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The Magazine of the Utah Shakespearean Festival



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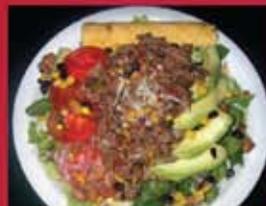
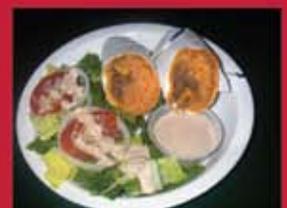
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MIDSUMMER MAGAZINE

The Magazine of the Utah Shakespearean Festival
 Summer 2008 • Twenty-Ninth Edition • Cedar City, Utah

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We must not lose it or allow it
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The Value of Art

The fabric of society depends on us being more human through the arts in our lives.

I have been associated with the Utah Shakespearean Festival for thirty-five years now, and with *Midsummer Magazine* for all of its twenty-nine years. My first step into the world of the Festival was as a play-goer, right out of high school. I was hooked immediately. I soon began to write and edit stories about the Festival, and wrote an article for the first edition of *Midsummer Magazine*. Later I was fortunate enough to become the editor and publisher of the magazine and then to come to work at the Festival full-time, first as publications director, then as communications director.

It has been an amazing, sometimes exasperating, sometimes exhilarating, always exciting journey—and I hope it is far from over.

I have watched, however, from a unique vantage point as the value of the arts in our lives has been diminished by some legislators, educators, and opinion-makers, and sometimes even by artists and artistic administrators. As a society, we no longer seem to believe as much in the value the various art forms can have in our lives. We seem to be moving from the vision of President John F. Kennedy who said “We must never forget that art is not a form of propaganda” to the cynical world view of Frank Zappa: “Art is making something out of nothing and selling it.”

The fast and easy (and profit-making) mediums of television, video games, and other immediate, easily accessible entertainment seem to be filling our homes, our minds, and our souls.

Thus, I hope the articles in this magazine about the nine plays at the Festival this year will stimulate you to look at the plays a bit more deeply, to attend one more, or to talk to others about them. Every play (every great work of art) has something to give us, something to inspire us, to make us ponder or laugh or even change.

This is valuable to all of us; we must not lose it or allow it to be diminished. We must protect theatre and the other arts. We must support them, talk about them, teach them, and let others know that the fabric of society depends on us being more human and more part of a larger human community through the arts in all our lives. ■

By Bruce C. Lee
Publisher and Editor



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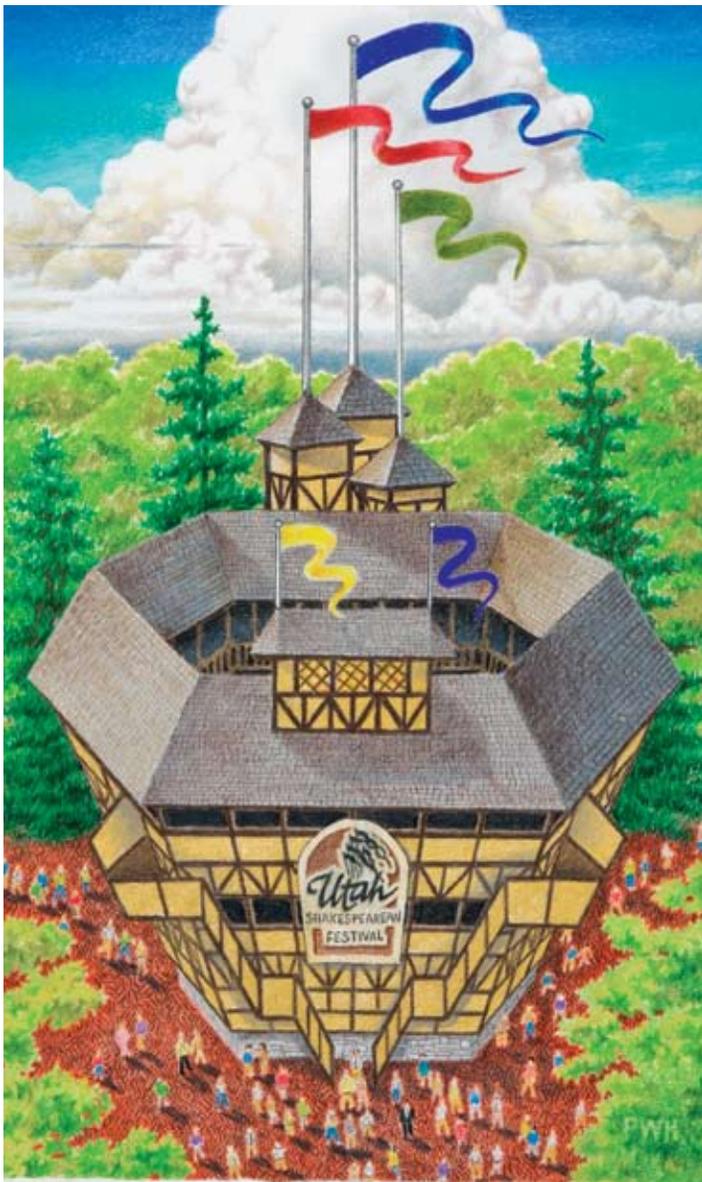


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Find your passion this summer and fall at the Tony Award-winning Utah Shakespearean Festival. Our forty-seventh year will be packed with love, romance, jealousy, power, merriment, intrigue, and all things . . . well, theatrical—and passionate.

The Festival's summer and fall seasons will offer a unique blend of performances sure to ignite the passions of every playgoer. Its three stages will feature four plays by William Shakespeare, a farce by Molière, an epic romance by Edmond Rostand, an exciting and heart-warming musical that can be enjoyed by the entire family, a suspense-filled mystery, and a hilarious modern comedy.

SUMMER SEASON

During the summer season, June 19 to August 30, theatre lovers can find their passion in a variety of stories and characters as the Festival presents Shakespeare under the stars in one of the closest replicas of Shakespeare's Globe Theatre in the country. Summer audiences in the Adams Shakespearean Theatre will witness the destructive power of jealousy in Shakespeare's *Othello* and the power of romance, seduction and deception in Shakespeare's *The Two Gentlemen of Verona*, as well as the sweeping passion of romance, poetry and devotion found in Edmond Rostand's beloved *Cyrano de Bergerac*, featuring Festival-favorite Brian Vaughn in the title role, and directed by David Ivers, a popular Festival actor.

The summer season will be rounded out in the beautiful indoor Randall L. Jones Theatre by three classics. Theatre lovers will laugh and maybe even cheer at our updated version of Shakespeare's *The Taming of the Shrew*; they will more fully understand the power of family love and loyalty in the face of change in the world-famous musical *Fiddler on the Roof*; and they will giggle, titter, snicker, and outright howl with laughter at the antics of the hilarious characters in Molière's classic farce, *The School for Wives*.

These six plays rotate continuously, giving theatre-lovers the unique opportunity to see all six plays in three days.

Completing the Festival experience is a number of activities to enhance everyone's enjoyment of the plays, and most of them are free. For instance, *The Greenshow* features song, dance and rollick-

Article by Leonard Colby
Illustration by Philip W. Hermansen

ing humor each evening before the plays. It's a chance to sit on the grass, soak in the evening sunshine, and enjoy a freshly baked English tart or other snack while interacting with the players. In addition, Festival days are filled with literary, production, and actor seminars, as well as play orientations, backstage tours, and the New American Playwrights Project, featuring new works by emerging American playwrights.

FALL SEASON

The summer season is quickly followed by the fall season, which offers three additional plays presented in the Randall Theatre. Patrons can enjoy the stunning fall leaves throughout Cedar City while having the opportunity to see three plays in two days from September 19 to October 25.

Audiences will find more passion and excitement during the Festival's fall season. For instance, they can experience the passion of power and intrigue in Shakespeare's *Julius Caesar*. Only weeks before the 2008 presidential election, Shakespeare's political masterpiece will never be more poignant and applicable for American audiences. Theatre and mystery lovers can then sign up for more intrigue and deceit with Patrick Hamilton's nail-biting thriller, *Gaslight*. Finally, they can share in the passion, anguish, and laughter of the behind-the-scenes story of the writing of the screenplay of *Gone with the Wind*, Ron Hutchinson's frantic and wacky *Moonlight and Magnolias*.

And, again the experience is completed and enhanced with daily seminars, orientations, backstage tours, and a host of special fall activities.

"This is going to be another exciting year," said Amanda Caraway, Festival media and public relations director. "It is a year with something for everyone. We invite one and all to come to Cedar City and find their passion, whether it be thoughtful plays about life and love, hilarious comedies that reflect the foibles in all of us, or musicals that remind us of the value of family and friends."

Tickets and more information are available through the Utah Shakespearean Festival website, www.bard.org or by calling 800-PLAYTIX.

The Utah Shakespearean Festival is hosted on the campus of Southern Utah University and is dedicated to the production of theatre that entertains, educates and enriches its patrons through artistic excellence. ■

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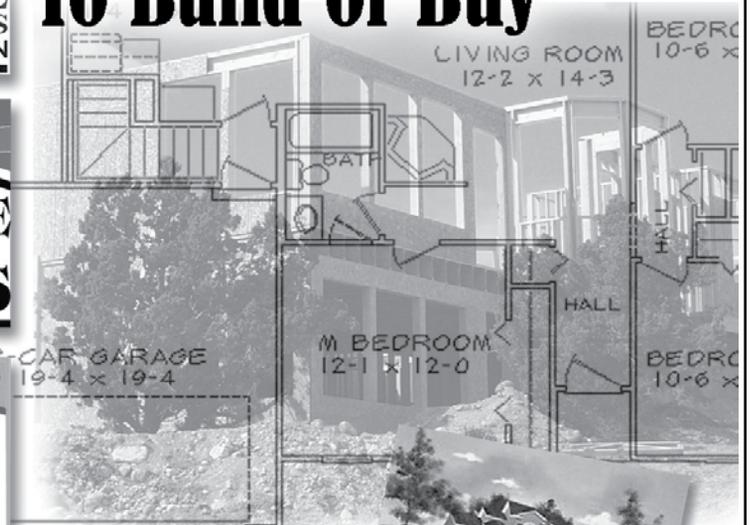
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Othello

The battlefield is the society into which Othello hopes to integrate himself, and the weapons are no less dangerous for being intangible.



Since the threat of war hovers in the background of *Othello* and the title character is a celebrated general, it is appropriate that warfare is a prominent theme of the play; however, the skirmishes depicted in this tragedy have little in common with the military action to which Othello is accustomed. Instead, the battlefield is the society into which Othello hopes to integrate himself, and the weapons are no less dangerous for being intangible. We see Iago and others feigning friendship, only to attack or betray the supposed friend; launching verbal attacks, spreading rumors and ruining reputations; and provoking others to make violent attacks. This catalog of the weapons of social warfare suggests a comparison with several modern phenomena, including the bullying typical of school-age girls, the Machiavellian infighting endemic to corporate work environments, and the political maneuvering common among university academics. However, *Othello* is a reminder that such anti-social behavior is by no means unique to contemporary life.

Prior to the play's beginning, many in Venice have befriended Othello. Of Brabantio, Othello says, “[He] loved me; oft invited me; / Still questioned me the story of my life” (William Shakespeare, *The Tragedy of Othello, the Moor of Venice*, ed. Alvin Kernan [New York, Signet Classic, 1986], 1.3.127–128). However, after Othello elopes with his daughter, Brabantio's true sentiments are unveiled. Although Othello surely anticipated a negative reaction, the ugliness of Brabantio's reaction must have seemed a betrayal. Among other things, Brabantio accuses Othello of drugging and abducting Desdemona, because Brabantio considers it inconceivable that his daughter would “run . . . to the sooty bosom / Of such a thing as thou—to fear, not to delight” (1.2.69–70). When Othello prevails before the senate, demonstrating that Desdemona was a willing participant in the elopement, Brabantio plants seeds of doubt in his son-in-law's mind: “Look to her, Moor, if thou hast eyes to see: / She has deceived her father, and may thee” (1.3.287–288).

