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 For information about Southern Utah University, visit www.suu.edu.

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THE ADAMS THEATRE

**With an Eye to the Future,
 We Bid a Fond Farewell**

By Bruce C. Lee

This year, all of us as friends of the Utah Shakespeare Festival will be saying a fond good-bye to, and seeing our last performances in, the Adams Shakespearean Theatre, the iconic outdoor theatre on the campus of Southern Utah University where we have enjoyed a myriad of plays for nearly forty years. It has served the Festival well, but it is starting to show its age and lacks some of the amenities guests and actors desire.

So it is fitting to look back this year in *Midsummer Magazine* at photos of some of our favorite plays in both the Adams Theatre and the Randall L. Jones Theatre, which opened in 1989. There have been so many. I remember the 2011 production of *A Midsummer Night's Dream*, directed by Fred C. Adams and filmed by BYUtv. It was a magical experience. Going back further, I remember my first *King Lear* in 1979 and look forward to revisiting the powerful tragedy this summer. But I remember most fondly the first Shakespearean play I ever saw: *Love's Labour's Lost* in 1976 in the Adams Theatre. It touched me deeply with its themes of life and love. I was hooked and have missed only a few plays at the Festival since.

But moving out of the Adams Theatre in 2016 doesn't mean we will lose these theatrical adventures. The new Engelstad Shakespeare Theatre, part of the Beverley Taylor Sorenson Center for the Arts and Southern Utah University, is now rising out of the ground just east of the Randall Theatre, and will replace the Adams next summer. It will have the same intimate seating-to-stage arrangement, and will provide an open-air experience, all with more modern staging equipment, restrooms, and other conveniences. Although we will miss the Adams Theatre, we are looking forward to Shakespeare in this new facility.

It will be an adventure for all of us, and I am anticipating closing night this summer and opening night in 2016. I hope you will all join us as we say farewell to the Adams Theatre and again next year as the Utah Shakespeare Festival moves forward into the future. ■

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This experience allows you to see two plays a day and fill the rest of your time with multiple activities (most of them free) to complete the play-going experience.

And that doesn't even include the time you could spend at the surrounding national parks, forests, and monuments. You can immerse yourself as deeply as you want, coming up for a breath of fresh southern Utah air whenever you need. Whew!

The Adams Shakespearean Theatre will feature three plays by William Shakespeare, playing from June to August. First is the Festival's continuation of its History



Photos (left to right): Emilie Susan Anderson as Featured Performer in *The Greenshow*, 2010; the Adams Shakespearean Theatre.

Cycle with the fourth play in Shakespeare's theatrical chronicle of England and its kings: *Henry IV Part Two*. *Henry IV Part Two* picks up where *Henry IV Part One* left off last season. Theatregoers won't want to miss this epic family drama that ultimately leads up to the War of the Roses.

Also in the Adams Theatre will be two of the Bard's greatest works, *King Lear* and *The Taming of the Shrew*—two shows on opposite ends of the theatrical spectrum. One demonstrates a mighty king who falls into a state of tragic disintegration and madness, while the other is a witty, slapstick comedy about the battle of the sexes.

In the Randall L. Jones Theatre will be Rodgers and Hammerstein's captivating and Pulitzer Prize-winning musical *South Pacific*, as well as *Amadeus*, Peter Shaffer's brilliant fictionalized account of the lives of composers Wolfgang Amadeus Mozart and Antonio Salieri.

In addition, the Randall Theatre will include the hilarious farce *Charley's Aunt* by Brandon Thomas. Love, romance, and secret disguises drive the plot of *Charley's Aunt*, which will play throughout the Festival season, from June to the end of October. This is a fun comedy the entire family will enjoy.

Rounding out the late end of the season will be Shakespeare's romantic adventure *The Two Gentlemen of Verona* and Steven Dietz's *Dracula*, adapted from Bram Stoker's original novel. Both will play from September to October. ■

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THE TAMING OF THE SHREW

Kate, Sweet Kate, and Katherine

By Cheryl Hogue Smith

In a recent episode of *Shakespeare Uncovered* (PBS), Morgan Freeman said, “Every Hollywood screwball comedy is a version of *The Taming of the Shrew*.” What he means, of course, is that in any given romantic comedy, the verbal sparring between leading men and women signifies that the two have met their match in each other, and then the plot beyond the banter creates circumstances that ultimately unite them. And no one does this better than Shakespeare in *The Taming of the Shrew*.

Some may argue, however, that *The Taming of the Shrew* is far from a romantic comedy because of the seemingly cruel way Petruchio treats Kate, especially later in the play. But to interpret his actions as cruel is to miss the love that Kate and Petruchio feel for each other. From the beginning, there’s little doubt that Kate loves Petruchio. When we first meet her, she has yet to find a man who can equal her wit-for-wit, which is why she is so intrigued by and falls in love so easily with Petruchio. When Kate thinks Petruchio left her at the altar, she talks about how Petruchio is a “frantic fool” who will “woo a thousand” only to leave them at the altar (3.2.8–20). Yet six lines later, she leaves the stage weeping, exclaiming, “Would Katherine had never seen him though!” (26), showing audiences not only her devastation and humiliation, but also just how much she really wants to marry Petruchio.

As for Petruchio, he never expected to fall in love with Kate. He only agrees to marry her because she has a hefty dowry. However, that dowry comes with a caveat: Baptista will only pay Kate’s dowry when Petruchio wins Kate’s heart (2.1.129–130). Before Petruchio meets Kate, he explains to the audience that he

will win Kate’s love by “[wooing] her with some spirit” that will tame her tongue (2.1.170). He correctly reasons that if he removes the sting from Kate’s barbs, then she’ll have nothing left to rant about (2.1.170–181). And it’s a pretty good plan, except that once Petruchio actually begins sparring with Kate, he quickly sees that Kate is, indeed, his match. And if audiences pay careful attention to the way Petruchio addresses Kate, they’ll witness his growing love for her.

From the moment they first meet in 2.1, Petruchio addresses Kate as “Kate” (183), not as “Katherine,” which is her given name. As Petruchio knew she would, Kate objects to his disrespectful use of her familial nickname. In the next six lines (186–191), Petruchio calls her “Kate” nine times, and so their verbal dance begins, as audiences watch them over the next ninety lines dance themselves wittily into love. Towards the end of their “dance,” Petruchio tells Kate that he plans to wed her, but in telling her this, he finally calls her “Katherine”: “Marry, so I mean, sweet Katherine” (268). He then calls her Kate four more times—including his dare, “For I am he am born to tame you, Kate, / And bring you from a wild Kate to a Kate” (277–278)—before again calling her “Katherine” in relation to becoming her husband: “I must and will have Katherine to my wife” (281). He once more calls her “Katherine” as he tells others that she will be finely dressed for their wedding (318). Throughout 2.1, when Petruchio addresses Kate by name, he calls her “Kate” twenty-eight times (90 percent) and “Katherine” three times (10 percent). When he calls her “Katherine,” he is preparing audiences for his actions to come, which are meant to be anything but cruel. In fact, the move from the first “Kate”—an intimate family nickname used as a means to provoke her—to these three “Katherines” suggests that Petruchio’s heart has changed toward Kate since he calls her by her given name, the name he knows she prefers. Yes, he still wants to “tame” her, but only insofar as they can learn to live a happy life with each other.

During 4.1 and 4.3, when Petruchio is “taming” Kate, his actions are still meant to show Kate how they can live happily together. And in these scenes, even though he is depriving her of food, sleep, and new clothes, he reverts to addressing her

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Photos (left to right): Don Burroughs as Dogberry in *Much Ado about Nothing*, 2010; the Adams Shakespearean Theatre, the courtyard, and The Greenshow tree.

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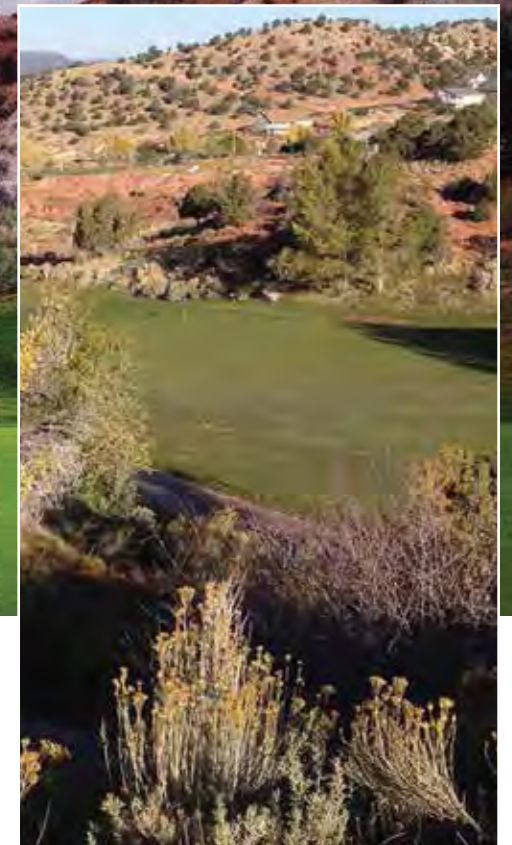
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as “Kate,” but now with more affection than disdain. In addition, of the thirteen times Petruchio calls her “Kate” in these two scenes, he also calls her “sweet Kate” three times (23 percent). But in 4.1 and 4.3 he is still attempting to “tame” her, so he says “sweet Kate” almost mockingly when he tempts her with food: “Nay, good sweet Kate, be merry” (4.1.130), “Will you give thanks, sweet Kate, or else shall I” (4.1.146), and “I am sure, sweet Kate, this kindness merits thanks” (4.3.41).

