MIDSUMMER MAGAZINE

The Magazine of the Uta[illegible]espeare Festival

SUMMER/FALL 2014

Your Complimentary Guide to the Utah Shakespeare Festival and Southern Utah

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MIDSUMMER MAGAZINE
The Magazine of the Utah Shakespeare Festival

Summer/Fall 2014 • Thirty-Fifth Edition • Cedar City, Utah

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Cover Photo: Melinda Parrett (left) as Ariel and Henry Woronicz as Prospero in the Utah Shakespeare Festival's 2013 production of *The Tempest*.

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Tickets and information about the Utah Shakespeare Festival are available by calling 1-800-PLAYTIX or visiting the website at www.bard.org.

THE FESTIVAL CITY

Welcome to Our Home

By Bruce C. Lee

Welcome to the Tony Award-winning Utah Shakespeare Festival and beautiful, spectacular southern Utah. I hope you enjoy your time here, and I hope that this issue of *Midsummer Magazine* can provide a bit of information about the Festival, as well as its hometown of Cedar City and its resort neighbor of Brian Head.

Your visit to the Festival begins, of course, with the plays. And if you don't have tickets yet, it really is easy; and (with three or four plays showing each day) tickets are almost always available. You can order your tickets 24/7 at www.bard.org. You can also call the Festival ticket office at 800-PLAYTIX. And during the season, you can visit the Ticket Office in person, at either the Adams Shakespearean or Randall L. Jones theatre.

Once you have planned your play schedule and obtained your tickets, don't miss the "Festival Experience," consisting of a host of free activities around the plays. You can learn more about the plays at the orientations before each production, and you can discuss the plays after-the-fact at the morning Literary Seminars, Actor Seminars, Costume Seminars, and Prop Seminars. And don't miss the evening *Greenshow* on the green and courtyard surrounding the Adams Theatre. (Times and locations for most of these activities are on the calendar on pages 36–37, and more details are available at www.bard.org.)

Finally, enjoy the town we call home: Cedar City, including the beautiful campus of Southern Utah University and such favorites as the Braithwaite Fine Arts Gallery and the Frontier Homestead State Park and Museum. Then, last but not least, get away from it all with the natural sites and cool, fresh air of Cedar Mountain and Brian Head.

It's all part of the plays and activities, scenes and scenery, city and area we call home. So, you are welcome. Relax and enjoy yourself. ■

THAT'S US!

2014 at the Utah Shakespeare Festival

By Leonard Colby

World-class, Tony Award-winning theatre, free seminars and pre-play entertainment, and the amazing backdrop of southern Utah—all are part of the Utah Shakespeare Festival's 2014 season, with eight plays running from June 23 to October 18. Artistic Directors David Ivers and Brian Vaughn recently announced the season, which will run from June 23 to October 18 and feature four plays ranging from Shakespeare classics to a Stephen Sondheim musical to a world premier adaptation of a beloved Jane Austen novel.

Tickets for the 2014 season are on sale and are available via the Festival website, www.bard.org; telephone, 800-PLAYTIX; or at the Ticket Offices at the Adams Shakespearean and Randall L. Jones theatres in Cedar City.

Photo: A scene from the Festival's 2013 production of *Love's Labour's Lost.*

The Adams Shakespearean Theatre will feature three plays by William Shakespeare, playing from June 23 to August 30. First is the Festival's continuation of its History Cycle with the third play in Shakespeare's theatrical chronicle of England and its kings: *Henry IV Part One.* This follows the first two in the series produced in 2013: *King John* and *Richard II*. The History Cycle will continue chronologically through all ten plays in future years.

Also in the Adams Theatre will be two more Shakespeare plays (*Measure for Measure* and *The Comedy of Errors*) which are part of the Festival's ambitious Complete the Canon Project, an ongoing initiative to produce all of Shakespeare's thirty-seven plays between 2012 and 2023.

In the Randall L. Jones Theatre will be a new adaption of Jane Austen's *Sense and Sensibility,* commissioned by and premiering at the Festival and written by Joseph Hanreddy and J. R. Sullivan, and Stephen Sondheim's brilliant fairytale-inspired musical, *Into the Woods*. These two shows will run from June 23 to August 30.

In addition, the Randall Theatre will host a fourth Shakespeare play, also part of the Complete the Canon Project: *Twelfth Night*. One of Shakespeare's most popular comedies, *Twelfth Night* will play throughout the Festival season, from June 23 to October 18. Rounding out the late end of the season will be playwright Steven Dietz's *Sherlock Holmes: The Final Adventure,* a mystery adventure about the world's most popular detective, and *Boeing Boeing* a high-flying farce by French playwright, Marc Camoletti. Both will play from September 20 to October 18.

"I think 2014 embodies the perfect balance of progressive programming for the Utah Shakespeare Festival," said Artistic Director David Ivers. "Most importantly, by producing four of Shakespeare's plays we further deepen our connection to our namesake playwright. I'm particularly excited that *Twelfth Night* will have such a long run in the Randall Theatre, allowing Shakespeare to be exposed to our loyal guests and new students across many regions."

Comedy. Tragedy. Musicals. The Utah Shakespeare Festival. That's US! ■

HENRY IV PART ONE

Falstaff: The Voice of Reason

By Olga A. Pilkington

The cult of honor might seem fascinating and desirable both in the Renaissance and in our time. However, it quickly loses its appeal when examined closely. Shakespeare's *Henry IV Part One* offers such a close look through Falstaff. While he is often played as a comic-relief character, Sir John's role is much more complex. He is the voice of reason.

Shakespeare uses humor to disguise the seriousness of the issues in the play. So common sense ends up in the mouth of a drunkard and a thief. Falstaff is a secondary character, yet he is not so far removed from the protagonist that we will disregard his remarks. Shakespeare strategically places Falstaff in the proximity of a more acceptable character—Prince Hal.

Despite (or maybe due to) this prominent placement, we usually tend to notice only the most grotesque features of Falstaff. It is easy to interpret him as simply a bad influence on the prince. If not for Falstaff, Hal would be a more upstanding heir. This is certainly the king's position.

When we first look at Falstaff, we see a drunk and a coward whose sole purpose is to amuse the hero and the audience. We trust Prince Hal's judgment when he tells us that Falstaff is "fat-witted with drinking old sack" (all references to the play are from *Henry IV Part One,* Maynard Mack ed. [New York: The New American Library, 1965], 1.2.1). We also believe Poins when he declares that "Sir John Sack and Sugar" had sold his soul to the devil "Good Friday last for a cup of Madeira and a cold capon's leg" (1.2117–120). In fact, as William Henry Schofield writes in *Chivalry in English Literature: Chaucer, Malory, Spenser, and Shakespeare,* "Falstaff alone illustrated nearly every vice" of a knight as described "in Caxton's rough rendering of the Order [of Chivalry]" ([Cambridge, Massachusetts: Harvard University Press, 1912], 216–217).

We expect Falstaff to amount to nothing or to very little. And over the years, critics have come to the same conclusion. Bruce A. Rosenberg suggests that such characters as "Dinadan in Malory, Falstaff in parts I and II of Henry IV" do little more than serve as a dark background upon which the true heroes shine brightly ("The Necessity of Unferth," *Journal of the Folklore Institute 6,* no. 1 (1969): 57). Falstaff played the major role in helping Hal create the persona of a rogue unfit to govern and thus made his enemies underestimate him. Schofield suggests that by banishing Falstaff, Hal redeems himself and proves worthy of the crown, "Henry IV feared that his son was degenerate; but Prince Hal . . . early redeemed his youthful mistakes" (Schofield 218).

While the purpose of assisting the hero is a noble one, and the purpose of entertaining the hero and us along the way is an important one, Falstaff has a higher calling—that of a realistic commentator in the midst of an honor-preoccupied society. He is situated in the heart of the very community he criticizes. After all, he is Sir John Falstaff. However, at the same time he does not display the social decorum or the attitudes of a knight. Thus, he is both the ultimate insider—the best friend of a prince—and a distant observer—the town drunk. As a friend, he has Hal's ear and replaces Hal's father when it comes to teaching the prince the ways of the world.

Falstaff's ways are irreconcilable with the world of the court. Realizing this and calling on Falstaff's knightly obligations, Hal attempts to rein in his unruly companion. First, by warning that, once he is king, he will banish Jack, and later by suggesting Falstaff should join the military action. When Prince Hal tells him, "I have procured thee, Jack, a charge of foot," Fasltaff laments, "Oh, I could wish this tavern were my drum!" (3.3.192–213). Yes, Falstaff would rather drink than fight, but when we look closely, we notice he has a more sensible objection to dying on the battlefield.

While Hotspur is excited about war and declares he could "pluck bright honor from the pale-faced moon" (1.3.200), the very presence of Sir John Falstaff, the fat knight, is a sarcastic smirk at such lofty ideals. In his famous speech about honor, Falstaff defines it as a mere "word," "air" (5.1.134–35). He is being painfully realistic when he talks about the practical limitations of honor, "Can honor set to a leg? No. Or an arm? No.

Or take away the grief of a / wound? No. Honor hath no skill in surgery then? No." (5.1.131–34). Falstaff also repeatedly declares that he prefers life to the abstraction of honor, "Who hath it? He that died a Wednesday. . . . Therefore, I'll none of it" (5.1.136–140).