Iago's duplicity is all the more insidious because of the apparent intimacy of his friendship with Othello, who trusts him implicitly and believes him to be what he seems—“My friend . . . honest, honest Iago” (5.2.151). Iago recruits Roderigo to participate in the

Article by Stephanie Chidester
Illustration by Philip W. Hermansen

abuse of both Othello and Cassio—alerting Brabantio to the elopement, and launching two physical attacks on Cassio; likewise, Iago enlists Emilia, who unwittingly assists by stealing Desdemona's handkerchief. Ultimately, Iago is loyal to no one but himself, victimizing even his fellow conspirator Roderigo, defrauding him first of jewels and money and then callously stabbing him to death when he becomes more liability than asset.

The use of words as social weapons is a recurrent theme in Othello, one instance being Brabantio's verbal attack. Iago proves to be a master at using words to manipulate others, and so, in a benign way, does Othello. When confronted by Brabantio and his men, Othello smoothly and poetically commands, "Keep up your bright swords, for the dew will rust them" (1.2.58), effectively throwing them off their stride, and he follows this with a respectful reminder that Brabantio "shall more command with years / Than with [his] weapons" (1.2.59-60). Othello never yields control of the confrontation, never loses his temper despite considerable provocation, and never resorts to violence. He relies solely on his power with words to defuse volatile situations.

Standing before the Duke and the Senate, Othello disclaims with entirely false modesty, "Rude am I in my speech, / And little bless'd with the soft phrase of peace" (1.3.81-82). But Othello's gorgeous description of his courtship of Desdemona puts the lie to that claim, and even the Duke is moved to remark, "I think this tale would win my daughter too" (1.3.170).

Where Othello uses words to disarm or persuade, Iago uses them to provoke and destroy. Iago's verbal attacks kill character and reputation long before blood is spilled or breath is choked into stillness. After orchestrating Cassio's professional fall from grace, Iago proceeds to further blacken Cassio's good name—and Desdemona's in the bargain—by suggesting to Othello that Cassio has cuckolded the general a scant few days after the wedding. One of Iago's first moves is to remind Othello of Brabantio's warning: "She did deceive her father, marrying you" (3.3.206). Later, he falsifies evidence and recounts a fictitious incident in which Iago overhears Cassio talking in his sleep about Desdemona: "In sleep I heard him say, 'Sweet Desdemona, / Let us be wary, let us hide our loves!' / And then, sir, would he . . . / Cry 'O sweet creature!' . . . / And sigh, and kiss, and then cry, 'Cursed fate / That gave thee to the

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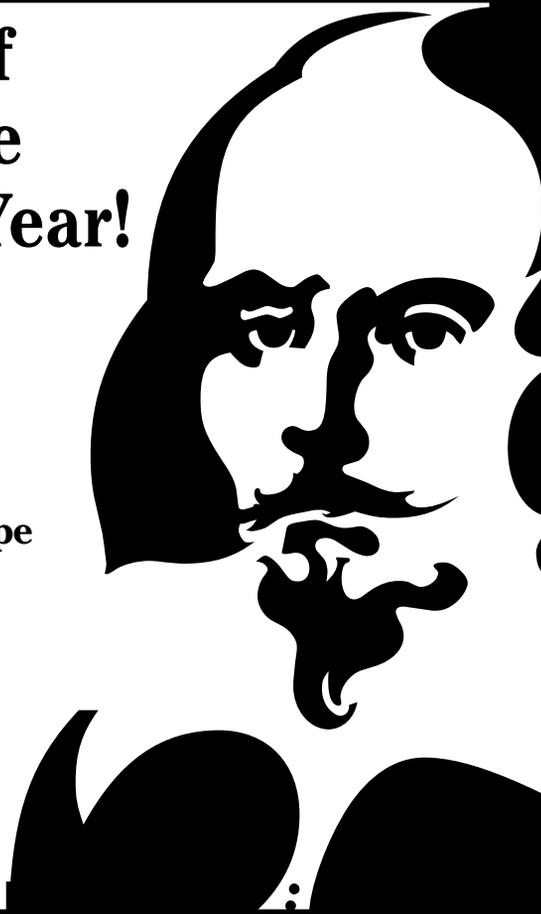
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Moor!" (3.3.416-423).

With each attack, Othello is destroyed by degrees, making his later suicide a mere formality. Once able to endure insults and racial slurs with majestic calm and to disarm and dispatch opponents with reason and eloquence, Othello is swiftly reduced to incoherence and insensibility. Before falling into a trance, he babbles, "Handkerchief—confessions—handkerchief!—To confess, and be hanged for his labor—first to be hanged, and then to confess! I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shakes me thus.—Pish! Noses, ears, and lips? Is't possible?—Confess?—Handkerchief?—O devil!" (4.1.38-45). At this juncture, Iago easily incites Othello to murder the woman he loves and to order the death of Cassio, one of his few true friends.

So it is that Othello, descending into madness, usurps Iago's weapons and first wounds Desdemona with words before returning to smother her. He heaps such abuse upon his bride "that true hearts cannot bear it" (4.2.115). Othello's attack is vicious and all the more painful when contrasted with his former tenderness: once his "fair warrior" and his "soul's joy" (2.1.180, 182), Desdemona is now denounced as a "public commoner," "strumpet," and "that cunning whore of Venice" (4.2.72, 81, 88). Her happiness and life inexplicably ebbing away, Desdemona asks Emilia to place the wedding sheets upon her bed and tells Iago, "Unkindness may do much, / And his unkindness may defeat my life" (4.2.158-159). As she prepares for bed, presentiments of death crowd Desdemona's thoughts: "My mother had a maid called Barbary. / She was in love; and he she loved proved mad / And did forsake her. She had a song of 'Willow'; / An old thing 'twas, but it expressed her fortune, / And she died singing it. That song tonight / Will not go from my mind" (4.3.26-30).

In *Othello*, it is the intangible weapons that are most deadly. Othello has survived "most disastrous chances, / . . . moving accidents by flood and field / . . . hairbreadth escapes i' th' imminent deadly breach, / . . . being taken by the insolent foe / And sold to slavery, . . . / And . . . Cannibals that each other eat" (1.3.133-142). Where armies and cannibals have failed, Iago succeeds with deceit—striking from the rear, always hiding, ever elusive—until at last his disguises are torn away and his secrets betrayed. ■

The Two Gentlemen of Verona

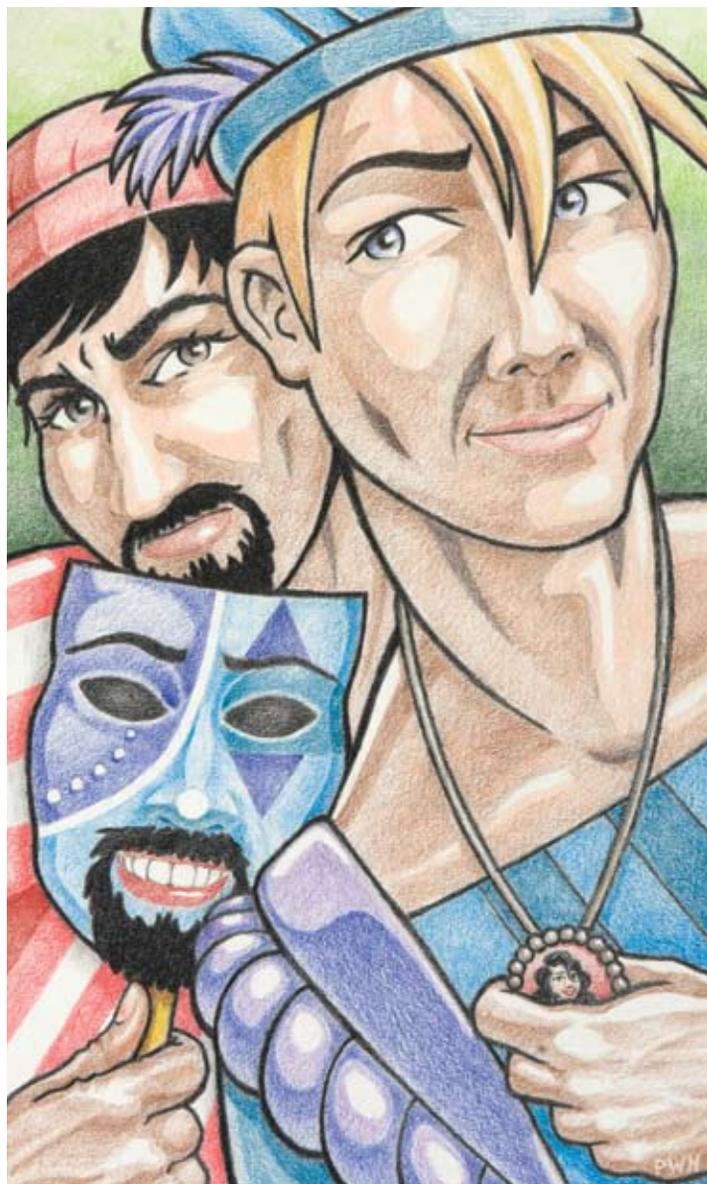
*This comedy cannot be taken as a serious play. That only encumbers it!
The two protagonists are both young and (still) boys.*

Reading critical commentary on Shakespeare's *The Two Gentlemen of Verona* argues against ever transmogrifying such inanity into stage production. The preponderance of negativity among scholars constitutes a downright *onslaught* (a coinage gleaned from a student paper—which is relevant to this play in its youthful ignorance):

“*The Two Gentlemen of Verona* has the unenviable distinction of being the least loved and least regarded of Shakespeare’s comedies,” writes Anne Barton in the relevant introduction in *The Riverside Shakespeare* ([Boston: Houghton, 1974], 143).

“The weakest of all Shakespeare’s comedies, *The Two Gentlemen of Verona* also may be the earliest, if only because it is so much less impressive, in every register, than are *The Comedy of Errors* and *The Taming of the Shrew*,” begins Harold Bloom’s essay in *Shakespeare: The Invention of the Human* ([New York: Riverhead, 1998], 36). His short chapter concludes on page 40: “Even the most solemn of Shakespearean scholars are aware that everything is amiss in the *Two Gentlemen*, but Shakespeare evidently could not have cared less. The cad and the booby, sent off to the Emperor’s court by their severe fathers, somehow end up in Milan, or are they still in Verona? Clearly, it does not matter, nor do they matter, or their unfortunate young women.”

This miserable play first appeared in print in the First Folio, though it had been mentioned in *Palladis Tamia*, the famous list of Shakespeare’s comedies compiled by Francis Meres in 1598. Its composition is dated anywhere between 1590 and 1595—the earlier, the better—again for its youthful folly. Its sources number one, two, maybe three (depending on the preferred scholar), the uncertainty governed by the difficulty of organizing an array of commonplace and overused themes and situations into evolutionary order. Infidelity and subterfuge happened before Shakespeare. Love versus



Article by Diana Major Spencer
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friendship appears over and over in various renaissance literary forms. A band of robbers in the woods harkens back to (at least) thirteenth-century Robin Hood.

But wait! This is all too serious. And *The Two Gentlemen of Verona* cannot be taken as a serious play. That only encumbers it! The two protagonists are both *young* and (still) *boys*. One sets his sights on worldly glory, the other on his hormones. Valentine, whose name evokes fidelity in either love or friendship, remains true to his name. Proteus, whose name recalls the shape-shifting tender of Poseidon's flocks in Greek mythology, translates from friend to enemy, lover to rapist, sinner to penitent.

If these boys are about the age of Romeo, all of these missteps on the way to manhood bespeak the folly of the young. Proteus is more in love with his endocrine system than with Julia, and fidelity is so confining. Yet he isn't unfaithful to Julia as much as he is in love with the Idea of Love and distracted by Sylvia, the beauty at hand. His intent is not so much to betray Valentine as to protect his adolescent, narcissistic world-view, with himself as absolute center—a black hole into which are sucked all his potentially redeeming qualities.

The great awakening shock to his psyche occurs suddenly, in the final scene, when those he has betrayed emerge from his fog of self-importance as thinking, feeling beings deeply hurt by his shortsightedness. If he's young enough, we sigh and say, "Thank goodness, he's finally growing up." If, on the other hand, he projects the mature baritone delivery of British actor Edward de Souza in the 1965 Caedmon production for the Shakespeare Recording Society, our sensibilities groan that our beloved Bard could create such self-centered evil (in a comedy, no less!), then engineer its instantaneous forgiveness.