The pivotal scene in the play is 4.5, when Kate decides to play Petruchio’s game and give in to her own love for him. It begins when Petruchio declares that the sun is the moon, and Kate corrects him that it is the sun. After a short debate, Kate delivers arguably the most important line in the play: “I know it is the moon” (16). This is the moment in the play that Petruchio can claim that Kate is “tamed,” but it’s also the moment when audiences truly see that Petruchio and Kate have found their way to each other. They seem to be having fun as they play with Vincentio, which can be seen, in part, in the way Petruchio says “sweet Kate” in the context of affection rather than mockery: “Tell me, sweet Kate, and tell me truly too, / Hast thou beheld a fresher gentlewoman? / . . . Sweet Kate, embrace her for her beauty’s sake” (28-29, 34). “Sweet Kate” is no longer said ironically, but lovingly as he shows audiences that they are now working together to cause mischief.

In the remaining two scenes—5.1 and 5.2—Petruchio uses “Kate” nine more times. Twice in 5.2, he refers to her as “Katherine,” shortly after she comes as he commands. But he calls her the more formal “Katherine” when he commands her to do two more things: remove her hat and explain a wife’s duty to her husband. During Kate’s long speech in which she tells the other wives to obey their husbands and submit to their will, audiences see a more subdued and contented Kate. And when Petruchio says to Kate at the end of the play, “Come on and kiss me, Kate” (186) and “Come, Kate, we’ll to bed” (190), audiences know that “Kate” has become for Petruchio a cherished and endearing name that shows his affection and respect for this woman who is his equal. The verbal sparring has ended, and they exit the stage knowing they’ve won more than a wager; they’ve won each other’s hearts. ■

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HENRY IV PART TWO

Measuring Responsibility and Regret

By David G. Anderson

Regrettably, some critics and playgoers regard *Henry IV Part Two* as a mere bridge linking *Henry IV Part One* and the indomitable *Henry V*. It is, however, more than an emotive continuance of themes introduced in *Part One*, namely more rebellion within the state, more misrule from the Falstaffian crowd, and the continuing maturation of Prince Hal. “No play gives a richer sense of its reality. War and government with their plans, tavern-life with its humors, age with its ailments” (*King Henry IV Part II*, AR Humphreys, p. 53). Shakespeare, peaking with his craft in combining historical drama and comedy, carefully develops the study of responsibilities of power and its consequences to human disposition. There is a discernible pattern of moral choices inherent in this play, as well as an instructive temperament of motive. The aging title character and usurper, King Henry IV, nears death; and the heir apparent must stage a balancing act, pitting his honor and courtly responsibilities against handling his sometime ersatz father, the merry but



Photos (left to right): Corey Jones as King John in *King John*, 2013; flags fly atop the Adams Shakespearean Theatre.

rakish Falstaff. “The King is dying and England will be either redeemed or lost” (*Shakespeare After All*, Marjorie Garber, p. 352).

There is a darker tone in *Part Two*. England is decaying, which is a strong metaphor for a usurper king and agent of regicide. “The whole world of the play is, in effect, sick of a social disease” (Garber, p. 364). Henry IV appears late and less frequently than in *Part One*. He is burdened by guilt amidst the fog of civil war. “The responsibilities of rule, rendered harsh by his own acts, and his capacity for melancholy analysis, ally him with the flawed heroes of the tragedies” (Humphreys, p. 47). The plausible regrets and anxieties of right verses wrong in the usurpation do, however, manifest themselves in his application of power. It is interesting to speculate whether the disposition of Henry’s guilt is religious (murdering the Lord’s anointed) or secular (crimes against the convention of political order). Henry would adamantly claim his desire was for greater political order; however, facing the consequences, he laments, “My reign hath been but as a

scene/Acting that argument” (4.5.197–198).

Shakespeare’s “The silver livery of advised age” (*Henry VI Part Two*, 5.2) is a forever fascination. The cascading corrosion of order must directly evolve. Until a new king reveals himself to be from the nation’s vitality rather than from its failing stock, the body politic will remain diseased. This theme is revisited correspondingly by the king and archbishop (3.1 and 4.1). It also applies to aging Falstaff, who “is a living emblem of appetite” (Garber, p. 347). Falstaff’s haunt, the Boar’s Head Tavern, is also meretriciously in decline; a brothel now, its residents Mistresses “Quick-lie” and “Tear-sheet” fairly proclaim their professions. Senility is an obscure concern, but the “vanity in years” casts a shadow of mortality over Falstaff. His flirtatious dalliances with Doll epitomize a desire which has long outlived execution. Falstaff has even managed to turn decline into gain. “And he and the tavern-life centering upon him now . . . [are] too deeply blemished for a prince’s health. He is master of his court, but of a court

much grosser, less gay, and more salacious” (Humphreys, p. 50).

The archives of the wastrel-prince, portray a sensational transformation from licentious ribald to a praiseworthy crown prince. “A Wild Prince, on the other hand, whom his fellow-nobles knew to be grooming himself for responsibility would contravene the chronicles and forfeit that dramatic emergence into the virtue which was integral to the legend” (Humphreys, p. 54). Shakespeare crafts a skillful concession. Since Shrewsbury, Hal has been wholly aware of his lot. As long as the crown was remote, he caroused at the Boar’s Head, endured Falstaff’s innocuous witticisms, and hinted that the revelry must necessarily cease. Regrets manifest themselves the more nettlesome Falstaff becomes. The only civil words spoken by Hal to Falstaff in all of *Part Two* are: “Falstaff, good night” (2.4.363). “So although Hal is still in the tavern world there is a sense in which he is no longer of it” (Garber, p. 351).

One of the most difficult scenes in Shakespeare is the dismissal of Falstaff by Hal, now King Henry V. Playgoers and

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critics alike have fervently deliberated the harshness and the reality/necessity of this scene. Dr. Johnson viewed the rejection as a Sword of Damocles situation, painful but necessary. Hazlitt preferred Falstaff to Hal and was therefore repulsed. Harold Bloom decries Hal a "hypocrite." Bradley conceded the necessity of the rejection but regretted the public nature of the dismissal, citing it a, "display of Bolingbrookian hardness and policy."

Falstaff, upon hearing King Henry is dead, cries with elation to his old classmate Justice Shallow, "[T]he laws of England are at my commandment" (5.3.125). He makes haste for London to greet the new king, but the salutations from the Lord of Misrule are a gross miscalculation. "God save thy grace, King Hal, my royal Hal! . . . God save thee, my sweet boy" (5.5.39-41). "What a mistake to make. Hal, and the 'boy' are gone. This is King Henry V" (Garber, p. 356). His hubris unequivocally deserves a public censure—flaunting his lifestyle and blustering that the King has adopted it too. Henry's "Presume not that I am the thing I was" (5.5.54) is the quintessential bookend for his "I know you all" and the unsettling "I do, I will" of *Part One*.

Our feelings at the rejection are a mixed bag of regret. Some regard Falstaff as the Elizabethan Socrates, but is he? "Socrates teases you into truth. Falstaff the parodist inundates you with wordplay" (Shakespeare, *The Invention of the Human*, Harold Bloom, p. 299). Falstaff, in true rascally manner, imparts wisdom to not only his tatterdemalions but to us, experiencing an existence in a sometime harsh world. "Falstaff is a miracle in the creation of personality" (Bloom, p. 313). As a role-player, we love old debauchery himself, for his wit, allure, and love of life. Not only is he captivating when on stage, but both he and we relish in his virtuoso. That's what makes the "I know thee not, old man" (5.5.45) such a jarring declaration. He is essentially stripped of the magnificent assumptions he donned for our amusement and is cast in the role of an aged throw-away. Unpredictably, he is humanized. Though we diligently battle it, we may all one day be enlisted among the aged. To side with Henry is regrettably tantamount to committing treachery to ourselves. As Albert Einstein declared, "Nothing drags heavier than a big old sack of regret." ■

KING LEAR

Glittering and Transcendent Meaning

By Ace G. Pilkington

King Lear wants to give up power while keeping authority, abandon his offices while retaining his dignity, and divide and distribute his crown while maintaining his royalty. Further, he expects unconditional love in return for carefully limited territory. He is a ruler who does not think rules apply to him and a father who refuses to practice compassion while demanding constant sympathy. So, at Lear's hands Kent receives banishment in return for his honesty, and Cordelia gets punishment when her youth and inexperience require mercy or at least a little sensitivity. Indeed, it is Lear's high-handed treatment of his youngest daughter that precipitates the events that lead on to tragedy. It is a story that starts out like a fairy tale: "Once upon a time there was an old king who cut his land into three parts to give each of his daughters a share" (Ace G. Pilkington "Shakespeare and the Fairy Tale" in *Utah Shakespearean Festival Souvenir Program* [Cedar City: Utah Shakespeare Festival 1988], 18). And as in a fairy tale, there are two wicked daughters and one virtuous one. Goneril and Regan say exactly what their father wants to hear even though they don't mean a word of their extravagant speeches of love and devotion, while Cordelia eventually does her best to speak the truth as she understands it. Had Cordelia dutifully said what her father wanted or Lear



Photos (left to right): the main entrance to the Adams Shakespearean Theatre; Melisa Pereyra (bottom) as Lavinia and A. Bryan Humphrey as Marcus Andronicus in *Titus Andronicus*, 2012.

