggars / Are in the poorest things superfluous. / *Allow not nature more than nature needs, / Man's life is cheap as beast's*" (2.4.264–67). He breaks off, imploring

heaven for patience and seeking the storm.

On the heath as his rage subsides, Lear acknowledges that he too has ebbed: "Here I stand your slave," he tells the elements, "A poor, infirm, weak, and despis'd old man" (3.2.19–20). His first signs of humanity begin to emerge. At first, he loves the external storm because it mutes his inner turmoil: "Prithee go in thyself," he tells Kent, who leads him to shelter; "seek thine own ease. / This tempest will not give me leave to ponder / On things would hurt me more" (3.4.23–25).

Then he prays, for the first time praying for others: "Poor naked wretches, wheresoe'er you are, / That bide the pelting of this pitiless storm, / How shall your houseless heads and unfed sides, / Your [loop'd] and window'd raggedness, defend you / From seasons such as these?" He acknowledges his own fault and its cure: "O, I have ta'en / Too little care of this! Take physic, pomp, / Expose thyself to feel what wretches feel, / That thou mayst shake the superflux to them, / And show the heavens more just" (3.4.2836).

At this level of despair, Lear sees that Poor Tom, one of the "poor naked wretches" for whom he has just prayed, has even less: "Thou ow'st the worm no silk, the beast no hide, the sheep no wool, the cat no perfume . . . Thou art the thing itself: *unaccommodated*

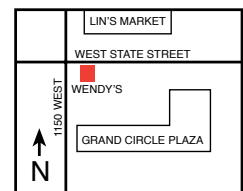


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man is no more but such a poor, bare, fork'd animal as thou art. Off, off, you lendings! Come, unbutton here. [*Tearing off his clothes*]” (3.4.103–109). Lear gains humanity as the superfluities fall away.

Edgar, too, grapples with degradation as he escapes with his forlorn life. He struggles to find strength: “Yet better thus, and known to be contemn'd / Than still condemn'd and flatter'd. *To be worst, / The lowest and most dejected thing of fortune, / Stands still in esperance, lives not in fear. / The lamentable change is from the best, / The worst returns to laughter*” (4.1. 1–6). Then he sees his blinded father, Gloucester, and laments, “Who is't can say, 'I am at the worst'? . . . The worst is not / So long as we can say, 'This is the worst'” (4.1.25, 27–28). Gloucester responds to the Old Man's description of “Poor mad Tom” with, “'T' th' last night's storm I such a fellow saw, / *Which made me think a man a worm. My son / Came then into my mind*” (4.1.32–34). King Lear was “at the worst,” then Edgar. Seeing Poor Tom softened Lear. Now Gloucester's despair inspires hope in Edgar that he can ease his father's pain despite his certainty that Gloucester hates him. Edgar leads the way toward Dover.

Nearly there, Gloucester hears the voice of flower-adorned, mad Lear saying, “They flatter'd me . . . To say 'ay' and 'no' to every thing that I said . . . ; they told me I was every thing. 'Tis a lie, I am not ague-proof.” Gloucester asks, “Is't not the King?” “Ay, every inch a king!” Lear proclaims, and Gloucester cries, “O, let me kiss that hand!” “Let me wipe it first,” says the King; “it smells of mortality.” Lear reveals himself as human being and friend, even as he reiterates his kingship. His subsequent meeting with Cordelia, blessing on her, and grief for her redeem him as a father.

Lear's journey, accompanied and punctuated by Kent, Edgar and Gloucester, has taken him the long way around to comprehend his essence as mortal, friend, and father. The deaths of Lear, Gloucester, and Cordelia, as disappointing as they were to the great Dr. Johnson, do not diminish the redemptive power of their meetings and revelations. In the end, the horrible humiliations and torture they have undergone through their own and others' imperfections bring them to their own humanity.

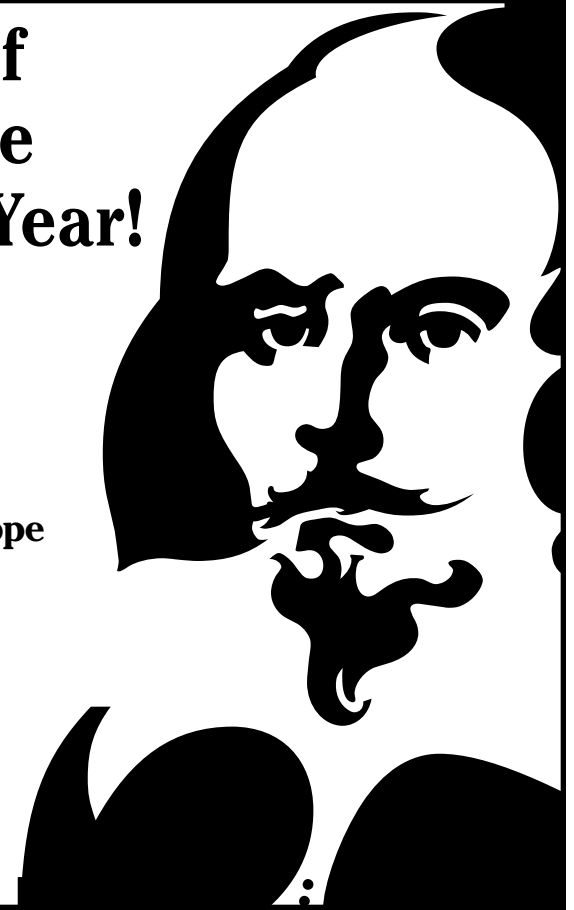
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***The Matchmaker:* Live a Little!**

By Elaine Pilkington

IN 1938 THORNTON WILDER wrote the critically acclaimed Pulitzer Prize-winning play *Our Town*. Later that year Wilder's *The Merchant of Yonkers* premiered. It was based on the 1842 Austrian comedy *Einem Jux will es sich Machen* which had been based on *A Day Well Spent*, an English original from 1835. Unfortunately, *The Merchant of Yonkers* was not a popular or critical success, despite Wilder's collaboration with director and producer Max Reinhart.

Always attached to the story, Wilder revised the play as *The Matchmaker*. This time the play was well received at the Edinburgh Festival in Scotland and the Theatre Royal in London before opening in New York on August 12, 1955, and running for 486 performances. A film version

A. Bryan Humphrey (left) as Harry Binion and Brian Vaughn as Gordon Miller in *Room Service*, 2006

starring Shirley Booth, Anthony Perkins, and Shirley MacLaine appeared in 1958, but perhaps the story's most memorable incarnation was the Broadway musical *Hello, Dolly!* It opened in 1964 with Carol Channing playing Dolly Levi, ran for 2844 performances, and won ten Tony Awards.

What might explain the longevity of this story? What would appeal to Londoners of the 1830s, Austrians in the 1840s, and Americans from the 1950s to the twenty-first century? Several things. First, the characters of *The Matchmaker* follow a literary tradition that stretches back through French farce, commedia dell' arte, and Roman new comedy. They are stock characters whose familiarity immediately makes a theatre audience feel comfortable. In the play a wealthy, cranky, older man attempts to prevent the marriage of a pair of young lovers. Horace Vandergelder, a successful merchant, adamantly opposes the marriage of his niece Ermengard to Ambrose Kemper because Ambrose is an artist and Uncle Horace believes that Ambrose cannot adequately support his niece. "A living is made . . . by selling something that everybody needs at least once a year. . . . And a million is made by producing something everybody needs

every day. You artists produce something that nobody needs at any time" (Thornton Wilder, *3 Plays* [New York: Perennial Classics, 1957], 257).

