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The Magazine of the Utah Shakespearean Festival



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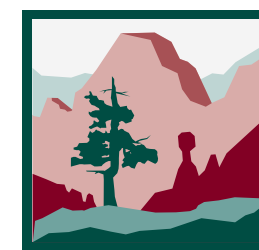
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MIDSUMMER
MAGAZINE

The Magazine of the Utah Shakespearean Festival
Summer/Fall 2010 • Thirty-First Edition • Cedar City, Utah

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Contributing Writers Kelli Allred, David G. Anderson,
. Stephanie Chidester, Leonard Colby,
. Lawrence Henley, Don Leavitt, Ace G. Pilkington,
. Olga A. Pilkington, Diana Major Spencer
Photography Karl Hugh

Cover Photo: Quinn Mattfield (left) as Orlando and Melinda Parrett as Rosalind in *As You Like It*, 2009.

You can contact *Midsummer Magazine* at 435-586-1972 or bcleee@me.com.
Tickets and information about the Utah Shakespearean Festival are available by calling 1-800-PLAYTIX or visiting the website at www.bard.org.

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The Heft of Humanity and Imagination in the Arts

By Bruce C. Lee
Publisher and Editor

THE ASTUTE READER OF *MIDSUMMER MAGAZINE* MAY HAVE NOTICED THAT THE NUMBER OF pages in this publication has decreased the past two years. Those of you who have been reading *Midsummer Magazine* for many years, may also have noticed that there are fewer ads in this issue than any issue over the past twenty-five or so years. I don't say this to elicit sympathy or even understanding, but only to make a point in the midst of this economic downturn.

That point isn't that magazines are struggling. (If you have been paying attention, you know all print media is hurting.) But *Midsummer Magazine* and many other publications (as well as many other businesses) will survive by cutting back on costs and size, as we have.

My point is not about publications at all: it is about the arts. Although arts organizations must be financially responsible, the very nature of the arts makes it difficult for symphonies, theatres, galleries, dance companies, poets, and novelists to cut back on the same level as other businesses. Art, by definition, can only cut so much. It can only become so small. A symphony orchestra requires a minimum number of musicians. A Shakespearean play cannot be performed (at least not in a recognizable form) with two actors. An art gallery cannot consist of only one painting.

To cut too far begins to cut into the soul, the fabric of what makes art important. Without proper resources, without some heft of humanity and imagination, art becomes something very different. And, theatres shut off the lights, and orchestras shut off the sound. When dancers don't have space to move and artists' canvases cannot contain the landscapes of their minds and hearts, we lose more than an evening out on the town.

We lose a bit of our hearts, our imaginations, our humanity.

Thus, it is more important now than ever before that we support the arts: that we attend, that we donate, that we write our legislators about arts funding. We need to guarantee that the size of our souls does not shrink, that the breadth of our imaginations does not diminish, that all the things that make us thinking, feeling, caring human beings do not disappear for lack of a broad stage. ■



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The Utah Shakespearean Festival



The 2010 lineup features a recent adaptation of a Jane Austen novel, an Alfred Hitchcock spoof, a touching family drama, a zany satire, a world premiere musical, and lots of Shakespeare.

Find Your Passion!

By Leonard Colby

INVITING THEATRE-GOERS EVERYWHERE TO “FIND YOUR Passion,” the Utah Shakespearean Festival is presenting its forty-ninth season. With a lineup that features a recent adaptation of a Jane Austen novel, an Alfred Hitchcock spoof, a touching family drama, a zany satire, a world premiere musical, and, of course, lots of Shakespeare, the forty-ninth season at the Festival will be one to remember!

The summer season will run June 28 to September 4, followed by the fall season September 16 through October 23.

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I disgorged a most unlikely spew of belly-busting hilarity while pondering Macbeth for a Food as Metaphor session. Let's cook the Witches' Brew for supper!

In Search of Comic Relief

By Diana Major Spencer

COSMIC RELIEF, A STUDENT CALLED IT. COMIC, COSMIC—IT makes no difference—one is hard-pressed to find either in this unrelenting black and bloody tetrameter march into unfathomable depths of soul-sucking horror. Learning in high school that the Porter's pounding scene of drunkenness, urination, and lechery exemplified Comic Relief—just as Hamlet's Gravedigger somehow relieved his tragedy—left me permanently skeptical of the concept. After forty years of grudging lip-service, however, I disgorged a most unlikely spew of belly-busting hilarity while pondering *Macbeth* for inclusion in a *Food as Metaphor* session: Let's cook the Witches' Brew for supper!

All we needed was a soup recipe with as many ingredients as the Weird Sisters' chant in act 4, scene 1: *poison'd entrails, witches' mummy, gall of goat*, and twenty-two others. From

a minestrone recipe with even more ingredients than the Sisters' Brew, I set about developing a palatable conversion. First, I eliminated tomatoes and potatoes because those are New World products, certainly unknown to Macbeth and still considered unfit for human consumption by Elizabethans. Then I substituted dark brown stock for chicken stock and black beans for cannellinis because Witches' Brew connotatively requires black, murky-looking ingredients.

Finally, with the recipe on one side and the Sisters' chant on the other, I invited visual correspondences to rise out of an imaginary cauldron, much like Macbeth's parade of kings the night before his final duel. A woman with a knife, for example, could probably carve a pretty good *tongue of dog* from a slice of Canadian bacon. Since the recipe called for carrots and turnips, some could morph into beets for *Tartars' lips* and parsnips for *root of hemlock*. Also, a portion of the black beans could be little green mung beans for *eye of newt*. Large tubular pasta colored beet red, spinach green, and mushroom brown to replace the anachronistic potatoes, pre-cooked in dark stock further darkened with beet and spinach cooking liquid, might be mistaken for *tiger's chaudron*.

Etymologies, of course, and careful parsing of the lines, became essential to the substitution process. *Chaudron, chaldron, and chawdron* are variations of an obsolete word meaning "entrails of a beast as used for food." Identical variations of *caldron* (the pot to cook it in) also appeared, much to the confusion of us modern readers—and maybe contemporaries. Pre-cooked—and therefore slimy—pasta tubes could be seen as uniformly sliced intestines of a tiger. C'mon, suspend your disbelief!

Another gross-out etymology is *witch's mummy*. *Mummy* is an unctuous liquid made from the bodies of mummies for medicinal applications. A thorough presentation of its history and uses appears in the Festival's 2008 *Journal of the Wooden O Symposium*. Suppose we thicken 1 cup mixed dark

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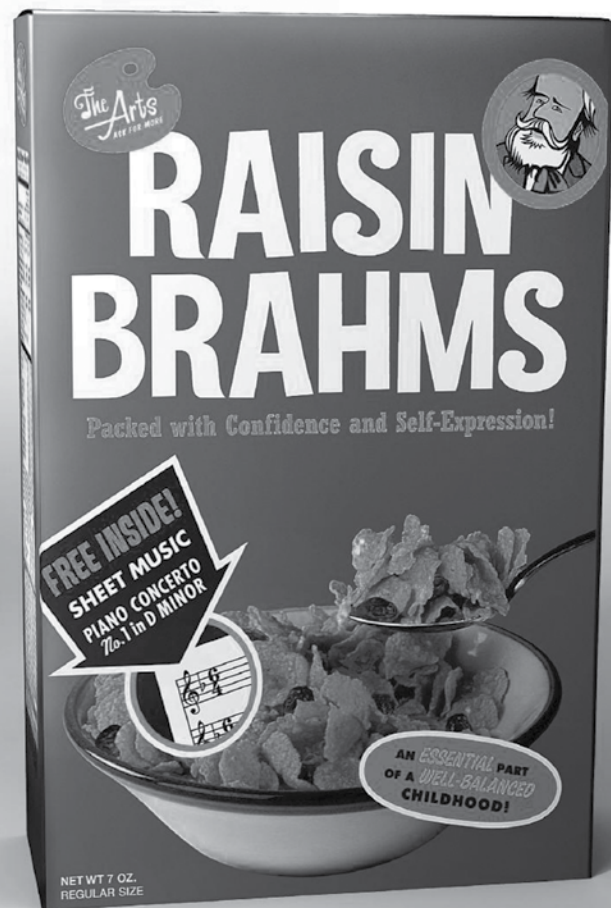
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stock, beet and spinach juice, and wood-ear mushroom soaking liquid with 2 tablespoons cornstarch or arrowroot. Boil until thick. Then chill until it falls in globs when poured.

My favorite parsing exercise occurs at 4.1.30–31: *Finger of birth-strangled babe / Ditch-deliver'd by a drab*. Translated: finger of a baby who was delivered by its prostitute mother (*drab*) in a ditch and strangled at birth. What better than tiny salad shrimp? Truly, as my participants searched their bowls at supper—just as school-kids search their alphabet soup—one exclaimed, “I didn’t get a baby finger!”

Other especially apt visuals are the reconstituted dried mushrooms, steeped in boiling water for thirty minutes, to represent *liver of blaspheming Jew* (wood ear) and *gall of goat* (morel). *Scale of dragon* requires de-leafing a large artichoke (for safety, clip off the thorny points of the leaves; to brave the dangers of dragons, leave them on). A tablespoon of capers makes for convincing *toe of frog*, and small, disjointed chicken wings pre-simmered for twenty minutes can pass for *howlet's wing*. A large sprig of fresh rosemary resembles *slips of yew*.