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sensibly heard what his daughter intended, the old king might well have set his rest on his youngest daughter and lived out the retirement he envisioned in happy ignorance of the many perils he had avoided. Goneril and Regan would have had very limited opportunities for wickedness, and, of course, there would have been no play.

Instead, as a result of her almost instinctive distaste for her sisters' performances and a clear fear that even if she were to say how much she felt, her truth would still come short of her sisters' falsehoods, Cordelia refuses to participate at all. Lear asks, "What can you say to draw/ A third more opulent than your sisters?" And Cordelia says, "Nothing, my lord" (*King Lear: A Conflated Text from The Norton Shakespeare*, Stephen Greenblatt ed. [New York: Norton, 1997], 1.1.84–86). When she is forced by threats to respond, Cordelia tries to put her feelings for her father in practical terms, as though the relationship were a matter of duty and a fair exchange of benefits. Her words are, "You have begot me, bred me, loved me; I/ Return those duties back as are right fit,/ Obey you, love you, and most honor you" (Greenblatt, 1.1.95–97).

This might have been enough for King Lear (limited though it is). She is his favorite daughter, and the "third more opulent than her sisters" has already been set aside for her and only awaits Lear's official indication that it is hers. Unfortunately, she also decides to talk about her impending marriage (which is clearly on her mind and, further, is one of the factors shaping her response to her father's demands), "When I shall wed,/ That lord whose hand must take my plight shall carry/ Half my love with him, half my care and duty,/ Sure, I shall never marry like my sisters,/ To love my father all" (Greenblatt, 1.1.99–103). From Cordelia's perspective this probably seems a sensible addition to the discussion of filial obligations. Her two suitors (France and Burgundy) will no doubt hear about what she says and might well think twice before marrying someone whose devotion to her father leaves no room for other loyalties. Besides, it allows for one more hit at her detested sisters.

To the surprise of no one (except perhaps Cordelia), Lear's anger proves stronger than his love. The source of that

anger is not far to seek. He asks, "But goes thy heart with this?" (Greenblatt 1.1.104). Lear has decided to retire, and his favorite daughter is about to marry. He wants reassurances that though everything in his life is going to be different, nothing will change. Undoubtedly, the reassurance he desires most is Cordelia's promise that she will always love him as much as she does at the present moment in spite of her future marriage. When Cordelia says the exact opposite of what he wants, his rage is fierce and dangerous, like the dragon he calls himself. He casts off his favorite daughter as he will soon banish his most loyal courtier.

According to Goneril and Regan, King Lear's qualities were bad before, but old age has made them worse. Regan says, "He hath ever but slenderly known himself." And Goneril adds, "The best and soundest of his time hath been but rash" (Greenblatt 1.1.291–293). Lest we think to dismiss these comments as no more than the jaundiced judgments of his evil daughters, I mention George Orwell's opinion from his eloquent defense of the play against Leo Tolstoy's attack, "In his sane moments Lear hardly ever makes an intelligent remark" ("Lear, Tolstoy, and the Fool," *All Art Is Propaganda* [New York: Mariner Books, 2009], Kindle edition, Kindle location 4857–4859).

As usual with Shakespeare's protagonists, Lear has a long journey of self-discovery ahead before he meets his death and the play ends. He must blunt his vices, discover his virtues, and learn what it means to give love freely instead of demanding it with menaces. Cordelia too has a journey. In what is arguably the deepest irony of the play, the daughter who had sought to put her affection for her father in a rational context, balancing benefit with benefit and gift with gratitude, ends by offering Lear unconditional love, risking everything she has, including her marriage to the French king (who took her when she had no dowry but her father's enmity), and finally giving her life to save an old, confused, and suddenly repentant man. Whether she understands the depth of her feelings or Lear knows the source of his sudden kindness is difficult to tell, but again, as usual with Shakespeare, such transformations are also illuminations, bringing a glittering and transcendent meaning to their characters and the play itself. ■



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SOUTH PACIFIC Enchanted (and Loved) Music

By Christine Frezza

In discussing the artistic output of Richard Rodgers and Oscar Hammerstein, selecting a “best” musical is perhaps as impossible as choosing the “best” Shakespeare play. One can instead consider their work as defining the Golden Age of the Broadway musical, thinking of the fifteen-year period bookended by *Oklahoma* in 1943, (which is commonly called the first successful book musical) through *Carousel*, *The King and I*, and *Flower Drum Song* to *The Sound of Music* in 1958.

Not all their musicals achieved such popularity as these five, but *South Pacific* holds our attention as one of the most loved and most popular, if for no other reason than the fact that anyone who likes the show can name at least five songs by title, and can remember the tune of each of them. It holds our attention and lingers in our memory.

South Pacific is based on James Michener’s *Tales of the South Pacific*, published in 1947 and thereafter adapted by Josh Logan (who was directing *Mr. Roberts* when he read it) and Oscar Hammerstein. By the time the show opened at the Majestic on Broadway (April 7, 1949) the islands and their inhabitants were part of the memories of those who served in the Pacific during World War II, so there was a natural appeal in taking a personal, if rose-colored look at the life of the sailors and natives during this period.



Photos (left to right): Melinda Pfundstein as Eliza Doolittle in *My Fair Lady*; the Randall L. Jones Theatre..

While the stories of *South Pacific* are powerful (the love affairs of Nellie Forbush and Emile de Becque, and Lieutenant Cable and the beautiful Liat), what has remained an indelible part of the American theatrical consciousness is the musical score, which was, and is, almost universally acclaimed.

Although *Oklahoma* was Rodgers and Hammerstein’s first big success, it did not win the Pulitzer for drama; instead, a special Pulitzer Award was created for it in 1944. When *South Pacific* was awarded the Pulitzer for Drama in 1950 (only the second musical to win following the prize for *Of Thee I Sing* in 1932), Rodgers was named as co-winner together with Josh Logan for the book, and Oscar Hammerstein for the lyrics.

Brooks Atkinson wrote of the opening: “Mr. Rodgers’ music is a romantic incantation;” (“At the Theatre,” *New York Times*, April 6, 1949, p. 30), and in his review of Bartlett Sher’s 2008 revival, Ben Brantley praised “the fire of daily life, with all its crosscurrents and ambiguities, underscored and clarified by music” (“Optimist Awash in the Tropics,” *New York Times*, April 4, 2008 p. E1).

Creating this universally acclaimed music didn’t come easy. Between January and April of 1949, responding to feedback from his two collaborators, Rodgers removed five songs from the score and replaced them with reprises and two new songs. As shown in Geoffrey Block’s table of substitutions, were it not for the continuous refining of the show, *South Pacific*’s listeners would never have heard “Younger than Springtime” or the haunting “This Nearly was Mine” at least in the context of this musical.

However, Rodgers found a use for the rejected music. Several tunes that were rejected for one of the twelve musicals he wrote with Hammerstein’s lyrics found a place in another. Before “Younger Than Springtime” he had written a piece titled “Suddenly Lovely” which didn’t suit the love affair between Liat and Cable, and this piece “is well known in its future reincarnation as “Getting to Know You” in Rodger and Hammerstein’s next show, *The King and I*” (Geoffrey Block, *Richard Rodgers* [Yale University Press, 2003], 145).

Conversely, the tune for “Younger Than Springtime” came from a rejected song from *Allegro* called “My Wife.” Hammerstein spent two days writing new lyrics for it, and it became the classic and powerful “Younger

Than Springtime” (Josh Logan, quoted in Geoffrey Block, *Richard Rodgers Reader* [Oxford: Oxford University Press, 2002], 145).

The fourteen songs listed in the playbill for the Broadway opening fall into three types: ballads such as “Bali Ha’i” and “Some Enchanted Evening,” up-tempo songs like “I’m Gonna Wash That Man Right Outa My Hair” and “There Is Nothing Like a Dame,” and charm songs as exemplified by “Dites-Moi,” “Happy Talk,” and “Younger Than Springtime.” The ballads seem to be the songs that linger in the mind, and those who analyze Rodgers’ music spend many words on their effect.

There’s an anecdote that Rodgers wrote “Bali Ha’i” in five minutes. In the *Richard Rodgers Reader*, he corrects this story: “Months before that day . . . I knew we were going to have a song about Bali Ha’i. . . Bloody Mary, . . . a contralto, was going to sing; . . . it had to have an island flavor. . . You carry an idea around for months before it’s crystallized. Then the moment ‘of truth’ comes. . . If you have your trade, you know how to apply it, and it can come very quickly” (Block, *Richard Rodgers Reader*, 314–315).