Forgiveness is a virtue, and the first to forgive is Valentine, who not only accepts Proteus's apology immediately and absolutely, but also relinquishes any claim he might have to Sylvia, whom he just rescued from Proteus's rape attempt! Ladies, outrage is entirely appropriate! "But the situation," wrote mid-twentieth-century scholar G. B. Harrison, "—supposing that Shakespeare intended it to be taken seriously—would not have unduly surprised Elizabethan playgoers. It was a common belief in Shakespeare's time that the love of a man for his friend, especially his 'sworn brother,' was stronger and nobler than the love of man for woman" (*Shakespeare: The Complete Works*

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[Fort Worth: Harcourt Brace, 1968], 366).

I'm reminded of a scene along the same lines from Clint Eastwood's 1980 *Bronco Billy*. In conversation with Antoinette, Billy acknowledges a long-ago marriage:

Antoinette: "What happened?"

Billy: "I caught her in bed with my best friend."

Antoinette: "What did you do to him?"

Billy: "I shot her."

Antoinette: "What about him?"

Billy: "He was my best friend."

It must be a guy thing. The girl version favors love. I remember a high school friend who couldn't be friends with me anymore after she found out I had a crush on the same football player she did. Neither of us had ever actually met him, and I'm certain in retrospect that 90 percent of the South High girls shared our crush. But our "friendship" died for love. Sigh!

The girls in this play "remain unwaveringly faithful to their men," remarks Joseph Papp (foreword, *The Two Gentlemen of Verona*, in *The Complete Works of William Shakespeare*, ed. David Bevington, vol. 1 [NY: Bantam, 1988]). They are so faithful that, even after assuming a male disguise and enduring hardship and humiliation, Julia, upon revealing her identity, promptly forgives Proteus (though in one Utah Shakespearean Festival production, she smacked him upside the head—to the cheers of the audience). Sylvia, escaping a forced marriage to a lout, kidnapped by outlaws, and assaulted by Proteus, utters nary a word while her beloved Valentine relinquishes her to Proteus, Julia forgives her true love, and the lout Thurio declares that she isn't worth fighting for.

Hardin Craig, yet another editor of a *Complete Works*, concludes, "*The Two Gentlemen of Verona* is . . . a better play on the stage than it has the reputation of being. It is a very artificial play and must not be taken too seriously." He mentions a performance at Stratford "so young . . . that the spectator soon ceased to regard the fallings in and out of love of the young people in the comedy with any greater seriousness than one usually attributes to the love affairs of boys and girls in high school" ([Chicago: Scott, Foresman, 1961], 132).

And that's the secret to the play's delight: willing suspension of the notion that serious themes must be taken seriously at all times. Sometimes, the greatest and most tender hilarity results from the growing pains of adolescence. ■

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Cyrano de Bergerac

Theatre at its best: This classic romance's popularity can be attributed to many features.

C*yrano de Bergerac* is one of the most popular plays of the modern stage. First produced in Paris in December of 1897 where it ran for nearly three years, the play also opened in New York in October 1898 and has never been out of print since it was first published in 1898 (Carol Clark, "Introduction," *Cyrano de Bergerac* [London: Penguin Classics, 2006], ix, xii). Originally written for the famed French actor Constant Coquelin, *Cyrano de Bergerac* has also starred Ralph Richardson, Jose Ferrer, Derek Jacobi, Richard Chamberlain, Kevin Kline, and, of course, Gerard Depardieu. The play has been transformed into films, operas, and musical adaptations and has "appeared" in television shows as diverse as *Wishbone* (PBS) and *Star Trek: The Next Generation*.

Its perpetual popularity can be attributed to many features. In the theatre, *Cyrano de Bergerac* is nothing short of spectacle. The play consists of five elaborately staged scenes, and the original production had forty-three speaking parts as well as numerous walk-ons, all characters extravagantly costumed for the period (Clark, xi). The theatrical quality of any production of the play begins in the first act which is set at the Hotel de Bourgogne, a purpose-built theatre that served as an "active, producing playhouse" from 1550 to 1783 (Kenneth Macgowan and William Melnitz, *The Living Stage: A History of the World Theater* [New York: Prentice-Hall, Inc., 1955], 189).

Placing the act in a theatre of such longevity may have meant more to Rostand's audience of 1897, but a modern audience still feels that magic of a dual theatrical experience that seems to distance us and pull us in simultaneously. The scene enables Rostand to present a true microcosm of French society as the minor characters—bourgeois and marquis, page and pickpocket—gradually fill Cyrano's stage and ours. In this context, Cyrano's torment of Montfleury, his generosity with his gold ("What a gesture!" [1.5.444]), his verbal reduction of the Busybody, and his eloquent sword fight with Varlet do not seem the least bit out of place. They are the very actions of a most dramatic hero: "someone quite unusual," "the most remarkable man," "A poet! Swordsman! Natural philosopher! Musician!" (1.2.103–106).

It is also most telling that the actors leave their own rehearsal in order to watch Cyrano's next performance, singlehandedly defend-



Article by Elaine Pilkington
Illustration by Philip W. Hermansen

ing Le Bret against one hundred attackers. Cyrano welcomes them—"Come, all of you, the Doctor, Isabelle, / Leandre, everyone: your charming capers / Will add Italian farce to a Spanish drama" (1.7.571-73)—and leads a procession of musicians, officers, and women in costume to the next venue. Had the elements of *commedia dell'arte* in *Cyrano de Bergerac* not been apparent previously, this reference makes its contribution (and that of the Roman New Comedy that preceded it) clear enough. Not only are the actors of the Hotel de Bourgogne company rehearsing one of the Italian farces so popular in France in 1640, but several characters of this play are also derived from those stock figures. Cyrano is the braggart soldier (even though he is, of course, much more than that); de Guiche (the Doctor), the ridiculous older man in love with the unobtainable younger woman; Christian (Leandre or Leandro), the young lover; and Roxane (Isabelle), the representation of tender and devoted love.

It is entirely appropriate that there are so many theatrical elements in *Cyrano de Bergerac*, a play whose title character was himself a playwright. The historical Cyrano (1619-55) was a soldier and a duelist, an idealist and an individualist. And he did have a very large nose. In addition to writing satires

and fantastic voyages that can be seen as early science fiction, he wrote two plays. Despite the similarities of the historical Cyrano and the hero of Rostand's play, these biographical facts are merely a jumping-off point for the unique character of Rostand's creation.

Even though most modern allusions to Cyrano refer to his large nose and secret wooing of a woman for someone else, these are not his most notable aspects. The Cyrano of Rostand's play is a brilliant man, honorable and loyal, a man of integrity. His amazing swordsmanship, his poetic gifts, and his panache dazzle both the onstage and offstage audience, but he is most memorable for his selfless love, so quiet and so gentle in contrast to his exuberant public persona. Roxane, the woman he loves, is a *precieuse*, one of the "Parisian women who met in small, select circles . . . to discuss literature, morals, and manners. . . . [They asserted] the independence and intellectual abilities of women [and] attached great importance to an idealized, asexual kind of love" (Clark 99-100).

But Roxane still clings to romantic notions and falls in love with Christian's looks and the way he looks at her. Believing herself in love, she also believes that Christian must be intelligent and articulate and must, like her, love at a higher level than mere

physical enjoyment of the beloved. However, Christian becomes completely tongue-tied in her presence. This fact would provide Cyrano a perfect opening had he not promised Roxane that he would protect Christian. Not only does he befriend Christian, he helps him woo Roxane. His only reward is making Roxane happy, giving her what she wants because she so clearly loves Christian. Because of Christian's initial insecurities, Cyrano has to stage manage the romance with his letters. Later he must usurp Christian's role of the lover beneath Roxane's balcony. He knows exactly what she wants to hear, exactly how a true lover feels, and he plays the part so genuinely that Christian's earlier bungling is forgotten, and Roxane's love for him is restored.

Once it is clear to Cyrano that Roxane would love the writer of the letters even if he were ugly, he still cannot acknowledge his authorship or declare his love for her. He cannot destroy her love for Christian, and he allows Christian to die peacefully believing Roxane truly loved him. Still he continues to love Roxane in secret, befriend her for the rest of his days. We see that ultimately Cyrano achieves his goal as we remember his words from Act 1, "I know what I want. . . . Just to be admirable, nothing more" (1.5.475-76). ■

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The Taming of the Shrew

Blending four unique times and places provides interesting opportunities for twenty-first century directors, actors, and audiences.

Although most contemporary Shakespeare productions live in at least three different worlds, director Jane Page's delightful rendition of *The Taming of the Shrew* this summer seamlessly blends together four unique times and places, including 1593 London (when the script was first written), late sixteenth-century Italy (where the action was originally set), and 1947 post-World War II Italy (where this year's Utah Shakespearean Festival production takes place). As if such time travel weren't expansive enough, the production is being viewed by a modern audience in 2008 Cedar City, Utah, which adds another layer to our intriguing chronological puzzle.

The last time the festival produced *The Taming of the Shrew* was in 2004, when Leslie Brott and Michael Connolly duked it out in a wonderful period production on the outdoor Adams Shakespearean Theatre stage in which the alleged taming seemed more benign than brutal due to its sixteenth-century milieu. That was a time when men dominated women, the argument goes, so we shouldn't judge the play's sexual politics too harshly by today's liberated standards.

Regardless of the era in which the play is set, however, the notion of a man such as Petruchio subduing a beautiful and high-spirited woman like Kate provides some interesting opportunities for American twenty-first-century directors, actors, and audiences. We have taken on this challenge by moving the production indoors and about 350 years back to the future, where Petruchio is an Italian-American GI courting Kate, while romance basks in the radiance of an Allied victory. How successfully does this time warp fashion the production for a modern audience? And what special qualities in the script are illuminated by its rebirth in post-war Italy? To answer these intriguing questions, we need to take a closer look at the way this particular script prospers within its updated setting.

First of all, by viewing the play through our new dramatic lens, we see a world happily suspended between Shakespeare's era and our own. The general rule with such a script, which Page has observed nicely, is to move it close enough to our own time



Article by Michael Flachmann
Illustration by Daniel W. Hermansen

for it to become meaningful, while keeping it far enough away that the taming doesn't enflame contemporary sensibilities. Observed from this vantage point, the year 1947, like the temperature of Baby Bear's porridge, seems just right!

Second, we can tolerate and even enjoy this slightly misogynistic theme if the concept of "taming" becomes a metaphor for "falling in love": an alliance in which each partner allows his or her wilder aspects to be subdued in the interest of future domestic bliss. This summer's production implies that Petruchio goes through the same cleansing process that Kate endures, wherein both are deprived of sleep, food, luxurious clothing, and other necessities so that, newly purified by denial, they can become one flesh. If Petruchio's "falcon now is sharp and passing empty" (4.1.178)—that is, if Kate is so hungry that, like a ravenous hawk, her breastbone sticks out of her chest—he shares those same hunger pangs in the name of love.

Third, this same 1947 setting confers on the production a sentimental atmosphere appropriate not only to the script itself, but also to the euphoria following the end of World War II, which engen-

dered hope, optimism, and the possibility of unexpected global alliances after the horrors of battle. Fighting ends in cooperation and newfound amity on the international level as well as in the daily affairs of men and women like Petruchio and Kate, who find themselves in love as did many American servicemen and their attractive imported Italian brides. Just as Shakespeare's original script juxtaposed a young man from Verona and a woman from Padua, so too does Page's updated version blend together the twin cultures of Petruchio's American heritage and Kate's Italian upbringing to help signal a resurgent world order in which the cooperation of nations is represented by two people from different cultures falling in love.

Finally, to help audiences infer this transition from crisis to compromise, set designer Jo Winiarski envisioned Padua not as a ruined landscape, but as what she called in production meetings a "light-hearted, bombed-out city," a "Technicolor version" of the aftermath of brutish military engagement. If love is a kind of battle, then conflict often leads to concord, as Lucentio implies at the end of the play in a comment that yokes together military and amorous squabbling, while seeming to invite this summer's joyful approach to the script: "At last,

though long, our jarring notes agree, / And time it is when raging war is done / To smile at scapes and perils overblown" (5.2.1-3).