In the midst of the battle, when Hal has lost his sword and is desperate for a weapon, instead of giving up his own sword, Falstaff gives the prince his pistol and reminds him of his views on honor, "I like / no such grinning honor. . . . Give / me life; which if I can save, so; if not, honor comes unlooked for, and there's an end" (5.4.5961).

For Hal, the future king, honor seems to be a valuable commodity in re-establishing a favorable relationship with his father. When the king suspects his son is unfit, Prince Hal promises to "redeem all" his indiscretions "on Percy's head" (3.2.128–132). He proclaims that "the time will come, / That I shall make this northern youth exchange / His glorious deeds for my indignities" (3.2.144–46). Hal swears to "tear the reckoning from his [Hotspur's] heart (3.2.152). Killing Hotspur will be an honorable thing to do. It will restore the prince to the good graces of the king and the court with whom he has become "almost an alien" (3.2.34).

However, when the noble deed is done, and Percy is left "For worms" (5.4.86), Falstaff steps in, claiming that he and not Hal killed Hotspur. Falstaff brushes aside Hal's claims with, "Lord, Lord, how this world is / given to lying" (5.4.143–44), and he tells a circumstantial tale of how he and Hotspur were down and out of breath and then rose at an instant and "fought a long hour by Shrewsbury clock"(5.4.146). Hal in a sudden and surprising capitulation, says, "If a lie may do thee any grace, / I'll gild it with the happiest terms I have" (5.4.155–56). Friendship is clearly part of the reason for Hal's renunciation of honor, but this last proof of Falstaff's must be part of it too. Honor is indeed something other than what it seems, won by murder and taken away with lies. One might well argue that Falstaff, liar, drunkard, and coward that he is, is better suited to receive the kind of honor that Hal has found on the battlefield at Shrewsbury. ■

THE COMEDY OF ERRORS

"Not One Before Another": Parallel Structures in *The Comedy of Errors*

By Cheryl Hogue Smith

Many critics believe Shakespeare's use of rhyme in his early plays represents poetic immaturity and suggests he was not yet practiced enough to effectively employ blank verse. However, Shakespeare's use of end rhyme in *The Comedy of Errors* seems anything but immature. *The Comedy of Errors* has 1760 lines, 498 of which (28 percent) end in rhyme. The many examples of perfect (e.g., date/late) and slant (e.g., feast/guest) rhyme are important and integral parts of *The Comedy of Errors* because those rhymes, in concert with the action performed on stage, dramatically influence an audience's reaction to the play.

Perfect rhyme with the AABB pattern unifies verse through anticipated harmony. In addition to the rhythmic melody, perfect rhyme forms a parallel structure with the plot because it almost exclusively appears in the text at moments of resolution for characters and/or in lines that strengthen character relationships. Since perfect rhyme is harmonious,

it understandably occurs most often in the play when characters are at peace with their situations in life. For example, in act 1, scene 1, the Duke of Ephesus sentences Egeon to death. In response, Egeon, whose fruitless search has finally come to an end, bookends the entire scene with two rhyming couplets: "Proceed, Solinus, to procure my fall, / And by the doom of death end woes and all" (1–2) and "Hopeless and helpless doth Egeon wend, / But to procrastinate his lifeless end" (157–58).

The calm that Egeon exhibits during a scene about his death sentence is punctuated with perfect rhyme, helping audiences experience his acceptance of his fate.

Perfect rhyme also mirrors the plot in scenes that unify character relationships. One example of this is in act 2, scene 2 when we first meet Adriana and Luciana. These characters must be portrayed as loving sisters early in the play in preparation for Antipholus of Syracuse's seemingly adulterous comments in act 3, scene 2. Although the sisters banter in act 2, scene 2 about the proper role a wife should play in relation to her husband, the harmony created by the perfect rhyme aids in the solidification of their relationship. This is especially true when the sisters complete rhyming couplets for each other:

ADRIANA: This servitude makes you to keep unwed.
LUCIANA: Not this, but troubles of the marriage-bed.
ADRIANA: But, were you wedded, you would bear some sway.
LUCIANA: Ere I learn love, I'll practice to obey (26–29).

The rhythm of perfect rhyme unites these sisters in their sibling disagreement.

Another example in which perfect rhyme helps to unify relationships occurs in act 3, scene 2 between Luciana and Antipholus of Syracuse. While the audience expects Antipholus of Syracuse to fall in love with Luciana, Luciana is unaware of the true identity of Antipholus of Syracuse. Perfect rhyme eventually brings these characters together; however, since we are only in act 3, scene 2 and the characters cannot unite until all the "errors" have been resolved in act 5, scene 1, most of the lines in act 3, scene 2 between Antipholus of Syracuse and Luciana are spoken in an ABAB rhyme scheme, which modulates the idyllic union and the harmony of the rhyme. The use of perfect rhyme indicates an intended union, while the alternating rhyme scheme shows this union cannot yet happen.

Another type of rhyme in the play, slant rhyme, by its very nature causes a reader to pause and reflect on the association of words, even if only for a fraction of a second. Slant rhyme contains little harmony and scant unification of verse. Slant rhyme in *The Comedy of Errors* is contrived to appear at moments of discontent for characters or at times when the plot leads Antipholus of Ephesus into misfortune.

Slant rhyme often appears in the text, for example, when characters are forced to make unfavorable decisions, as in act 1, scene 1 where the only two slant rhyming lines are both spoken by the Duke of Ephesus after listening to Egeon's tale of woe: "And live; if no, then thou art doomed to die. / Jailer, take him to thy custody" (154–55). The Duke has made the legal decision required of him, though he clearly does not wish Egeon to die.

Likewise, in act 4, scene 2, after Adriana gives Dromio of Syracuse the money to bail Antipholus of Ephesus out of jail, Adriana's last lines are also couched in revealing slant rhyme. Adriana's dissatisfaction is evident in these last lines of the scene: "Go, Dromio; there's the money, bear it straight / And bring thy master home immediately. / Come, sister. I am press'd down with conceit— / Conceit, my comfort and my injury (63–66). The offsetting ABAB rhyme scheme, in conjunction with the slant rhymes, reinforces Adriana's unhappy situation.

Slant rhyme also occurs at times when the plot leads Antipholus of Ephesus into misfortune. For example, in act 2, scene 2 Angelo gives Antipholus of Syracuse the chain intended for Antipholus of Ephesus, thus causing Antipholus of Ephesus to be arrested:

ANGELO: Master Antipholus—
ANTIPHOLUS S: Ay, that's my name.
ANGELO: I know it well, sir. Lo, here's the chain (164–65).

Likewise, when Antipholus of Ephesus is reciting his adventures to the Duke in act 5, scene 1, one of the most traumatic parts of his recital is appropriately voiced in slant rhyme: "Who parted with me to go fetch a chain,/ Promising to bring it to the Porpentine,/ Where Balthazar and I did dine together. /Our dinner done, and he not coming thither (221–24). Slant rhyme unmistakably foreshadows and mimics the plot in situations that bring Antipholus of Ephesus to grief.

When thinking about rhyme in Shakespeare, we must remember that Shakespeare was writing for an audience of listeners who would have been much more sensitive than we are to subtle differences in the sounds of theatre. The literacy rate in the Renaissance was much lower than it is today, and Renaissance audiences would certainly be more tuned in to listening since the plays were characteristically heard and not read. It's not surprising, then, that the rhyme plays an important role in the play, providing an additional degree of theatrical orchestration and conferring a certain complex elegance on the text. Even if we may not initially see the harmonious union between perfect rhyme and plot or the parallelism between slant rhyme and conflict, we can still be aware that the rhythmic dialogue and plot consistently support each other. They do, after all, go "hand in hand," creating both rhyme and reason.

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CEDAR RIDGE GOLF COURSE

MEASURE FOR MEASURE

Some Rise by Sin, and Some by Virtue Fall

By Diana Major Spencer

Measure for Measure, for all its inscrutable scrutiny of the letter and spirit of moral laws relative to hypocrisy and its perpetrators, deeply engages the audience in pondering the wisdom of absolute, one-size-fits-all sexual mores, yet lacks a satisfying resolution. We're happy the play ends with marriages rather than executions, but who marries whom bodes ill for future joy, and decapitating a body dead by disease to provide Angelo a head to prove Claudio's death is downright gruesome. So where is the "redeeming social value" in this gripping, disturbing drama? Is the Duke's hypocritical triumph over Angelo's hypocrisy sufficient?

June 24 to August 29
In the Adams Shakespearean Theatre

Vincentio seems to know more than he lets on. In his very first speech, he spends ten lines heaping praise upon Escalus as wiser and better informed in matters of government than any in Vienna—including himself, adding, "There is our commission, / From which we would not have you warp" (1.1.13–14; line references are from *The Riverside Shakespeare,* ed. G. Blakemore Evans, et al. [Boston: Houghton Mifflin, 1974]). Since the stage directions specify, "Enter Duke, Escalus, Lords, [and Attendants]," the Duke as yet speaks only to Escalus; thus, the "commission" must prescribe instructions for only Escalus (you), who must follow them exactly (not warp).