Though the young lovers could easily elope, Ermengard is sufficiently conventional to resist the plan, and other measures must be used to ensure the couple's marriage. Matchmaker Dolly Levi, a character inspired by Frosine in Plautus's *The Miser*, decides to help Ambrose and Ermengard (Amy Boratko, "*The Matchmaker*, Its Versions and Its History," The Thornton Wilder Society, www.tcnj.edu/~wilder/work/index.html). Add to the mix two servants/clerks, one tricky and one less so, and the most important characters of farce are in place.

Other farcical elements rapidly shift the characters from one adventure to another, making the play just plain fun. Like any good farce, the plot moves so quickly that the audience has no time to question the comic absurdities but must be swept away in the energy of the action. To justify closing Vandergelder's store for a one-day holiday in New York City, Cornelius and Barnaby, his two clerks, explode some of the bulging cans of tomatoes by holding a candle to them. Once in New York, they inexplicably end

up in the same street as their boss and must quickly hide in a milliner's shop. When Vandergelder enters the shop, they conceal themselves wherever they can, attempting to remain hidden despite an errant sneeze or two. Later they pay for an expensive dinner with money from Vandergelder's wallet, dance within inches of him, and then escape by disguising themselves in women's hats and coats. These farcical elements give the play wonderful moments of misrule, the lowly clerks besting their overbearing employer at every turn.

But *The Matchmaker* is not merely farce. It is also romantic comedy. Of course, Ambrose and Ermengarde are the thwarted young lovers, but there are other romantic complications as well. Uncle Horace, though obstructing Ermengarde's marriage, is himself looking for a wife. Widow Irene Molloy is thinking about marrying Horace, and Cornelius and Barnaby have vowed not to go back to Yonkers until they have kissed a girl. Of course, getting married and kissing girls are not without their risks. In fact, getting married can be downright foolish.

Horace Vandergelder is well aware of this. In the past, he was "young, which was foolish . . . fell in love, which was foolish . . .



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and got married, which was foolish" (Wilder 269). His wife foolishly died. Having spent the majority of his years sensibly acquiring money, Vandergelder is now ready to marry again, in part because he needs a good housekeeper and women do a better job of running a house if they have the feeling that they own it. But that is only one reason to marry. Vandergelder freely admits that "There's nothing like mixing with women to bring out all the foolishness in a man of sense. . . . I've just turned sixty, and I've just laid side by side the last dollar of my first half million. So if I should lose my head a little, I still have enough money to buy it back. After many years' caution and hard work, I have a right to a little risk. . . . Yes, like all you other fools, I'm willing to risk a little security for a certain amount of adventure" (Wilder 270).

His intended bride, the widow Irene Molloy, wants a certain amount of adventure too. Fearful that any social life would be bad for business, she has not gone to restaurants, balls, the theatre, or operas. Though she does not love Horace, she has decided to marry him (if he asks) so that she can get away from her hated millinery business. But, just like Horace, practicality is not the only reason for her. She will marry Horace because he seems that he would make a good fighter, and "the best part of married life is the fights. The rest is merely so-so" (Wilder 301).

Dolly, on the other hand, wants to marry Horace for his money. Not because she loves money but because money can buy the "four or five human pleasures that are our right in the world" (Wilder 409). She intends to send Vandergelder's money out doing all the things her first husband taught her, to rejoin the human race instead of retiring into herself with her cat and her evening rum toddy, "thanking God that . . . [she is] independent—that no one else's life [is] mixed up with . . . [hers]" (Wilder 408). For Dolly, "money . . . is like manure; it's not worth a thing unless it's spread about encouraging young things to grow" (Wilder 409).

Appropriately, Dolly instructs Barnaby, the youngest person in the play, to tell the audience the moral of the play. Barnaby believes "it's about adventure . . . [and hopes] that in your lives you have just the right amount of—adventure!" (Wilder 415). Or as Thornton Wilder wrote, "My play is about the aspirations of the young (and not only of the young) for a fuller, freer participation in life" (Wilder xiii).

June 26–August 30
Randall L. Jones Theatre

***Candida:* A Century Old, but Still Current**

By Claudia Harris

AT THE BEGINNING OF *Candida*, George Bernard Shaw (1856–1950) has Proserpine Garnett exclaim, “Candida here, and Candida there, and Candida everywhere! It’s enough to drive anyone out of their senses to hear a perfectly commonplace woman raved about in that absurd manner merely because she’s got good hair, and a tolerable figure” (*Four Plays by Bernard Shaw* [New York: Washington Square Press, 1965] 89). With those frustrated words from the plain, unmarried secretary of Candida’s husband, Shaw underscores the central focus of the play. Certainly, none of the men think Shaw’s title character is commonplace; for her husband, father, and two youthful admirers, she lives up to the name *Candida*, a name no doubt derived from *candidus*,

Joe Cronin (left) as Theodore Swanson and Anne Newhall as Aaronetta Gibbs in *Morning’s at Seven*, 2004



Shaw claims in *Candida* to have turned Ibsen's *A Doll's House* upside down by showing the doll in the house to be a man.

candida, Latin for clear white like a sparkling crystal.

Candida is an early Shaw play, his fourth of more than sixty. Self-taught in the British Museum reading room, Shaw continued to write even in his ninety-fourth year when he died after falling from a tree he was pruning. In addition to the plays and their extended prefaces, this man of letters wrote five novels, several volumes of music and theatre criticism, numerous political treatises, and at least 250,000 letters.

Written in 1894, *Candida* was first performed in 1895 by the Stage Society, a private London theatre club. The play was first published in *Plays Pleasant* (1898); in the preface to that volume, Shaw claims he “purposely contrived” *Candida* to be inexpensive so managers might “experiment with half a dozen afternoon performances” (*The Complete Prefaces I* [London: Penguin

Press, 1993] 43). Even the confident Shaw might be surprised; with its small cast and single setting, the play has been produced thousands of times throughout the world. The first Broadway production was in 1903, followed by fourteen others with the last in 1993. *Candida* was performed during the opening season of Canada's Shaw Festival in 1962. When Shaw died, the theatre lights in New York and London were dimmed in tribute.

Shaw subtitled the play *A Mystery*, meaning both mysterious as well as a mystery play about the Madonna. In a letter to Ellen Terry, Shaw declares *Candida* “the Virgin Mother and nobody else” and that he has written “THE Mother Play” (*Collected Letters I* [New York: Dodd, Mead, 1965] 641). His *Candida* plays the mother well, not just to her off-stage children but also to her husband the Reverend James Morell, to her businessman father Burgess, as well as to the curate Lexy Mill and the poet Eugene Marchbanks. They may think they are in love with her beauty—Lexy: “I think her extremely beautiful, Miss Garnett. Extremely, beautiful. How fine her eyes are!” (89)—but it is the mater-

nal care she gives them that exalts her to the pedestal Shaw has prepared.