The *toad, that under cold stone / Days and nights has thirty-one*, carefully modeled from chopped, blanched spinach, and *nose of Turk* carved from a portobello mushroom require artistry from fellow—or *sister*—cooks. *Tooth of wolf* sculpted from slices of fresh turnip or the artichoke bottom left from the *scale of dragon* also demands a creative flair, as do the *lizard's leg* (cut from the tender parts of the green leaves of leeks), the *adder's fork*—forked tongue of an adder—from slivers of fresh garlic notched at one end, and *blind-worm's sting* from similarly notched slivers of the dark outside layer of a red onion.

While guests exercise their creativity with *Macbeth* 4.1 and your party instructions as guides, start the basic soup recipe. Heat over medium-high heat 1/2 cup olive oil in a very large, heavy stock pot. In it cook the chopped red onion left over from

the *blind-worm's sting*, the chopped white parts of the *lizard leg* leeks, two chopped celery ribs, and two chopped carrots. Stir in 1/2 head cabbage, cored and shredded, until all is wilted and translucent. Stir in two cups of dark brown beef stock. Let simmer until the parade is ready to begin.

If your cooktop is part of a kitchen island, you have the perfect setting for participating artists to circle the cauldron as they chant in unison *Macbeth* 4.1 and plop in their contributions:

“Round about the caldron go;
In the poison'd entrails throw.”

In advance, I'd soaked and cooked two cups of black beans, pureed half, then mixed in the remaining whole beans. Looking black, lumpy, gaggy—they fell by gobbets into the simmering vegetables in the caldron. That set the tone for hilarity.

“Toad, that under cold stone
Days and nights has thirty-one”:

The spinach artist slithered her sculpture from platter to pot.

“Swelter'd venom sleeping got
Boil thou first I' the charmed pot”

For *swelter'd venom*, we used dark brown beef stock further darkened with soaking liquid from mushrooms and cooking liquid from beets and spinach.

“Filet of a fenny snake
In the caldron boil and bake”
Shred 1/4 cup pancetta—*fenny* means “from the fens or marshes.”

“Wool of bat . . .”

Chop curly parsley with garlic, thyme, and balsamic vinegar to make it look slimy and brownish.

While the concoction simmered, the class took its afternoon break, promising to return for supper before the Festival's production of *Macbeth*. An unwary husband, delivering his wife for the occasion, was persuaded to partake. With obvious trepidation, he accepted the first ladling of the disgusting black slop. The only male in the room, his manhood at risk, he loathedly pulled his spoon toward his downward-curved lips:

“Hey, this tastes really good!” he admitted—relieved. ■

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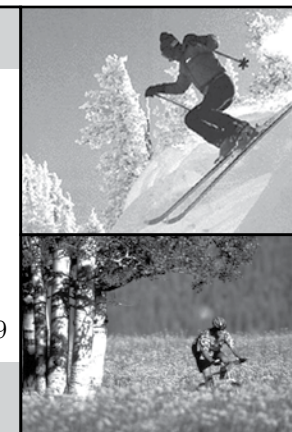
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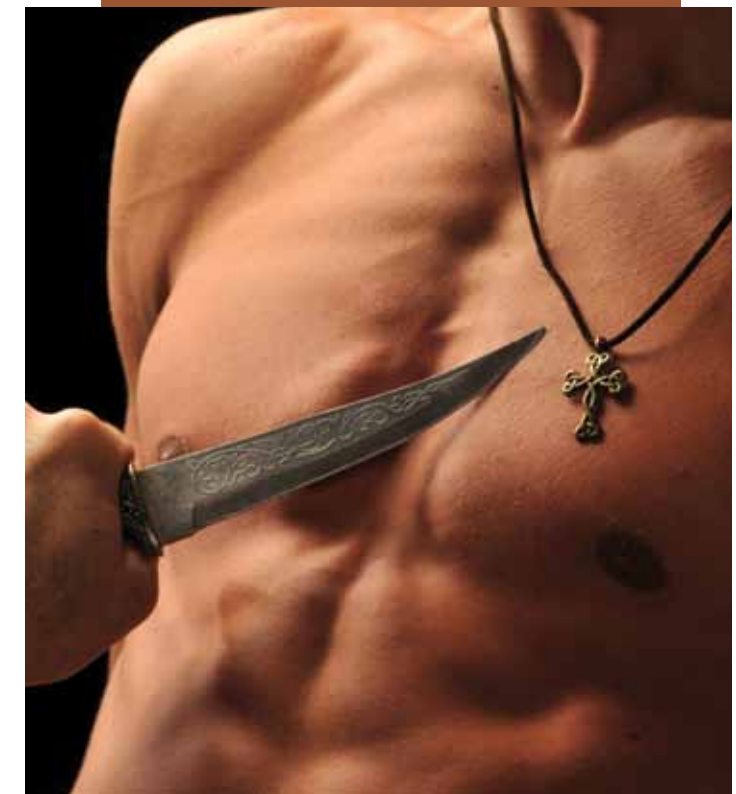
“Which Is the Merchant Here, and Which the Jew?”

By David G. Anderson

OF ALL SHAKESPEARE'S PLAYS, NONE SEEMS TO STIR AS MUCH controversy and yet remains such a favorite as *The Merchant of Venice*. It is divisive in its ethics, opinions, and aesthetic value. The play contains a target-rich environment of varied themes such as race, religion, justice, mercy, prejudice, and money in all its vagaries—not to mention varying degrees of love and hate. *The Merchant of Venice* endeavors to unearth the intersection between moral conduct and economics, and inner and outer wealth, depicting a society in which human relationships are not exploitative. This is pure fantasy, but it does stimulate the thought of something better. The play begins in influential Venice as a comedy, but viciously hurls itself forward, halting just short of tragedy.

Often when *The Merchant of Venice* is mentioned, we invariably hear, “Ah—yes, the play about Shylock,” but the referenced merchant is actually Antonio. Portia, the play's rightful heroine, disguised as Balthazar, delivers the most astounding line of the play: “Which is the merchant here, and which the Jew?” (4.1.174; all quotes from *The Riverside Shakespeare* [Houghton Mifflin Company: Boston, New York]).

The Merchant of Venice



*The play begins in
influential Venice as a
comedy, but viciously hurls
itself forward, halting just
short of tragedy.*

Is she really the inviolate “blind justice” personified? Or are there egalitarian similarities between the two characters, where collective reflections physically and psychologically can be recognized?

Antonio and Shylock both lend money and are of the same generation. They also replicate one another in their moroseness, their acquisitiveness, their hatred, and their agonizing kinship of isolation. “Antonio . . . is Shylock’s mirror image, bonded with him in mutual hatred, and no more cheerful than Shylock” (Harold Bloom, *Shakespeare: The Invention of the Human* [Riverhead Books: New York, 1998], 177).

The play opens with Antonio’s melancholy affliction, “I hold the world . . . — A stage, where every man must play a part, and mine a sad one.” The root of this affliction lies in his unrequited love for Bassanio. Likewise, “there is a joylessness to Shylock, . . . [he] hates music, masques, and anything to do with comic release and renewal” (Marjorie Garber, *Shakespeare*

After All [Anchor Books: New York, 2004], 299). After the death of his wife, Leah, Shylock alienates everyone in his life including his ungrateful, thieving daughter Jessica. “Antonio is an outsider, isolated emotionally as is Shylock racially” (John Lyon, *The Merchant of Venice: Twayne’s New Critical Introductions to Shakespeare* [Twayne Publishers: Woodbridge, Connecticut, 1992], 47).

Shakespeare, never allowing us to be alone with Shylock, treats us to a rare aside: “How like a fawning publican he [Antonio] looks! / I hate him for he is Christian; . . . / He lends out money gratis, and brings down / The rate of usance here with us in Venice. / If I catch him once upon the hip, / I will feed fat the ancient grudge I bear him. / He hates our sacred nation; and he rails, / Even there where merchants most do congregate, / On me, my bargains, and my well-won thrift, / Which he calls interest. Cursed by my tribe / If I forgive him!” (1.3.41–52).

How do I hate thee? Let me count

the ways: you are Christian, you lend money without charging interest, you despise Jews, and you speak ill of me among business associates. Shylock, progeny of a persecuted pride of fifteen centuries continues, this time to Antonio: “Signior Antonio, many a time and oft / In the Rialto you have rated me / About my moneys and my usances; / Still have I born it with a patient shrug, / For sufferance is the badge of our tribe” (1.3.107–10).

Experience now Shylock weaving his psychological magic, and glimpse his genius: “Well then, it now appears you need my help; / . . . you come to me, and say / ‘Shylock, we would have moneys’ . . . / What should I say? . . . / Fair sir, you spit on me Wednesday last. / Spurn’d me such a day; and another time / You call’d me dog; and these courtesies / I’ll lend you thus much moneys” (1.3.115–29).

How does Antonio respond? “I am as like to call thee so [dog] again, / To spit on thee again, to spurn thee too” (1.3.130–131).

So, who here hates the most? Which is the merchant, and which the Jew? Shylock, however, has “caught him upon the hip:” “Why, look you, how you storm! / I would be friends with you, and have your love, / . . . This kind I offer” (1.3.138–142).

As is the case with so many words in this play, “kind” is ambiguous with multifarious meanings. Shylock’s apparent openness has a cynical edge, as does Antonio with his, “Hie thee, gentle [gentile] Jew. The Hebrew will turn Christian: he grows kind” (1.3.177–78). Ironically, Antonio’s distressing prophesy comes true.