One of the great pleasures of live theatre is that it allows us to travel to different times and places so we can understand our own world a little better. Like Tranio and Lucentio, who go to Padua to "institute / A course of learning and ingenious study" (1.1.8-9), so too are we as audience members tutored by our journey to mid-twentieth-century Padua, which imbues Shakespeare's delightful script with the enthusiasm and confidence of a post-war generation.

Viewed within this hazy glow of romantic, war-torn Italy, our updated and inventive production of *The Taming of the Shrew* seems well served by its transition from Shakespeare's era to one much closer to our own twenty-first-century lives. By setting the play in 1947 Italy, Page has "tamed" not only the central characters, but also the script itself, which sheds much of the emotional baggage that has weighed it down during the last sixty years of feminist commentary as it becomes once again a simple story about a man and woman who find a way to love each other despite the gender stereotypes that surround them. ■

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Fiddler on the Roof

How can a musical about everyday life in an early twentieth-century Russian shtetl appeal to many international audiences?

In March 1961, Sheldon Harnick (lyricist), Jerry Bock (composer), and Joe Stein (book) met to discuss working on a project which would become the perennially successful *Fiddler on the Roof*. The three had worked together before on *The Body Beautiful* in 1960 and, pleased by the collaboration, wanted to do something else together. The history of their working process, and the initial production can be found in Robert Altman and Mervyn Kaufman's *The Making of a Musical: Fiddler on the Roof* (New York: Crown Publishers, 1971), a story of ups and downs, challenges and opportunities, such as any musical faces on its journey to the Great White Way.

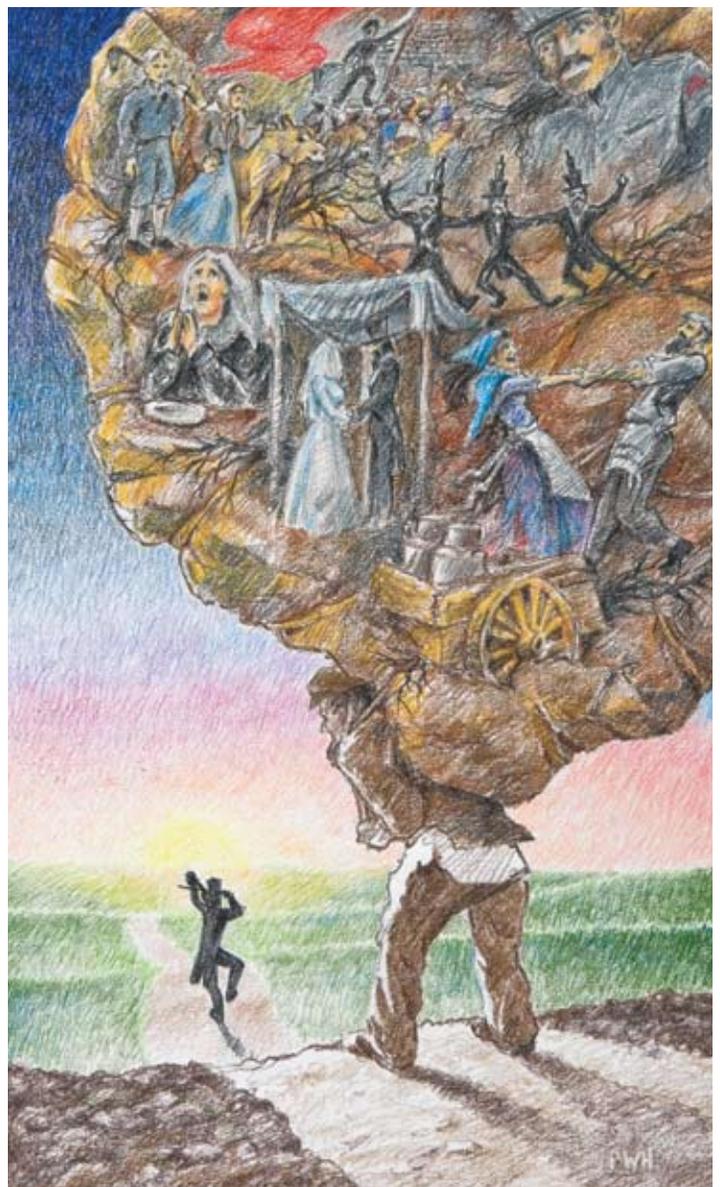
However, forty-five years later, the astonishing and lasting success of *Fiddler on the Roof* bears some examination. Is it the story? The stars? The music? How can a musical about everyday life in an early twentieth-century Russian shtetl appeal to so many international audiences totally unfamiliar with the life it depicts? The answer lies in a collection of fortunate circumstances, careful planning, and lucky breaks.

Fiddler on the Roof is based on a short story by Sholom Aleichem; “the experiences of the Jewish population of that village mirror his experiences. He too was forced to flee Russia, and escaped the 1905 pogroms by emigrating to the USA” (Anne Ring, *Fiddler on the Roof Ignatians* (review), [http://www. Stagediary.com](http://www.Stagediary.com)). The title of the musical comes from a painting by Marc Chagall, whose ‘The Fiddler’ is a metaphor for survival, in a life of uncertainty and imbalance” (*Fiddler on the Roof*, <http://www.wikipedia.org>).

Further, Anne Ring points out that the character of the Fiddler is a metaphor for Tevye, the milkman's survival in times of change. The character of the milkman is the first clue to *Fiddler on the Roof*'s enduring success: it has become an obligatory role for male Jewish performers, as *Othello* has for African-American performers. Such luminaries as Herschel Bernardi, Theodore Bikel, Topol, and Leonard Nimoy have all taken their turns in productions.

Tevye is Everyman, beset with five opinionated daughters (whom, nevertheless, he loves dearly), at the mercy of the government with its imminent threat of pogroms.

Tevye's willingness to give his daughter Tzeitl to a poor tailor instead of a rich butcher, and his convincing of his wife to agree to



Article by Christine Frezza
Illustration by Philip W. Hermansen

it, sparks a willingness to change traditions, underlined by Perchik crossing the line between men and women at the marriage feast, then making an arrangement to marry Hodel, another of Tevye's daughters. They ask for Tevye's blessing, not his permission, and he realizes that the world is changing, that you now marry for love, rather than waiting for love to grow with a marriage.

But when Tevye's daughter Chava wishes to marry outside the faith, this is one bridge he cannot cross.

Thus, the audience is satisfied by the ability of the story to adapt to changing ways while cherishing old traditions, and the family's final departure for America emphasizes the hopeful future of journeying to the Promised Land, while keeping a bittersweet memory of loss, as Hodel journeys away from them after Perchik who has been exiled to Siberia, and Chava elopes with her Fyedka. The constant reminder that love is all important and that any sin can be forgiven is of great comfort to those who treasure happy or at least bittersweet endings.

Much of the music is memorable; even those who have not seen the production can hum the tunes of "Tradition," "If I Were a Rich Man," "Sunrise, Sunset," and "To Life." There are eighteen numbers in the show, and

each contributes to the production by acting as a culmination of the emotion leading up to the song. The song is the climax, that moment too full of feeling for words alone, and each sweeps the audience along with it, not only to empathize with the characters singing, but to become part of the village through the music (Altman, 620).

The three writers got the great impresario, Hal Prince, interested in their property. There was some hope he might direct it himself, but Prince called upon the great choreographer and director, Jerome Robbins, to undertake this monumental task.

Fiddler on the Roof opened in 1964, first at the Imperial Theatre, moving in 1967 to the Majestic, then in 1970 to the Broadway Theatre, and ran for 3,242 performances, setting what was then a record for the longest run in Broadway history.

What a cast it had! Zero Mostel was Tevye, and Maria Karnilova was Golde, his wife. Bea Arthur played Yente, the matchmaker, with Joanna Merlin (and, later, Bette Middler) as Tzeitel, Adrienne Barbeau as Hodel, and Pia Zadora as the youngest daughter, Bielke.

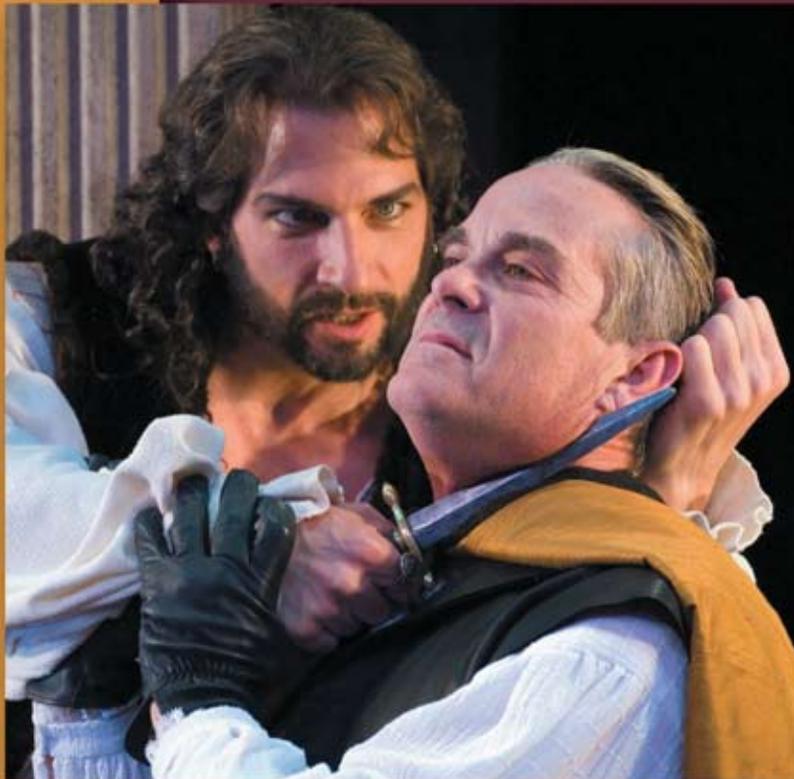
In addition to the Tevyes previously mentioned, Alfred Molina and Harvey Fierstein played the role in the most recent

Broadway revival (2004). There have been three other Broadway revivals (in 1976, 1981, and 1990) and three (1983, 1994, and 2007) London revivals after the original production.

The initial production won nine Tony awards, for best musical, composer, lead actor, lead actress, author, producer, director, choreographer, and costumer; in 1990, *Fiddler on the Roof* won for best revival.

However, it is the countless and continuing regional productions across the world that mark the lasting popularity of the show. A search of Music Theatre International's website reveals that between March and May of 2008 there were ninety-four productions scheduled in thirty-five states, Canada, and Japan (*Fiddler on the Roof*; <http://www.mtishows.com>).

The experiences of the characters are universal, the story recognizable to numerous generations and civilizations, and the music acts as a bridge between the strange (yet familiar) world of Anatevka and our own, between our traditions and our discoveries: "Love. It's a new style," says Tevye; "On the other hand, our old ways were once new, weren't they?" (Joe Stein, Jerry Bock, and Sheldon Harnick, *Fiddler on the Roof* [New York: Crown Publishers, 1964], 79). ■



Michael Shanon (left) and James Newcomb in *Conductus*, 2007

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The School for Wives

Molière holds up the mirror to human nature and reminds us that one's virtues can actually become one's faults.

I never met a Molière I didn't like! *The School for Wives* is one of a dozen neo-classical comedies written by this French master that are still performed today. Americans love Molière plays, because they appeal to our sense of the ridiculous and our ability to laugh at our own foibles. Molière holds up the mirror to human nature and reminds us that one's virtues can actually become one's faults. Such is the case with the Molière play being produced this 2008 season at the Utah Shakespearean Festival. The Festival continues its tradition of producing the works of other notable playwrights by including Molière's *The School for Wives*. After a fifteen-year hiatus from Molière—*The Imaginary Invalid* (1989) and *Tartuffe* (1993)—Molière is back! *The School for Wives* is a perfect choice for this summer season.

THE PLAYWRIGHT

Educated and trained in law, Jean Baptiste Molière turned his back on the gentry to devote himself to a new style of theatre. He wrote *The School for Wives* in 1662, when—for the first time in 1400 years—educated people had begun to write new plays on secular subjects. But Molière broke the rules of theatre that were set in stone by his contemporaries who insisted that tragedy be about nobles and comedy about lower classes (Grote, David. *Theater: Preparation and Performance*. Glenview, IL: Scott, Foresman & Company, 1989, page 327).