Candida is the embodiment of Shaw's biological Life Force. Home is the center of her universe, but she does not have the same queenly power outside. J. Ellen Gainor defines Shaw's term “as an inescapable force in nature that draws men and women together for procreation. In Shaw's work, this force is most often acted upon by women” (*Shaw's Daughters* [Ann Arbor: University of Michigan Press, 1991] 247). Shaw's public Life Force is embodied in Morell, the Christian socialist reformer who tires himself in speaking for the betterment of all. Michael Holroyd explains that “For Shaw the world consisted of a Life Force only slightly differentiated into individual human beings. A sermon could directly activate the universal energy in everyone” (*The Genius of Shaw* [New York: Holt, Rinehart and Winston, 1979] 126). Shaw often used the idea of the Life Force as a metaphor for his own creative energy.

Shaw claims in *Candida* to have turned Ibsen's *A Doll's House* upside down by showing the doll in the house to be a man. As *Candida* says about Morell, her

Experience a Tradition

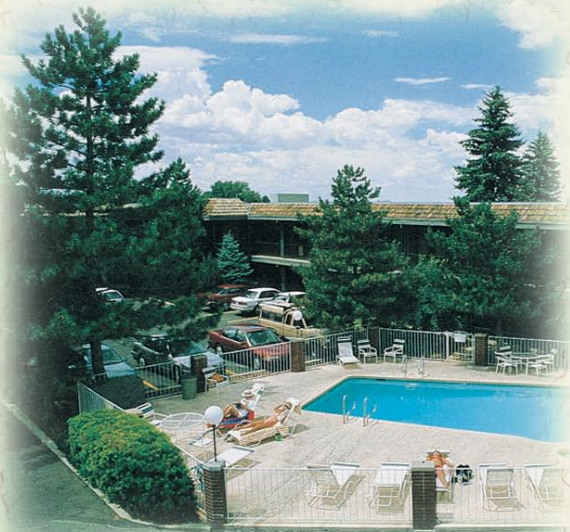
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“boy,” “When there is money to give, he gives it; when there is money to refuse, I refuse it. I build a castle of comfort and indulgence and love for him, and stand sentinel always to keep little vulgar cares out. I make him master here, though he does not know it.” In response, Morell kneels at her chair: “It’s all true, every word. What I am you have made me with the labor of your hands and the love of your heart! You are my wife, my mother, my sisters: you are the sum of all loving care to me” (144).

Morell may appear weak and even refers to himself as a “fool” to Burgess, but he is nonetheless a caring clergyman and loving husband. Besides Morell and Candida, the play displays a spectrum of British social classes—a member of the peerage (Eugene), a capitalist (Burgess), a worker (Proserpine and perhaps Lexy as well). These characters allow Shaw to explore in this discussion play a range of class issues within a rather confined space. All the action takes place in Morell’s study within his home, the home Candida rules.

Candida’s mothering extends to the young nobleman Eugene, a poet rescued by

the Morells because he is incapable of caring for himself. Eugene displays almost an oedipal attachment to Candida. His ability “to live without happiness” finally exposes “the secret of the poet’s heart” (144–45). The “secret” Eugene holds in his heart, according to Shaw, is that “domestic life is not a poet’s destiny” (*Sixteen Self Sketches*, in *Standard Edition of the Works* [London: Constable, 1949] 101). Shaw may have been speaking of himself here because he often referred to himself as a dramatic poet.

According to Holroyd, the play’s popularity depends on a “sentimental misunderstanding.” He believes that Shaw emphasizes the mystery thus concealing the “odiousness of Candida” and the “revulsion from domestic ideals” (167) that Eugene shows at the play’s end. To underscore his point, Holroyd quotes the notes Shaw made when writing *The Intelligent Woman’s Guide to Socialism and Capitalism* (1912): “A slave state is always ruled by those who can get round the masters. The slavery of women means the tyranny of women. No fascinating woman ever wants to emancipate her sex; her object is to gather

power into the hands of Man because she knows she can govern him. A cunning and attractive woman disguises her strength as womanly timidity, her unscrupulousness as womanly innocence, her impunities as womanly defencelessness [sic]: simple men are duped by them” (168).

Despite this take on the play, *Candida* remains an appealing character. Like the feminist Shaw claimed to be, he grants Candida, in the final discussion scene, the right to make her own choice (Gainor, 27). Shaw peoples his plays with pleasant, recognizable characters who do unpleasant things, and that contradiction creates the drama and the comedy. Through the laughter, individuals come to recognize the contradiction.

Candida, written more than a century ago, still seems uncomfortably current: how many women are admired solely for their maternal or physical attributes, and how many men are infantilized by manipulative women? Shaw’s sexual politics continues to speak to audiences far removed from his own. Although the irony underlying the play may have shifted subtly, the overall message of the play is still relevant.

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Lend Me a Tenor: The Musical— A Modern Classic

By Lawrence Henley

THE JOB OF PRODUCING director, whether for a theatre troupe, symphony, ballet, or opera company, isn't necessarily what it's cracked up to be. When lay persons think of show business and the highest performing art forms, what are their first impressions? Ah, yes—of course it's the glamour, prestige, and the glory! The limousines, soirees, and lavish premieres! Fancy luxury homes complete with swimming pools shaped like treble clefs and masks of comedy and tragedy. Rubbing elbows with fascinating artists and celebrities. Yes, certainly that's the sweet, succulent life of the typical producing director—well isn't it? Hmm. Not exactly.

The world of performing arts management is every bit as complicated and stressful for the guys and gals in charge as any high visibility profession, perhaps more so. "Really," you would say? Exactly what are the pitfalls common to this career? For starters, many performing arts (especially theatre, ballet and opera) are known as "the collaborative arts." This being the case, it stands to reason that problems in dealing with artists and support staff one collaborates with would be a good place to begin looking for

Victoria Adams-Zischke (left) as Little Buttercup and Mark Light-Orr as Captain Corcoran in *H.M.S. Pinafore*, 2006



complications. An initial sampling of these hassles might include union and other labor problems involving stagehands, designers, musicians, dressers, etc. Other wacky characters could be ersatz board members, demanding donors, and testy patrons.

Still, most of that tedium and hassle pales in comparison to the Numero Uno scourge of the entertainment producer: dealing with the big ego dons and divas of the business who believe the world (and everyone and thing in it) is their plaything. Rules were meant to be broken, right? Many a star performer exemplifies this cliché, which was seemingly invented to justify their behavior. In some cases, producers grapple with stars that also have a penchant for good wine, extramarital romances, and prescription substances (such as barbiturates). With that revelation, welcome to the world of *Lend Me a Tenor: The Musical's* Henry Saunders.

Poised at the brink of the biggest grossing night in the history of the Cleveland Opera, Mr. Saunders believes that he's about to open his doors for a final dress rehearsal which will welcome to his stage the greatest operatic tenor on the planet. Instead, he opens up a sarcophagus full of trouble and confusion which, at one point in the proceedings, appears to be a double funeral: a real one for the tenor, and a figurative one for Henry's career as a producer.