The biblical function of the “scapegoat” superbly pertains to the twinning of Shylock and Antonio. On the Day of Atonement, Jewish ritual prescribes one of two goats be sent into the wilderness with the sins of the populace symbolically heaped upon it. The other is singularly chosen to be sacrificed to God, figuratively as the “Lamb of God.” The “scapegoat” was the goat that escaped death. Which is the mer-

chant here, and which the Jew? As the trial begins, Antonio’s sacrifice appears imminent. He iterates: “I am a tainted wether of the flock, / Meetest for death” (4.1.114–15). A wether is an ailing or castrated ram. By scene’s end, Shylock is driven out (into the wilderness), and laments, “You take my life / When you take the means whereby I live” (4.1.376–77).

The dramatic and climactic trial scene portrays Shylock masterfully and poignantly questioning the validity and detailing the hypocrisy of Venetian (Christian) law while demanding justice. It is countered by the Duke and breathtakingly by Portia/Balthasar, each didactically espousing mercy. Considering Shylock’s careful mastery of the courtroom, we are shocked at the conclusion of the trial. His effete “I am content” (4.1.393) leaves us vacant. Judging the alternatives, Shylock, as a newly converted, though crippled Christian, is nonetheless, preferable to the lamentable butchering of Antonio. “In Shakespearean ambivalence, there

can be no victories” (Bloom, 190).

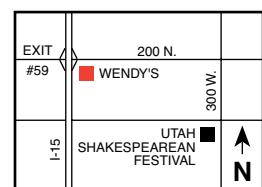
Most critics concur that Shakespeare had to subjugate his escaping Shylock in this manner to bring to close this “romantic” comedy. The specter of Shylock hanging about quixotic Belmont conveys nothing but consternation to the idealistic play’s end.

“*The Merchant of Venice* remains uncomfortably alive for us because it offers its audiences in dramatic form an experience common to all groupings of human beings” (Lyon, 2). We glance somewhat at a confluence of moral conduct and economics, albeit thorough duress laden mercy. The ideology of inner versus outer wealth makes its token appearance, but the vestiges of inequality linger in an unjust world. Shylock is completely ostracized in Venice by both the Jewish and the Christian communities. Antonio is excluded from the joyous round of the three newlywed couples. Yet again isolated Shylock in Venice mirrors solitary Antonio in Belmont. At the play’s end, both stand unequivocally alone. ■

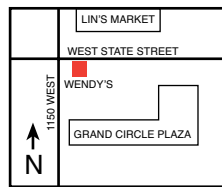


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Great Expectations, a New Musical

In Search of Charles Dickens

By Lawrence Henley

THE FINAL MASTERWORK BY NOVELIST CHARLES DICKENS, *Great Expectations* provides the perfect foundation for what should be a great contemporary West End musical. Already adapted for stage and screen numerous times, *Great Expectations* and the other fourteen Dickens novels have been warhorses for Broadway and Hollywood for a century. *Great Expectations* is the coming-of-age story of an ambitious apprenticed orphan that's loaded with twists, turns, and surprises. It possesses a meaty theatricality in the tradition of *Les Misérables*, *Mame*, and Dickens's *Oliver Twist*: it's "rags to riches," back to rags, and then redemption with life's greatest lessons learned. The journey is special because we meet scads of the most wonderful characters in the history of storytelling on every country road and city backstreet.

At the crest of the Industrial Revolution, Victorian England was by definition a stark, cruel world for its poor and working class inhabitants. Dickens's enormous body of work is riddled with testaments to the struggles of English working families. He was their champion and loudest voice, compelling all who read him and heard his lectures to reflect upon the wretched lives of millions of otherwise unrepresented workers.

London in the mid-1800s was permeated by squalid, seething, and unsanitary conditions. English novelist and Dickens biographer Peter Ackroyd notes: "If a late twentieth-century person were suddenly to find himself in a tavern or

house of the period, he would be literally sick—sick with the smells, sick with the food, sick with the atmosphere around him." Influential writers of that time such as Henry Mayheu (1812–1887) covered the lives of London's working poor extensively in the mid-1800s, primarily in the influential publication *Punch*. Not coincidentally, the socialist manifestos of Karl Marx (who lived in London from 1849 until his death in 1883) were fueled by the plight of the underclass during this period. These were the very same years in which Dickens penned *Great Expectations*.

Born in 1812 in Portsmouth, Hampshire, England (the same year in which *Great Expectations* is set), Charles John Huffman Dickens was the second of eight children. As a small, sickly child Dickens read constantly. Schooling became largely unaffordable due to destitution. His education largely became his own responsibility, and yet he was highly motivated being influenced by the words of his father who told the lad that one day he could live in a man-

sion such as the one they were walking past—if only he was willing to work for it. Not coincidentally, Dickens became the owner of that very same mansion as an adult!

While his life began in relative normalcy, his family fell on hard times when Dickens was twelve. His father, John, was well employed by the Naval Payroll Offices, and the family employed servants. But John Dickens could be unthrifty and generous to a fault. Ultimately, he failed to properly manage finances for his ample family. The awful result was internment in a debtor's prison, with his wife and Charles's other siblings joining him. Charles, old enough to work, remained free, consigned to work as a labeler in a shoe-blackening factory to help pay off the family debt.

The deplorable working conditions and the gritty, scrap-fed life he experienced in the factory would deeply affect Dickens's writing. He could never erase the images of rampant abuse of children in the workplace. Many relatives

and sundry people encountered during these years later appeared as subjects in his books, and *Great Expectations* is a prime example.

Dickens tried his hand at numerous trades: law clerk, court reporter, and actor (he loved the theatre). In 1829, he landed a job as a magazine reporter. This led to early episodic works written under the pen name "Boz." Dickens found success writing for the periodicals, and working in this mode developed the "cliffhanger" style that eventually made him famous. In his time, a weekly chapter of Dickens was the equivalent of today's favorite television episode. *Great Expectations* was written in exactly this style, beginning in December 1860 through November 1861 in the publication *All The Year Round*.

Clearly, Dickens saw in his role as an author and speaker the duty to report the inequities of working class England to the world. He brought readers directly into the wretched alleys of London and the back highways of the



Dickens was their champion and loudest voice, compelling all who read him and heard his lectures to reflect upon the wretched lives of millions.

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English countryside, with deft humor and colorful descriptions of what he saw and heard, and all with exquisite use of his favorite device, the sudden surprise.

Great Expectations is autobiographic in nature, and the lead role of Pip owes much to the bitter memories of Dickens's teenage years. An orphan, uncommon in both wits and bravery, Pip bravely assists an escaped convict, travels to London alone, and audaciously believes he can be upwardly mobile in a cast society.

In the favored character of Pip's kindly uncle (Joe Gargery) and his ranting sister (Mrs. Joe) we see traces of Dickens's parents. The similarities exist for good cause. Upon his family's release from Marshalsea prison, Elizabeth, his mother, sought to extend her son's factory servitude, thinking only of the earnings. Dickens detested her for this, and never forgave her. John Dickens wisely intervened, helping where he could with Charles's education.

With this in mind, the flawed characters of Charles Dickens find

luck to be highly elusive. Ultimately, good fortune favors his kinder and less self-absorbed characters. The sun shines primarily on those who have learned from life's tough lessons, adapting before it's too late. While the thoughtful Joe Gargery and the ever-considerate Biddy find surprising happiness together, the haughty, unforgiving Mrs. Joe is brutally and permanently incapacitated. The perpetrator is never apprehended.

The quirkiest characters in *Great Expectations*, such as Wopsle, Pumblechook, and Wemmick help with the comic relief in this oft-dark tale of morality. Pumblechook, Pip's foppish uncle, thinks himself a sophisticate. He arranges for the boy to entertain the eccentric and fascinating Miss Havisham.

Havisham, a spinster (not by choice), is a wealthy brewing heiress. Betrayed in love and the victim of a fortune-seeker, her ruthless ex-fiancée revealed his true, unscrupulous motives on their wedding day. Havisham hasn't seen the outside world since being jilted, and has regressed into something of a loon. Determined to

exact her revenge on the opposite sex, Havisham raises a ward, the icily beautiful and mysterious orphan, Estella.

Trained coldly and calculatingly to have a sinister, yet flirtatious effect upon the opposite sex, Miss Havisham cultivates Estella with the strict intention of breaking the heart of any suitor she encounters. Clearly, Pip has been brought to Havisham's bizarre mansion, Satis House, for exactly this purpose. Despite flagrant insults and rejection of his common origins by Estella, Pip idolizes the girl, masochistically returning to Havisham's again and again as he grows into a man. Pip mistakenly perceives that he can win Estella's heart by becoming a man of sophistication.

Time spent in the legal office paid dividends for Dickens, whose excellent grasp of the legal mind engenders the infinitely precise Mr. Jaggars, a headstrong London attorney who becomes Pip's guardian following this stunning revelation: a mysterious benefactor will fund Pip's wish to become a gentleman!

Abel Magwitch is perhaps the play's rarest character. A noble savage in the truest sense, Magwitch is the Jean Valjean of *Great Expectations*. Incarcerated on a prison ship, his encounter with Pip will ultimately change both lives forever, and for the better. Dickens gives us Magwitch to demonstrate that no matter how great the odds are against him, with a good heart a man gone wrong can never be counted out. Given a second chance, Magwitch has made the most of his life, and hasn't forgotten the kindness of the boy that saved his life.