South Pacific was the first show which had hired an opera singer, Ezio Pinza, who played Emile de Becque. Signor Pinza was exasperated with the changes being made, the more so because English was not his native language. Hiring a European for this role, instead of an American singer, was a deliberate choice for Rodgers, Hammerstein, and Logan: it vividly contrasted de Becque’s persona with the sailors, and it allowed for what Jim Lovensheimer calls “expansive and deeply romantic utterance. . . The thirty-two bar extended structure . . . [of “Some Enchanted Evening” and “This Nearly Was Mine”] (*South Pacific: Paradise Rewritten* [Oxford University Press, 2010] 146–147) allow for a more operatic ballad style, further distinguishing the difference between the men of action and the man of dreams.

The remarkable care and attention paid to getting the book, lyrics, and tunes exactly right give the listener a remarkably cohesive score, with fragments of one tune echoed in another, with these leaning to a romantic lush waltz-like feel, a musical interpretation of Hawaii’s warm climate, abundant tropical foliage, and a relaxed joyful attitude towards island life captured in this moment. ■

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CHARLEY'S AUNT

Dressed for Success

By Lawrence Henley

Which playwright could rightfully stake a claim to having written the most successful comedy of all time? Would you guess it to be William Shakespeare? Aristophanes? Plautus? Moliere? Neil Simon? Believe it or not, it might actually be Brandon Thomas. Reading this assertion you're probably scratching your head and saying "Huh?" or "Brandon who?" But, if the theatre, like popular music, had an award for the "greatest one hit wonder," the author of *Charley's Aunt* would likely bring that prize home.

Charley's Aunt was an enormous late nineteenth-century smash hit in London, breaking all West End records of the time for any play of any kind (1,466 performances). In the ensuing century, this hysterical farce became one of the most performed works of all time. Since its 1892 to 1896 opening run, the show has been revived literally dozens of times in London, playing somewhere in that city almost continuously. After opening on Broadway the following year, *Charley's Aunt* has been produced all over the planet, with versions presented in dozens of diverse languages, including Czech, French, Russian, Japanese and, yes, even Norwegian! One of the most popular versions has been the German *Charley's Tante*.

If you've never heard of Brandon Thomas, it's likely due to the fact that *Charley's Aunt* was his only success as a playwright. Thomas did have a fairly impressive acting career, which included the role of Sir Frank Chesney in *Charley's Aunt*.



Photos (left to right): Libby George as Veta Louise Simmons in *Harvey*, 2002.; the Randall L. Jones Theatre..

While performing, he befriended famed theatrical performer William Sydney Penley, formerly of the D'Oyly Carte Opera Company (think Gilbert and Sullivan). W.S. Penley not only created the play's featured role, Lord Fancourt Babberly (affectionately nicknamed Babbs), but was also the original producer of *Charley's Aunt*. Playing the lead role for a decade, Penley insisted that the script was merely the embodiment of his own ideas. Thomas, he claimed, was only the writer (and with a partner like that, who needs enemies, right?). As a result, the rampant success of the play created a rift between Thomas and Penley, with the intervention of lawyers becoming necessary.

In Victorian England, nothing was more popular or humorous than watching the British nobility make fools out of themselves. The playwrights of the time, such as Brandon Thomas and Oscar Wilde, were more than happy to comply. *Charley's Aunt* is a farcical comedy of manners that employs character and gender misidentification. The play examines the social and romantic foibles of the nobility in the late years of the British Empire. The leading characters (Sir Frank, his son Jack Chesney, Charley Wykeham, and Babberly) are well-bred Oxford collegians. Of course, being gentlemen doesn't preclude them from doing what the majority of young males at that age do: drink and carouse to whatever degree possible, and, with their leftover time, chase members of the opposite sex.

Unfortunately for Jack and Charley, the attractive young ladies they desire (Kitty Verdun and Amy Spettigue) are the wards of a pompous, overprotecting lawyer named Stephen Spettigue. Cranky and humorless, the solicitor doesn't maintain an open mind when it comes to the girls' prospective boyfriends. He is, however, a bachelor himself, with his own eye for the ladies (especially the wealthier ones). In order to gain time alone with the objects of their desire, Jack and Charley plot to distract Spettigue by inviting him to lunch with Charley's wealthy and charming aunt, Donna Lucia d'Alvadorez, she being the widow of a Latin American millionaire. Travelling to England in order to meet her nephew, Charley and Donna Lucia have never actually met face to face.

Because even the best of nit-witted,

hastily hatched plots are subject to being foiled, it's all the more likely that this one will be. When Donna Lucia sends word that she'll be delayed indefinitely, our two Romeos con their dorm buddy, Lord Fancourt, into disguising himself as Charley's in absentia aunt. The plot complications and frenetic stage business arising from this twist multiply rapidly. While some of the jokes may be a bit predictable, Babbs's cross-dressing antics are nothing less than uproarious. The fun and surprises further accelerate when the authentic Donna Lucia and her attractive niece, Ela Delahay, make their unannounced appearance on campus.

Of course, theatre is a few thousand years old, and seeing male actors dressed like women is hardly the stuff of novelty. From Ancient Greece all the way through Shakespeare's Elizabethan playhouses, female roles were generally cast with men, with those parts often acted by adolescent and teenage boys. Shakespeare seems to have especially enjoyed gender-bending casting, with boys playing women dressed as men in plays such as *Twelfth Night* and *As You Like It*. Until the Restoration period of the late 1600s, it was in most countries considered taboo for women to work in the playhouses.

In the centuries since that time, many notable male actors have played men masquerading as women, including Charlie Chaplin (*A Busy Day*), Sir Alec Guinness (*Kind Hearts and Coronets*), Dustin Hoffman (*Tootsie*), Michael J. Fox (*Back to the Future, Part II*), and Robin Williams (*Mrs. Doubtfire*). The long, illustrious list of famous actors to star as Sir Fancourt Babberly, both live and on camera, include Jose Ferrer, John Mills, Roddy McDowell, Raul Julia, and the great American comic Jack Benny.

Like the comedies of Plautus and, by derivation, Shakespeare, the most wonderful feature in these mix-up comedies is how seamlessly all of the related, yet fractured relationships converge at the play's end. Lost and misidentified romantic interests will find a way to meet their match, little matter that in hours and minutes previous all of the wires were crossed, detached, and sparking out of control. When the chaos concludes and the dust settles, proposed marriages happily abound for all, save for poor, befuddled old Spettigue. ■

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AMADEUS

Whom Does God Love Most?

By Diana Major Spencer

Peter Shaffer's 1979 blockbuster, *Amadeus*, tricks us into believing he chose Mozart's middle name for his title. In the baptismal records, Theophilus appears between Wolfgangus and Mozartus, father Leopold used German Gottlieb, and Mozart himself used Amade. Theo-, Gott-, and Deus name God in Greek, German, and Latin, respectively, while -philus, -lieb, and Ama-, in their respective combinations, share the ambiguity of "one who loves or is loved." Perhaps Shaffer meant his title to be as ambiguous as the words themselves—a name, to be sure, but also connoting the irony of Salieri's bargain with God to love Him in exchange for His gift of music. Perhaps it points to Salieri's surprise, his frustration, and rage that result from his awareness that before Mozart came to town, he himself was Amadeus—not by name, but by virtue and proof of God's love in his success.

This play profoundly changed my understanding of theatre. In 1982 I joined a "Theatre in England" adventure for two weeks in London and one in Stratford-upon-Avon. My prior professional theatre attendance included the Utah Shakespeare Festival and an occasional Pioneer Theatre production, but this time my randomly assigned roommate, a knowledgeable theatre devotee, knew every play in town. With only twelve plays included in the group program, we filled the unscheduled days with productions like *Cats*, *Carmen*, the Paris Opera Ballet's *A Midsummer Night's Dream*—and the first West End production of *Amadeus* starring Frank Findlay and Felicity Kendal.



Photos (left to right): Joe Cronin as Theodore Swanson and Jane Ridley as Cora Swanson in *Morning's at Seven*, 2004; balcony foyer of the Randall L. Jones Theatre.

Beware the pitfalls of bio-drama and history plays, where characters carry familiar names. We automatically attribute what we think we know about the personage to the character—whether or not that suits the intent of the play. In my amazement over the powerful effects of consuming *Amadeus*, I enthusiastically recommended it to a fellow traveler. The next day he sought me out to berate my intelligence and taste. He hated *Amadeus* because he loved Mozart's music, and the play demeaned the sublime musician—who surely must be as sublime as his works. Besides, Mozart wasn't poisoned. "Not only lies," he scolded, "but blasphemy!"