He drew on the farce of Italian commedia dell'arte, the high French comedy of Corneille, and the Latin comedy of Plautus and Terence. This cross-cultural fusion influenced the comedy of the English Restoration. "Even Dryden and Wycherley borrowed from Molière's characters and situations" (Drabble, Margaret (ed). *The Oxford Companion to English Literature*. New York: Oxford University Press, 1998, page 656).



Article by Kelli Allred
Illustration by Philip W. Hermansen

TRANSLATING MOLIÈRE

Few have undertaken the arduous task of translating Molière's plays, because the original scripts were written in Alexandrine verse—iambic hexameter in rhymed couplets. Some translators have ignored the structure and attempted only to relate the meaning behind each line. Other translators have remained faithful to Molière's linguistic structure. Indeed, the translation can easily dull the intended humor. For this reason, Director Robert Cohen has chosen a contemporary translation by Ranjit Bolt. First produced in 1997, Bolt's translation of *The School for Wives* "brings new relevance and viability to classical works" (*The Playwrights Database*. "Bolt, Ranjit". <http://www.doollee.com/PlaywrightsB/bolt-ranjit.html>).

Born in Manchester in 1959, Bolt earned a degree from Balliol College in Oxford and began a career as an investment analyst/advisor. Bolt changed directions in the 1990s and went on to translate into English the plays of Molière, Corneille, Goldoni, Beaumarchais, Scribe,

Brecht, and Anouilh. Though not the first to translate Molière into rhymed couplets, Ranjit Bolt's translation of *The School for Wives* displays his affinity for French, English, and Molière:

I'm marrying a fool. No flies
on me.
I'm sure your wife's as virtuous
as can be.
But one with brains is not a good
idea
And certain husbands I could
name pay dear
For taking on the intellectual sort
Who can't think one uncompli-
cated thought.
Who jabber on about their
coteries
And try their hand at writing, if
you please.
Gushing with silly verse and
pointless prose
And entertaining wits, and titled
beaus,
While I'm just madam's husband,
just a saint

Who won't be canonized for his
restraint.
Wives on a higher plain? Save me
from such
(Act 1, Scene 1).

THE PLAY

Arnolphe has trained Agnes since childhood to be his wife, teaching her only to sew, pray, and serve him. But as their wedding approaches, his plan goes ridiculously awry: Agnes is so innocent she doesn't know better than to fall in love—with someone else.

The plot of *The School for Wives* might seem implausible, because the rules of courtship have all but disappeared today; nevertheless, audiences will recognize themselves, their neighbors, or acquaintances in the stock characters with which Molière populates this play. A wealthy gentleman (Arnolphe) has devised a long-term plan to marry a young woman (Agnes) benighted in ignorance, so that she will neither spend his money nor cuckold him, as all the other gentle-



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men's wives reportedly have done. Of course, acting out of fear is never a good idea, as Molière points out.

Arnolphe boasts to a friend (Chrysalde) his inspired plan, indicting women in general, and mocking the men who marry them. In his mind, a man has only himself to blame when his wife absconds with his money and uses it to entertain her lovers. Chrysalde attempts to convince Arnolphe that he is mistaken and that he ought to modify his ideals and plans before he, too, becomes such a husband. Arnolphe displays unmatched hubris that is sure to be his downfall, punctuating the playwright's satirical message. Whether dealing with the conflicts between husband and wives or servants and masters, Molière "shows an unwavering insight into human falsity and an equally undeviating delight in the generous virtues" (Drabble, Margaret (ed). *The Oxford Companion to English Literature*. New York: Oxford University Press, 1998. Page 656).

Seventeenth century rules of court-

ship make *The School for Wives* highly entertaining. While Arnolphe proceeds with plans to marry his young ward Agnes, she and young Horace (the son of Arnolphe's dearest friend) form an instant attraction and set out to marry against the rules of courtship. Of course that can't happen without the naughty assistance of Arnolphe's sassy servants, Alain and Georgette, who facilitate communiqués and rendezvous between the lovers. When Arnolphe gets wind of all these doings, his wrath threatens to bring the house down.

THE 2008 PRODUCTION

For a touch of the French classics, Molière's *The School for Wives* fills the bill admirably. A frothy, hilarious take on love and marriage, this classic farce is sure to delight audiences of all ages. The cast includes Timothy Casto as Arnolphe, Dennis Elkins as Chrysolde, Lillian Castillo as Georgette, Rick Ford as Alain, John Oswald as Oronte, and Kevin Kiler as Horace.

Director Robert Cohen is perhaps the Festival's most formidable artist this season. He is a professional director, translator, playwright, essayist, and drama critic and the author of many books on theatre—including the double-volume *Acting One/Acting Two* (2007), as well as *Acting Professionally*, *Acting Power*, *Acting in Shakespeare*, *Theatre* (Eighth Edition, 2008), *More Power To You*, *Creative Play Direction*, *Giraudoux: Three Faces of Destiny*, two dramatic anthologies, and many plays, translations, scholarly articles, and play reviews. He has conducted advanced teaching residencies in more than a dozen countries. In 1999 he received the Career Achievement Award from the Association for Theatre in Higher Education (<http://drama.arts.uci.edu/faculty/cohen.html>). Cohen has previously directed at the Festival: *King Lear*, *Macbeth*, *Timon of Athens*, *Much Ado about Nothing*, and *Antony and Cleopatra*. Currently the Claire Trevor Professor of Drama at UC Irvine, Cohen's immeasurable theatre background brings a first-rate production to Cedar City audiences in 2008. ■

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Broadway production of *The Pirate Queen* with PTPP graduate Linda Balgord as Queen Elizabeth I. Photo: Joan Marcus



Milwaukee Repertory Theatre's *Cyrano De Bergerac* directed by PTPP Artistic Director Sanford Robbins with PTPP graduates Lee Ernst as Cyrano and Erin Partin as Roxanne. Photo: Jay Westhauser



The Old Globe production of *A Midsummer Night's Dream* with PTPP Graduate J. Paul Boehmer (c) as Oberon. Photo: Craig Schwartz

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Julius Caesar

The populares (representing everyone) and the optimates (representing “the best people”) square off in this drama about the politics of assassination.

Even at the height of his power, Julius Caesar knew he was likely to be assassinated. In fact, he was at greater risk as the ruler of Rome than he had ever been as the conqueror of Gaul. Roman politics had long been more a matter of violence than of votes, and the two great parties—the *populares* and the *optimates*—were locked in mortal combat. Caesar’s friend and political supporter Publius Clodius Pulcher, one of many victims, had been killed by “a band of 300 mercenaries, mostly gladiators, led by the optimiate Titus Annius Milo” (Parenti, *The Assassination of Julius Caesar: A People’s History of Ancient Rome* [New York: The New Press, 2003], 78). In an eerie foreshadowing of what would happen to Caesar, angry Romans carried the naked body to the Senate House, displaying the wounds. “There they made a pyre of seats and tables and burned the body and the building” (Parenti, 78).

The *populares* sought to represent everyone, but especially the soldiers, small farmers, mobs in the cities, disenfranchised Italians plus other non-Roman inhabitants of the Empire, and even, on occasion, slaves. The *optimates* represented what they called the “best people,” those with power and money, especially the senatorial oligarchy that for much of Rome’s history had decided everything and for some of that history had helped to decide it with senatorial hit squads. But no matter what the risk, “Julius Caesar never bothered to conceal the fact that he was a *popularis* . . . by conviction and by family tradition” (Everitt, *Augustus: The Life of Rome’s First Emperor* [New York: Random House, 2006], 19).

Both parties were dangerous, using paid thugs to advance their goals. During his rise to power, “Caesar and the Senate hired gangs that fought pitched battles in the Forum” (Everitt, *Augustus*, 23). But the peril was greater for popular leaders. As Michael Parenti puts it in *The Assassination of Julius Caesar*, “Just about every leader of the Middle and Late Republics who took up the



Article by Ace G. Pilkington
Illustration by Daniel W. Hermansen

popular cause met a violent end, beginning with Tiberius Gracchus in 133” (81–82). The *optimates* were nearly always the party in power; indeed, under the unwritten rules of Rome’s constitution, they were by definition the party *with* power. They were senators by birth, convinced that any challenge to them was treason to Rome.

Actual violence first began when Tiberius Gracchus tried to pass his “*lex agraria*, which sought to revive the dead-letter law of 367 B.C. limiting the amount of land that could be leased to any individual” (Parenti, 60). The land was to be distributed to the poor, while the rich, who had misappropriated it, were to be paid market price for giving it up. Ultimately, it was a debate about the allocation of conquered land: the popular party thought that soldiers who fought for the land should have some of it. The law was also meant to protect small farms against huge estates owned by absentee landlords and worked by slaves. Rome’s yeoman class was being driven off the land and turned into an unemployed, urban mob.

Plutarch, who is not usually sympathetic to popular politicians, says, “Never did any law appear more moderate and gentle, especially being enacted against such great oppression and avarice. . . . yet . . . the moneyed men and those of great estates were exasperated, through their covetous feelings against the law itself, and against the lawgiver, through anger and party spirit” (Dryden transl., *Plutarch’s Lives: Tiberius Gracchus* [New York: Random House, 1960], 998). There were the usual slanders and maneuvers, including the accusation that Tiberius meant to make himself king, but when it became clear that they could not win by political means, senators “smashed the senate’s wooden benches into clubs,” and chasing Tiberius through the streets, “shattered his skull with the heavy foot of a senate chair” (Langguth, *A Noise of War: Caesar, Pompey, Octavian and the Struggle for Rome* [New York: Simon and Schuster, 1994], 28). Three hundred people were killed with Tiberius, and a little more than a decade later, his brother Gaius Gracchus, who had tried once again to redistribute land and also to extend citizenship to the Italians,

was killed in a fight with senators. “His enemies cut off his head” (Langguth, 28).

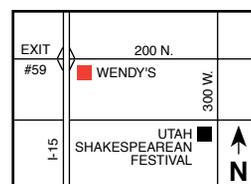
In the next stage, the violence escalated beyond what even Romans could have imagined. Each party produced a general, Marius for the *populares* and Sulla for the *optimates*. Both had fought well in Italy and overseas. Both misused the new-model Roman army that Marius had first created when he sought soldiers among the very poor. “The oligarchs had rejected the Gracchan land reform directed at restoring the yeomanry, and the number of potential recruits owning property declined drastically.” The result was “an army of mercenaries who owed loyalty not to the city . . . but to the commander from whom they expected booty and land” (Kahn, *The Education of Julius Caesar: A Biography, A Reconstruction* [New York: Schocken Books, 1986], 43).

Sulla took the city by force. It was the first time in Roman history that a consul had done such a thing. Next, Marius took the city, and finally, Sulla took Rome again. Each conquest was more violent, each purging of enemies more thorough, than the one before. “Marius seemed deter-

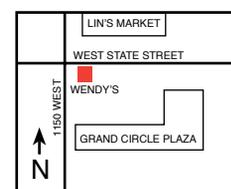


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mined to wash Rome's streets with blood. . . . [He] roamed the streets with slaves who were killing men at a nod of his head" (Langguth, 31). In Sulla's second conquest of the city, he decided not to banish his enemies but to kill them, putting a bounty on their heads. He authorized despicable tortures, and "it was reported that an officer who fainted at the horrors was slain under suspicion of disloyalty" (Kahn, 56). The bounties made grisly work for "thugs and newly manumitted slaves. . . . Debtors freed themselves by hiring assassins to stalk and denounce creditors. In the gutters headless corpses were left to rot. . . . No one dared to remonstrate or to mourn. To beg mercy for others meant risking one's own safety. Wives denounced husbands; children, parents. Everyone feared the slaves" (56).

It was in this atmosphere that the nineteen-year-old Julius Caesar defied Sulla. Caesar was Marius's nephew by marriage, and Caesar's wife Cornelia was the daughter of Cinna, Marius's co-consul and successor. Sulla summoned Caesar, and in what for him was an act of goodwill, ordered the young aristocrat to deny his

dangerous connections by divorcing his wife. Others had been given similar commands, but "Caesar was the only man to refuse, and to persist in that refusal in spite of threats and offers of favors" (Goldsworthy, *Caesar: Life of a Colossus* [New Haven: Yale University Press, 2006], 58). Caesar went into hiding, and eventually, under pressure from Caesar's mother and others, including the Vestal Virgins, Sulla relented. "But," he is supposed to have said, "they ought to realise that the one they so desire to save will one day destroy the party of the best men (*optimates*), which I and they have both defended; for in this Caesar are many Mariuses" (59).