We'll leave all further explanation of the infinite, remarkable ways in which these characters interconnect until your Cedar City visit this summer. As always, Charles Dickens and his masterful interweaving of plot, character, and theme will surprise and amaze, while the outstanding new adaptation, score, book, and lyrics by the team of Margaret Hoornemen, Richard Winzlar, Brian VanDerWilt, Steve Lozier, and Steve Lane will delight all who take life's incredible journey with Pip. ■

Beatrice and Benedick and Elizabeth and Darcy

By Ace G. Pilkington

KING CHARLES I FAMOUSLY WROTE ON HIS COPY OF *MUCH Ado about Nothing* "Beatrice and Benedick," and, while he was one of the least competent rulers in human history, in this judgment of the true stars of the show he was—for once—right. The editors of the Folger edition of *Much Ado about Nothing* say, "It is generally agreed that Beatrice and Benedick are the model for the witty lovers in comic drama of later centuries; and it can be argued that they led . . . to Jane Austen's Elizabeth and Darcy (Barbara A. Mowat and Paul Werstine, eds. [New York: Washington Square Press, 1995], xvi). *Much Ado About Nothing* and *Pride and Prejudice* are telling an essentially similar story which centers on Beatrice and Benedick in the first case and Darcy and Elizabeth in the second. (Anyone who doubts that Darcy and Elizabeth are the stars of *Pride and Prejudice* need only look at Amazon.com, where there are two pages of Darcy sequels and retellings—including *Mr. Darcy, Vampire*—and no pages about Bingley.)

In *Much Ado about Nothing*, we have two intelligent, articulate people, smarter than anyone else around them, who fight with each other wittily and nearly endlessly. It is a form of courtship, and it is brilliant entertainment. Indeed,



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except possibly for Hamlet himself and Prince Hal and Falstaff, on occasion, no one else in Shakespeare has better dialogue. We love these two sparring lovers and wait for the next wit combat with higher and higher expectations that Shakespeare consistently meets and then persistently exceeds. The problem is that we won't be satisfied unless our two favorites come together at the play's conclusion for a happy ending. And yet the very nature of their relationship, nearly every word in their immensely clever discourse, takes them further away from what they and we want. How can we possibly have our insult comedy and yet eat our wedding cake too? Darcy and Elizabeth are in a similar fix. One of the first reviewers of the novel said of Elizabeth, "She is in fact the *Beatrice* of the tale; and falls in love on much the same principles of contrariety" (Unsigned review in the *Critical Review* published in *Jane Austen: The Critical Heritage vol.1* edited by B.C. Southam [New York: Routledge, 1995], 44).

It is a nearly impossible task.

Shakespeare had tried it before with *The Taming of the Shrew*, and the conclusion of that play is still a matter of lively controversy. Bernard Shaw with *Pygmalion* and Noel Coward in *Private Lives* opted for the combat but abandoned any attempt at conjugal resolution. Reuben A. Brower wrote, "The triumph of *Pride and Prejudice* is a rare one, just because it is so difficult to balance a purely ironic vision with credible presentation of a man and woman undergoing a serious 'change of sentiment'. Shakespeare achieves an uneasy success in *Much Ado about Nothing* ("Light and Bright and Sparkling: Irony and Fiction in *Pride and Prejudice*" published in *Casebook Series. Jane Austen: Sense and Sensibility, Pride and Prejudice, and Mansfield Park* edited by B. C. Southam [London: MacMillan Publishers Ltd., 1985], 185). So, how does Shakespeare succeed and Jane Austen triumph (or vice versa) in this plot and with these characters that they share?

First, someone must say what the lovers, in fact, feel. In Juliet McMaster's

words, "We see in Elizabeth as in Beatrice the subsumed attraction that is behind their antagonism—although they always fight with their men, they are always thinking of them." ("Love and Pedagogy: Austen's Beatrice and Benedick" published in *Jane Austen's Pride and Prejudice* edited by Harold Bloom [New York: Chelsea House, 1987], 43). In Act 2, Scene 1, for example, Beatrice begins speaking (about Don John) at line 3. She has dragged Benedick's name into her conversation by line 7 (all references to *Much Ado about Nothing* are from *The Arden Shakespeare: Much Ado About Nothing*, ed. A. R. Humphreys [New York: Methuen, 1981]). In other words, it took her approximately eleven seconds. Shakespeare's method of having someone else say what the lovers feel is, not surprisingly, more spectacular and theatrical. The scenes to fool Benedick and Beatrice into falling in love with each other which Don Pedro stages are both effective and funny. Both of Don Pedro's victims announce a change of

heart or at least a new willingness to express and act on the feelings that were already in their hearts. Jane Austen's version has, among other things, Miss Bingley maliciously teasing Darcy and asking, "When am I to wish you joy?" (all citations to *Pride and Prejudice* are from *The Oxford Illustrated Jane Austen: Pride and Prejudice* [Oxford: Oxford University Press, 1988], 27). Elizabeth's journey to understanding how she feels about Darcy is considerably longer, in part because the novel is told from her point of view, and all suspense would be lost if she made up her mind too early.

Still, it is the nature of these warring lovers to struggle even against their deepest desires. And it is hard for them to get past the notion that a quick quip is better than a halting truth. As Benedick tells Beatrice, "Thou and I are too wise to woo peacably." (5.2.67). Somehow a more serious element must be introduced into these extremely sprightly comedies, and the lovers must have a chance to work

(or at least speak) together in sadness and seriousness of purpose. Therefore, each story gives us a second pair of lovers, more traditional in some ways, less experienced, and certainly less articulate. Plus, each story binds the secondary lovers to the primary ones by the bonds of family and friendship. Hero is Beatrice's first cousin and best friend, Jane is Elizabeth's favorite sister. Claudio is Benedick's best friend, just as Bingley is Darcy's.

The secondary love stories will plunge their lovers into pain and grief, as love stories tend to do halfway through comedies in any event, but these secondary lovers are specially built to break down. Hero and Jane are beautiful but silent—at least with the men they love. And Claudio and Bingley are nearly incapable of expressing themselves and practically incapacitated by their self doubts. Here is J. R. Mulryne's judgment on Claudio, "He is easy prey for Don John precisely because of a deeply-ingrained mistrust of his own feelings; he cannot exclude the possibility of his being quite wrong

even about his most intimate beliefs" (*Shakespeare: Much Ado about Nothing* [London: Edward Arnold, 1976], 40). Darcy says essentially the same thing about Bingley, "Bingley is most unaffectedly modest. His diffidence had prevented his depending on his own judgment in so anxious a case, but his reliance on mine, made every thing easy" (Austen 371). So, the secondary love affairs collapse, and the pain of these friends and relatives acts as dampening rods for the atomic chain reaction of the primary lovers' wit. In other words, they are forced to be serious and can therefore move toward marriage.

In the case of Darcy and Elizabeth, the process is slowed by the fact that Darcy is (as his words above suggest) the main cause of that collapse. As a result, *Pride and Prejudice* must have another failed romance, this one between Elizabeth's sister Lydia and Elizabeth's former suitor Wickham. For this second catastrophe, Elizabeth and Darcy can be on the same side, and once Darcy

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has fixed everything in both cases, like an aristocratic and very wealthy Cupid (including apologizing to Elizabeth for his interference in Bingley's life and wedding plans), the real ending is at last at hand. Indeed, the narrative of *Pride and Prejudice* is considerably more dilatory than that of *Much Ado about Nothing*. It is, after all, a novel with 124,949 words, not a play with 24,407. The two romances of Elizabeth's sisters share between them almost all the details in the Claudio and Hero plot, including the possibility of a duel. In both *Much Ado about Nothing* and *Pride and Prejudice*, the secondary love stories must be successfully concluded before we can reach the happy endings. This is necessary not only because we expect Beatrice and Elizabeth to worry about the happiness of others before their own, but also because our authors have very sensibly saved the best for last.

And now here is a last word about one more element shared by these narratives—the ridiculous humor of Dogberry and Mr. Collins. They too

serve their purpose in the success of a plot structure that nearly always fails. When the secondary lovers plunge these comedies into gloom, there is a danger that the very nature of the narratives will change irretrievably and there will be no way of getting back to a truly carefree and therefore completely happy ending. Dogberry and Mr. Collins throw their considerable weight onto the comic side of the scale. Who, in the presence of such determined, self-important, and ridiculous folly, can possibly believe that the story will end in tragedy or even tragi-comedy? In addition, the humorous territory the two of them create allows a breathing space for the audience and for some of the characters. It is in Dogberry's presence, for example, that Claudio and Leonato agree that Claudio will marry Hero's (imaginary) cousin, and it is in Mr. Collins's home that Darcy first proposes to Elizabeth.

So, Shakespeare and Jane Austen have given us what we wanted and by almost all the laws of the writing

of fiction could never have. Here are two lovers in two stories who will not admit their love, two wits who will not bridle their cleverness, two dominant personalities who cannot be tamed or even temporarily silenced. They are two of the unlikeliest candidates for the happy ending of a peaceful wedding ever put between the covers of a book or onto a stage. We are likely to agree with Leonato's judgment early in the play, "O Lord, my lord, if they were but a week married, they would talk themselves mad" (2.1.330–331). But things change, and we have Beatrice saying to Benedick, "I love you with so much of my heart that none is left to protest" (4.1.285–286). And if that seems too sweet to carry conviction, here are Elizabeth's words to Darcy, "To be sure, you know no actual good of me—but nobody thinks of *that* when they fall in love" (Austen 380). And perhaps that touch of realism is the very last piece of the answer as to why these two love stories have worked so well and been enjoyed for so long by so many. ■

A Book, a Movie, a Play—and a Night of Fun!