Lend Me a Tenor: The Musical fields a solid creative team, beginning with Ken Ludwig, the author of the original stage play upon which the musical is based. *Lend Me a Tenor* debuted at Broadway's Royale Theatre in 1989, garnering a pair of Tony Awards. Since its initial New York run of 476 performances, the show has been produced non-stop nationally and internationally. Fortunately for audiences at the Utah Shakespearean Festival, it has now inspired the musical adaptation which will debut at the Festival in the summer of 2007. *Lend Me a Tenor: The Musical* is the brainchild of inveterate Utah Shakespearean Festival Director Brad Carroll (*Man of La Mancha*, *Spitfire Grill*, *Christmas Carol: On the Air*) and actor/playwright/screenwriter and Southern Utah University theatre professor Peter Sham, a favorite actor at the Festival (*My Fair Lady*, *1776*, *Camelot*, *As You Like It*).

Stripped of the new musical score and book, Ken Ludwig's *Lend Me a Tenor* is already a modern comedy classic worthy of comparison to the wildest French and Italian farces and the best zany domestic comedies of George S. Kaufman and Moss Hart, the Marx Brothers, or Mel Brooks. The play is as funny a pre-WWII showbiz/hotel room

caper as you are likely to see. The prospects for transforming *Lend Me a Tenor* into a can't-miss musical evening of "who's-behind-that-next-door" hilarity were obvious. All of the classic character ingredients for a great musical comedy are present: Saunders, the desperate impresario who stands either to gain national prominence and a cool fifty grand, or lose face and a ton of dough; Max, the deserving and honest romantic—a budding young singer waiting in the wings; Maggie, Henry's daughter and the apple of Max's eye; Diana, the resident diva who has "been around the block" a time or two (at least); Tito Merelli, an international star of song to rival the great Caruso (who also has a world-class taste for good wine and beautiful women); Merelli's (justifiably) jealous wife, Maria; Rupp, the wily bell hop/understudy and would-be composer; and a gaggle of star struck guild ladies out to meet Merelli, no matter the obstacles.

The humor of desperation is a key element to this extreme form of stage comedy. On this September Saturday in 1934, just about everybody in the Cleveland Opera has something on the line. Saunders has pulled out all of the fiscal stops for the gala benefit performance, the American debut of the world-renowned "Il Stupendo" (a.k.a. Morelli). Even the President and valued supporters such as the Vanderbilts are expected in the house! Any sort of disaster could result in mega-refunds and a catastrophic loss of reputation and support. The voluptuous Diana is looking for her chance to get out of Cleveland and is willing to do anything for Morelli in exchange for it. Max is fearful of losing Maggie to the charms of the semi-lecherous Il Stupendo. Rupp wants the great idol to hear his new opera score, hoping for his big break.

At great expense, the stage has been lavishly set for Verdi's *Otello*. A huge contingent of singers, musicians, and support staff are all in place for the biggest musical event in the history of Cleveland. Everything is in readiness—except for the star attraction. He hasn't shown up yet! There's no real need to go any further into the show's plot, but rest assured, a grand opera house full of hilarity ensues.

The appropriateness of introducing show tunes to a plot surrounding the opera is obvious, and many non-musical comedies have been adapted successfully to this format: *A Funny Thing Happened on the Way to the Forum*, *The Producers*, *My Fair Lady*, *Kiss Me Kate*, plus lots of others. The addition of a musical score and book to an already amazing show should do nothing but augment its popularity. Prediction: This show and its songs are definitely bound for "hitsville!"

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September 15–October 27
Randall L. Jones Theatre

***The Mousetrap:* Delightful, Engaging, Entertaining**

By Kelli Allred

A GATHA CHRISTIE'S *THE Mousetrap* has kept audiences guessing for five decades. Now in its fifty-fifth incredible year, this world record-breaking production continues to attract audiences to the St. Martin's Theatre from every corner of the globe. The Utah Shakespearean Festival is thrilled to present *The Mousetrap* during its 2007 season. For most audience members, this will be their first time to experience a theatrical piece by Agatha Christie.

Agatha Mary Clarissa Miller Christie Mallowan (1890–1976) became one of the best-selling writers of all time. She enjoyed a pleasant childhood, which included home schooling by tutors. Throughout her formative years, she learned to play the piano, read voraciously, dance, sing, and speak German and French. With such a wealth of performance skills, it's a marvel Agatha Christie was not the one *on* the stage. However, her natural tendency was toward shyness, and eventually she found her education most useful as a writer.

Shortly after she turned eleven, her father died and her mother's health began to deteriorate. The family rented out its

Leslie Brott (left) as Martha and Laurie Birmingham as Abby in *Arsenic and Old Lace*, 2001

English manor and used the proceeds to travel to Cairo, Egypt, where her mother was able to recover in the warm, dry climate. Throughout her life, Agatha Christie shunned the spotlight. She kept from the public her struggles with depression and isolation.

After returning to England, Agatha met and married R.A.F. Lieutenant Archibald Christie in 1914. They had one child together, but later divorced. In 1930 she married archaeologist Max Mallowan, who would remain with her until her death in 1976 (http://flfl.essortment.com/agathachristie_rlkk.htm).

Agatha wrote her first and second novels in the early 1920s. From that time on, she would never want for money. Her vast body of written works was to provide her with a steady and ample income for the rest of her life. Her grandson, Mathew Prichard, inherited all royalties from *The Mousetrap*.

A new literary genre—*mystery fiction*—originated in England during the late 1700s but did not become widely accepted until the first great group of American writers emerged in the 1830s. Many of them wrote mysteries, as well as science fiction, adventure stories, sea stories, and realistic novels. The earliest mysteries—still much read today—were written by Edgar Allan Poe, Herman Melville, Mark Twain, and Jules Verne.

By the 1860s, British authors had begun writing *sensational novels*, such as *The Woman in White* (Wilkie Collins). These were followed by fairly realistic crime stories about the police who hunted criminals. Sensational novels were the forerunners of the *detective fiction*, in which policemen often made clever deductions based on physical evidence at crime scenes. By the late 1800s a new writer of mystery stories emerged: Sir Arthur Conan Doyle. Doyle created Sherlock Holmes, the great detective, and starred him in a series of short stories.

Doyle's puzzle-plot stories ushered in the *intuitionist writers* of the early twentieth century. The period from 1920 to 1945 is known as the Golden Age of mystery fiction, when the intuitionists wrote of detectives who solved mysteries through pure thinking. Their mystery plots tended to be extremely clever puzzles, with tricky, surprising solutions. Their books and plays remain entertaining reads, and they include the greatest mystery writer of all time—Dame Agatha Christie, sometimes called “The Queen of Crime” (<http://www.agathachristie.com>).

In a murder mystery, the playwright utilizes various *plot devices* to engage viewers and to keep them guessing. Most writers face the challenge of making the plot “seem real without appearing contrived.” (Henry,

Laurie, *The Fiction Dictionary* [Ohio: Story Press], p.222). Audiences might enjoy using the following list to ask which plot devices Agatha Christie used in *The Mousetrap*:

- A character notices something odd, but can't identify it.
- The detective draws an inference from something overheard or unconnected.
- A significant item is hidden in plain sight.
- Identities are concealed.

The *twist ending* is another of the literary devices used by playwrights to keep audiences guessing until and through the last scene. The play will end when the audience's “desires for the characters are satisfied” (ibid). Which of the following twist endings apply to *The Mousetrap*?