Angelo enters at line 24, after the excellent, knowledgeable, and trustworthy Escalus has been passed over for the honor of acting as deputy in Vincentio's contrived absence. "Old Escalus," the Duke admits, "though first in question, is thy secondary" (45–46). "Thyself and thy belongings," Vincentio philosophizes, "are not thine own so proper as to waste / Thyself upon thy virtues, they on thee . . . for if our virtues / Did not go forth of us, 'twere all alike / As if we had them not" (1.1.29–35). The Oxford English Dictionary defines proper as, "Belonging to oneself or itself; (one's or its) self"; "Belonging or relating to the person or thing in question distinctively (more than to any other), or exclusively (not to any other); special, particular, distinctive, characteristic; peculiar, restricted; private, individual, of its own" (OED 2:2327). In short, Angelo must exercise his virtue through public service rather than keeping it hoarded away for himself alone. He will serve as moral compass for Vienna.

Angelo protests, "Now, good my lord, / Let there be some more test made of my mettle / Before so noble and so great a figure / Be stamp'd upon it" (47–50). No, Vincentio insists, "Your scope is as mine own, / So to enforce or qualify the laws / As to your soul seems good" (63–66). With those words, the Duke institutes the test Angelo fears, appointing Escalus (who has a commission to fulfill) as "secondary."

Vincentio "leaves" Vienna. We next see him with Friar Thomas in 2.3, denying that he seeks sanctuary against "the dribbling dart of love." Rather, his purpose is "More grave and wrinkled than the aims and ends / Of burning youth" (1.3.2–6). He tells Friar Thomas that he has "deliver'd to Lord Angelo / (A man of structure and firm abstinence) / My absolute power and place here in Vienna" (11–12), the reason being his own lax enforcement of Vienna's "strict statutes and most biting laws / (The needful bits and curbs to headstrong weeds)" (19–20).

The scene closes with these words to Friar Thomas: "Moe reasons for this action / At our more leisure shall I render you; / Only, this one: Lord Angelo is precise; / Stands at a guard with envy; scarce confesses / That his blood flows; or that his appetite / Is more to bread than stone: hence shall we see / If power change purpose: what our seemers be" (53–54, emphases mine). Precise, according to the OED, means, "strict in the observance of a rule, form, or usage; formal, correct; punctilious, scrupulous, particular; sometimes Over-exact, over-nice, fastidious" (Compact Edition, 2:2272. Vincentio, in short, sees Angelo as thoroughly priggish, but also questions the veracity of what he seems.

Does Vincentio know from the beginning that "this well-seeming Angelo" (3.1.223) has spurned Mariana because her dowry was lost at sea? That he weaseled out of his contracted betrothal by disparaging Mariana's character? Does Vincentio already know that Mariana, after five years, still "continu[es in] her first affection" (3.1.240)? Has he already justified the bed-trick and rationalized its sinlessness? "The doubleness of the benefit"—to both Claudio and Mariana—"defends the deceit from reproof" (3.1.257–58), he tells Isabella. When he visits Mariana in act 4, he assures her that since "he is your husband on a pre-contract: / To bring you thus together is no sin" (4.1 71–72)—the very argument Claudio is to die for.

The "commission" to Escalus is apparently to temper Angelo's rigid morality and to depose the street people, whom Angelo finds too boring for his time. In act 2, scene 1 Escalus suggests temperance in condemning Claudio, reasoning that perhaps Angelo himself had "sometime in your life / Err'd in this point which now you censure him" (14–15). "'Tis one thing to be tempted," Angelo responds smugly, "Another thing to fall. . . . / You may not so extenuate his offense / [because] I have had such faults; but rather tell me, / When I, that censure him, do so offend, / Let mine own judgment pattern out my death" (17–30). Each modest persuasion against Angelo's harsh judgment further underscores his obstinacy and, ironically, incriminates him.

In act 3, scene 2, after sending Mistress Overdone to prison in the care of the Provost, Escalus tells the disguised Vincentio, "I have labor'd for the poor gentleman [Claudio] to the extremest shore of my modesty, but my brother-justice have I found so severe, that he hath forc'd me to tell him he is indeed Justice" (250–54). The duke, with his prior knowledge, responds, "If his own life answer the straitness of his proceeding, it shall become him well; wherein if he chance to fail, he hath sentenc'd himself" (255–57). Strait, remember, means "narrow" or "tight," as in the Bering Strait or the Straits of Gibraltar—or "the strait and narrow."

Vincentio proves a capable puppet-master: Angelo indeed harbors a spark of humanity that can be ignited by passion to burst the shell of his hypocrisy and lead him to atonement. Escalus has done his best to include reason and mercy in dispensing justice among the folks of Vienna. Claudio can be a husband to Juliet and a father to their child, and Mariana may yet enjoy a compassionate husband. Isabella doesn't tell us how she feels about being summoned to marriage, though she's marrying a really clever guy. The play, alas, ends with neither delight nor catharsis. ■

INTO THE WOODS

Into the Woods: Be Careful What You Wish For

By Lawrence Henley

Have you ever believed that fairytale wishes really could come true? The characters and stories that we experience as children remain with us forever. As kids, how often did we think, "Wouldn't it be great if we could live like the characters in our storybooks do?" While it might have been disappointing to learn that "those things only happen in fairytales," we were no less influenced by children's literature. "Happily ever after" is still a place that most of us aspire to, consciously or otherwise.

Did you ever wonder what would happen if fairytale characters collided with those from other stories? What if "real world" happenings intruded upon the nirvana of fairyland? In Stephen Sondheim and James Lapine's musical storybook, *Into The Woods,* we discover what really happened after "happily ever after."

Growing up, what kid didn't want to know the characters in the works of Dr. Suess, Beatrix Potter, Roald Dahl or Beverly Cleary? Predating those books were the stories our parents, grandparents, and great-grandparents cherished as children. Beloved were the Alice books of Lewis Carroll, the tales of Oz by L. Frank Baum, The Arabian Nights, and especially the Fairy Tales from the Brothers Grimm. Jacob and Wilhelm Grimm, fabled German scholars of the mid-nineteenth century, created dozens of classic children's characters. A large number of these were brought to life by animator Walt Disney, who loved them from boyhood.

Into the Woods borrows generous helpings of the Brothers Grimm for its myriad of fairytale characters, beginning with Little Red Riding Hood, her Grandma and a very big, bad Wolf. Next we have Cinderella, her cruel stepmother, catty stepsisters, and the handsome Prince. To the aforementioned, we add the lovely Rapunzel, locked away in her tall tower. Rapunzel has tresses of gold so long that a hideous witch or a prince can scale the tower on them. Lastly, *Into the Woods* references an English beanstalk tale circa 1807 depicting a nice, but gullible young lad named Jack. He lives with his widowed mother and Milky White, his beloved but milk-less cow.

Although unrelated to one another, these are stories we all know. Sondheim and Lapine tie them together by creating the childless Baker, the Baker's Wife, and an unpleasant yet amusing Witch. From her, the bakers learn the reason for their lack of children. Long ago the Witch kidnapped the Baker's sister and cast a spell against his father. The spell guaranteed that all family descendants would be barren. To break it, the couple must forage through the woods seeking the four items the Witch demands. They must bring her "the cow as white as milk, the cape as red as blood, the hair as yellow as corn, and the slipper as pure as gold."

Once the Baker enters the woods, a Mysterious Man appears. Subsequently, the various characters and story lines begin to collide, with much hilarity. That is, of course, up until the happy conclusion of act 1 when the lead characters' wishes have been fulfilled. But don't be tricked into thinking that all is well! In act 2, all discover that there are consequences for getting what you wish for.

While co-creator Sondheim receives more notoriety, the clever Lapine provided *Into The Woods* with its magnificent libretto. He directed the original 1986 workshop at San Diego's Old Globe and the 1987 Broadway production featuring the great Bernadette Peters as The Witch, as well as Joanna Gleason's Tony-winning performance as The Baker's Wife. Turning in a healthy run of 765 performances, it spawned the London West End production and an American tour. After several revivals, *Into the Woods* resurfaces this year as a Disney feature film starring Meryl Streep and Johnny Depp, slated for release this

June 25 to August 30
In the Randall L. Jones Theatre

Christmas.

Generally acknowledged to be the finest living composer of the American musical theatre, Stephen Sondheim wrote the lyrics, music, or both for a considerable number of the greatest-ever Broadway shows. A partial list of his classics includes *Gypsy, A Funny Thing Happened on the Way to the Forum, Company, Follies, A Little Night Music, Sweeney Todd,* and *Sunday in the Park with George.* Sondheim has earned seven Grammys, eight Tonys, and seven Drama Desk Awards. His classic *Send in the Clowns* was 1975's Grammy Song of the Year.

At first glance, it might appear that Sondheim, now 84, has had the fairytale career, but that impression is deceptive. While there is a good degree of "storybook" in the narrative of his life, Sondheim has experienced tremendous personal struggles as well. True, as a teen his best friend happened to be the son of legendary composer Oscar Hammerstein III, who became Sondheim's mentor. And, yes, Sondheim's career did take off after lucking into his first Broadway gig: composing the lyrics for *West Side Story* with the iconic Leonard Bernstein.

In reality, Sondheim also was an only child of divorced parents (at age ten). The emotional stress of living alone with his psychologically abusive mother harmed him tremendously. His distant father was never able to fabricate more than an arm's length relationship with Stephen, which resulted in extreme feelings of abandonment. Struggling to establish himself in New York after college, Sondheim was for a time so destitute that he slept in his father's dining room.