The author's notes in the program described Shaffer's "What if?" with rumors that Mozart's early demise came from Salieri's poison. With Mozart's documented fear that he was being poisoned (perhaps a result of failing kidneys) and Salieri's confession after attempting suicide in an asylum (later retracted), rumors spread. "Rumor" and "urban legend" are sources that led Russian Alexander Pushkin to compose a Little Tragedy called *Mozart and Salieri*, in which scene two depicts Salieri doctoring

Mozart's drink during dinner. Salieri, the consummate workman, feels the disciplined composers of his day should be spared the distraction of the unfettered genius. Rimsky-Korsakov later used Pushkin's script as the basis of an opera of the same name. (Note that by keeping Mozart and Salieri separate in the titles, the question, "Who is God's favorite?" never arises.) Hundreds of later articles attribute Mozart's final symptoms to hundreds of causes, from a recurrence of childhood rheumatic fever to a bad pork chop. But no one seems to find the poisoning theory credible.

Still, we can see that Salieri's machinations against Mozart in Shaffer's play constitute a metaphoric "poisoning" of Mozart's career and thus his life. *The Guardian* of December 18, 2003, carried a lengthy article by Erica Jeal, "The Feud That Never Was," subtitled "Tradition and the love of a good yarn have long cast Antonio Salieri as the murderer of Mozart and a musical hack. Erica Jeal explodes the myth" (<http://www.theguardian.com/music/2003/dec/19/classicalmusicandopera.italy>). Yet again, the literalists miss the point that our own

disappointments can lead us to subvert or want to subvert others' successes; that envy of others poisons our own goodness.

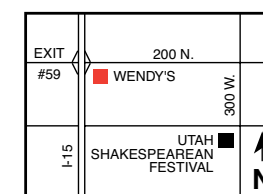
My critic's primary issue was the vulgarity. Shaffer said in a 2013 *Guardian* interview, "After reading a lot about Mozart, I was struck by the contrast between the sublimity of his music and the vulgar buffoonery of his letters . . . His letters read like something written by an eight-year-old. At breakfast he'd be writing this puerile, foul-mouthed stuff to his cousin; by evening, he'd be completing a masterpiece while chatting to his wife" (<http://www.theguardian.com/stage/2013/jan/14/how-we-made-amadeus>). Whether or not Shaffer exaggerated Mozart's personal vulgarity doesn't matter. He used the foul-mouthed clown of transcendent genius to heighten the gnawing dramatic tension devastating the refined, accomplished court-composer who had vowed his purity to God in exchange for God-given musical talent.

Felicity Kendal, the original Constanze, expressed surprise, in a companion 2013 *Guardian* interview, that so many critics focused on the vulgarity: "The play was chiefly about people's

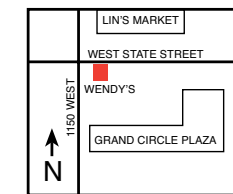


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jealousy of effortless genius as opposed to hardworking talent. And the vulgarity was a way of separating Mozart's genius from his humanity: to show that we can't explain genius, however hard we might try" (<http://www.theguardian.com/stage/2013/jan/14/how-we-made-amadeus>). Pushkin depicts Mozart's vulgarity by his associations with the lowly:

Salieri: "You were bringing this to me [a sublime piece of music he'd dashed off] And could just stop and listen at some inn To a blind fiddler scraping!—Oh, my goodness! You, Mozart, are unworthy of yourself" (http://en.wikisource.org/wiki/Mozart_and_Salieri; emphasis added).

The assumptions that education, gentility, godliness, discipline, and courtly association—the high-mindedness of snobs—are prerequisite to great genius fall flat. Salieri's well-cultivated world-view simply can't encompass this creature before him. The same arguments are made by the Oxfordians against Shakespeare's legitimacy as a playwright. The same frustration of an educated playwright and future Poet Laureate (Ben Jonson) toward the "upstart crow" is depicted in *Nothing Like the Sun*, the play by the late Doug Christensen that the Utah Shakespeare Festival commissioned to open the Randall L. Jones Theatre in 1989.

The most important lesson I learned from accompanying my 1982 roommate to *Amadeus*—a play I'd never heard of, even though Broadway's Salieri, Ian McKellan, already had his Tony—was that Aristotle's catharsis means more than liking, enjoying, appreciating, or even understanding a performance. Sitting in a balcony so steep that the head of the person in front of me was below my knees, marveling at Frank Findlay's on-stage quick-changes from ancient invalid to court-composer in his prime, and literally feeling Salieri's anguish as, despite his vows and sacrificial purity, he recognizes his own limitations against the sublimity of Mozart's music, I experienced for the first time a visceral component to Aristotle's catharsis, a flood of sensation that left me awed and exhausted.

Amadeus is the play that revealed the essence of literary terms that had been mere definitions before. *Amadeus* is also the concept that lies at the heart of Salieri's bargain and his wrath. And yes, it's Mozart's middle name. ■

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THE TWO GENTLEMEN OF VERONA

A Rite of Passage

By Elaine Pilkington Pearce

Shakespeare's comic plays are plays of transition. Young men move away from companionship with other males to form relationships of love and marriage, and young women leave the protection of their parents' homes to form households of their own. *The Two Gentlemen of Verona* centers on young characters, particularly Valentine and Proteus, moving from adolescence to maturity. Learning to be an adult and discovering one's true self in the process is not without its obstacles. The characters' actions may be better appreciated if one sees the play as a rite of passage, divided into three stages—separation, transition, and incorporation.

As is customary for their social status, both gentlemen travel from their homes to seek advancement—perhaps “to the wars to try their fortune there” or “to discover islands far away” or “to the studious universities” (1.3.8–10; all line references are to *The Riverside Shakespeare* [Boston: Houghton Mifflin Company, 1974]). Valentine willingly accepts this separation, leaving Verona for Milan “to see the wonders of the world abroad” (1.1.6). But Proteus, in love with Julia, goes only at his father's insistence. His father believes Proteus “cannot be a perfect man, / Not being tried and tutor'd in the world” (1.3.20–21).

Milan proves to be a testing ground where the young men undergo the rites of transition. Valentine's initial transformation comes when he falls in love with Silvia and displays the “special marks” of the lover. As Speed tells him:

“You have learned, like Sir Proteus, to wreath your arms, like a malcontent; to relish a love song, like a robin redbreast; to walk alone, like one that had the pestilence; to sigh, like a school boy that has lost his A B C; to weep, like a young wench that had buried her grandam; to fast, like one that takes diet, to watch, like one that fears robbing; to speak puling, like a beggar at Hallowmas. You were wont, when you laugh'd, to crow like a cock; when you walk'd, to walk like one of the lions; when you fasted it was presently after dinner; when you looked sadly, it



Photos (left to right): Pat Sibley (top) as a Witch and Henry Woronicz as Macbeth in *Macbeth*, 2004.; statue of King Lear in front of the Randall L. Jones Theatre..

was for want of money: and now you are metamorphis'd with a mistress, that when I look on you, I can hardly think you my master” (2.1.18–32).

These outward signs, these conventional manifestations of love have become so common that they may seem cliché to the observer. For Valentine, experiencing love for the first time, they are personal rituals that denote high emotion and transformation not only to his outward appearance and behavior but more importantly to his sense of self as he moves closer to maturity. Having won Silvia's love, Valentine feels ready to challenge her father's authority, but not directly. The duke is still in charge and foils Valentine's plan to marry Silvia (albeit with Proteus's help).

Though Valentine's transformation comes when he falls in love, Proteus's transformation comes when he falls out of it. Separation from Verona and Julia, separates him from his former self. Julia believes Proteus's “words are bonds, his oaths are oracles, / His love sincere, his thoughts immaculate, / His tears pure messengers sent from his heart, / His heart as far from fraud as heaven from earth” (2.7.75–78). Describing Proteus, Valentine tells the Duke that he has “made use and fair advantage of his days; / His years but young, his experience old; / His head unmelld, but his judgment ripe; . . . / He is complete in feature and in mind / With all good grace to grace a gentleman” (2.4.68–70, 73–74).

But in Milan Proteus proves less than perfect, trying on a persona that is the complete opposite of his former self. Blaming Love and not his own weakness, he is thrice forsworn—leaving Julia, loving Silvia, and wronging Valentine. By losing Julia and Valentine, Proteus believes that he finds himself and that he “cannot now prove constant to [himself], / Without some treachery us'd to Valentine” (2.6.31–32). Not only does he betray and slander Valentine, “blunt Thurio's dull proceeding” (2.6.41), berate his servant, and relentlessly pursue Silvia despite her sincere resistance and chastisement, but he also denies his relationship with Julia, claiming she is dead. He fails every test of conduct, ultimately threatening to take Silvia's love forcibly if she will not give it willingly.

Julia stands in contrast to Proteus. Even though she is separated from him, her love never wavers. She becomes his “true-devoted pilgrim” (2.7.9), donning male apparel,

following him to Milan, and ultimately acting as his servant. Unlike Proteus, she does not have a father who paves her way with money, companions, transportation, and a servant. Her journey is a hardship, a sacrifice for her beloved Proteus. She must make her way alone, hiding her true self, risking public censure and private danger for her devotion to Proteus only to discover that he has abandoned his love for her to pursue Silvia. Even so, she steadfastly loves Proteus and pities him.