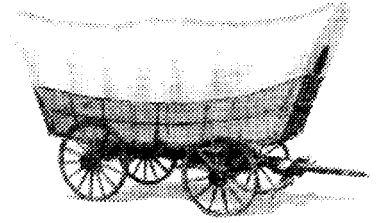
- The murderer appears to be the victim.
- The conspirators in a murder appear to hate one another.
- The murders are unconnected.
- The murderer is exactly who it appears. (http://en.wikipedia.org/wiki/Plot_devices_in_Agatha_Christie's_novels).

The Mousetrap, a two-act play, could be considered a forerunner to today's television drama, “Crime Scene Investigation.” Christie borrows from Doyle the idea that a murder has taken place and that the murderer lingers amid a gathering of innocents. This perpetuates a game-like atmosphere tainted by mystery and suspicion.

In Act One the police investigator reveals to the guests that—“a notebook was picked up near the scene of the crime. In that notebook was written two addresses. . . . Below the two addresses was written ‘Three Blind Mice,’ and on the dead woman's body was a paper with ‘This is the First’ written on it, and below those words, a drawing of three little mice and a bar of music.” One can already see the confluence of plot devices used by the playwright.

In the final scene, the theme song—Three Blind Mice—signals the commencement of the play's climax: the detective assembles the surviving characters in the mansion's parlor with a plan to set a trap for the suspected murderer—or murderers. No one is above suspicion, and Trotter reminds the surviving guests, “This isn't a game. . . . One might almost believe that you're all guilty by the looks of you.” A major character continues the music by eerily whistling the tune, and warns the others of “the last little mouse in the trap.”

Audiences will find *The Mousetrap* to be delightfully engaging and entertaining. The play is rich with vivid characters and plot devices. While the setting and time period may seem a bit antiquated, both will serve to transport audiences to a bygone era well worth the price of admission.



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Randall L. Jones Theatre

‘Art’: You Won’t Go Away Indifferent

By Olga Pilkington

‘ART WAS BORN IN PARIS. Yasmina Reza wrote the play in 1994. In October of that year, the Comedie des Champs-Elysees staged the first production of the piece. From that point on, *Art* embarked on a journey to Berlin (1995), London (1996), Moscow (1997), Madrid (1998), and, finally, Broadway with Alan Alda as Marc (1998). Along the way, Reza’s international hit collected several high profile awards including the Moliere Award for Best Author and for Best Commercial Production, the Evening Standard and Laurence Olivier Awards for Best Comedy, the Drama Critics Circle Award, and a Tony Award for Best Play in 1998. Together with the awards and fame came criticism. The reviewers are as divided on the subject of *Art* as are the three friends in Reza’s play.

Serge, Marc, and Yvan argue throughout the whole performance. What the argument is about might seem clear at first—Serge bought an extortionately expensive painting which is completely white, and his friends are not happy about the acquisi-

David Ivers (left) as Jake and Brian Vaughn as “Brother Gerard” in *Stones in His Pockets*, 2005



tion. However, things are not this simple. The three buddies debate the nature of art (modern and classical), but end by discovering the nature of friendship. At least, this is by far the most common interpretation of Reza's comedy. Many reviewers agree that *'Art'* "is more successful in examining friendship than it is art" (Complete Review, <http://www.complete-review.com/reviews/rezay/art.htm>). Others point out that it is, in fact, a "dispute over aesthetics," (M.V. Moorhead, "But Is It?" *Phoenix New Times* online <http://www.phoenixnewtimes.com/1999-11-04/news/but-is-it/>, November 4, 1999).

While the critics disagree whether the play is about art or friendship, not one of them doubts Reza's talent in creating "razor-sharp dialogue that never allows for a dull moment" (Tu M. Tran, "*'Art'* thou ready for something different?" [*The Daily Trojan*, Vol. 136, No. 04, 1999], 11). The friends casually trade such remarks as "Listen, old fruit, we're not talking about you, if you can imagine such a thing!" or "I can't love the Serge who's capable of buying that painting" (all references are to Yasmina Reza, *'Art'* [London: Faber and Faber, 1996], 37-45).

No matter how sharp or funny the dialogue, how snappy or frivolous the language, this is not what the play is about. And it is not about the white two hundred thousand franc painting either. The true drama of Yasmina Reza's work comes from the hearts of the three friends, who, perhaps, for the first time take a shot at an honest conversation with each other. While the painting might take the center stage, its role is merely that of a mirror. The Antrios is a plain white canvas until Serge shows it to his friends. In the same way, Marc, Serge, and Yvan are ordinary old buddies until they are confronted by the painting. As the three friends give way to their emotions, they (without quite knowing it) provide justification for Serge's extravagance, find the root of Marc's objections, and discover Yvan's sensitive nature. In other words, the painting gives the three men a chance to take a new look at themselves and their friendship. And in return, they provide a reason for such art as the Antrios.

A white painting bought for two hundred thousand francs (approximately forty thousand dollars) is sure to cause a stir. Is it worth the price? Serge's answer to this question is ready in a snap, "Huntingdon would take it off my hands for two hundred and twenty" (Reza, 1). Is this reason enough to call this painting a work of art? Do we measure the artistic value of an object by its price? Or is it an audience's approval that makes any piece of art worth while? Serge is obviously convinced it is the latter. If

not, why would he be so disturbed by the rude remarks of his friends. He adamantly demands an explanation of Marc's assessment of the painting, "What do you mean?" exclaims Serge when Marc describes the Antrios in not so kind terms. "By whose standards is it [worthless]? You need to have some criterion to judge it by" (Reza, 3).

What bothers Serge the most is not the words Marc chose to describe the painting, but the "Way he reacted" there was "no warmth when he dismissed [the painting] out of hand" (Reza, 4). Serge would not have minded criticism coming from a concerned friend, but he can not take the "Vile, pretentious laugh" from a "Condescending, narrow-minded . . . fossilized" observer (Reza, 50). At the same time, Marc is not really upset about the white painting, but about being replaced with this painting; *Serge*: Are you saying, I replaced you with the Antrios?

Marc: Yes.

Serge: . . . I replaced you with the Antrios?

Marc: Yes. With the Antrios . . . and all it implies (Reza, 51).

From this point on, the play finally makes that shift from the subject of art to that of relationships. The audience now realizes that the fight is really about Serge's affection. For whatever reason, both Marc and Yvan crave his friendship. Marc displays his need by openly confronting Serge and the object that threatens their friendship, "You've found a new family. Your penchant for idolatry has unearthed new objects of worship" (Reza, 53). Yvan takes a different approach. He thinks that by approving of the painting he can become closer to Serge:

Serge: It's a seventies Antrios . . .

Yvan: Yes, Yes. Expensive?

Serge: In absolute terms, yes. In fact, no. You like it?

Yvan: Oh, yes, yes, yes.

Serge: Plain.

Yvan: Plain, yes. . . . Yes. . . . And at the same time . . .

Serge: Magnetic.

Yvan: Mm . . . yes . . . (Reza, 13).

To the disappointment of both Marc and Yvan, people cannot be scared or abused into a friendship; neither can they genuinely appreciate a friend who never disagrees. Fortunately, by the time the curtain falls, the three fellows seem to have remembered they were in a comedy and brought their relationship back to life with the help of a good laugh, some "nibbles," and "one of [Yvan's] famous felt-tips" (Reza, 59-60). Yasmina Reza's *'Art'* is sure to spark controversy, and no audience member will go away indifferent to its issues. After all, there is an art critic and a friend in each one of us.