The point of this discourse is that none among us can expect to live a perfect life. For all his genius, Stephen Sondheim is equally famed for being a solitary, reclusive figure. As an adult, Sondheim finally found a sense of family, love, and community working in the theatre. His telling lyrics are filled with longing for the normal childhood he missed and the children he never had. They are equally full of warnings for parents, lest they make the same parenting mistakes his own mother and father did.

Into the Woods' songs deliver Sondheim's message with a powerful elegance. Despite life's tragedies and sorrows, we all need family, friends and community. Through life's inevitable, inescapable difficulties, they support us and get us past the hardships ("No One Is Alone").

And while it's important for children to enjoy their childhood, parents need to love, nurture, and teach them in such a way as to develop reasonable expectations for how they can be happy in life. Storybook endings are wonderful, but too much dreaming doesn't adequately prepare one for the challenges we must face. We must instill in our kids the skills and humor necessary for braving through the dark days.

The Witch offers this warning. "Children will listen . . . children will see. Careful the wish you make. Wishes are children . . . careful the spell you cast, sometimes the spell may last." Life isn't a fairytale. Sooner, or later, everyone must venture *Into the Woods.*

SENSE AND SENSIBILITY

Common Sense and Sensibility

By Kelli Allred

Few Americans can pinpoint Sussex, Dorset, Plymouth, and Exeter on a map of England without help. Even fewer can recount the significance of London's Harley and Berkeley Streets. Nevertheless, Jane Austen expected her readers to know all about these locations where she set the story lines in her novel, *Sense and Sensibility* (1811). Indeed, settings are as important to this story as its characters.

Jane Austen chose to set *Sense and Sensibility* among various fictional country estates in southwestern England, all within a two-day carriage ride of London. Austen would have identified Devonshire as a major trade region in the south, with Exeter and Plymouth the largest cities of the day. South of Devonshire sits Dorset on the English Channel. Landed nobility owned large tracts of land in these counties, on which they built lavish homes and named their estates. Modern audiences can relate to the real-life setting of one such estate, Highclere Castle, used for the fictional estate known by television audiences as Downton Abbey.

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In act 2 of the play, the Middletons, Dashwoods, Steeles, and Palmers all converge on Mrs. Jennings' London mansion on Berkeley Street, where they spend the winter months gossiping and partying among the upper classes. The streets around Berkeley (pronounced Bark-lee) Square were originally laid out in the 1700s by architect William Kent. The name came from the noble Gloucestershire family whose London home, Berkeley House, served as their London residence during the Regency Period. Today we know Berkeley Street as the neighborhood home to the oldest trees in London, as well as the site of Gunter's Tea Shop, founded in 1757. Austen may have shopped there during infrequent trips to London to visit relatives.

The Regency Period

England's Regency Period derives its name from the instability of the British monarchy between 1795 and 1825. A "regent" is appointed to reign when a monarch is unable to perform his royal duties due to illness or age. When King George II died in 1760, his "mad" grandson, King George III, ascended the throne, but was incapable of ruling. His son, Prince George, was appointed Prince Regent at a time when England's finances were in turmoil. The British had waged two expensive wars, the Seven Years War (1763) and the War of Independence in the American colonies, which ended in 1783.

A gentleman during the Regency Period occupied himself with recreation. He did not work, and made money gambling small sums on cards and horse races. He attended parties, balls, musicals, theatre, opera, and country gatherings and spent hours in exclusive gentlemen's clubs with his high-born friends. A high-born lady spent her time reading, studying music, and seeking a husband who would bring wealth and prestige to her family.

The Regency Period was characterized by an excess of wealth among the elite classes. The arts, fashion, music, and culture flourished during this period, while civil unrest signified a period of uncertainty and change. The urban populations boomed, and drinking, gambling, and burglary increased. The upper classes lived grandly, and the lower classes suffered (http://www.northlight.org).

A long list of rules dictated what was appropriate and inappropriate for the gentry, including this humorous sampling of what not to do:

"Top Ten Ways To Be Vulgar in Regency England"

1. Broadcast your knowledge and opinions as widely as you can.
2. Remember: what happens in Scotland, stays in Scotland. This neighboring country was the place of choice for hasty marriages and elopements.
3. Be cutting edge with your fashions. Put some plums on your bonnet, even if no one else is doing it!
4. Carry on a conversation with someone to whom you have not been introduced.
5. Have a prominent or affluent relative, and be sure to spread the word so everyone knows of your influence in society.
6. Gossip! And use slang when you do.
7. Hey fellas! Do you fancy a special lady? Take her for a ride in your carriage, without an escort!
8. Laugh. Loudly! And as often as you can. It doesn't really matter what you're laughing at.
9. Touch a member of the opposite sex anywhere but their hand in public.
10. As a woman, write and publish a novel, and take credit for your work!

(Courtesy of http://www.orlandoshakes.org.)

Twenty-First Century Austen

A chronology of nearly a dozen newly adapted stage versions of Austen's novel (1815) begs the question: "Why has Jane Austen seen a huge resurgence in popularity among twenty-first century audiences and readers?"

The answer, of course, is that her novels are widely read for their universal claims about love and family; moreover, because Jane Austen was a master storyteller for all generations.

Readers can also access free online unabridged versions of Austen's novels at http://www.pemberley.com/etext/SandS/index.html. Pamela Whalen, who adapted the novel for stage, said "I hope that those who see the work in production will enjoy it so much that they will read or reread the novel. There can be no substitute for experiencing the delight of reading Miss Austen's masterly prose, but [stage adaptations] may act as an entry point to the novel for modern readers" (http://www.stagescripts.com/categories/plays/full-length/drama/sense-and-sensibility.html). ■

TWELFTH NIGHT

Shakespeare's Binary World

By Ace G. Pilkington

"He was not of an age, but for all time!" Ben Jonson said in his dedicatory poem to the First Folio, and, indeed, Shakespeare has an uncanny ability to create timeless characters who say timely things. But even Shakespeare didn't manage to peer into the future and see computers and their binary number systems—except perhaps in *Twelfth Night*. Now, let me qualify that assertion just a little: Malvolio is "a kind of Puritan," not an information and technology person. Still, *Twelfth Night* presents issues and characters again and again in binary form, on/off, either/or, right/wrong.

The twins (unlike the ones in *The Comedy of Errors*) are male and female; and from the imperfect, ill-informed perspectives of the brother and sister, they are alive and dead. In fact, Viola in her disguise is herself male and female, and insofar as she is impersonating her brother (and believes him to be drowned) she is dead and alive. As I wrote in *Insights* in 2002, "Viola is caught between two worlds, two states of being, created by the great bond that she feels for her twin brother and the confusion and consternation of his possible death" ("Time Does Heal; Grief Is Not the End," http://www.bard.org/education/studyguides/twelfth/twelfthtime.html). She even throws in something that sounds a bit like the Heisenberg uncertainty principle (or perhaps Schrödinger's brother). Orsino asks her, "But died thy sister of her love, my boy?" And she replies, "I am all the daughters of my father's house, / And all the brothers too—and yet I know not" (all references to Shakespeare are from *The Norton Shakespeare,* Stephen Greenblatt, ed. [New York: W.W.Norton & Company, 1997], 2.4.118–120).

Feste is foolish and wise, a devoted retainer who does his best to help Olivia with advice and a feckless servant who goes missing for no reason. Olivia is isolated from the world by grief and inextricably bound to it by love, sad because of her brother's death and merry because of Feste's jests. She promises that "like a cloistress, she will veiled walk / And water once a day her chamber round / With eye-offending brine" (1.1.27–29). Yet after Feste "dexteriously" proves her a fool, she declares, "What think you of this fool, Malvolio? Doth he not mend?" (1.5.63–64). Malvolio is a member of the rising middle class, and, as such, he finds Sir Toby's aristocratic attitudes and antics disgusting, demanding to know, "My masters, are you mad? Or what are you?" (2.3.78). But his dearest ambition is to cast off his middling nature and become Count Malvolio, suddenly elevated beyond all those around him so that he can tell them, "I know my place as I would they should do theirs" (2.5.48–49).

Even Sir Andrew Aguecheek, that most amiable of dunces, is both amorous and bashful, fierce and fearful. He pines for Olivia but can't speak to her. Offered a choice between policy and valor, he unhesitatingly chooses valor and then just as quickly, opts for a Falstaffian discretion instead of the sword fight Sir Toby has arranged. Sir Toby himself switches suddenly at the end of the play from inveterate bachelor and "merry wanderer of the night" to Maria's (mostly) sober husband, as the former Lord of Misrule declares, "I hate a drunken rogue" (5.1.193–4).

If we assume that Shakespeare was not really writing about a future binary world of screens and keyboards, but instead had something important to say on the subject of humans then and now, what might it be? Feste sings, "O, stay and hear! Your true love's coming, / That can sing both high and low" (2.3.36–37). On some level, of course, the line refers to Viola and Sebastian, true loves for Orsino and Olivia, female and male, with voices high and low. But it (and the rest of the play) suggests more than that, more than we sometimes allow characters in a play to suggest or indeed to be. The rules of drama and characterization teach us to expect (if not demand) consistency, so that a fictional person must be one thing, and if he or she varies from that, the change must be slow and gradual with neatly explained steps. But real people (and Shakespeare's characters) are not so simple. They have dual natures and shifting, shining emotions; they change but stay the same. In strange, magical ways, they find themselves by losing themselves (which is certainly appropriate in a play with as many Christian overtones as *Twelfth Night* has). As Gonzalo says at the end of *The Tempest* (another play with a shipwreck), "In one voyage / Did Claribel her husband find at Tunis; / And Ferdinand, her brother, found a wife / Where he himself was lost; / Prospero, his dukedom / In a poor isle; and all of us, ourselves/ When no man was his own" (5.1.211–16).