Leaving Verona and entering the transition stage of the rites of passage, Valentine, Julia, and Proteus are all transformed. Valentine, who had despised love, becomes a lover. Banished from Milan, he prefers the “shadowy desert, unfrequented woods” to the “flourishing peopled town” (5.4.2–3). He leads an unstructured existence outside the regular social order with a group of outlaws who “detest . . . vile, base practices” (4.1.71). Julia is betwixt and between, no longer female but not really male. Her new role dictates that she must be dutiful and obedient. Proteus is “a kind of knave” (3.1.264), having forsaken all of his good points to play the villain, preparatory to returning to society and accepting an adult position with its responsibilities, customary norms of behavior, and ethical standards.

The last scene of the play further tests the characters, finalizes their transitions, and begins their incorporation into society in their new social roles. Valentine's worthiness to succeed the duke is displayed throughout. He asks the duke to pardon the reformed outlaws. He saves Silvia from Proteus's physical threat and Thurio's self-serving pursuit. He forgives Proteus's betrayal and presents him with one final test to prove his reformation: “all that was mine in Silvia I give thee” (5.4.83). Julia's swoon and her revelation of self save Proteus from failing another test. Seeing Julia again, Proteus declares, “What is in Silvia's face, but I may spy / More fresh in Julia's with a constant eye?” (5.4.114–15) and understands that a man's inconstancy “fills him with faults; makes him run through all th' sins” (5.4.111–12). With the two gentlemen of Verona transformed into more mature versions of themselves, Valentine plays the role of patriarch, joining Proteus and Julia's hands and leading the group back to Milan for a double wedding, a celebration of incorporation with “one feast, one house, one mutual happiness” (5.4.173). ■



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DRACULA

“I Want Your Fear”

By Ryan D. Paul

Vampires have invaded our culture. The once secretive and elusive creatures of the night now bask in the warm glow of our movie screens, televisions, and reading lights. However, while our modern day take on vampires can be compelling and sometimes entertaining, they are but a pale shadow of their progenitor, Count Dracula. This fall, the Utah Shakespeare Festival, brings the King of the Night to the red rocks of Cedar City.

Bram Stoker wrote *Dracula* in 1897 and was not the first to bring tales of vampires to the Western world, but his story certainly placed them in our popular culture. Playwright Stephen Dietz, one of the most produced playwrights in America, crafted his adaptation from Stoker’s work. While Stoker, in his gothic novel, uses letters and journal entries to drive the narrative, Dietz adjusts the chronology and uses flashbacks to move his scenes along. The opening of the play, for example, begins with the addled Renfield, Dracula’s servant, speaking to the audience and explaining that “most people go through life not knowing their creator. However, he knows; Renfield explains that he was created by Bram Stoker, the man who gave him immortality. ‘For which I shall never forgive him,’ Renfield adds, then bites into a rat” (Wade Bradford, “Bram Stoker’s *Dracula*—Live (and Undead) on Stage!,” <http://plays.about.com/od/plays/a/Dracula-Stage-Play-Written-By-Steven-Dietz.htm>).



Photos (left to right): Katie Wackowski as *The Vision in The Woman in Black*, 2009; the Randall L. Jones Theatre..

The play then introduces us to the familiar characters of friends Lucy and Mina; their respective loves, Dr. Seward and Jonathan Harker; the vampire hunter Van Helsing; and the figure that haunts all their lives, Count Dracula. Interestingly, Dietz had some concerns about adapting the novel for the stage, specifically in the case of the main character. “I thought the book had been captured quite well in a number of other adaptations, but after re-reading the novel, I became very surprised at the extent to which so many theatre adaptations veered a great distance from the book. . . . My friends kept asking what my ‘take’ on the story was . . . what did Dracula ‘represent?’ I realized that to make Dracula a metaphor was cheating. It was akin to putting a muzzle on the most terrifying aspect of the story. You can hide from a metaphor. A metaphor doesn’t wait outside your window under a full moon. A metaphor doesn’t turn into a bat and land on your bed. Instead, I took Mr. Stoker at his word: the actual being is the most haunting. The question, then, is not what Dracula represents, but what he is: a brilliant, seductive, fanged beast waiting to suck the blood from your throat. Hide from that” (David Lefkowitz, “No Bloodless Metaphors from Stephen Dietz’ *New Dracula*,” <http://www.playbill.com>).

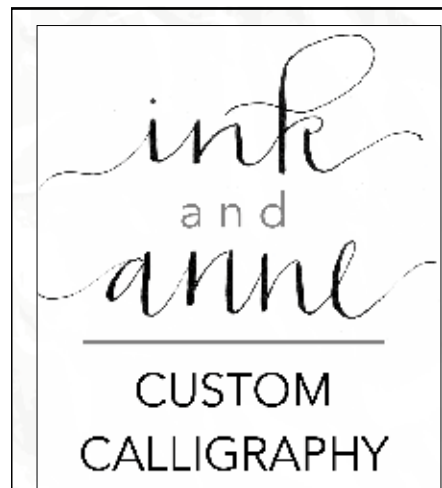
For Dietz, *Dracula* is all about fear. During one tense scene, Dietz’s *Dracula* exclaims, “I want your fear, for your fear, like a current, rushes through your body. Your fear makes your heart pound, it renders your veins rich and full. Your fear hemorrhages deliciously within you.”

Jesse Berger, the director for the Utah Shakespeare Festival production fully embraces Dietz’s characterization of the Transylvanian Count Dracula. He mentions in his early director’s notes to his artistic team that this show will be “working to capture the theatricality as well as the literary aspects of the script, embracing the heightened expression of the language alongside the fantastic and terrifying supernatural world inherent in any version of Bram Stoker’s *Dracula*. It is a Gothic Gory Melodrama, without getting camp or silly. We will be aiming to embody that fully and shamelessly.” Berger calls Dietz’s *Dracula* “a perfect mousetrap of a script,” and promises that “We are not reinventing this wheel—We’re going to give it the best spin we can!”

The Utah Shakespeare Festival and its various production teams have always spent a great deal of thought and planning on providing their guests with a complete dramatic experience and the work done for *Dracula* is no exception. This play calls for sets, props, costumes, music, lighting, and special effects that will evoke the emotions necessary to pull off this thrilling story. Berger and the production team are committed to follow Dietz’s advice that in order for the actors and the audience to “take the power of *Dracula* seriously, the effects (must) lend credence to this terror.” While the character of Renfield may provide some comic relief, Berger hopes that many of the special effects will “elicit laughter, but only the spontaneous kind, that comes from genuine surprise and shock, a jolt of horror.”

Stephen Dietz’s *Dracula* was commissioned by the Arizona Theatre Company and received its premiere on May 31, 1995. In an interesting note, the originator of the role of Dracula, was none other than Patrick Page, an actor who had been featured in many Utah Shakespeare Festival productions. Page has gone on to have an extensive career on and off Broadway and is arguably one of the most well known actors coming from the stages of the Festival.

Stoker’s story has leapt from the page in many different incarnations, some more successful than others. While the original novel was written nearly 118 years ago, this haunting and terrifying story still gives us chills today. Bram Stoker’s tale of the vampire king lies in the public domain, which means that there are a variety of theatrical versions of this story that are being and have been produced. Stoker, himself, the business manager of the Lyceum Theatre in London, wrote the book while working there. It is fitting then that the Utah Shakespeare Festival should bring the Count back to the stage. This fall’s production of *Dracula* promises to be one that should not be missed. This play has been considered for production for some time and now with the right creative team in place, it can be fully realized. Of course, we all know how the story ends, but it is still an enjoyable, heart-stopping ride to get there. That being said, you may want to play it safe and bring the religious emblem of your choice and be sure to eat plenty of garlic before you arrive. ■



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THE FUTURE IS HERE

Realizing the Dream for the Next Generation

By Leonard Colby

In March 2015 the cultural landscape of southern Utah was forever changed as the first shovel broke ground on the long awaited Beverley Taylor Sorenson Center for the Arts on the campus of Southern Utah University. .

The center will serve as the home to the new Engelstad Shakespeare Theatre, the new Eileen and Allen Anes Studio Theatre, an artistic/production building for the Festival, and the Southern Utah Museum of Art (SUMA). The center also features a tree lined walkway and sculpture gardens and will offer many large public gathering spaces ideal for receptions and special events.

The Engelstad Theatre (which will replace the aging Adams Shakespearean Theatre) will still have the same intimate actor/audience relationship and will feel very similar to the current open air Adams Theatre. The space has updated amenities and modern accessibilities, including an elevator and increased ADA seating.



Photos (left to right): Construction on the Beverley Taylor Sorenson Center for the Arts; an artist's rendering of the new Engelstad Shakespeare Theatre.

The Eileen and Allen Anes Studio Theatre will seat approximately 200 and will provide a third, flexible option for Festival programming, allowing the production of small, intimate plays to complement the offerings in the new Engelstad Theatre and the existing Randall L. Jones Theatre.

“For a quarter of a century the dream of a Shakespeare Center has been in the planning and fundraising stage,” said Festival Founder Fred C. Adams at the groundbreaking. “The new Beverley Taylor Sorenson Center for the Arts will be a lasting gift to the Festival, Cedar City, and Southern Utah University. Today is the fulfillment of that dream as we actually turn earth to signify that this will become a long awaited reality.”