By Olga A. Pilkington

WHAT DO JOHN BUCHAN, ALFRED HITCHCOCK, AND Patrick Barlow have in common? The answer is quite obvious—*The 39 Steps*—yet it is not all that simple. In 1915, John Buchan wrote *The 39 Steps*, a novel. In 1935, Alfred Hitchcock adapted it into a very successful movie. Finally, in 2006 Patrick Barlow wrote a stage play. Usually, when a book and a play are involved, the play is based on that book. However, this time, things are different. Before Barlow ever started working on the adaptation of *The 39 Steps*, there had already been one completed in 1995 by "two writers based in the North of England, Nobby Dimon and Simon Corble," who "came up with a version of *The 39 Steps* which toured with great success to small venues (village halls and small theatres)" (Dick Johns, *The 39 Steps: A Teaching Resource Pack* [London: The Mousetrap Foundation, 2006], 3; www.39stepsonbroadway.com). This adaptation was heavily influenced by the 1935 Hitchcock film. When Barlow was working on his project, he based the play entirely on the 1935 film version. In his own words, "It's the film. That was decided before I'd say yes to doing it. Definitely the film. It's the film and me and a tiny bit from the opening of the book" (Johns, 9).



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One might ask a logical question, "Why the film and not the book?" The answer would be because the film made the story more commercial, less complicated, and less serious. Hitchcock turned "John Buchan's terribly English novel" into something that can appeal to a broader audience (<http://www.timeout.com/au/theatre/event/2727/Alfred-hitchcocks-the-39-steps.aspx>). The film got rid of many political references, added comical elements into the story, and, most importantly, introduced a love interest. As Rachel Halliburton notes, "Though Buchan was aggressively heterosexual, his emphasis on a world where a chap's upper lip was as stiffly starched as his collar meant there was little room for ladies—pleasant creatures though they were—in his tales of intrigue" ("The 39 Steps" <http://www.timeout.com/london/theatre/event/112503/the-39-steps>). At the same time, according to Halliburton, John Buchan did not mind the addition and even agreed that Alfred Hitchcock's version "was better than his own."

For those who read the book, it might seem that the love interest is not only unnecessary, but is also almost consciously avoided by Buchan. The only women who actually appear in the novel are "an old woman called Margit" (32) and "a brown-faced woman" who is a wife of a cattle herd (John Buchan, *The 39 Steps* [Boston: Houghton Mifflin Company, 1943], 25). In the play, these old, unattractive females merge into Margaret, who, Barlow envisioned, as "Shy. Pigtails. Beautiful" (*The Thirty-Nine Steps* [New York: Samuel French, 2009], 40). Another female who is somewhat important to the plot of Buchan's novel is Julia Czechenyi. However, one can hardly call her a character. Her name is mentioned twice, and its sole purpose is to help Richard Hannay create a key for a cipher, "The five letters of 'Julia' gave me the position of the vowels. A

was J, the tenth letter of the alphabet, and so represented by X in the cypher. E was XXI, and so on. 'Czechenyi' gave me the numerals for the principal consonants" (Buchan, 33).

It just might be that Hannay being literally chained to Pamela in the movie and in the play is a tribute to Buchan's resistance to including women in the novel. The only way to keep a love interest in Buchan's plot is to handcuff her to the main character.

While the book, the film, and the play each have their own unique elements and are independent creative works, all of them have several through lines that remain unchanged and draw the readers and the audiences. One such theme is Englishness. Hanna Berrigan, associate director of *The 39 Steps* on Broadway, explains, "I think the show's main appeal is that it fulfills a certain idea of Englishness which people all around the world recognise. It sends up the British stiff upper lip tendencies and their difficulty showing emotion, but always with great affection" (Alexandra Coghlan "39 Steps" <http://www.timeout.com/au/theatre/39-steps.aspx>).

Another appealing factor of the play is its visual representation and interpretation of the movie. Quite often, it is impossible to do things on stage that can be easily done in a film. Yet *The 39 Steps* manages to include all the key scenes of the 1935 Alfred Hitchcock adaptation and does it with only four actors and minimal props. The audiences are guaranteed to see Mr. Memory at the Palladium, the train-top chase, the Forth Rail Bridge, along with the Scottish bed and breakfast with the stockings scene. Tim Dirks even includes such references to the famous film in his review of the play. He writes, "The tour-de-farce, breakneck-speedy adventure also included many allusions, puns and visual gags of other well-known Hitchcock films" (Tim Dirks "The Thirty-Nine Steps [1935]"

<http://www.filmsite.org/thirt.html>). To give an example,

Pilot 1: To the big house!

Pilot 2: Big house? Which direction's that?

Pilot 1: Wait a minute! Good Heavens! North by Northwest!

(Barlow, 54).

At the same time, one does not need to be a Hitchcock fan to have an entertaining evening at the theater if *The 39 Steps* is on stage. As Patrick Barlow suggests, *The 39 Steps* is a play

that people of all ages will enjoy. "Kids love it. They haven't seen the film or read the book . . . even a seven year old; they just know it's funny" (cited in Johns, 10). After all, how many other mystery plays use clowns? This play will entertain with "pantomime, meta-theatrical gags and inventive use of props" (David Cote. "The 39 Steps" <http://newyork.timeout.com/articles/theater/25791/the-39-steps>. *The 39 Steps* is sure to become a memorable night out! ■

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But mostly we stick by each other and keep to ourselves and try to live by the Tuna Golden Rule: judge first, lest ye be judged.

Viva la Tuna

By Donnie Lee Evett, editor
Tuna Times-Picayune
(aka Don Leavitt)

ANYONE WHO HAS EVER LIVED IN TUNA, TEXAS, KNOWS THAT the residents of Texas's third smallest town are fiercely proud—proud of our town, proud of our patriotism, proud to be Texans. Oh, sure, we've got our quirks, like any town, and our fair share of odd characters. But mostly we stick by each other and keep to ourselves and try to live by the Tuna Golden Rule: judge first, lest ye be judged.

So you can imagine how surprised we Tunans were to learn that someone has gone and made a play about us. Not just any old play, but one of the most popular modern plays ever produced in the United States. The play, called *Greater Tuna*, has been around now for going on thirty years, and at one time was the most produced play in America. It has been performed overseas and for presidents, and its popularity has spawned three equally popular sequels. I guess that makes Tuna a bona fide artistic hit, even by Hollywood standards.

I've heard the play called a comedy by some, and a political satire by others, but around Tuna, folks just call it the "historical epic." You see, *Greater Tuna* is one of those "day-in-the-life" kinds of things, and it follows several of our more colorful citizens through one of the more memorable days in Tuna history. It begins, as most days around here do, with the morning news

broadcast on OKKK, the local radio station. From there, the play kind of meanders through town, looking in on this resident, or making a quick visit to that resident. Folks watching the play get to meet old Pearl Burras, the closest thing to a serial killer that Tuna has ever seen; and Vera Carp, who was the richest woman in town and a leader in the town's anti-smut campaign. There's Petey Fisk, who worked hard to make Tuna a safe place for animals, and Elmer Watkins, who worked just as hard to make Tuna a safe place for "the right kind of people."

Of course, it's not really them, but a couple of artsy-actor types who impersonate the whole town. You heard me right—two men play every man, woman and child in Tuna. That's quite a feat, for two men to pretend to be all those people. Now, I know what you're thinking. Boys in dresses really aren't our thing here in Tuna. I admit I laughed when I saw the play, but Vera Carp, who caught a performance over in Austin and is the only other Tunan besides me to actually see the play, was mad as heck. I assumed it was because of the whole cross-dressing thing, but when I asked her about it, she pursed her lips and said the fellow playing her didn't look or sound anything like her.

Tunans might have understood the whole cross-dressing thing more if *Greater Tuna* had been written by someone in California or New York, but the writers are practically local boys who really should have known better. Jaston Williams grew up on a ranch over in the Panhandle, right here in Texas. Personally, I've never heard of a Texas rancher getting mixed up in theater, but Williams studied drama in college and then pursued a career in acting. The other writer, Joe Sears, grew up in Oklahoma, which isn't Texas, of course, but you can't blame a man for where he was born. Sears grew up surrounded by cowboys but admits he wasn't a very good one. Like Williams, he studied acting in college; the two met at an audition for the First Repertory Company in San Antonio and became lifelong friends. A third man, Mr. Ed

Howard, helped write the play and has directed many productions of *Greater Tuna* over the years.

The play began as a skit, of all things, at a friend's party. It was an instant hit, and Williams and Sears realized they were on to something. They teamed with Howard to turn the skit into a full-blown play, which premiered in 1981. By 1985, it was the most produced play in the US; in 1988, it premiered at Scotland's Edinburgh Festival; and, in 1991, Williams and Sears gave a command performance of *Greater Tuna* at the White House for George and Barbara, two of the finest people to ever call Texas "home." The play has won numerous awards and been nominated for even more, and it has made its creators a Texas-sized load of money, none of which has ever been shared with any of the good people from Tuna.

Be that as it may, *Greater Tuna* is quite entertaining, despite its many inaccuracies. For example, press reports about the play refer to Tuna as a "fictitious" Texas town, which couldn't be

more absurd. What some call bigotry, Tunans call "selective friendliness." And it's been said we're the town where the Lion's Club is "too liberal" and where Patsy Cline never dies; we never actually said it's too liberal, and we know Miss Patsy is dead, we just don't like to talk about it.