So, in *Twelfth Night,* what Orsino calls "this most happy wreck" (5.1.259) leads almost all the characters to find the truth about themselves and the love beyond themselves, for which, whether they knew it or not, they have been waiting. Viola's words about the possibility of her brother's survival are loaded down with paradox and hedged round with impossibility, "O, if it prove, / Tempests are kind and salt waves fresh in love!" (3.4.348–49). But they, like Viola's imagination, "prove true," (3.4.340) just as the play does, its opposites and promises coming together in a joyous epiphany, with only the small, sour note of Malvolio's threatened revenge and the sad one of Sir Andrew's solitary journey home.

There is no other Shakespeare play quite like *Twelfth Night,* nothing else so determinedly either/or, bright and dark. We might, as I began by doing, credit Shakespeare with the ability to see into the future, but we might also remember his past. Shakespeare, too, had male and female twins, but his son, Hamnet, died in 1596. On some level this play must be a vision of happiness made from despair, a bright fiction built on dark fact, a comedy that remakes and transcends tragedy. It is no wonder that everything in *Twelfth Night* comes in contrasting pairs. The true wonder (and perhaps the central power in Shakespeare) is that his plays so often end, as this one does, with hope. ■

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SHERLOCK HOLMES:

THE FINAL ADVENTURE

Will Sherlock Holmes Ever Have a Final Adventure? (Answer Below)

By Ryan D. Paul

"In the year 1878 I took my degree of Doctor of Medicine of the University of London, and proceeded to Netley to go through the course prescribed for surgeons in the army." (Conan Doyle Series, Platt & Munk, 1960, p. 3). With this line, Arthur Conan Doyle began his very first Sherlock Holmes story, *A Study in Scarlett,* a novel filled with villainous Mormons and endangered heroines. *A Study in Scarlett,* published in 1887, failed to win a significant audience, and, in fact, only eleven original copies are known to exist. It was not until the first of Conan Doyle's short stories, "A Scandal in Bohemia," appeared in an 1891 issue of *The Strand* Magazine that Holmes's popularity soared, catapulting the deerstalker-adorned detective to the heights of our cultural awareness.

Over the course of his career, Conan Doyle produced fifty-six short stories and four novels detailing the exploits of Sherlock Holmes and his companion Dr. Watson. Since Conan Doyle's death in 1930, the mantle of Sherlock Holmes has been picked up and carried by authors, playwrights, and screenwriters including the very popular BBC modern retooling of the character starring Benedict Cumberbatch and Martin Freeman. This fall, the Utah Shakespeare Festival adds its spin on this classic sleuth by presenting *Sherlock Holmes: The Final Adventure,* a play adapted by Steven Dietz from an original 1899 work by William Gillette and Arthur Conan Doyle.

Conan Doyle wrote a five-act play based on the stories of Sherlock Holmes's adventures which was rewritten by one of America's most well-known stage actors, William Gillette. Gillette was an expert in devising realistic settings and effects for his plays, something he called "The Illusion of the First Time." He stated that actors must "apparently search for and find words by which to express [their characters' thoughts] even though these words are already known to them." He went on to say that the goal of the actor is to help the audience "feel that it is witnessing, not one of a thousand weary repetitions, but a life episode that is being lived just across the magic barrier of the footlights. That is to say, the whole must have that indescribable life-spirit or effect which produces the illusion of happening for the first time" (Eric Barr, "The Illusion of the First Time," http://www.actingis.com/2012/02/11/the-illusion-of-the-first-time/). Incidentally, Shakespeare scholar John Barton has also stressed the need for actors to follow the same method when performing Shakespeare. He argues that actors must "find the words or coin them or fresh-mint them" (John Barton, "Playing Shakespeare," MPG Books, 1984, p. 18).

Gillette's play, *Sherlock Holmes—A Drama in Four Acts* opened in New York City in 1899, with Gillette playing the title role, and it was a huge hit. Gillette took the play to London in 1901 where it proved to be equally successful. Much is owed to Gillette for creating the iconic image of Sherlock Holmes that we are all familiar with. The Deerstalker hat, the cape, and the curved pipe were all mentioned in Conan Doyle's work, but only rarely. Gillette made those items symbolic to the master of deduction. Gillette's portrayal of Holmes became the model *Colliers Weekly* illustrator Frederic Dorr Steele used when creating his famous illustrations in 1903. Gillette would play Holmes on stage over 1300 times, twice on the radio, and once in a now-lost silent film.

Playwright Steven Dietz took the work of Conan Doyle and Gillette and adapted it into a new play entitled *Sherlock Holmes: The Final Adventure*. Dietz adapted this play from the original Victorian melodrama, and it contains all the elements of that theatrical tradition. Melodramas often exaggerate plots and characters to appeal to our human emotions, something that Sherlock Holmes continually struggles with. In Dietz's play, Sherlock Holmes and Dr. Watson have seemingly reached the end of a remarkably brilliant and event-filled career, until a new case arrives at the door of 221B Baker Street. It seems as if the King of Bohemia (now located inside the Czech Republic) is about to be blackmailed by a notorious photograph of himself and an opera singer named

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Irene Adler. Soon Holmes and Watson are embroiled in adventure as they deal with Adler and Holmes's greatest enemy, Professor Moriarty. Dietz takes a few liberties in his caricature of Holmes but has created an enjoyable world for our characters to romp around in.

For many years, Conan Doyle had tried to move attention from his Holmes stories to his other, more historical works. He had even killed off the detective in his story "The Final Problem." Conan Doyle believed that the attention given to the adventures of Sherlock Holmes distracted him from his other literary efforts. He wrote to his mother, "I must save my mind for better things even if it means I must bury my pocketbook with him." Holmes plunged to his death at Reichenbach Falls, along with his nemesis Professor Moriarty. However, this was not to be the end of the great detective, especially as public pressure caused Conan Doyle to relent and bring the detective back.

Conan Doyle visited Salt Lake City in May of 1923. For a ticket price that ranged between fifty cents and two dollars, visitors could hear the great author speak about his collected evidence detailing the existence of spirits. All 5,000 seats of the Salt Lake Tabernacle were filled. Conan Doyle avoided discussing his most famous creation in lieu of his devout and ardent interest in spiritualism. His detective fiction lent credibility to his argument concerning the reality of spirits. Many thought that the author who could create such interesting mysteries and deductions would certainly be able to spot any inauthentic photographs. Alas, that proved not to be the case as many of the photos Conan Doyle shared in his lecture have been exposed as fakes. Nevertheless, his contribution to our popular culture has been assured through the creation of the world's most famous detective, Sherlock Holmes, followed of course, closely, by Batman.

This fall, at the Utah Shakespeare Festival, Sherlock Holmes does have a final adventure. The Festival production of *Sherlock Holmes: The Final Adventure* will transport you into a world where if you are observant, smart enough, and have a trusty companion, all your questions will be answered. Just be sure to remember that ticket prices will be higher than two dollars and always check the authenticity of photographs, especially if they are of little people with wings. ■

BOEING BOEING

On Two Wings and a Prayer

By Christine Frezza

Marc Camoletti's play *Boeing Boeing* is a modern representative of the great tradition of farce, dating back to Aristophanes, through Shakespeare, the Marx Brothers and Monty Python. The Dramateacher website defines this art form as "a type of comedy that uses absurd and highly improbable events in the plot. Situations are humorous because of their ludicrous and often ridiculous nature. The choice of setting is a key factor in farce, as the protagonist is sometimes at odds with the environment. Often the central character in a farce does not (or should not) belong in the place of the action." It also warns, "the audience will only accept the situation if they follow the conventions previously established" (http://www.thedramateacher.com/farce/).

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Farce's particular characteristics set it apart from other types of comedy. While another style may have deliberate deceptions or misunderstandings, near-misses or a deus ex machina, farce cheerfully assembles all these devices into a three-ring circus, and then performs its plot at a breakneck pace, resulting in chaos and confusion for all. Both audience and performers are given no time to reflect, to pursue a logical course of action, before one imminent disaster after another looms over them, and they can only fix one problem by creating another.

A performer of farce must be as nimble as a gymnast and have the reflexes of a fencer and the quick wit of a standup comic as the humor switches from physical to verbal, and sometimes combines them. Witness this example from the play:

GRETCHEN: You won't go away?
BERNARD: No, no – later – later –
(He pushes her towards the bathroom and she goes in at the moment GABRIELLA comes back with her bag. BERNARD continues, but in song) Later – we're going to the country.

(Page 58. All quotes from the play are from Marc Camoletti, *Boeing Boeing*, trans. Beverly Cross and Francis Evans [New York, NY: Samuel French Acting Edition, 2012]).