Festival Executive Director R. Scott Phillips remarked, “The Center will enable the Utah Shakespeare Festival and the Southern Utah Museum of Art to expand programming and continue to contribute to the economic vitality of Cedar City. SUU students, faculty, staff, and professional artists will have the opportunity to work and perform in these facilities perfecting their craft and creating

lasting work. Upon completion, the center will be a grand gathering place..”

Also part of the new center will be the Southern Utah Museum of Art (SUMA). This state-of-the-art museum will feature approximately 5,300 square feet of exhibition space composed of four galleries: the Braithwaite, the Rocki Alice, the Austin and Magda Jones, and the Jim Jones which showcases work by the renowned Utah artist. SUMA will exhibit international and regional art, as well as that by art and design students and faculty.

“SUMA has been a labor of love by numerous individuals who have given generously,” said Dean of Performing and Visual Arts Shauna Mendini. “Topping the list is Cedar City’s treasure, Jim Jones. At the beginning of this project, Jimmy wrote a letter of introduction stating: ‘I propose to give all I have to the building of a Southern Utah Museum of Art. I have a home, paintings, and work by artists I have known and loved over the years. These, I propose, will be the seed from which, with your help, this project will grow.’ I can speak with confidence that Jimmy would be delighted with how his seed has grown. His life-long dream was to see a significant art museum

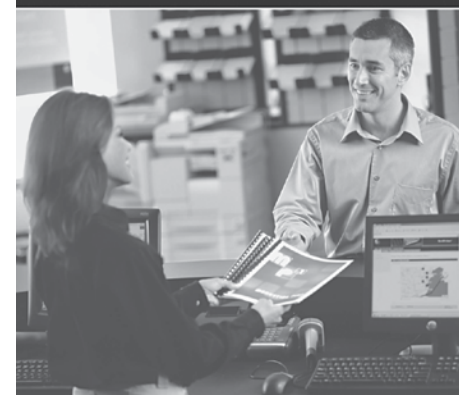
built in Cedar City and today marks the realization of that dream.”

The Sorenson Legacy Foundation provided the lead gift of \$6 million for the Beverley Taylor Sorenson Center for the Arts. Other major gifts were given from the George S. and Dolores Doré Eccles Foundation, Rocki Alice, the Ashton Family Foundation, Garth and Jerri Frehner, the Simmons Family Foundation, O.C. Tanner Company, Austin and Magda Jones, the estate of Jim Jones, the State of Utah, Iron County, and Cedar City Corporation, as well as the Anes and Engelstad families.

The Center is under construction now on the Southern Utah University campus, with completion in 2016. The Festival will continue without interruption its current programming of eight shows and a free nightly *Greenshow*, as well as seminars, orientations, and backstage tours throughout the construction period.

In fact, the Festival hopes this year’s guest will take a few moments in the foyer and new patio of the Randall L. Jones Theatre to view the construction. Every day is a new adventure as the Festival moves closer to this long-desired dream. ■

A high-speed day calls for high-speed service.



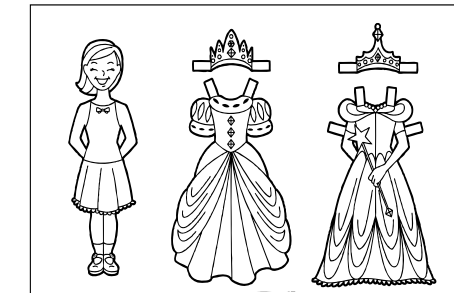
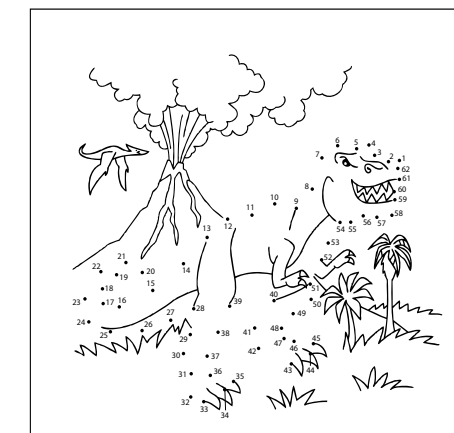
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2015 Season Calendar



All Performances of *Amadeus*, *Charley's Aunt*, *South Pacific*, *The Two Gentlemen of Verona*, and *Dracula* are in the Randall L. Jones Theatre.

Evening Performances of *The Taming of the Shrew*, *Henry IV Part Two*, and *King Lear* are in the Adams Shakespearean Theatre (inclement weather, Auditorium Theatre).

Matinee Performances of *The Taming of the Shrew* 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 3 to September 5 and Thursdays and Saturdays at 11 a.m. from Oct 1 to 31.

Repertory Magic begins in the Randall L. Jones Theatre lobby Mondays and Thursdays from July 2 to September 3 and on Fridays, Oct 2 to 23, 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 25 to September 5.

The New American Playwrights Project presents staged readings of new plays August 7, 8, 14, 15, 21, 22, 26, 27, and 28 at 10 a.m. in the Auditorium Theatre

Literary Seminars discussions of the plays from the previous day are in the Adams Theatre Seminar Grove (inclement weather, the Adams Theatre) June 26 to September 6 and in the Randall Theatre from September 12 to November 1 (except September 1–3, which are in the Southern Utah University Alumni House). Seminars begin at 9 a.m., with one hour devoted to plays in the Adams Theatre and then one hour devoted to plays in the Randall Theatre. From September 12 to November 1, there is only a Randall Theatre seminar, beginning at 9 a.m.

Props Seminars are in the Randall Theatre at 11 a.m. Mondays and Thursdays from June 29 to September 3 and Wednesdays and Fridays at 10 a.m. from September 30 to October 30.

Costume Seminars are in the Randall Theatre at 11 a.m. Tuesdays and Fridays, June 30 to September 4.

Actor Seminars are in the Seminar Grove at 11 a.m. Wednesdays and Saturdays from June 27 to September 5 and in the Randall Theatre at 10 a.m. Thursdays and Saturdays from September 26 to October 31.

Play Orientations are in the Auditorium Theatre at 1:15 p.m. for matinee performances and 6:45 p.m. for evening performances June 25 to October 31.

Photo: A scene from *The Merry Wives of Windsor*, 2012.

MONDAY

29 *Amadeus* (preview), 2 p.m.
The Taming of the Shrew (preview), 8 p.m.

6 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.

13 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.

20 *Amadeus*, 2 p.m.
Henry IV Part Two, 8 p.m.

27 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.

3 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.

10 *Amadeus*, 2 p.m.
Henry IV Part Two, 8 p.m.

17 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.

24 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.

31 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.

TUESDAY

30 *Charley's Aunt* (preview), 2 p.m.
Henry IV Part Two (preview), 8 p.m.

7 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

14 *Amadeus*, 2 p.m.
Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

21 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.
Amadeus, 8 p.m.

28 *Amadeus*, 2 p.m.
Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

4 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

11 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.
Amadeus, 8 p.m.

18 *Amadeus*, 2 p.m.
Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

25 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

Sept. 1 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

29 *The Two Gentlemen of Verona*, 2 p.m.
Charley's Aunt, 7:30 p.m.

6 *Charley's Aunt*, 2 p.m.
Dracula, 7:30 p.m.

13 *Dracula*, 2 p.m.
The Two Gentlemen of Verona, 7:30 p.m.

20 *The Two Gentlemen of Verona*, 2 p.m.
Charley's Aunt, 7:30 p.m.

27 *The Two Gentlemen of Verona*, 2 p.m.
Dracula, 7:30 p.m.

WEDNESDAY

July 1 *South Pacific* (preview), 2 p.m.
King Lear (preview), 8 p.m.

8 *Amadeus*, 2 p.m.
Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

15 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.
Amadeus, 8 p.m.

22 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

29 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

5 *Amadeus*, 2 p.m.
Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

12 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

19 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.
Amadeus, 8 p.m.

26 *Amadeus*, 2 p.m.
Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

2 *Amadeus*, 2 p.m.
Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

30 *Dracula*, 2 p.m.
The Two Gentlemen of Verona, 7:30 p.m.

7 *The Two Gentlemen of Verona*, 2 p.m.
Charley's Aunt, 7:30 p.m.

14 *Charley's Aunt*, 2 p.m.
Dracula, 7:30 p.m.

21 *Dracula*, 2 p.m.
The Two Gentlemen of Verona, 7:30 p.m.

28 *Charley's Aunt*, 2 p.m.
The Two Gentlemen of Verona, 7:30 p.m.

THURSDAY

June 25 *Amadeus* (preview), 2 p.m.
The Taming of the Shrew (preview), 8 p.m.

2 *Amadeus* (opening), 2 p.m.
The Taming of the Shrew (opening), 8 p.m.

9 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.
Amadeus, 8 p.m.

16 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

23 *The Taming of the Shrew*, 2 p.m.
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Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

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The Taming of the Shrew, 8 p.m.
Amadeus, 8 p.m.

3 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.
Amadeus, 8 p.m.

24 *The Two Gentlemen of Verona* (preview), 7:30 p.m.

Oct. 1 *Charley's Aunt*, 2 p.m.
Dracula, 7:30 p.m.