Most Tunans refuse to see the play, and, of course, it's been banned from ever being performed within town limits. I think the folks around here are afraid of being made fun of, but, then, we've never been very good at laughing at ourselves. *Greater Tuna* does poke fun, for sure, and it would be easy to dismiss the characters as cartoons. But the play treats each character like a real person, with troubles and pains and all the inner contradictions that make each of us human. The play has real affection for Tuna, and it treats the people who live there with respect, even if it disagrees with their beliefs. What a valuable thing to consider, both inside and outside of Tuna. Even from boys wearing dresses. ■

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The Diary of Anne Frank



Anne Frank's Diary: Reflections on a 20th-Century Classic

By Kelli Allred, Ph.D.

UNPARALLELED IN UNIVERSAL APPEAL, ANNE FRANK'S DIARY has been translated into more than sixty-five languages. It has been published as a book (*Het Achterhuis*, 1947; *Anne Frank: Diary of a Young Girl*, 1952; *Anne Frank's Tales from the Secret Annex*, 1984), a stage play and a film (*The Diary of Anne Frank*, 1955), several documentaries (*The Secret Annex*), a musical (*Yours, Anne*), and multiple made-for-television programs. Each generation since World War II has read the musings of a thirteen-year-old memoirist named Anne Frank, and each successive generation of readers who have discovered the Secret Annex have come to an understanding of the Holocaust on a very personal and private level.

Each successive generation of readers who have discovered the Secret Annex have come to an understanding of the Holocaust on a very personal and private level.

THE DIARY

Anne received her first diary as a gift for her thirteenth birthday, 12 June 1942. Three weeks later, the Frank family entered the secret attic above her father's factory, where they would remain in hiding for two and a half years. Anne's descriptions of the attic, the living conditions, and its inhabitants filled every page of her first diary and at least two more thick school notebooks, onto which she revised and rewrote many of her earlier diary pages. "On sheets of thin, blue and pale-pink office paper . . . she rewrote her diary from the first entry on" and "she completely filled each sheet, both front and back, and then carefully put it away in a folder (Mueller, Melissa, *Anne Frank: a biography* [New York: Henry Holt & Co, 1998], 183). When the Gestapo plundered the Secret Annex in August 1944, they scattered books, personal effects, paperwork, and Anne's diaries across the floor, where they remained until a friend collected them for safe-

keeping. That friend was a young woman named Miep Gies, who worked for Otto Frank before the Nazi occupation of Holland

MIEP GIES

Gies is the actual hero in the story of the Secret Annex. She appears as a character in the book, the play, the film, and in her own right as the subject of biographies and filmed documentaries. Once the Franks went into hiding, Miep and her husband Jan kept the family alive, bringing food and news from the outside world. Miep's daily movements required tremendous planning and courage. It is not commonly known that thousands of Dutch citizens risked their lives to hide Jews. At the end of World War II, over 30,000 Jews came out of hiding in the Netherlands, having survived the fate that claimed more than 100,000 Dutch Jews.

Miep lived another sixty years after the war ended. In 1998 she wrote of her experience:

"To my great and abiding sorrow,

I was not able to save Anne's life. But I was able to help her live two years longer. . . . Anne's life and death have special meaning for all those who are subject to prejudice, discrimination, and persecution today. Anne stands for the absolute innocence of all victims (as quoted in Mueller, 306).

Miep Gies died quietly at the age of 100 on 11 January 2010. She was the last living vestige of the Secret Annex, but her legacy will live alongside Anne's.

OTTO FRANK

Otto Frank became the only resident of the Secret Annex who would survive the savage concentration camp experience. All the others died while incarcerated, but Otto Frank returned to Holland, weighing only 114 pounds, shortly after the Liberation by Allied troops. He lived with Jan and Miep Gies while waiting for his wife and daughters to return. He would learn of their deaths one-by-one, as the survivors of the Holocaust trickled out of the rubble of Nazi Germany.



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Although Miep returned Anne's diary to Otto on the day he learned of Anne's death, he did not begin reading it immediately. After many months, Otto came to a page on which Anne had written the desire of her heart:

"My greatest wish is to become a journalist someday and later on a famous writer. Whether these leanings towards greatness (or insanity?) will ever materialize remains to be seen, but I certainly have the subjects in my mind. In any case, I want to publish a book entitled *Het Achterhuis* [*The House Behind*] after the war (*Anne Frank: Diary of a Young Girl* [New York: Doubleday, 1952] 206).

He reread Anne's writings again and again; and eventually the soft place he had always held in his heart for his younger daughter convinced Otto Frank to publish Anne's diary.

THE BOOK

In 1947 Otto Frank published Anne's diary, plus excerpts from 327 loose sheets of onionskin paper and

her notebooks, written in the original Dutch language. The book was titled *Anne Frank: The Diary of a Young Girl*. Otto translated the pages into his native German and hand-carried the manuscript to Germany in search of a publisher, where he felt the diary most needed to be read. By 1950 the book had been translated into French and English, but "the diary did not become a best-seller until it was adapted for the stage and performed throughout the world" (Mueller, 275).

THE PLAY

Otto Frank may be considered the protagonist of the play. A decorated German officer (World War I), Otto had an enterprising sense of adventure that took the family out of harm's way once the Nazi party took control of his native Germany and his adopted Holland. When all was said and done, Otto Frank became a man of vision—committed to ensuring that Anne's name would become a household name around the world, for subsequent gen-

erations.

The book became a play (*The Diary of Anne Frank*), adapted for stage by playwrights Frances Goodrich and Albert Hackett: "We felt we were working for a cause, not just a play" (Erlick, Evelyn, *Dictionary of Literary Biography, 1956* [<http://enotes.com/diary-anne>]). The play opened on Broadway in 1955. It was the high point of their careers, earning a Tony Award and the Pulitzer Prize. In 1959, they adapted the play into a film, but it was more a success among critics than at the box office (Ibid).

In 1963 Otto Frank learned that a theatre group in London, The Rookstone Players, were mounting a production of *The Diary of Anne Frank*. He wrote asking them to send memorabilia from the play, informing them that "the house, in which we were hiding, has been preserved and that in the front part and the adjoining house an International Youth Center has been established. In the documentation

Department we want to collect as many reactions to the play as possible" (personal correspondence, 31 May 1963). A Miss Bannister answered his letter, to which he replied:

I thank you very much for your kind letter of August 3rd and am grateful to you for sending me a number of photos and the programme of your performance of "the Diary". I hope that the message the play contains will have a lasting influence on the audience and that all connected with the performance will remember the experience they had in representing my family and our friends.

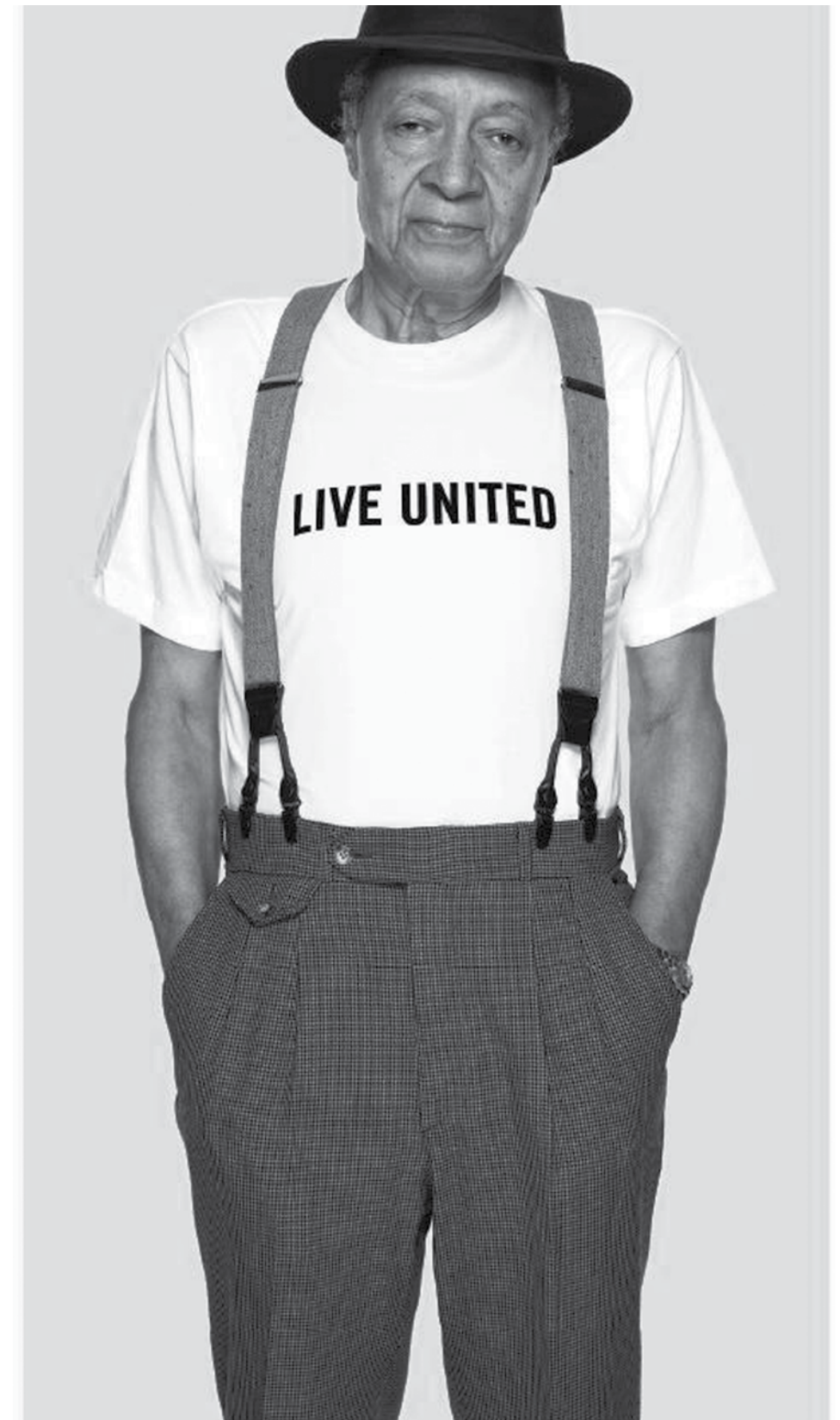
With kindest regards and very sincerely Yours,