The plot of *Boeing Boeing* follows the detailed Feydeau pattern: "In the first act one or more deceptions are planned, started, or revealed. Events are then arranged . . . so as to bring all the characters together in the second act in a manner designed to produce the most embarrassing situations and the maximum threat of exposure" (Stuart E. Baker, *Georges Feydeau and the Aesthetics of Farce* [Ann Arbor, Michigan: UMI Press, 1981], 26).

A successful farce playwright sets up the deception by luring the audience into thinking they can predict the various turns of the plot. In *Boeing Boeing*'s first act, we meet Bernard, his girlfriend, Gloria, and his good friend, Robert. Where there are two men and one woman, there is always the possibility for a love triangle, with A loving B, who loves C. However, Camelotti complicates the traditional farce pattern by not only introducing a second girlfriend whom Bernard wants to keep hidden from the first but by adding a third girlfriend, thus exponentially increasing the possibilities of one girlfriend meeting one of the others. There's also a housekeeper, Berthe, whose main job is to keep each of the women innocent of the existence of the other two.

Camelotti is very faithful to the underlying morality of a farce; the play inexorably leads to each man with one partner, through having Robert fall in love with one of the girlfriends, and for a while looking to be the hero by waiting for Bernard to make his own choice. For choose he must: the essential quality of farce is that the improbable complexities of situation lead to an equally improbable traditional happy ending, despite the initial stated objectives of the protagonists.

Devices used to make farce the uproarious affair that is are, according to Stuart Baker, misapprehension, deception, and "tools of manipulation" (Baker, 34). A classic example of misapprehension occurs when Robert, jealous of Bernard's playboy life, tries to imitate his mannerisms and sits in Bernard's chair, smelling of Bernard's aftershave, and with Bernard's towel wrapped around his head. Even though the audience knows what's coming, it is delighted to have its suspicions fulfilled when Gretchen mistakes Robert for Bernard. Immediately, all parties present join into a deception: Berthe pretends Bernard will be delighted Gretchen is here too early and staying too long, Gretchen pretends that the flat belongs to her as Bernard's girlfriend, and Robert pretends that Bernard talks only about Gretchen.

Berthe, the housekeeper, is the chief user of the tools of manipulation. Not only does she tell different stories to different characters, she "sets" the scene, by changing room decoration, photographs, and her cooking style to suit whichever lady is in residence.

BERTHE: "That's my function, you see. Without me, I don't know what would happen to Monsieur Bernard—with all his complications." …
BERNARD: Just tidy up and change the photographs. . . . She's always complaining, but she does know the routine.
BERTHE: All I know is . . . that when one of the ladies is in transit, then everything gets faster.
(Camelotti, 23–24.)

With so much to remember, the audience is sure that Berthe will make a mistake, but those verbal near-misses are left to Robert, while Berthe adds to her manipulation by giving nearly every utterance a double meaning.

The final tool of manipulation in *Boeing Boeing* is the setting. In the acting edition, seven doors are specified, which give rise to the "just in time" device (a character enters through one door just another exits), the "wrong place" device ("no, don't go in there"), and the "wrong place doubled" device ("No, not there. Not there, either!"), which lead to the climax on p. 79, when Gretchen has left through one door, Gloria is persuaded to enter another, Berthe comes back through a third, then a slam is heard offstage—the front door!

The audience revels in the knowledge that all three women, Bernard, Robert, and Berthe are in the apartment simultaneously, and that only these closed doors (any one, two, or three of which may open at the wrong time) are keeping the comic situation from disaster, that the reality of the women ("I am the only one") never meets Bernard's, Robert's, and Berthe's reality ("Bernard has three girlfriends").

Camelotti humanizes his women, by giving two of them the self-knowledge to fall in love with someone else, and to make a conscious choice to do so, thus resulting in a happy ending for all, but not until Berthe has injected herself into the action one last time by threatening to leave.

Quick, if illogical resolutions are made, and the play spins madly to a close, always obeying the law of precise timing outlined at the beginning.

BERTHE: Today's a bit touch and go.
BERNARD: Precision is the key.
(Camelotti, 24). ■

CEDAR CITY

Becoming "The Festival City"

By Steve Yates

When the first group of settlers came to what is now Cedar City on November 11, 1851, they probably didn't realize they were laying the foundations of the thriving cultural hub that the town was to eventually become.

The thirty-five men who arrived here that cold winter were sent twenty miles south from the community of Parowan by Mormon leader Brigham Young to develop the first iron refinery west of the Mississippi River. Simple log homes were quickly built, as well as a small fort at the base of a hill north of town to defend residents from the occasional attacks of marauding Indians. Iron and coal mining soon commenced, and the settlement grew.

Though the original name given to the settlement, "Fort Cedar," is a bit of a misnomer (the majority of the trees used by the settlers are in fact junipers) the name stuck. By 1855 the town was permanently established. On February 18, 1868, Cedar City was officially incorporated and well on its way to becoming the vibrant city so many enjoy today.

Photo: Cedar City's historic downtown. *Courtesy of Cedar City-Brian Head Tourism Bureau.*

Reaching back further into history, long before the arrival of Mormon pioneers, prehistoric cultures lived and thrived here. Archaeological study reveals hundreds of historic sites dating as far back as 750 A.D. that record the presence of these cultures in the form of granaries, pit houses, and extensive rock art.

One of the more fascinating examples of prehistoric rock art sites can be found at Parowan Gap, west of the town of Parowan. Here, extensive symbols incised into the rock walls of the narrow canyon present mysterious lines, curves, strange geometric shapes and vaguely anthropomorphic figures. Recent compelling evidence and studies indicate that these petroglyphs, far from being primitive "doodles," are in fact part of a sophisticated ancient solar calendar marking the passing of the seasons.

In addition to the rich historical background of the area, Cedar City also has a diverse cultural background, thanks in part to the large number of Mormon pioneers who were of European descent and who brought their love of music and theatre with them as they resettled in the growing community.

Life was not always easy for these early residents. Work in the iron and coal mines was dangerous and physically exhausting, and, even when the iron works began to decline in 1858 and the economy shifted to farming and sheep ranching, the day-to-day tasks of eking out a livelihood could be arduous at best. The dry and hot summers and occasionally punishingly cold winters could wither even the most resilient of souls.

Rather than despairing, however, the residents of Cedar City drew upon their heritage and love of music, dance, and theatre to use their resources to build the town's first Social Hall. When completed in 1862, the building served not only as a school and church but also as a dancehall and theatre where plays, including the works of William Shakespeare, were performed for townsfolk who delighted in the chance to escape into the words of the Bard.

Given this history, it's not surprising that one hundred years later, in 1962, *The Taming of the Shrew, Hamlet,* and *The Merchant of Venice* were performed on a simple outdoor platform at the small college campus in Cedar City to an appreciative crowd.

That small community college is now Southern Utah University, and that humble stage has exploded into the world-renowned Tony Award-winning Utah Shakespeare Festival. Today the University is home to nearly 8,000 students while the Festival draws over 140,000 visitors from around the globe during its June through October season.

Other cultural events have also grown to draw visitors and enhance the lives of locals, including The Neil Simon Festival, the Groovefest American Music Festival, the Utah Summer Games, and outstanding year-round performances presented by the Cedar City Music Arts Association and the Orchestra of Southern Utah. Several art galleries offer a chance to sample artwork from talented local and regional artists. When the Beverly Taylor Sorenson Center for the Arts, scheduled for completion in the spring of 2016, opens, it will add even more, including two new theatres for the Festival and the Southern Utah Museum of Art.

Many of the visitors who have experienced what Cedar City has to offer return year after year, often with friends and relatives in tow. They, like so many before them, recognize that Cedar City is a special place not just culturally, but geographically, and as such is an ideal base camp for endless opportunities for fun and adventure.

Perhaps the words of Janet and Andy McCrea, recent arrivals to Cedar City, best sum up what many others have discovered:

"From the moment we saw our first play at the Festival, we were smitten. Life in Cedar City is rich with so many options for cultural entertainment that we have to pace ourselves! The outdoor lifestyle of southern Utah beckons us to explore the region via hiking, biking, snowshoeing, and skiing. Four seasons complimented with pristine clean air is a delight to the senses. The natural beauty of the area is intoxicating!"

Those of us who have also made our home here couldn't agree more.

Unparalleled scenery, arts and entertainment, fine restaurants and shopping, and a healthy business climate all come together in one perfect package to make Cedar City, "The Festival City," one of the best places in the world to play and live. ■

BRIAN HEAD

On Top of the World

By Steve Yates

Snow. Sparkling white, light, and feathery—it's this powdery magic that earned Utah its reputation as having "The Greatest Snow on Earth." The snow at Brian Head is no exception but, as many have discovered, this mountain town belongs at the top of the list as more than just a winter's weekend ski trip.

Speaking of the top, when you're at the summit of Brian Head peak you'll feel like you're on top of the world, and at 11,315 feet above sea level, you're not far off. The panoramic views from this above-timberline vantage point are superb, and the air up here from mid-winter to high summer alike is so crisp and fresh it seems like you could fill your lungs forever.

Because of its geographic prominence early explorers and surveyors in the 1800s used the mountain as a reference point in their travels and named it Monument Peak. Around this same time ranchers from the town of Parowan were taking advantage of the mountain's lush meadows as summer grazing lands. At one point in history the area was even renowned for its cheese and cream products.