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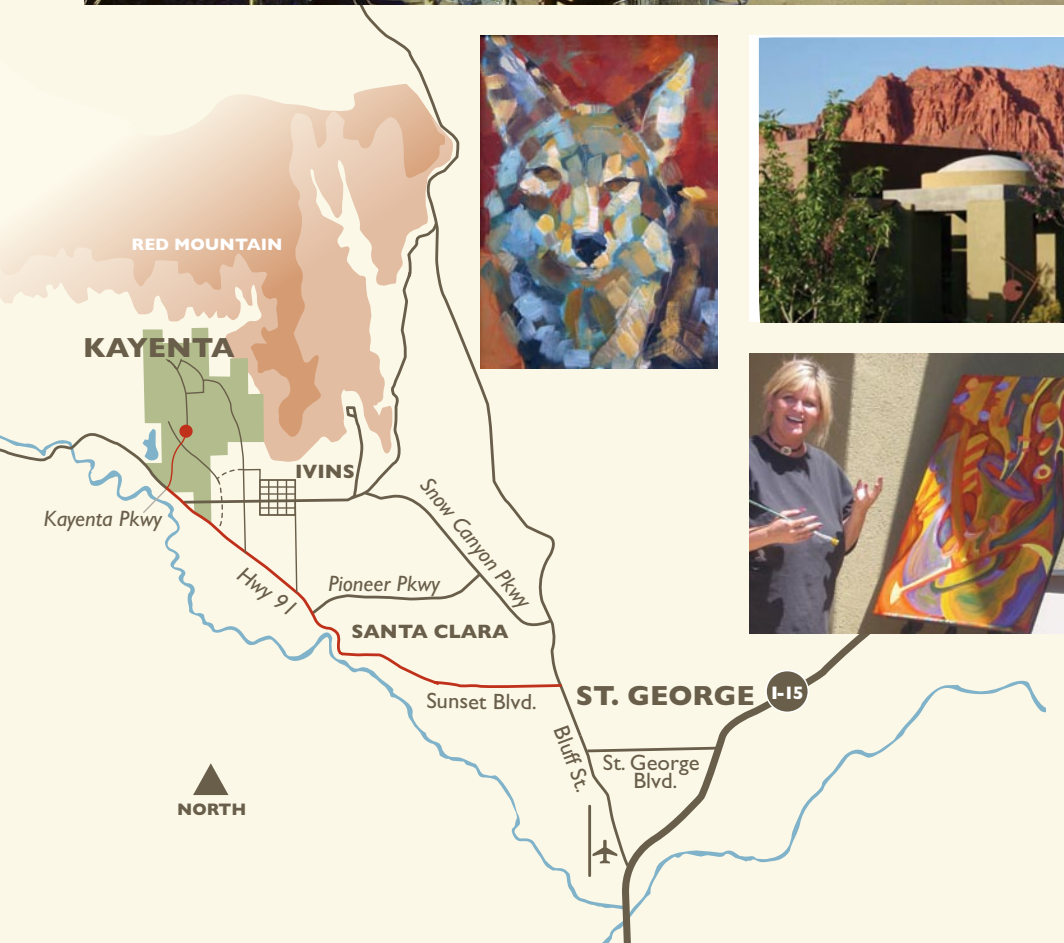
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Randall L. Jones Theatre

The Tempest: Probing Our Imaginations

By Stephanie Chidester

IN HEROIC LEGEND, JASON “sowed the serpent’s teeth behind the plough,” and soldiers grew from the fertile soil (Ovid, *The Metamorphoses*, Trans. Horace Gregory [New York: Mentor, 1958], 191). Like Jason, Shakespeare sows words in our imaginations, and from that fecund ground springs a world of creatures—villains, lovers, soldiers, sots, spirits, hobgoblins, shepherds, and kings. He takes us to a reality beyond the surface of imperfect players: in the mind’s eye, Cleopatra is impossibly beautiful, even when played by a boy actor, and the battlefields of France and Henry V’s vast army come to glorious life in our minds, though the small stage is peopled with only a few dozen actors. In Shakespeare’s hands, the theatre becomes a proving ground where he probes the limits of our imaginations and where his creatures explore the boundaries of human nature.

In no play is this more true than *The Tempest*; Shakespeare seems to ask each of us just how far our imaginations can take us. The play opens with a violent sea storm, where a ship is tossed on mountainous waves and beset by St. Elmo’s fire. We are asked to envision Caliban, a man described by Prospero as “a freckled whelp, hagborn” (1.2.283), and by others as “a strange fish,” a “mooncalf,” and a “monster” (2.2.28, 116, 154; all references to line numbers are from

Elijah Alexander (left) as Bassanio and Sara Kathryn Bakker as Portia in *The Merchant of Venice*, 2006



The Complete Signet Classic Shakespeare, Ed. Sylvan Barnet [New York: Harcourt Brace Jovanovich, 1972]). Much more difficult to conjure in our minds is Ariel, a spirit of fire and air who transforms his shape at will, who is invisible to everyone but Prospero, and who is played by a too, too solid actor.

Shakespeare also invites us to hear “sounds and sweet airs that give delight and hurt not. / . . . a thousand twangling instruments . . . [humming] about [our] ears” (3.2.141–42), to see a magically vanishing banquet served by spirits “of monstrous shape, yet . . . gentle” (3.3.31–32), who dissolve into thin air. The masque performed for Ferdinand and Miranda—“a most majestic vision” (4.1.118) featuring goddesses Juno, Ceres, and Iris—also begs assistance from our imaginations.

Critics might also argue that the audience’s vision is put to the test during the expository passages in which Prospero explains to Miranda all that occurred before they were cast adrift on the ocean. To fully appreciate the events that will unfold later in the play, both Miranda and the audience need to understand this story. Here, Shakespeare chooses to tell rather than to show, requiring us to listen and to imagine, but Miranda struggles with this request, as do many audience members. Prospero stops several times to recall Miranda’s (and our) attention to his tale, demanding, “Dost thou attend me?” (1.2.78), “Thou attend’st not?”

(1.2.87) and “Dost thou hear?” (1.2.106).

Just as Shakespeare queries the audience’s powers of imagination, Prospero tests the capacity and quality of the other characters’ minds. Prospero knows (as does Shakespeare) that what lies hidden in the imagination can take real shape and can spill over into words and deeds. Although Prospero already knows the souls he studies, he sets out to reveal the intents hidden in each heart; he creates situations in which his subjects dream of power, and he watches to see where their imaginations will lead them.

Miranda is the first to tell her father just what she would do with authority, if she had it. After witnessing the violent shipwreck, she runs to her father—who does have power to calm the seas—and chastises him: “Had I been any god of power, I would / Have sunk the sea within the earth or ere / It should the good ship so have swallowed and / The fraughting souls within her” (1.2.10–13). Gonzalo, who is similarly compassionate, describes at length what he would do if he were king of the island. Although his utopian fancies are sometimes self-contradictory and even ridiculous, they reveal a tender soul who dreams of a world where happiness, kindness, and innocence prevail.