Julius Caesar went on to justify Sulla's worst fears, trying to make a place in Rome for both rich and poor. To give only a few examples, Caesar ended religious persecution against "the disciples of Isis and Osiris, . . . the Dionysiacs, . . . and . . . the Jews" (Kahn, 404). He increased the money paid to soldiers leaving the army. He planned public projects to employ thousands and provide new land for the poor to settle in Italy and the rest

of the empire. He reformed the tax abuses in the provinces. "Caesar reduced the numbers on the grain dole from 320,000 . . . to 150,000 ridding the swollen lists of fraudulent recipients" (Parenti, 150ñ151). He forced large landowners to hire free men as well as slaves, and he made it illegal to enslave a Roman for debt.

But if Caesar justified Sulla's worst fears, he did not follow his worst examples. "Caesar showed remarkable clemency toward his enemies . . . in some instances not only sparing their lives and property but restoring them to honors and office" (Parenti, 158). Clearly, Caesar hoped to put a stop to the faction fights and assassinations. If his planned Parthian campaign had proved victorious, it would have provided everyone, especially the *optimates*, with great wealth. However, all of Caesar's plans and projects came to the kind of end he had expected and tried to avoid. Senators killed him while gladiators waited nearby in case they were needed. Afterward, the people carried his body to the Senate House, which Caesar himself had had rebuilt, and burned it again to the ground as his funeral pyre. ■

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Gaslight

This popular and spine-tingling melodrama is a Victorian psychothriller for the ages.



Who doesn't love a great stage thriller? These plays are loaded with breath-constricting suspense and brain-teasing puzzlements. Best of all, they create a deliciously irresistible sense of terror within the imagination of the spectator. The "A" list of best-loved spine-tinglers dating back to the mid-twentieth century might include *Wait until Dark*, *Dial "M" for Murder*, *Sleuth*, *Arsenic and Old Lace*, and *The Mousetrap*. Classic "whodunits" are beloved by audiences and producers alike for their intelligent plots and savory characters, both evil and sympathetic. Their staying power can be attributed to this fact: mysteries and thrillers have always performed well at the box office. One of the more interesting and influential forerunners to these popular plays is Patrick Hamilton's 1938 masterpiece *Gaslight*, an award-winning chiller both on the stage and at the cinema.

Born in 1904 (originally surnamed Anthony Walter), British novelist and dramatist Patrick Hamilton is known equally for his 1941 novel *Hangover Square* and for 1947's *The Slaves of Solitude*. He also penned the lesser-known *20,000 Streets under the Sky* (a trilogy written between 1925 and 1934). Hamilton's first theatrical success, *Rope* (1929), inspired the successful film version by legendary producer/director Alfred Hitchcock. Also known as *Murder in Thornton Square* and *Angel Street*, *Gaslight* opened in London's West End in January of 1939. Moved to New York, the Broadway edition at the John Golden and Bijou theatres ran from December 1941 until December 1944, tallying 1,295 performances. *Angel Street* (as *Gaslight* was re-titled in the U.S.), starred no less a villain than horror flick legend Vincent Price. Recent revival sites include London's Old Vic and New York's Irish Repertory Theatre (both in 2007).

Set in a dark tri-level London townhouse, *Gaslight* is the tale of a young wife's fight for sanity while under the spell of a cruel, mind-twisting spouse. Unbeknownst to *Gaslight*'s heroine, Bella

Article by Lawrence Henley
Illustration by Philip W. Hermansen

Manningham, her husband Jack (*Gaslight's* "heavy") is not only a master of psychological trickery, but an abusive and cunning man as well. Bella came from a country home of some means. Tragically, her mother was committed to a sanatorium. As such, Bella distresses continually over the possibility that she has inherited her mother's mental instability. Knowing this uncertainty exists, Jack exploits her fears. After her marriage and move to the city, her sense of wellbeing has declined steadily, exacerbated by Jack's psychological slight of hand.

Doubting her sanity, Bella seeks an explanation for her behavior: why does she constantly misplace or hide possessions when she has no memory of doing so? Paintings disappear from the walls. Keepsakes turn up missing. Unpaid bills vanish. Jack chides her, making it clear that she has been responsible for these chronic incidents.

Equally disturbing to Bella are the strange sounds she hears nightly, mainly from overhead. Vacant for two decades, the house was previously occupied by heiress Alice Barlow, an eccentric woman who was found murdered, and the house ransacked. Most unsettling is the fact that her case

remains unsolved, the culprit still at large. Alice's inheritance, the priceless Barlow Rubies, was never recovered. These prized gemstones, suspected to be the motivation for the homicide, have yet to resurface. Could they still be hidden somewhere within the house?

During the ensuing twenty years, the stigmatized Barlow House remained vacant, deteriorating until purchased by Jack Manningham. Jack also bought the house next door, but it has suspiciously remained without tenants. Jack is as smooth and polished as brass above the surface, but sadistic and manipulating beneath it. Leaving his spouse alone in the house during evenings spent at his "club," he masterfully subjects his wife to a skillful brand of precision mental torture. Following incidents after which he accuses the fragile Bella of kleptomania, she is confined to her room. Given her frequent mental lapses, constant headaches, and fragile emotional condition (all of which are of his creation), she believes herself at fault, fearing Jack will have her locked away in a mental institution.

The night of the play's action, Jack has soured a rare happy day in which he had promised Bella an evening at the theatre.

Sent upstairs to the confinement of her room, while Jack is gone she hears more strange noises coming from the third floor attic. Accompanying the sounds, as always, is the eerie flickering of the dimming gas lamps that illuminate the home. Bella reasons this would occur only if the level of gas flow had been lessened due to more lamps being ignited. Is someone lighting the lamps in the attic? How, she wonders, could anyone get past her doorway to the attic stairs without being seen or heard?

As Bella reaches the ebb of desperation, an unlikely savior arrives in the form of a retired Scotland Yard inspector named Rough. As a younger man, the crackerjack investigator unraveled some of Britain's biggest cases. Unsolved, the perplexing Barlow case never ceased to gnaw at Rough. Seeing the long-vacant Barlow dwelling re-occupied has suddenly rekindled his suspicions. Through observation, aided by a young associate who regularly commiserates with Nancy (Bella's promiscuous maid), Rough knows exactly what has been going on in the old house. Furthermore, he believes he finally knows the killer's identity, needing only to gain entry in order to unearth lead-pipe cinch evidence needed to make an arrest.

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John Pribyl as Prospero and Michael Brusasco as Ariel in the Utah Shakespearean Festival's 2007 production of "The Tempest." (Photo by Karl Hugh. Copyright Utah Shakespearean Festival 2007.)

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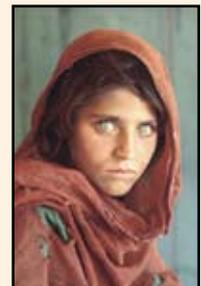


Cliffscape 7 by Nancy Green, 2007

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On a biographical note, Patrick Hamilton's characters are few, but they are juicy, mostly reflective of the author in some way. Hamilton grappled with alcoholism throughout most of his unsteady personal life, dying eventually from liver cirrhosis. Hamilton's relationships with women were equally tempestuous. Elements found in *Gaslight* provide insight into Hamilton's personal struggles. When Detective Rough barges in on Bella, he works overtime to entice her to share a bottle of whiskey. Rough knows that a drink will take the edge off and make her more cooperative. Not coincidentally, before his death in 1962 Hamilton himself was known to put away as many as three bottles of liquor in a single day! Interestingly, both Hamilton and his father were entangled in disastrous relationships with prostitutes during their lifetimes. Not surprisingly, the suggested illicit relationship between Jack Manningham and his flirtatious housemaid Nancy adds further light into Hamilton's personality.

Two film versions of *Gaslight* were made in the 1940s, one produced on each side of the Atlantic (neither in color). First came the weaker 1940 British version featuring Diana Wynyard as Bella, directed by Thorold Dickinson. Hollywood's highly successful take starred Joseph Cotten (*Citizen Kane*, *The Third Man*), Charles Boyer, and Ingrid Bergman in her Oscar-winning role as Paula (see Bella). Directed by the legendary George Cukor (*The Philadelphia Story*, *My Fair Lady*, *Born Yesterday*), the American version also featured a promising nineteen year-old Angela Lansbury as Nancy, the impertinent young maid.

While Hamilton's *Gaslight* and the other works of the sleuthing ilk may never be compared with the plays of great literary dramatists (Ibsen, Shakespeare, Wilde etc.), they do share some appealing elements found in great classical thrillers: a major difference exists in that detective mysteries always hold back the identity of the culprit until the end of the play as a necessity, whereas Shakespeare or the Greek tragedians often take audiences into the mind of the perpetrator, portraying the character as a tragic figure.

Mysteries and whodunits will always draw audiences to the theatre. Why? Thrillers rarely fail to provide two hours of thrills and brain-challenging escapism. It's hard to dwell on your worries while chewing on a mind-enveloping clue fest. Mysteries will always be a consistent "go-to" genre for theatrical producers because, to win over an audience, all you've gotta do is keep 'em guessing. ■

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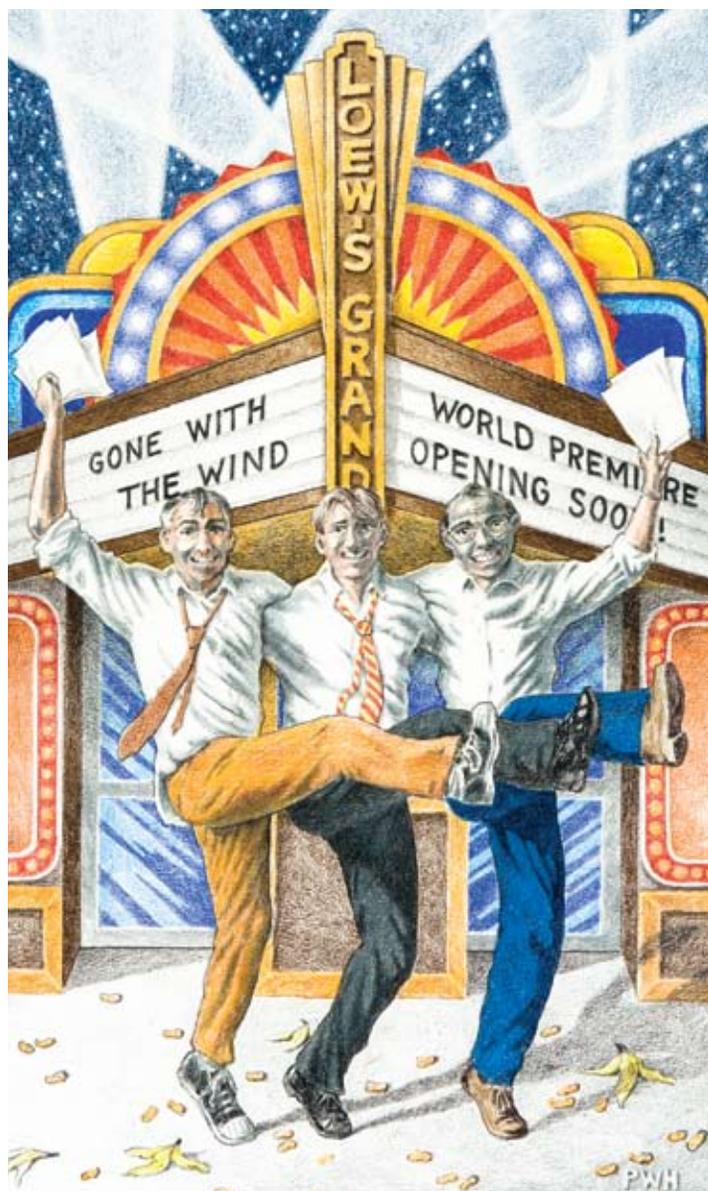
Moonlight and Magnolias

This theatrical comedy reveals the secrets and pains beyond the most famous and beloved lines of one of the world's most popular movies.