Photo: Hiking the Twisted Forest. ***Courtesy of Cedar City-Brian Head Tourism Bureau.***

Around 1890, for reasons that aren't entirely agreed upon (some say it was in honor of the politician, William Jennings Bryan), the name of the peak was changed to Bryan Head. Later, though again few can agree when or why, the spelling changed to Brian Head.

Disagreements over naming origins aside, no one could argue that the mountain was growing in reputation as a world-class ski destination. It was no surprise then to anyone who had sampled its slopes when, in the winter of 1964-65, the area officially opened as a ski resort. In 1975 the community that had grown around the resort was incorporated.

With a base elevation of about 9,700 feet, the town offers a mountain experience with a flair all its own. Endless opportunities for year-round fun and adventure await just a short drive up either Cedar Canyon, if your base camp is in Cedar City, or Parowan Canyon if you're staying in Parowan. Brian Head also offers a variety of accommodations from hotel and condo rentals to luxury resort lodges for those looking to stay close to the alpine action during their trip to southern Utah.

If your visit is during the winter season, you'll find yourself surrounded by snow-covered peaks where skiers carve and slalom their way down expertly groomed slopes through exhilarating straightaways and groves of towering spruce, fir, and aspen trees. You can even make a run down the slopes at night. Eight chairlifts provide fast and easy access to the mountain's offering of seventy-one trails, chutes, and bowls for every level of experience.

As seasons change from winter to spring and summer, fields of snow are replaced with acres of waving grasses and colorful wildflowers. Far from bringing a close to high altitude adventures, new opportunities for fun and discovery are just getting warmed up. This is the season to trade in skis and snowshoes for a pair of sturdy hiking shoes and a mountain bike with good tires because, with over 100 miles of open trail to explore, you could wear out a lot of tread before you see it all.

Even though the snow may have melted, chairlifts are still in operation to provide scenic trips up the mountain and a departure point to a variety of outstanding hiking trails. Mountain bikers can also take advantage of the chairlifts to transport them to the trailheads of a number of single and double-track routes rated from family-friendly pedals to white-knuckle downhills. Shuttle services are available at the end of several trails to bring riders back to town.

Popular nearby hikes include the Ramparts Trail, Twisted Forest, and Alpine Pond trails. For families, the Brian Head Family Adventure Trail is highly recommended. This self-guided activity course follows Dixie National Forest's scenic Vista Trail for just under three miles, and offers young explorers the chance to pan for gold and uncover fossils at a simulated dig site.

Hiking adventures can also be found further afield at Bryce Canyon National Park, and Zion Canyon National Park. Both parks are less than two hours away from Brian Head and, if your schedule allows, make it a point to take a day trip to each. The drive time will pay off with big scenic dividends, as the two parks are as different geologically and visually as can be imagined. Both offer a variety of hikes from strenuous to easy.

When planning your excursions it's wise to talk to the locals as they can often provide directions to places to see and things to do that aren't always in the guidebooks.

This is also the time of year where locals can be seen packing up their fishing tackle for a trip to a favorite spot. Dozens of small streams and lakes are close by and often reward the patient and skillful angler with a creel full of fresh trout. Even if you go home empty-handed a few hours spent in the clear sunshine and refreshing mountain air will leave you invigorated.

As if all this isn't enough, the town also plays host to a range of other activities including mountain bike races, motorcycle rallies, street dances, barbeques and bonfires, and an outstanding yearly Oktoberfest celebration in September when the splendor of the fall leaves alone make a trip worthwhile.

Winter, spring, summer and fall, there's always something interesting going on and an endless variety of activities to enjoy at and near Brian Head. No matter what you choose to do, a visit here is sure to keep your schedule filled with four seasons of high altitude fun for everyone in the family.

All you have to do to begin your adventure is decide where to start! ■

All Performances of *Into the Woods, Sense and Sensibility, Twelfth Night, Boeing Boeing,* and *Sherlock Holmes: The Final Adventure* are in the Randall L. Jones Theatre.

Evening Performances of *Henry IV Part One, Measure for Measure,* and *The Comedy of Errors* are in the Adams Shakespearean Theatre (inclement weather, Auditorium Theatre).

Matinee Performances of *The Comedy of Errors* are in the Auditorium Theatre.

Backstage Tours begin in the Randall L. Jones Theatre lobby Tuesdays, Wednesdays, Fridays, and Saturdays at 10:15 a.m. from July 4 to August 30 and Thursdays and Saturdays at 11 a.m. from September 25 to October 18.

Repertory Magic begins in the Randall L. Jones Theatre lobby Mondays and Thursdays from July 3 to August 28 and on Fridays, September 26 to October 17, soon after the Randall Theatre matinee ends (approximately 4:30 p.m.).

The Greenshow is performed in the courtyard surrounding the Adams Shakespearean Theatre Mondays through Saturdays at 7:10 p.m. from June 23 to August 30.

The New American Playwrights Project presents staged readings of new plays August 8, 9, 15, 16, 22, 23, 27, 28, and 29 at 10 a.m. in the Auditorium Theatre

Literary Seminars discussing the plays from the previous day are in the Adams Theatre Seminar Grove (inclement weather, the Adams Theatre) June 24 to August 31 and in the Randall Theatre from September 6 to October 18 (except September 8-10, which are in the Southern Utah University Alumni House. Seminars devoted to the Adams Theatre plays begin at 9 a.m.; to the Randall Theatre plays, 10 a.m..

Props Seminars are in the Randall Theatre at 11 a.m. Mondays and Thursdays from June 30 to August 28 and Wednesdays and Fridays at 10 a.m. from September 19 to October 17.

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

Actor Seminars are in the Seminar Grove at 11 a.m. Wednesdays and Saturdays from June 25 to August 30 and in the Randall Theatre at 10 a.m. Thursdays and Saturdays from September 18 to October 18.

Play Orientations are in the Auditorium Theatre at 1:15 p.m. for matinee performances and 6:45 p.m. for evening performances June 23 to August 30 and at 1:15 and 7 p.m. from September 6 to October 19.

Photo: A scene from the regional premiere of Peter and the Starcatcher, *2013.*

SEASON CALENDAR

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
June 23 *Twelfth Night* (preview), 2 p.m. *Henry IV Part One* (preview), 8 p.m.	24 *Sense and Sensibility* (preview), 2 p.m. *Measure for Measure* (preview), 8 p.m.	25 *Into the Woods* (preview), 2 p.m. *The Comedy of Errors* (preview), 8 p.m.	26 *Twelfth Night* (preview), 2 p.m. *Henry IV Part One* (preview), 8 p.m.	27 *Sense and Sensibility* (preview), 2 p.m. *Measure for Measure* (preview), 8 p.m.	28 *Into the Woods* (preview), 2 p.m. *The Comedy of Errors* (preview), 8 p.m.
30 *Into the Woods* (opening), 2 p.m. *The Comedy of Errors* (opening), 8 p.m.	July 1 *Twelfth Night* (opening), 2 p.m. *Henry IV Part One* (opening), 8 p.m.	2 *Sense and Sensibility* (opening), 2 p.m. *Measure for Measure* (opening), 8 p.m.	3 *Twelfth Night*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	4 *Sense and Sensibility*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	5 *Into the Woods*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.
7 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	8 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	9 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	10 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	11 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	12 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.
14 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	15 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	16 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	17 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	18 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	19 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.
21 *Twelfth Night*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	22 *Sense and Sensibility*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	23 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	24 *Twelfth Night*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	25 *Sense and Sensibility*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	26 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.
28 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	29 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	30 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	31 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	Aug. 1 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	2 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.
4 *Twelfth Night*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	5 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	6 *Sense and Sensibility*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	7 *Twelfth Night*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	8 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	9 *Sense and Sensibility*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.
11 *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	12 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	13 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	14 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	15 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	16 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.
18 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	19 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	20 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	21 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	22 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	23 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.
25 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	26 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	27 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.	28 *Sense and Sensibility*, 2 p.m. *The Comedy of Errors*, 8 p.m. *Into the Woods*, 8 p.m.	29 *Twelfth Night*, 2 p.m. *Measure for Measure*, 8 p.m. *Sense and Sensibility*, 8 p.m.	30 *The Comedy of Errors*, 2 p.m. *Into the Woods*, 2 p.m. *Henry IV Part One*, 8 p.m. *Twelfth Night*, 8 p.m.
				Sept. 5 *Twelfth Night*, 7:30 p.m.	6 *Twelfth Night*, 7:30 p.m.
				12 *Twelfth Night*, 7:30 p.m.	13 *Twelfth Night*, 7:30 p.m.
		17 *Boeing Boeing* (preview), 7:30 p.m.	18 *Sherlock Holmes* (preview), 7:30 p.m.	19 *Boeing Boeing* (opening), 7:30 p.m.	20 *Sherlock Holmes* (opening), 2 p.m. *Twelfth Night*, 7:30 p.m.
	23 *Boeing Boeing*, 2 p.m. *Sherlock Holmes*, 7:30 p.m.	24 *Twelfth Night*, 2 p.m. *Boeing Boeing*, 7:30 p.m.	25 *Sherlock Holmes*, 2 p.m. *Twelfth Night*, 7:30 p.m.	26 *Boeing Boeing*, 2 p.m. *Sherlock Holmes*, 7:30 p.m.	27 *Twelfth Night*, 2 p.m. *Boeing Boeing*, 7:30 p.m.
	30 *Sherlock Holmes*, 2 p.m. *Twelfth Night*, 7:30 p.m.	Oct. 1 *Boeing Boeing*, 2 p.m. *Sherlock Holmes*, 7:30 p.m.	2 *Twelfth Night*, 2 p.m. *Boeing Boeing*, 7:30 p.m.	3 *Sherlock Holmes*, 2 p.m. *Twelfth Night*, 7:30 p.m.	4 *Boeing Boeing*, 2 p.m. *Sherlock Holmes*, 7:30 p.m.
	7 *Boeing Boeing*, 2 p.m. *Sherlock Holmes*, 7:30 p.m.	8 *Twelfth Night*, 2 p.m. *Boeing Boeing*, 7:30 p.m.	9 *Sherlock Holmes*, 2 p.m. *Twelfth Night*, 7:30 p.m.	10 *Boeing Boeing*, 2 p.m. *Sherlock Holmes*, 7:30 p.m.	11 *Twelfth Night*, 2 p.m. *Boeing Boeing*, 7:30 p.m.
	14 *Sherlock Holmes*, 2 p.m. *Twelfth Night*, 7:30 p.m.	15 *Boeing Boeing*, 2 p.m. *Sherlock Holmes*, 7:30 p.m.	16 *Twelfth Night*, 2 p.m. *Boeing Boeing*, 7:30 p.m.	17 *Sherlock Holmes*, 2 p.m. *Twelfth Night*, 7:30 p.m.	18 *Boeing Boeing*, 2 p.m. *Sherlock Holmes*, 7:30 p.m.