If Gonzalo’s mind is filled with visions of paradise, Antonio’s and Sebastian’s are overgrown with “nettle seed” and “docks” and “mallows” (2.1.149). When Ariel puts their companions to sleep, Antonio’s dark

dreams surface—clearly not new-minted, but old and cherished—and like a contagion, those dreams infect Sebastian, whose imagination already teems with ambition. Eager to transform fantasy into reality, their daggers are drawn, ready to murder king and councilor, when Ariel intervenes.

Just as certainly as Prospero knows his daughter’s heart, he knows Caliban’s. “This thing of darkness” (5.1.275) dreams of freedom from slavery—not an unworthy ambition—but also from moral restraint. He envisions the rape of Miranda as well as the gruesome murder of Prospero: “Thou mayest knock a nail in his head . . . or with a log / Batter his skull, or paunch him with a stake, / Or cut his wezand with thy knife” (3.2.65,93–95). Caliban’s foolish imagination also misleads him into seeing Stephano as “a brave god” and the “Man i’ th’ Moon” (2.2.122,144).

Ariel—Caliban’s opposite—seems almost limitless in thought and action. The airy spirit “flames amazement” (1.2.198), “tread[s] the ooze / Of the salt deep,” and “run[s] upon the sharp wind of the North” (1.2.252–54). But even Ariel’s imagination is expanded as he observes human behavior. As he witnesses the courtship of Ferdinand and Miranda, he becomes curious about Prospero’s emotions (“Do you love me, master? No?” [4.1.48]), and he is moved to compassion by the suffering of Gonzalo and Prospero’s enemies: “If you now beheld them, your affections / Would become tender. . . . Mine would, sir, were I human” (5.1.18–20).

The play draws to a close as Prospero gives Caliban and Ariel their freedom and strews forgiveness like confetti. But much of the happy conclusion is reserved for a future time; the Neapolitans have yet to board the ship which will take them home; Ferdinand and Miranda have yet to wed; and Prospero has yet to “retire to [his] Milan” (5.1.311). In the Epilogue, Prospero addresses the audience, explaining that without our aid, everything must remain in this unfinished state. Prospero tells us, “Now, ’tis true, / I must be here confined by you, / Or sent to Naples. Let me not, / . . . dwell / In this bare island by your spell” (Epilogue.3–8). The audience, not Ariel and his fellow spirits, must breathe air into the ship’s sails, and our hands must free Prospero from his island prison (9–12).

We are reminded that Prospero exists not merely as an actor on a stage, but also as a character in our hearts and minds, where we exert an influence far greater than any magic Prospero wields in the play. As Theseus reminds us in *A Midsummer Night’s Dream*, “imagination bodies forth / The forms of things unknown,” and “the poet’s pen / Turns them to shapes and gives to airy nothing / A local habitation and a name” (5.1.14–17). It is the magic of imagination which ultimately sets Prospero free and which gives life and power to Shakespeare’s creations.



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Peggy Scott (left) as Ethel Thayer and Richard Kinter as Norman Thayer Jr. in *On Golden Pond*, 2006.

June 21 to
October 27

MONDAY

TUESDAY

2007 Season Calendar

Evening Performances of *Twelfth Night*, *Coriolanus*, and *King Lear* are in the Adams Shakespearean Theatre (inclement weather, Auditorium Theatre); *Lend Me a Tenor: The Musical*, *The Matchmaker*, and *Candida* are in the Randall L. Jones Theatre.

Matinee Performances of *Twelfth Night* are in the Auditorium Theatre; *Lend Me a Tenor: The Musical*, *The Matchmaker*, and *Candida* are in the Randall L. Jones Theatre.

All Performances of *The Tempest*, *'Art'*, and *The Mousetrap* are 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 3 to September 1 and Thursdays and Saturdays at 11 a.m. September 22 to October 27.

The Greenshow is performed in the courtyard surrounding the Adams Shakespearean Theatre Mondays through Saturdays at 7:15 p.m. June 21 to September 1.

The New American Playwrights Project presents plays August 9, 10, 16, 17, 23, 24, 29, 30, and 31. They begin at 10:15 a.m. in the Auditorium Theatre

Literary Seminars are in the Seminar Grove (inclement weather, the Adams Shakespearean Theatre) the day after each play beginning at 9 a.m. for the Adams Shakespearean Theatre plays and 10 a.m. for the Randall L. Jones Theatre plays June 22 to September 1 and at 10 a.m. on the Randall L. Jones Theatre lawn September 15 to October 27.

Props Seminars are in the Auditorium Theatre at 11 a.m. Mondays and Thursdays July 2 to August 30 and in the Randall Theatre Thursdays and Saturdays September 27 to October 27.

Costume Seminars are in the Auditorium Theatre at 11 a.m. Tuesdays and Fridays July 3 to August 31.

Actors Seminars are in the Seminar Grove at 11 a.m. Wednesdays and Saturdays June 27 to September 1 and on the Randall Theatre lawn Wednesdays and Fridays from September 26 to October 26.

Play Orientations begin at 1 p.m. for matinee performances and 7 p.m. for evening performances Monday through Saturday in the Auditorium Theatre from June 21 to September 1 and at 1 p.m. Play orientations from September 14 to October 27 begin at 1 p.m. and 6:45 p.m. on Tuesdays through Saturdays on the lawn of the Randall L. Jones Theatre (inclement weather, Auditorium Theatre).

25 *The Matchmaker* (preview), 2 p.m.
Twelfth Night (opening), 8 p.m.

July 2 *The Matchmaker*, 2 p.m.
Twelfth Night, 8 p.m.

9 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

16 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

23 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

30 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

6 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

13 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

20 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.

27 *The Matchmaker*, 2 p.m.
Twelfth Night, 8 p.m.

26 *Candida* (preview), 2 p.m.
Coriolanus (opening), 8 p.m.

3 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

10 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

17 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

24 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

31 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

7 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

14 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

21 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

28 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

25 *The Mousetrap* (Student Matinee), 2 p.m.
The Tempest, 7:30 p.m.

Oct. 2 *The Tempest* (Student Matinee), 2 p.m.
'Art', 7:30 p.m.

9 *The Mousetrap* (Student Matinee), 2 p.m.
The Tempest, 7:30 p.m.

16 *'Art'*, 2 p.m.
The Mousetrap, 7:30 p.m.

23 *The Tempest* (Student Matinee), 2 p.m.
'Art', 7:30 p.m.

WEDNESDAY

27 *Lend Me a Tenor: The Musical* (preview), 2 p.m.
King Lear (opening), 8 p.m.

4 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

11 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

18 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

25 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

Aug. 1 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

8 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

15 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

22 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

29 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

26 *'Art'*, 2 p.m.
The Mousetrap, 7:30 p.m.

3 *The Mousetrap*, 2 p.m.
The Tempest, 7:30 p.m.

10 *'Art'*, 2 p.m.
The Mousetrap, 7:30 p.m.

17 *The Tempest* (Student Matinee), 2 p.m.
'Art', 7:30 p.m.

24 *The Mousetrap*, 2 p.m.
The Tempest, 7:30 p.m.

THURSDAY

June 21 *Twelfth Night* (preview), 8 p.m.

28 *Lend Me a Tenor: The Musical* (preview), 2 p.m.
Twelfth Night, 8 p.m.