When you hear “moonlight and magnolias” do you think of Scarlett O’Hara, Rhett Butler, Ashley Wilkes, and Melanie Hamilton? Well, this time think again! How about David O. Selznick, Ben Hecht, and Victor Fleming? Instead of “the blood red sky” of burning Atlanta imagine the red rocks of the California desert (Ron Hutchinson, *Moonlight and Magnolias* [New York: Dramatists Play Service, Inc., 2005], 25). Ron Hutchinson sets his play, *Moonlight and Magnolias*, in an on-set office of the famous Hollywood producer David O. Selznick. Accompanied by Ben Hecht—a script doctor who had a reputation for working miracles—and by Victor Fleming—the new director of *Gone with the Wind*—Selznick has set out to produce the screenplay for the movie (Pauline Bartel, *Gone with the Wind: Trivia Book* [Dallas, Texas: Taylor Publishing Company, 1989], 67). The three guys stay locked in Selznick’s office for five days, and during this time David O. Selznick discovers his inner Scarlett O’Hara, Victor Fleming gives birth to Melanie Hamilton’s baby, and Ben Hecht gets money for Jewish Relief.

While Hutchinson suggests that at the end of a workweek Selznick gets his coveted script, this is not how it really happened. Ben Hecht did work with Fleming and Selznick on the screenplay for *Gone with the Wind*, but he adapted only the first part of the book. In fact, “Selznick tried to convince Ben Hecht to stay and finish the second part of the script. Hecht felt, ‘there wasn’t enough money in the world for this kind of suicidal work—eighteen to twenty hours a day—and . . . got out in a hurry’” (Bartel 68). Hecht was Selznick’s last stop before he decided not to bother with screenwriters and undertook the writing himself.

However, “he was hopelessly behind on the rewriting, and the filming was floundering under the awful dialogue” (Bartel 68). Selznick was in trouble, and this time it was Sidney Howard—the original script writer—who was summoned to the rescue. Howard was a major American playwright, author of more than seventy plays, including *The Silver Cord* and *Yellow Jack*. He was awarded the 1925 Pulitzer Prize for drama for *They Knew What They Wanted*, which was filmed three times and later turned into the Broadway



Article by Olga Pilkington
Illustration by Philip W. Hermansen

musical *The Most Happy Fella*. Howard was also the first and the last writer to work on the screenplay for *Gone with the Wind*. In the words of Bartel, "Howard began working on the *GWTW* script in early 1937, using a copy of the novel that contained Selznick's comments jotted in the margins" (49). After that, several other writers attempted to satisfy Selznick's quest for the perfect script. All of them, including Ben Hecht, used Howard's screenplay as the starting point. Hutchinson mentions the following screenwriters who had a try at *Gone with the Wind*:

SELZNICK: Whose drafts do you want? Jo Swelling—Joan Van Druten—Oliver H.P. Garnett—Charles McArthur—

HECHT: Charlie had a piece of this, too? (*The scripts keep flying off the shelf*—)

SELZNICK: Winston Miller—John Balderston—Michael Foster—Edwin Justus Mayer—Scott Fitzgerald—

HECHT: *That* Scott Fitzgerald?

SELZNICK: He gave me two lines I could use (20).

One of the major problems Selznick faced in getting the script ready was not the lack of talent, but the lack of belief in the

movie. Margaret Mitchell was originally asked to collaborate on the script, but she refused the offer, leaving no open doors behind her, "If the news got out that I was in even the slightest way responsible for any deviations from the book, then my life wouldn't be worth living . . . each and every reader feels he has part ownership in it and they are determined that nothing shall be changed" (cited in A.D. Vertrees, *Selznick's Vision: Gone with the Wind and Hollywood Filmmaking* [Austin, Texas: University of Texas Press, 1997], 28). Even the people who were working on the script and the movie could not imagine its success.

Moonlight and Magnolias illustrates this point in detail. Hutchinson has Ben Hecht saying to Selznick, "I do know you will never get a movie out of it" (16). Later in the play, Selznick offers Fleming a choice, "You can take a fee up front or I'll give you a piece of the gross" (56). The director replied, "Thanks but I know a turkey when I see one. I'll take the fee" (56). Throughout the play Selznick has to hold everything together in order to have his script. He is the only one who is convinced of the success of the movie, but even the thought of an Oscar is not encouraging enough to his teammates:

FLEMING: You know that the odds are

against this movie, even if you don't kill Hecht before he's done?

SELZNICK: I'll remind you you said that—when you pick up your Oscar (43).

Selznick is the glue of the production effort, and his involvement pays off when the movie becomes an international hit. However, before it happens, he is to spend five dreadful days eating nothing but bananas and peanuts in the company of Hecht and Fleming. The writer and the director do as much quarreling as collaborating, and Hecht never lets Selznick forget the Jewish heritage that they share and all that comes with it. Hutchinson has created a farce that not only amuses, but also draws attention to the questions of race and nationality, democracy and consumerism, art and daily life.

Moonlight and Magnolias is a ride back in time. It reveals the secrets and pains beyond the most famous and beloved lines of the movie, it shows the audience their favorite characters as they were taking shape in the heads of their creators, and it will keep everyone laughing and smiling. The five days in Selznick's office may be gone with the wind, but one of the favorite movies of all time is here to stay, a superb adaptation of a powerful novel—and a witty play that tells the story of how one emerged from the other. ■



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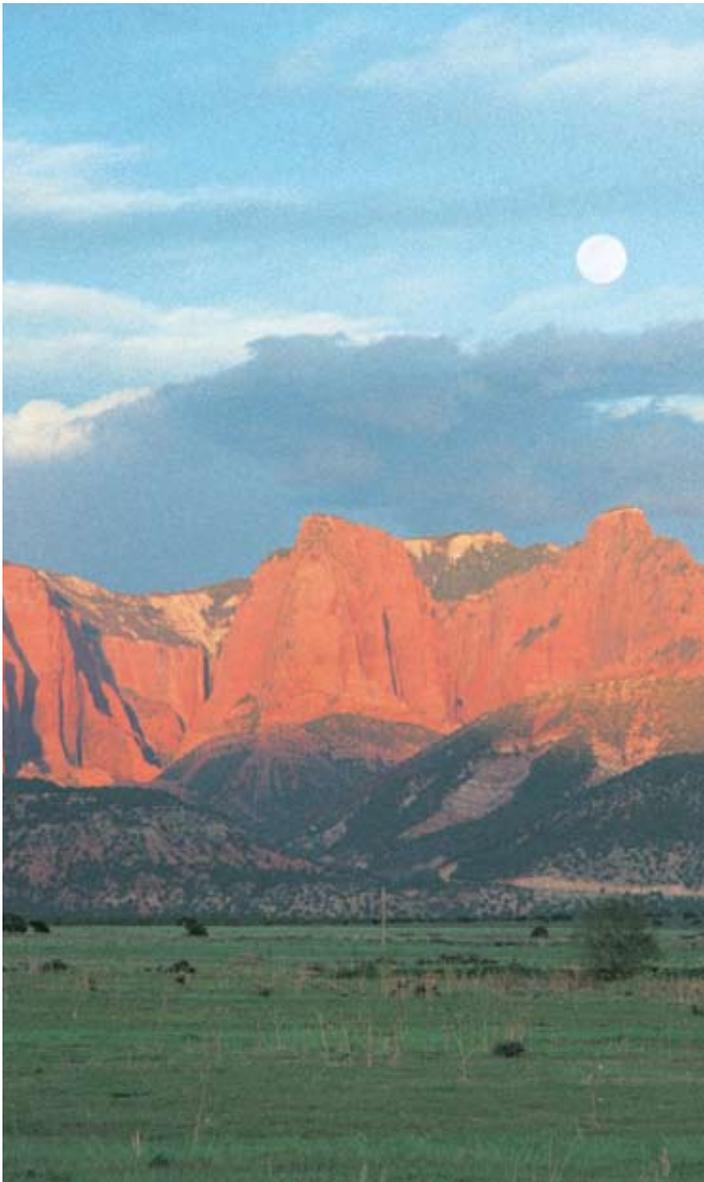
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Iron County

National parks, skiing, Shakespeare, rich pioneer heritage, modern communities—the home of the Festival is a world of contrasts.



Nestled in the southwest corner of Utah, Iron County (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 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 the area is much more than that.

If you were to walk into one of the local eateries during any of the summer months, you would probably notice a couple of the local ranchers sipping their coffee and talking about the weather, the price of hay, or the condition of the livestock market. That hasn't changed over the years. Genuine cowboys and ranchers are still a basic part of the area's rich pioneer culture and heritage. Across the aisle, however, things might be very different from what you might expect. You might, for example, see a table with six or seven people seated around it, engaged in an animated discussion. They might be speaking German, French, or Sheffield English. The topic of discussion? Who is Shakespeare's most complete, utter villain, Iago or Richard III? Don't be too surprised if one of the ranchers leans over and says, "Iago, hands down, no contest."

Oh, yes, Iron County (including the major city of Cedar City, but also the smaller communities of Parowan, Brian Head, Enoch, Summit, Paragonah, and Kanarrville) is a world of contrasts.

Article by Howard Waters
Photo of Zion's Kolob Canyon by Karl Hugh

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 first 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 descendants 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-seventh season, the Utah Shakespearean Festival attracts over 150,000 patrons annually to its two beautiful theatres, and its annual budget tops \$6 million. The Festival has an extensive educational outreach program, taking the magic of live theatre into small communities that otherwise might never be able to afford such cultural riches. What about international recognition? In 2000, the Festival won the coveted Tony Award for outstanding regional theatre.

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

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There's plenty to see and do in Cedar City, the home of the Utah Shakespearean Festival.

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, including "The Tempest: Anatomy of a Production" June 21 to August 25. 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 CITY FALL ARTS FESTIVAL

Located on the grounds of the Festival's Randall L. Jones Theatre and presented by the Cedar City Arts Council, this annual art fair (September 19-20) is a chance to view and purchase some of the area's best artwork.

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.

GROOVEFEST AMERICAN MUSIC FESTIVAL

Scheduled for June 26-29, 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

For one special day in July, 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 4 to 22.

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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Of course, there's skiing, snowboarding, snowmobiling, and tubing in the snowy winter months; but, in the summer, Brian Head is host to numerous warmer activities. And the weather is just right, with cool mountain 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.brianheadchamber.com.

BRIAN HEAD FIRE DEPARTMENT ANNUAL PANCAKE BREAKFAST

Fun and great food to kick off the Independence Day holiday, July 4, Giant Steps Lodge.

RED, WHITE, AND BLUE CONCERT AND FIREWORKS DISPLAY

Spectacular pyrotechnics and rousing music, all set in the beauty of the even-more spectacular southern Utah mountains, July 4, Brian Head Town Park, free admission.

FOURTEENTH ANNUAL BRIAN HEAD SUMMER ARTS AND CRAFTS FESTIVAL

Enjoy the skills of some of the areas finest artists and craftsmen, July 4-6, free admission.

ELEVENTH ANNUAL THUNDER ON THE MOUNTAIN MOTORCYCLE RALLY

A barbeque, poker run, and touring ride are all part of this fun weekend, July 18-19.

MOUNTAIN MUSIC JAM

Everyone in the family will enjoy this relaxing and revitalizing music festival, August 9, 12 noon to 5 p.m., Giant Steps Lodge, free.

TOUR DE GAP STAGED ROAD RACES

Competitive mountain biking at its best, August 16-17.

LABOR DAY COOL CONCERT

Start the labor day weekend off with great music and fun, August 30, 12 noon to 5 p.m., Giant Steps Lodge, 12 noon to 5 p.m.

BRIAN HEAD TOWN BONFIRE AND SMORES

Old fashioned fun with friends and family, Town Fire Station, 8 p.m., free.

POTATO PEEL AND POTLUCK SOCIAL

Bring your own paring knife and potluck, we'll provide the hospitality, September 19, 6 p.m., Navajo Lodge

SIXTEENTH ANNUAL OKTOBERFEST

Enjoy authentic German food, music, and fun, September 20-21, 12 noon to 8 p.m. on Saturday, 12 noon to 5 p.m. on Sunday, Navajo Lodge.

HIKING AND NATURE TRAILS

The area offers spectacular hiking trails in the Dixie National Forest, including the Virgin River Rim, Alpine Pond, and Cascade Falls trails.