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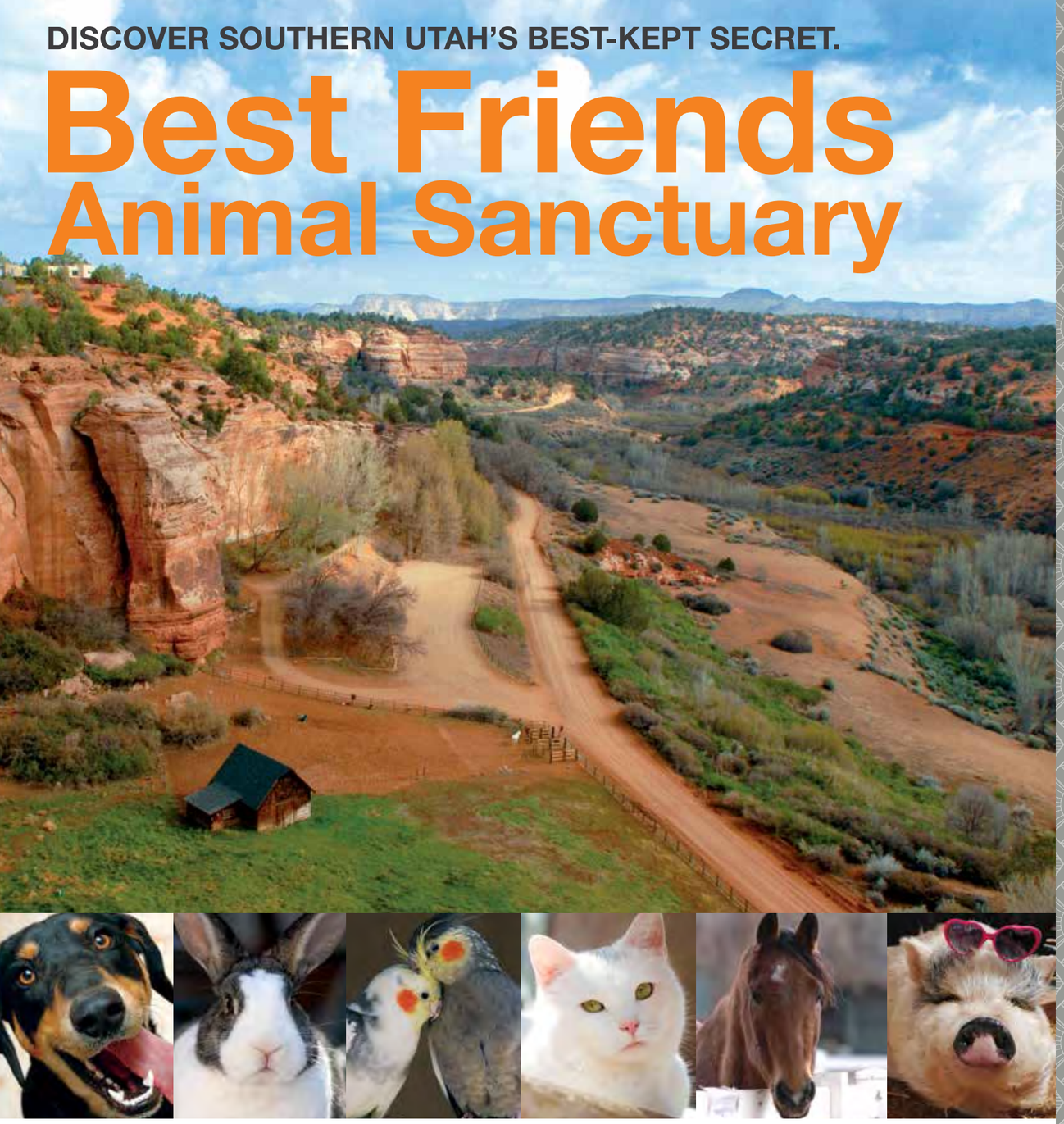

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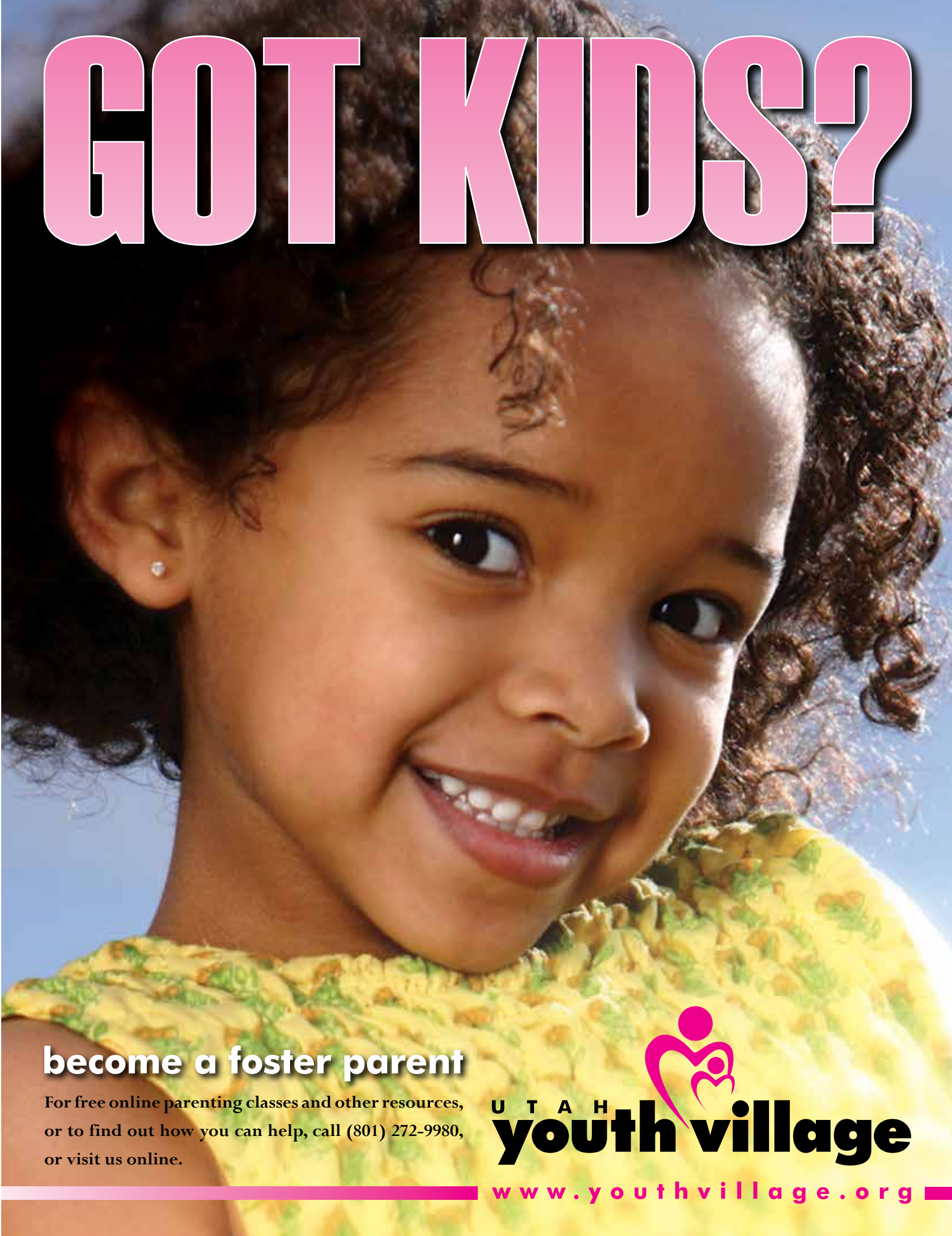
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