5 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

12 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

19 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

26 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

2 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

9 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

16 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

23 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

30 *Candida*, 2 p.m.
Twelfth Night, 8 p.m.
The Matchmaker, 8 p.m.

20 *The Tempest* (preview), 2 p.m.
'Art' (preview), 7:30 p.m.

27 *The Tempest*, 2 p.m.
'Art', 7:30 p.m.

4 *'Art'*, 2 p.m.
The Mousetrap, 7:30 p.m.

11 *The Tempest*, 2 p.m.
'Art', 7:30 p.m.

18 *The Mousetrap*, 2 p.m.
The Tempest, 7:30 p.m.

25 *'Art'*, 2 p.m.
The Mousetrap, 7:30 p.m.

FRIDAY

22 *Coriolanus* (preview), 8 p.m.

29 *The Matchmaker* (opening), 2 p.m.
Coriolanus, 8 p.m.

6 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

13 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

20 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

27 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

3 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

10 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

17 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

24 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

31 *Lend Me a Tenor: The Musical*, 2 p.m.
Coriolanus, 8 p.m.
Candida, 8 p.m.

Sept. 14 *The Tempest* (preview), 7:30 p.m.

21 *The Mousetrap* (preview), 2 p.m.
The Tempest (opening), 7:30 p.m.

28 *The Mousetrap*, 2 p.m.
The Tempest, 7:30 p.m.

5 *The Tempest*, 2 p.m.
'Art', 7:30 p.m.

12 *The Mousetrap*, 2 p.m.
The Tempest, 7:30 p.m.

19 *'Art'*, 2 p.m.
The Mousetrap, 7:30 p.m.

26 *The Tempest*, 2 p.m.
'Art', 7:30 p.m.

SATURDAY

23 *King Lear* (preview), 8 p.m.

30 *Candida* (opening), 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical (opening), 8 p.m.

7 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

14 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

21 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

28 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

4 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

11 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

18 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

25 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

Sept. 1 *Twelfth Night*, 2 p.m.
The Matchmaker, 2 p.m.
King Lear, 8 p.m.
Lend Me a Tenor: The Musical, 8 p.m.

15 *'Art'* (preview), 2 p.m.
The Mousetrap (preview), 7:30 p.m.

22 *'Art'* (opening), 2 p.m.
The Mousetrap (opening), 7:30 p.m.

29 *'Art'*, 2 p.m.
The Mousetrap, 7:30 p.m.

6 *The Mousetrap*, 2 p.m.
The Tempest, 7:30 p.m.

13 *'Art'*, 2 p.m.
The Mousetrap, 7:30 p.m.

20 *The Tempest*, 2 p.m.
'Art', 7:30 p.m.

27 *The Mousetrap*, 2 p.m.
The Tempest, 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.

Photo: Jim Caldwell, courtesy of the Alley Theatre



PTTP 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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June 18 to September 1: Mondays through Saturdays, 10 a.m. to 8:30 p.m.; telephone service begins at 9 a.m.

September 4 to September 13: Mondays through Fridays 10 a.m. to 5 p.m.; telephone service begins at 9 a.m.

September 14 to October 27: Mondays, 10 a.m. to 5 p.m.; Tuesdays through Saturdays, 10 a.m. to 8 p.m.; telephone service begins at 9 a.m.

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Cedar City: A World of Contrast and Beauty

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.

If you were to walk into one of the local Cedar City eateries during any of the summer months, you would probably notice a

Cedar Breaks National Monument, just a short drive east of Cedar City

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.

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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 in Cedar City

With seminars, greenshows, and more, you can stay busy all day at the Utah Shakespearean Festival, but if you find yourself with a little spare time, you may want to try out some of the many other activities available in and around Cedar City. For more information, contact the Cedar City-Brian Head Tourism and Convention Bureau at 581 N. Main Street, 800-354-4849 or 435-586-5124, or online at www.scenicssouthernutah.com.

Braithwaite Fine Arts Gallery: Located on the campus of Southern Utah University, the gallery features regional and national art exhibits. Open Tuesday through Saturday from 12 noon to 7 p.m., the gallery is on the ground floor in the Braithwaite Liberal Arts Center just southwest of the Adams Shakespearean Theatre.

Bryce Canyon National Park: Just two hours east and north of Cedar City, Bryce Canyon is famous for very unique geology,

including "hoodoos," spires formed when ice and rainwater wear away the weak limestone.

Cedar Breaks National Monument: A circle of painted cliffs, this monument, just thirty minutes east of Cedar City, offers fantastic views and hikes.

Cedar City SkyFest: Located at Bicentennial Park, the Cedar City SkyFest features hot air balloons, kites, radio controlled airplanes, balloon competitions, vendors, and food.

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.

Christmas in July Craft Faire: On the lawn of the Randall L. Jones Theatre at the Festival, this popular faire is July 27 and 28.

GrooveFest American Music Festival: June 21-24, this free music festival is based at the Cedar City Main Street Park.

Iron Mission State Park Museum: Located at 635 N. Main Street, Iron Mission features pioneer history exhibits, living history workshops, children's story time the second Tuesday of each month, and other exhibits and events. Open from 9 a.m. to 5 p.m., the museum gift shop offers 20 percent off for anyone who brings in their copy of *Midsummer Magazine*.

July Jamboree Street Festival: On July 14, Cedar City's downtown comes alive with a spectacular car show, live entertainment, and vendors.

Utah Summer Games: This Olympic-style sports festival for athletes of all ages and abilities will celebrate its nineteenth year from June 7 to 24.

Zion National Park: No other place on earth can one find so many towering cliffs, finger canyons, and hanging gardens as those concentrated in Zion. This beautiful park is only an hour south of Cedar City.



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Brian Head: It's Not Just for Winter Anymore

By Leonard Colby

Take 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 1200 miles of single-track and over

A mountain biker enjoys one of the many trails
near Brian Head



sixty miles of 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 thing, 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.

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.

More To See and Do in Brian Head

Of course, there's skiing in the winter; but in the summer, Brian Head is host to numerous activities. And the weather is just right, with cooler temperatures in the daytime and fantastically clear skies nearly every night.

For more information on the programs and activities below, call 888-677-2810 or visit www.BrianHeadUtah.com.

Brian Head Fire Department Annual Pancake Breakfast: July 4.

Red, White, and Blue Concert and

Fireworks Display: July 4, Brian Head Town Park.

Thirteenth Annual Brian Head Summer Art and Craft Festival: July 6-8, free admission.

Thunder on the Mountain Motorcycle Rally: July 20-21, barbeque, poker run, and touring ride.

Mountain Musicjam Concert: August 11, 1-3 p.m., free.

Tour De Gap Staged Road Races: August 17-19.

Epic 100 Bike Races: August 25-26.

Labor Day Cool Concert and Bonfire: September 2, concert at the Giant Steps Lodge, 1-3 p.m.; bonfire at the Fire Station, 8 p.m.

Potato Peel and Potluck Social: September 14, 6 p.m. at Navajo Lodge; bring your own paring knife and potluck.

Brian Head Oktoberfest: September 15-16, 12 noon to 8 p.m. at Navajo Lodge; enjoy authentic German food, music, and fun.



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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.

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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.

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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.



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