SCENIC CHAIRLIFT RIDES

In the summer, the chairlift at Brian Head Ski Resort is available to hikers and sightseers in search of Utah famous red-rock vistas. Bring a jacket; the view is fabulous, but it's definitely cool at 11,000 feet. ■

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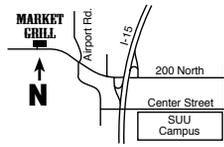
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June 19 to
October 25

MONDAY

TUESDAY

2008 Season Calendar

Plays, orientations, greenshows, backstage tours, seminars, a new play series, and more



Shelly Gaza (left) as Viola and Michael Sharon as Orsino in *Twelfth Night*, 2007.

Evening Performances of *The Two Gentlemen of Verona*, *Othello*, and *Cyrano de Bergerac* are in the Adams Shakespearean Theatre (inclement weather, Auditorium Theatre); *The Taming of the Shrew*, *Fiddler on the Roof*, and *The School for Wives* are in the Randall L. Jones Theatre.

Matinee Performances of *The Two Gentlemen of Verona* and *Cyrano de Bergerac* are in the Auditorium Theatre; *The Taming of the Shrew*, *Fiddler on the Roof*, and *The School for Wives* are in the Randall L. Jones Theatre.

All Performances of *Julius*

Caesar, *Gaslight*, and *Moonlight and Magnolias* 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 1 to August 30 and Thursdays and Saturdays at 11 a.m. September 27 to October 25.

The Greenshow is performed in the courtyard surrounding the Adams Shakespearean Theatre Mondays through Saturdays at 7 p.m. June 19 to August 30.

The New American Playwrights Project presents plays August 7, 8, 14, 15, 21, 22, 27, 28, and 29. They begin at 10 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.

Props Seminars are in the Auditorium Theatre at 11 a.m. Mondays and Thursdays June 30 to August 28 and in the Randall Theatre Thursdays and Saturdays September 25 to October 25.

Costume Seminars are in the Auditorium Theatre at 11 a.m. Tuesdays and Fridays July 1 to August 29.

Actors Seminars are in the Seminar Grove at 11 a.m. Wednesdays and Saturdays June 25 to August 30 and on the Randall Theatre lawn Wednesdays and Fridays from September 24 to October 24.

Play Orientations begin at 1 p.m. for matinee performances and 6:45 p.m. for evening performances Monday through Saturday in the Auditorium Theatre from June 19 to August 30 and at 7 p.m. on Tuesdays through Saturdays on the lawn of the Randall L. Jones Theatre (inclement weather, Auditorium Theatre) from September 19 to October 25.

23 *The School for Wives* (preview), 2 p.m.
Cyrano de Bergerac (opening), 8 p.m.

30 *The School for Wives*, 2 p.m.
Cyrano de Bergerac, 8 p.m.

7 *Cyrano de Bergerac*, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

14 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

21 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

28 *The School for Wives*, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

4 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

11 *Cyrano de Bergerac*, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

18 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

25 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

24 *The Taming of the Shrew* (preview), 2 p.m.
Othello (opening), 8 p.m.

July 1 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

8 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

15 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

22 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

29 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

5 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

12 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

19 *The School for Wives*, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

26 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

23 *Julius Caesar* (preview), 7:30 p.m.

30 *Julius Caesar* (Student Matinee), 2 p.m.
Moonlight and Magnolias, 7:30 p.m.

7 *Moonlight and Magnolias* (St. Mat.), 2 p.m.
Gaslight, 7:30 p.m.

14 *Gaslight* (Student Matinee), 2 p.m.
Julius Caesar, 7:30 p.m.

21 *Julius Caesar* (Student Matinee), 2 p.m.
Moonlight and Magnolias, 7:30 p.m.

WEDNESDAY

25 *The Fiddler on the Roof* (preview), 2 p.m.
The Two Gentlemen of Verona (opening), 8 p.m.

2 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

9 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

16 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

23 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

30 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

6 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

13 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

20 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

27 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

24 *Moonlight and Magnolias* (preview), 2 p.m.
Gaslight (preview), 7:30 p.m.

Oct. 1 *Gaslight*, 2 p.m.
Julius Caesar, 7:30 p.m.

8 *Julius Caesar*, 2 p.m.
Moonlight and Magnolias, 7:30 p.m.

15 *Moonlight and Magnolias*, 2 p.m.
Gaslight, 7:30 p.m.

22 *Gaslight*, 2 p.m.
Julius Caesar, 7:30 p.m.

THURSDAY

June 19 *Cyrano de Bergerac* (preview), 8 p.m.

26 *The Fiddler on the Roof* (preview), 2 p.m.
Cyrano de Bergerac, 8 p.m.

3 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

10 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

17 *The Two Gentlemen of Verona*, 2 p.m.
The Fiddler on the Roof, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

24 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

31 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

7 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

14 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

21 *The Two Gentlemen of Verona*, 2 p.m.
The Fiddler on the Roof, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

28 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

25 *Julius Caesar* (preview), 2 p.m.
Moonlight and Magnolias (preview), 7:30 p.m.

2 *Moonlight and Magnolias*, 2 p.m.
Gaslight, 7:30 p.m.

9 *Gaslight*, 2 p.m.
Julius Caesar, 7:30 p.m.

16 *Julius Caesar*, 2 p.m.
Moonlight and Magnolias, 7:30 p.m.

23 *Moonlight and Magnolias*, 2 p.m.
Gaslight, 7:30 p.m.

FRIDAY

20 *Othello* (preview), 8 p.m.

27 *The School for Wives* (opening), 2 p.m.
Othello, 8 p.m.

4 *The Fiddler on the Roof*, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

11 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

18 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

25 *The Two Gentlemen of Verona*, 2 p.m.
The Fiddler on the Roof, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

Aug. 1 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

8 *The Two Gentlemen of Verona*, 2 p.m.
The Fiddler on the Roof, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

15 *The Taming of the Shrew*, 2 p.m.
Cyrano de Bergerac, 8 p.m.
The School for Wives, 8 p.m.

22 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

29 *The Two Gentlemen of Verona*, 2 p.m.
The Fiddler on the Roof, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

Sept. 19 *Julius Caesar* (preview), 7:30 p.m.

26 *Gaslight* (preview), 2 p.m.
Julius Caesar (opening), 7:30 p.m.

3 *Julius Caesar*, 2 p.m.
Moonlight and Magnolias, 7:30 p.m.

10 *Moonlight and Magnolias*, 2 p.m.
Gaslight, 7:30 p.m.

17 *Gaslight*, 2 p.m.
Julius Caesar, 7:30 p.m.

24 *Julius Caesar*, 2 p.m.
Moonlight and Magnolias, 7:30 p.m.

SATURDAY

21 *The Two Gentlemen of Verona* (preview), 8 p.m.

28 *The Taming of the Shrew* (opening), 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
Fiddler on the Roof (opening), 8 p.m.

5 *Cyrano de Bergerac*, 2 p.m.
The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
Fiddler on the Roof, 8 p.m.

12 *The Two Gentlemen of Verona*, 2 p.m.
The Fiddler on the Roof, 2 p.m.
Othello, 8 p.m.
The Taming of the Shrew, 8 p.m.

19 *The Taming of the Shrew*, 2 p.m.
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The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

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The School for Wives, 2 p.m.
The Two Gentlemen of Verona, 8 p.m.
The Fiddler on the Roof, 8 p.m.

20 *Moonlight and Magnolias* (preview), 2 p.m.
Gaslight (preview), 7:30 p.m.

27 *Moonlight and Magnolias* (opening), 2 p.m.
Gaslight (opening), 7:30 p.m.

4 *Julius Caesar*, 2 p.m.
Gaslight, 7:30 p.m.

11 *Julius Caesar*, 2 p.m.
Moonlight and Magnolias, 7:30 p.m.

18 *Moonlight and Magnolias*, 2 p.m.
Gaslight, 7:30 p.m.

25 *Gaslight*, 2 p.m.
Julius Caesar, 7:30 p.m.

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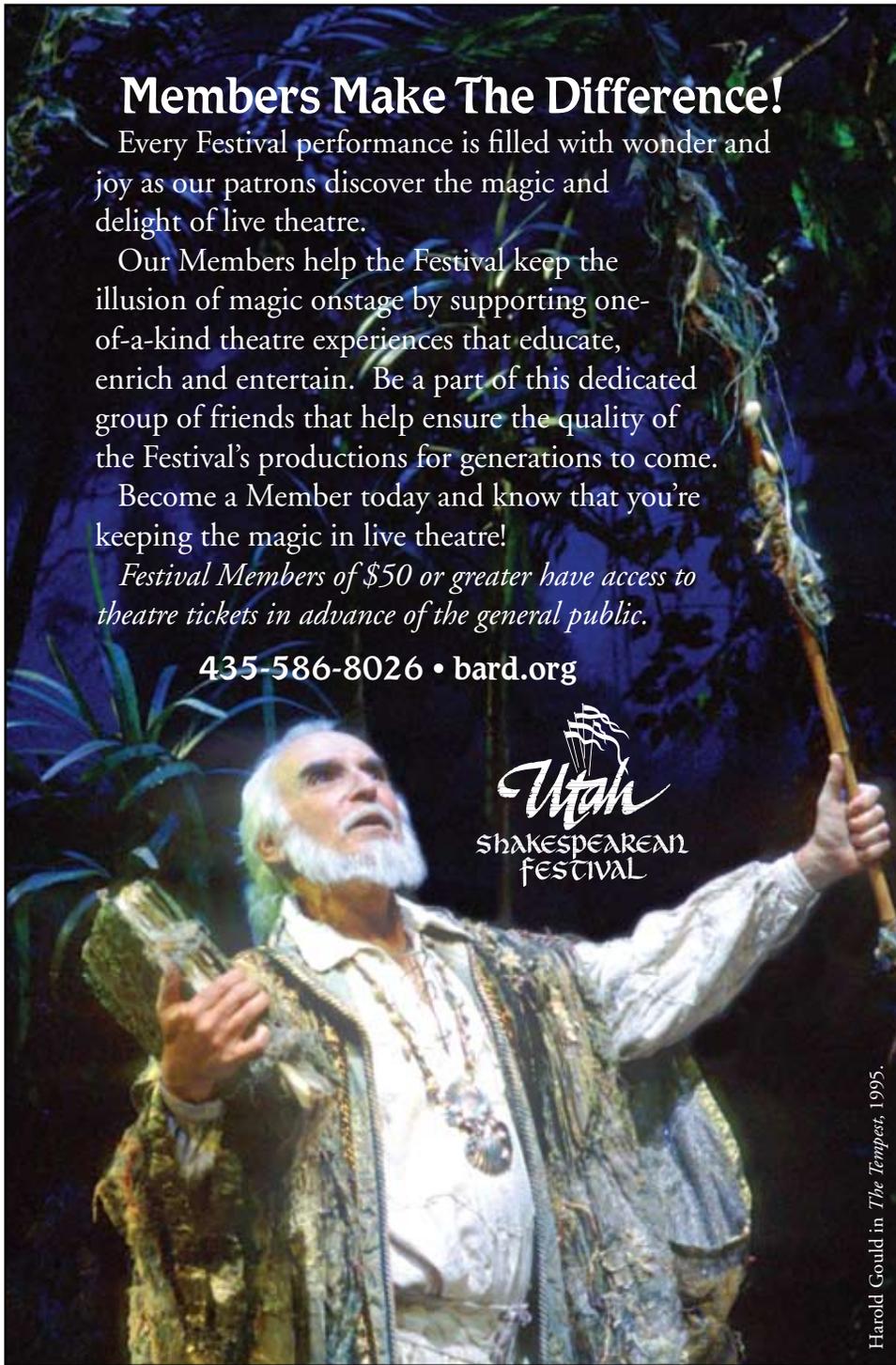
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Ticket Office hours are as follows:

Through June 13: Mondays through Friday, 10 a.m. to 5 p.m.; telephone service begins at 9 a.m.

June 16 to August 30: Mondays through Saturdays, 10 a.m. to 8:30 p.m.; telephone service begins at 9 a.m.

September 2 to September 12: Mondays through Fridays 10 a.m. to 5 p.m.; telephone service begins at 9 a.m.

September 15 to October 25: 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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