Otto Frank

TODAY

Sixty-six years have passed since Anne wasted away from typhus in a Dutch concentration camp, but she lives on for audiences whose hearts have been touched by Anne's humor, humility, intelligence, and insights. "I am young and I possess many buried qualities: I am young and strong and am living a great adventure. . . . I have been given a lot, a happy nature, a great deal of cheerfulness and strength" (*Anne Frank*, 198). Perhaps the most often quoted insight from the Diary is the one that challenges the thinking of all mankind. "In spite of everything, I still believe that people are truly good at heart" (Ibid, 233). In 1999 *Time Magazine* listed Anne Frank among the heroes and icons of the twentieth century. Wherever audiences have seen the play, *The Diary of Anne Frank* has become a theatre favorite and a modern classic.

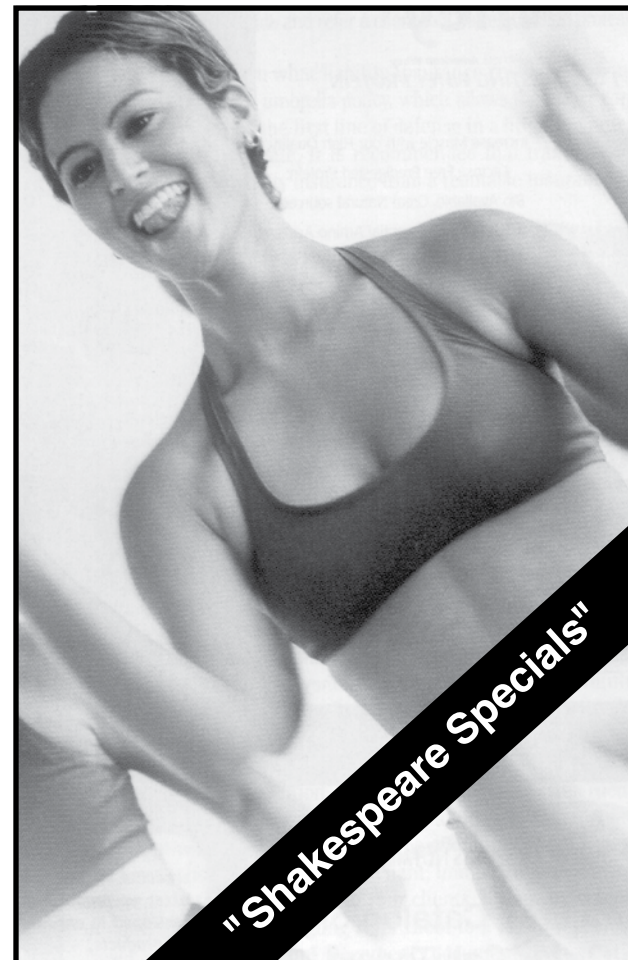
In 1995 playwright Wendy Kesselman adapted the original stage play by Goodrich and Hackett, adding newly discovered writing from Anne's diary, as well as survivor accounts, "interwoven to create a contemporary impassioned story of the lives of people persecuted under Nazi rule" (<http://www.dramatists.com/cgi-bin/db/single.asp?key=2866>). It is this new script which the Utah Shakespearean Festival is excited to bring to audiences in 2010. ■



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“Crown’d with Joy at Last”: Loss and Restoration in *Pericles*

By Stephanie Chidester

PERICLES IS SOMETHING OF AN ENIGMA AMONG Shakespeare’s plays. Its authorship has been disputed; its characters are lacking in dimension; and it presents sharply defined contrasts of brightest virtue and darkest vice, with few shades of grey betwixt the two. One might expect *Pericles* to be less satisfying than the rest of Shakespeare’s canon, but the play had an enduring appeal in Shakespeare’s day and—on the rare occasions it is now performed—it is generally well received by modern audiences. The adventure and spectacle in the play have obvious entertainment value, but much of the play’s magic arises from Shakespeare’s reworking of a favorite theme—loss and restoration. This theme, common to his other romances as well as comedies such as *Twelfth Night*, gives depth and complexity to *Pericles*. Here Shakespeare presents losses great and small, with varying degrees of restoration or recompense for suffering.

Pericles’s first loss occurs in the form of disappointed hopes. He travels to Antioch to court a princess whom he assumes is as virtuous as she is lovely: “See where she comes, appareled like the spring, / Graces her subjects, and her thoughts the king / Of every virtue gives renown to men!” (1.1.13–14; all references to line numbers are from *The Riverside Shakespeare*, Ed. G. Blakemore Evans [Boston: Houghton Mifflin Company, 1974]). When *Pericles* discerns the meaning of the riddle—Antiochus’s incestuous relationship with his daughter—his dream of “[boundless]

The Adventures
of *Pericles*



The adventure and spectacle in the play have obvious entertainment value, but much of the play’s magic arises from Shakespeare’s reworking of a favorite theme—loss and restoration.

happiness” is destroyed (1.1.24). The restoration of these lost hopes occurs in parallel scenes of courtship, after Pericles is shipwrecked in Pentapolis. Here Pericles finds a princess whose virtue matches her beauty, and after proving his worth “in arts and arms” (2.4.82), he succeeds in winning Thaisa.

In the wake of Pericles’s first, ill-fated courtship, he experiences another loss—he is forced to leave his kingdom of Tyre. Because he has uncovered Antiochus’s secret, Pericles

believes, correctly, that Antiochus “either by public war or private treason / Will take away [his] life” (1.2.104–105). To protect his people from war, Pericles flees Tyre, entrusting his kingdom to Helicanus. Pericles endures this loss for several years until “the most high gods . . . [send] fire from heaven” to destroy Antiochus, enabling Pericles to return home (2.4.3, 9).

The supposed death of Thaisa, when Pericles has achieved long-awaited happiness in marriage and is

anticipating both his return home and the birth of his first child, is one of the most poignant examples of loss in this play. Pericles expresses first disbelief and anger, then intense sorrow for the loss of his wife and the mother of his child. “O you gods! / Why do you make us love your goodly gifts / And snatch them straight away?” (3.1.22–24). He is scarcely given time to say a farewell to his queen before the ship’s crew demand he throw her overboard.

Pericles’s freshly discovered love for his newborn daughter is mingled with fear that Marina too will perish during the voyage. In this state of grief and fear, Pericles decides to leave Marina in the care of his friends Cleon and Dionyza in nearby Tharsus, which results in the voluntary loss of his daughter for the following fourteen years. Piling loss upon loss, Pericles later returns to Tharsus to find not his daughter but a tombstone. Pericles “in sorrow all devour’d . . . swears / Never to wash his face, nor cut his hairs; [and puts] on sackcloth” (4.4.25–29).

The reunions, like the separations, appear to be orchestrated by divine providence. Gower, the play’s chorus and narrator, tells us that a storm drives Pericles’s ship to Mytilene (5.Cho.14–16), and later, the goddess Diana appears to Pericles, directing him to Ephesus and to Thaisa (5.1.240–249). In these scenes Pericles reacts with greater disbelief than he did at the news of the deaths of wife and daughter, asking for proof after proof; he is more inclined to believe that the gods will take and destroy than that they will give and restore. Pericles’s joy is as overwhelming as his former grief: “Strike me . . . / Give me a gash, put me to present pain, / Lest this great sea of joys rushing upon me / O’erbear the shores of my mortality, / And drown me with their sweetness” (5.1.190–194).

Marina likewise endures losses and trials, which she overcomes and for which she receives recompense. She is, of course, separated from and eventually reunited with her parents, but she also suffers the loss of social standing and reputation when she is

kidnapped and sold to the owners of a brothel. Although providence has a hand in Marina’s preservation, she adds her own efforts to the cause; she exemplifies Ceremon’s claim that “virtue and cunning [are] endowments greater / Than nobleness and riches” (3.2.28–29). Not only does she successfully defend her virtue, but she also reforms the denizens of the brothel: “Marina single-handedly destroys the sex industry in Mytilene. Exhibited for sale, she converts one lecherous customer after another to higher thoughts” (A. D. Nuttall, *Shakespeare the Thinker* [New Haven & London: Yale University Press, 2007], 335). Furthermore, Marina persuades her captors to allow her a more respectable trade: “If that thy master would gain by me, / Proclaim that I can sing, weave, sew, and dance, / With other virtues, which I’ll keep from boast, / And will undertake all these to teach” (4.6.182–185).