8 *Dracula*, 2 p.m.
The Two Gentlemen of Verona, 7:30 p.m.

15 *The Two Gentlemen of Verona*, 2 p.m.
Charley's Aunt, 7:30 p.m.

22 *Charley's Aunt*, 2 p.m.
Dracula, 7:30 p.m.

29 *Dracula*, 2 p.m.
Charley's Aunt, 7:30 p.m.

FRIDAY

26 *Charley's Aunt* (preview), 2 p.m.
Henry IV Part Two (preview), 8 p.m.

3 *Charley's Aunt* (opening), 2 p.m.
Henry IV Part Two (opening), 8 p.m.

10 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

17 *The Taming of the Shrew*, 2 p.m.
Amadeus, 2 p.m.
Henry IV Part Two, 8 p.m.
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Charley's Aunt, 7:30 p.m.

30 *The Two Gentlemen of Verona*, 2 p.m.
Dracula, 7:30 p.m.

SATURDAY

27 *South Pacific* (preview), 2 p.m.
King Lear (preview), 8 p.m.

4 *South Pacific* (opening), 2 p.m.
King Lear (opening), 8 p.m.

11 *The Taming of the Shrew*, 2 p.m.
Amadeus, 2 p.m.
Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

18 *South Pacific*, 2 p.m.
The Taming of the Shrew, 8 p.m.
Amadeus, 8 p.m.

25 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

Aug. 1 *Charley's Aunt*, 2 p.m.
King Lear, 8 p.m.
South Pacific, 8 p.m.

8 *The Taming of the Shrew*, 2 p.m.
Amadeus, 2 p.m.
Henry IV Part Two, 8 p.m.
Charley's Aunt, 8 p.m.

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3 *Dracula*, 2 p.m.
The Two Gentlemen of Verona, 7:30 p.m.

10 *The Two Gentlemen of Verona*, 2 p.m.
Charley's Aunt, 7:30 p.m.

17 *Charley's Aunt*, 2 p.m.
Dracula, 7:30 p.m.

24 *Dracula*, 2 p.m.
The Two Gentlemen of Verona, 7:30 p.m.

31 *Charley's Aunt*, 2 p.m.
Dracula, 7:30 p.m.



CEDAR CITY

A Great Place To Play and Live

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.

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



Photos (left to right): Relaxing on Cedar City's historic Main Street; sunset at Cedar Breaks National Monument, a short drive up Cedar Canyon.. Photos provided by Cedar City-Brian Head Tourism Bureau.

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 120,000 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 one of the best places in the world to play and live. ■

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SPRINGDALE AND ZION CANYON

... And You're Almost There

By Steve Yates

When you've left Interstate 15 behind and you're cruising along State Route 9 in southern Utah, the landscape seems to open up in a way that borders on magical. The sky seems bigger and somehow more blue. With each curve of the smoothly winding road, the scenery becomes more grand and magnificent.

Hit it on the right day, at the right time, and the towering sandstone cliffs and crags seem to glow from within with vibrant hues of red, orange, and subtle purple. The groves of cottonwood trees that line the banks of the Virgin River shimmer with their own light.

This is the road to Springdale, and you're almost there.



Photos (left to right): One of many waterfalls in Zion National Park; the entrance to Springdale, the gateway to Zion National Park.

In today's world it's hard to imagine what it must have been like to travel through this country in the 1800s. The drive time to Springdale and the mouth of Zion National Park from where Exit 27 leaves the freeway is about thirty minutes, and the greatest hardship you might encounter is being stuck for a few miles behind a slow moving RV. Back when the first Mormon settlers came here, the area would have presented an often-dangerous journey of several days.

A visit to the lonely cemetery in the ghost town of Grafton, a site well worth investigating on the way to Springdale, testifies to the struggles of life in those times. Many of the tombstones here are inscribed with names of entire families killed by Indians or wiped out by sickness.

The early settlers were a tough breed, and in spite of the daily challenges life in the desert canyon presented, they soon carved out a modest agrarian livelihood.

The pioneers who established Springdale first arrived here in 1862, sent by Mormon Church leader Brigham Young to establish a cotton mission in southern Utah. Throughout the late 1800s Springdale grew slowly. It wasn't until 1885 that the town had its own church and schoolhouse, and 1897 before a post office was built.

Big changes were just over the horizon though.

Dates vary depending on whose account you read, but somewhere between 1912 and 1915 the road to Springdale had become passable, barely, for the first automobiles in the area to make the journey. Thanks to the work of prisoners from the State Prison, by 1916 the road had been improved enough to usher in the arrival of a new type of pioneer: the tourist. By 1917 tourists from across the state were showing up by the carload to experience the powerful beauty of the pristine canyon just beyond Springdale.

In September 1909, United States President William H. Taft had named the canyon country surrounding Springdale as Mukuntuweap National Monument. As visitation increased and word of the area's magnificence spread, the canyon's name was changed to Zion by the newly formed National Park Service. In 1919, Congress officially designated the monument as Zion National Park.

At that point residents of Springdale

were scarcely prepared for the increasing number of tourists arriving in their little town at the mouth of the newly-declared park. Up until 1927, they didn't yet have electricity, and what few tourist accommodations existed were rustic, to say the least. Most visitors to the canyon stayed in cabin-style tents hastily erected on land that was once pasture.

The town's citizens, necessarily resourceful since their own arrival, recognized the growing need for lodging, restaurants and other amenities, and

quickly set about to remedy the situation. Springdale was officially incorporated in 1959, but even before that it was well on its way to becoming the friendly and fun destination we see today.

The handful of original settlers has grown to about 600 year-round residents today and the "tent hotels" are long gone, replaced by world-class bed and breakfasts and dozens of fine hotels, many with luxury spas and sparkling swimming pools. For those longing for a more back-to-nature feel, there are a number

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of campgrounds with spaces for RVs and tent-campers alike, in town and within park boundaries. With annual visitation to Zion now in the millions, however, early reservations for an overnight stay are highly recommended for rooms and campsites.

Springdale also offers a broad choice of locally owned restaurants and diners sure to fit every visitor's taste and budget. Everything from simple meat-and-potatoes fare to excellent multiple-course fine dining experiences are close at hand. If you find yourself talking to a resident, ask them where they like to eat and you'll assuredly get back a list of great suggestions.

Take time to spend a few hours walking around town before or after your adventures in Zion Canyon, and you'll be rewarded with a treasure trove of shopping and cultural experiences. Springdale boasts a host of wonderful galleries featuring all types of art from local and regional talent that equals, and often surpasses, that found in larger cities. Rock and gem stores, boutiques, and souvenir shops round out the mix of businesses nicely and ensure you'll find something unique to take home as a reminder of your travels.

For those looking for more excitement, there are several outdoor outfitting companies in town offering backcountry guide services and equipment rentals. Everything from boots and backpacks to bicycles, river tubes, and horseback canyon tours are available to the outdoor enthusiast. Just pick your adventure and you'll find someone to provide what you need to make it happen.

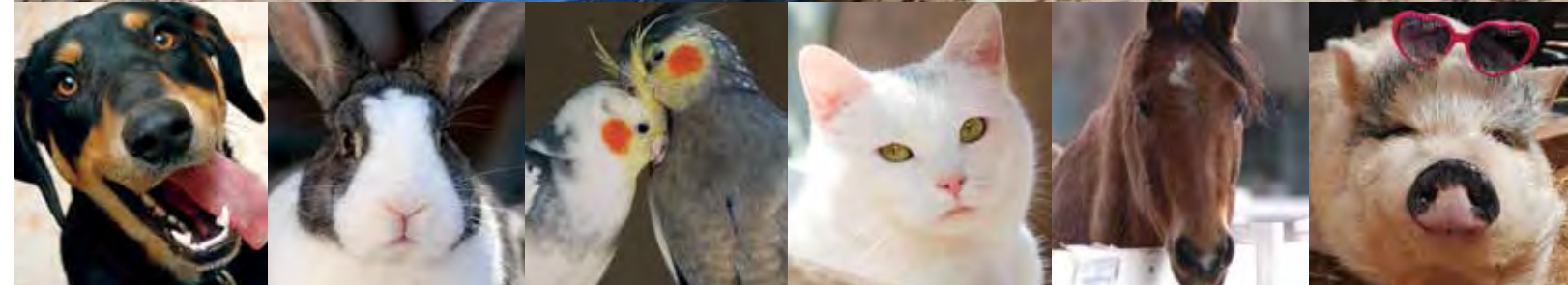
Springdale is also home to a variety of entertaining events including Earth Day and Arbor Day celebrations, and the Zion Canyon Music Festival which helps support the town's solar power projects. Concerts, poetry readings, and other performances take place year-round, all amid spectacular scenery and locals who love sharing all their town has to offer.

It's been said that people come here the first time to see Zion, but it's often the wonderful memories of time spent in Springdale that brings them back the next season. After your first visit, odds are you'll be among those planning a return trip.

For more information, visit the town's website at www.springdaletown.com. ■

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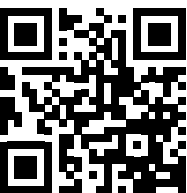


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