The restoration of Marina’s social standing occurs when she is reunited with her father, which clears the path to her marriage with Lysimachus, the governor of Mytilene. However, while Lysimachus may be a member of the nobility, his virtue falls far short of his bride’s; after all, he initially meets Marina as a customer of the brothel to which she has been sold. Consequently, many critics perceive this marriage more as a punishment than a reward. John Pettigrew, for instance, maintains that “Marina’s lover is—even for Shakespeare whose young heroes are all too often dastardly bounders—an insult to her and humanity” (cited in *Shakespearean Criticism*, Vol. 15, Ed. Sandra L. Williamson [Detroit & London: Gale Research Inc., 1991], 156). Also interesting to note is that while Lysimachus is reluctant to wed Marina until he is assured she is of noble blood, Thaisa marries Pericles based on an evaluation of his inner worth, ignorant of the fact that he is her social equal.

For some injuries and losses, no recompense is provided. Though Gower condemns Antiochus’s daughter for her part in the incestuous relationship, modern audiences often see her as a

victim of abuse rather than a willing participant in incest. The few words she speaks, wishing Pericles success (1.1.59), suggest that she hopes to escape her situation. She has lost virtue, reputation, and the love and marriage which might have been hers, none of which are ever restored; on the contrary, she is struck down alongside her father.

However simplistic the characters and the presentation of *Pericles*, the theme of restoration—reunion with lost loved-ones—strikes a chord

of longing in nearly every heart, and thus *Pericles* becomes a sort of wish-fulfillment. Though Pericles endures a series of painful losses and disappointments, fate restores to him what was lost, and ultimately his enemies are confounded without any effort on his part to enact revenge. Gower sums up the play, “Although assail’d with fortune fierce and keen, / Virtue [preserv’d] from fell destruction’s blast, / Led on by heaven, and crown’d with joy at last” (5.3.88–90). ■

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2010 Season Calendar



Evening Performances of *Much Ado about Nothing*, *The Merchant of Venice*, and *Macbeth* are in the Adams Shakespearean Theatre (inclement weather, Auditorium Theatre); *Great Expectations*, *Pride and Prejudice*, and *The 39 Steps* are in the Randall L. Jones Theatre.

Matinee Performances of *Much Ado about Nothing* are in the Auditorium Theatre; *Great Expectations*, *Pride and Prejudice*, and *The 39 Steps* are in the Randall L. Jones Theatre.

Melinda Parrett (left) as Rosalind and Marcella Rose Sciotto as Celia in *As You Like It*, 2009

All Performances of *Pericles*, *The Diary of Anne Frank*, and *Greater Tuna* 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 10 to September 4 and Thursdays and Saturdays at 11 a.m. September 25 to October 23.

Repertory Magic begins in the Randall L. Jones Theatre lobby Thursdays at approximately 4:45 p.m. July 15 to August 26.

The Greenshow is performed in the courtyard surrounding the Adams Shakespearean Theatre Mondays through Saturdays at 7 p.m. June 28 to September 4.

The New American Playwrights Project presents plays August 12, 13, 19, 20, 25, 26, and 27 at 10 a.m. and August 31 and September 2, and 3 at 2 p.m. All are 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 July 12 to September 2 and in the Randall Theatre Thursdays and Saturdays September 23 to October 23.

Costume Seminars are in the Auditorium Theatre at 11 a.m. Tuesdays and Fridays July 13 to September 3.

Actor Seminars are in the Seminar Grove at 11 a.m. Wednesdays and Saturdays July 7 to September 4 and on the Randall Theatre lawn Wednesdays and Fridays from September 22 to October 2.

Play Orientations begin in the Auditorium Theatre at 1 p.m. for matinee performances and 6:45 p.m. for evening performances July 24 to September 4 and at 1:30 and 7 p.m. on the lawn of the Randall L. Jones Theatre from September 19 to October 25. ■

MONDAY

June 28 *Much Ado* (preview), 8 p.m.

5 *Great Expectations* (preview), 2 p.m.
Much Ado about Nothing (opening), 8 p.m.

12 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

19 *The 39 Steps*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

26 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

Aug. 2 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

9 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

16 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

23 *The 39 Steps*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

30 *Much Ado about Nothing*, 8 p.m.

TUESDAY

29 *The Merchant of Venice* (preview), 8 p.m.

6 *Pride and Prejudice* (preview), 2 p.m.
The Merchant of Venice (opening), 8 p.m.

13 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

20 *Pride and Prejudice*, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

27 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

3 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

10 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

17 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

24 *Pride and Prejudice*, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

31 *The Merchant of Venice*, 8 p.m.

21 *The Diary of Anne Frank* (preview), 7:30 p.m.

28 *Greater Tuna*, 2 p.m.
Pericles, 7:30 p.m.

5 *The Diary of Anne Frank*, 2 p.m.
Greater Tuna, 7:30 p.m.

12 *Pericles*, 2 p.m.
The Diary of Anne Frank, 7:30 p.m.

19 *Pericles*, 2 p.m.
Greater Tuna, 7:30 p.m.

WEDNESDAY

30 *Macbeth* (preview), 8 p.m.

7 *The 39 Steps* (preview), 2 p.m.
Macbeth (opening), 8 p.m.

14 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

21 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

28 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

4 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

11 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

18 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

25 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

Sept. 1 *Much Ado about Nothing*, 2 p.m.
Macbeth, 8 p.m.

22 *Greater Tuna* (preview), 2 p.m.
Pericles (opening), 7:30 p.m.

29 *The Diary of Anne Frank*, 2 p.m.
Greater Tuna, 7:30 p.m.

6 *Pericles*, 2 p.m.
The Diary of Anne Frank, 7:30 p.m.

13 *Greater Tuna*, 2 p.m.
Pericles, 7:30 p.m.

20 *The Diary of Anne Frank*, 2 p.m.
Greater Tuna, 7:30 p.m.

THURSDAY

July 1 *Great Expectations* (preview), 2 p.m.
Much Ado about Nothing (preview), 8 p.m.

8 *The 39 Steps* (opening), 2 p.m.
Much Ado about Nothing, 8 p.m.

15 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

22 *The 39 Steps*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

29 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

5 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

12 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

19 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

26 *The 39 Steps*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

2 *Much Ado about Nothing*, 8 p.m.

Sept. 16 *Pericles* (preview), 7:30 p.m.

23 *The Diary of Anne Frank* (opening), 2 p.m.
Greater Tuna (opening), 7:30 p.m.

30 *Pericles*, 2 p.m.
The Diary of Anne Frank, 7:30 p.m.

7 *Greater Tuna*, 2 p.m.
Pericles, 7:30 p.m.

14 *The Diary of Anne Frank*, 2 p.m.
Greater Tuna, 7:30 p.m.

21 *Pericles*, 2 p.m.
The Diary of Anne Frank, 7:30 p.m.

FRIDAY

2 *Pride and Prejudice* (preview), 2 p.m.
The Merchant of Venice (preview), 8 p.m.

9 *Great Expectations* (opening), 2 p.m.
The Merchant of Venice, 8 p.m.

16 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

23 *Pride and Prejudice*, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

30 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

6 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

13 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

20 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

27 *Pride and Prejudice*, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

3 *The Merchant of Venice*, 8 p.m.

17 *The Diary of Anne Frank* (preview), 7:30 p.m.

24 *Pericles*, 2 p.m.
The Diary of Anne Frank, 7:30 p.m.

Oct. 1 *Greater Tuna*, 2 p.m.
Pericles, 7:30 p.m.

8 *The Diary of Anne Frank*, 2 p.m.
Greater Tuna, 7:30 p.m.

15 *Pericles*, 2 p.m.
The Diary of Anne Frank, 7:30 p.m.

22 *Greater Tuna*, 2 p.m.
Pericles, 7:30 p.m.

SATURDAY

3 *The 39 Steps* (preview), 2 p.m.
Macbeth (preview), 8 p.m.

10 *Pride and Prejudice* (opening), 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

17 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

24 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

31 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

7 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
Macbeth, 8 p.m.
The 39 Steps, 8 p.m.

14 *The 39 Steps*, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

21 *Pride and Prejudice*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Great Expectations, 8 p.m.

28 *Great Expectations*, 2 p.m.
Much Ado about Nothing, 2 p.m.
The Merchant of Venice, 8 p.m.
Pride and Prejudice, 8 p.m.

4 *Much Ado about Nothing*, 2 p.m.
Macbeth, 8 p.m.

18 *Greater Tuna* (preview), 2 p.m.
Pericles (preview), 7:30 p.m.

25 *Greater Tuna*, 2 p.m.
Pericles, 7:30 p.m.

2 *The Diary of Anne Frank*, 2 p.m.
Greater Tuna, 7:30 p.m.

9 *Pericles*, 2 p.m.
The Diary of Anne Frank, 7:30 p.m.

16 *Greater Tuna*, 2 p.m.
Pericles, 7:30 p.m.

23 *The Diary of Anne Frank*, 2 p.m.
Greater Tuna, 7:30 p.m.

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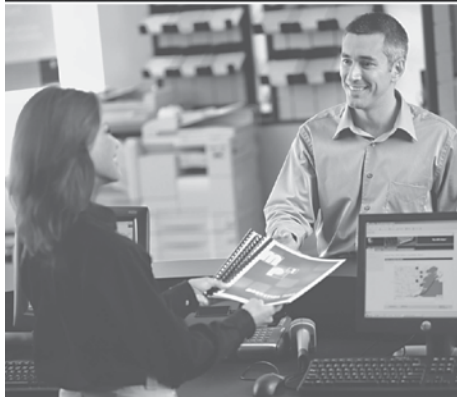


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