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The Magazine of the Utah Shakespeare Festival



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THE EXHILARATION OF THEATRE

**It Possesses Us,
Transforms Us,
Makes Us Human**

By Bruce C. Lee

What a year this has been!

One year ago from this writing, the new Beverley Taylor Sorenson Center, including two new theatres for the Utah Shakespeare Festival, was simply deep holes in the ground and piles of dirt, with a few cement walls here and there. Now (again as of this writing) the fabulous center is nearly complete. The beautiful wood and stone of these buildings provide both beauty and majesty. The seats are installed, the gardens are being planted, the stages are nearly ready.

Soon, the actors and artists will arrive for another year, and the magic will begin to happen, as these new facilities open their doors to the world! "O, for a muse of fire" from Shakespeare's *Henry V* will be the first words spoken from the stage of the new Engelstad Shakespeare Theatre. And that sought-after muse will thrill us, entertain us, provoke us, and enlighten us. Again.

It happens every time we experience great theatre. It is a force of its own, beyond us. It possesses us, transforms us, makes us human. I am sure it will happen again this year. Whether it be the political machinations of *Julius Caesar*, the lyrical music of *Mary Poppins*, or the sheer zanyness of *Murder for Two*—we will lose ourselves in the exhilaration of powerful theatre.

After over nearly forty years of attending the Utah Shakespeare Festival, I know this year will be the same in many important ways. But it will somehow be very different also. Not because of new theatres, but because of new ways of looking at mankind through the eyes of great writers and artists. Whether this is your first time to the Festival or you have been coming for years, I hope you have this same experience, this "greater escape." Come early. Visit the new Southern Utah Museum of Art, wander around the grounds of beautiful Southern Utah University, enjoy *The Greenshow*. Have a berry tart. Then let the experience of world-class theatre, the muse of expansive language and thought, wash over you. ■

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THE GREATER ESCAPE

The Utah Shakespeare Festival Celebrates a Landmark Year

By Leonard Colby

It's not often that a Tony Award-winning theatre company, or any theatre for that matter, opens a season in a new arts center, including two new theatres; a third previously-constructed theatre; new offices, rehearsal, education, and artistic space; beautiful gardens and landscaping, and a world-class art gallery. But that is exactly what is happening this season for the Utah Shakespeare Festival as it celebrates a landmark year in the Beverley Taylor Sorenson Center for the Arts with eight eclectic plays, three new Greenshows, and seminars, workshops, and tours in spaces designed specifically for the Festival. (For more on the new Beverley Center, see pages 34–36.)

This season will feature a newly-configured calendar, with plays opening and closing in the three theatres throughout the summer. The plays include three masterpieces by William Shakespeare, a new adaptation of one of the world's favorite adventure stories, two musicals, a favorite by American playwright Neil Simon, and a new farcical "murder mystery" starring two actors in numerous roles.

Add to this three Greenshows (the Festival's free pre-play entertainment) featuring music, dance, and fun from England, Ireland, and France; backstage tours and Repertory Magic, which allows guests to watch the scenery, sound, and light changeover from the matinee to the evening production; free-wheeling seminars with actors, artists, and scholars; and numerous educational classes and activities—and you have the Festival Experience.

June 27–October 22 — Tickets are available now.

Photo: Martin Kildare (left), Monica Bell, and Dan Frezza in *Mary Stuart*, 2012.

In the Engelstad Shakespeare Theatre

***Much Ado about Nothing*:** Two of Shakespeare's most beloved characters, Beatrice and Benedick, battle it out in a contest of wits—until they land in each others' arms. This vibrant and comic celebration of romance introduces you to these famous lovers, and to a host of Shakespearean villains, clowns, and eccentric characters.

***Henry V*:** Completing the three-part tale of the prince who would be king, Shakespeare's Prince Hal has inherited the throne as King Henry V and now must quickly act to save his kingdom. His stunning St. Crispin's Day speech includes some of Shakespeare's greatest lines, but is it enough to save his country?

***The Three Musketeers*:** A fresh, fast-paced, and funny adaptation by Ken Ludwig of one of literature's most thrilling romantic adventures, the dashing musketeers—and one plucky kid sister—swashbuckle their way through nefarious villains and international intrigue. It's "all for one and one for all" in an action-packed update of this beloved classic.

In the Randall L. Jones Theatre

***The Cocoanuts*:** The Marx Brothers infiltrate the Florida real estate boom circa 1920 and find jewels to steal, pockets to pick, lovers to confuse, hotel guests to confound, and a treasure trove of songs by Irving Berlin. So, you Groucho, Harpo, Chico and Zeppo fans, brush up your slapstick and get ready for a hilarious celebration of sun, sand, and shtick.

***Mary Poppins*:** Everyone's favorite nanny takes the stage in this supercalifragilistic adventure. One of the most popular Disney movies of all time comes to life in this "practically perfect" musical! It's an enchanting mixture of irresistible story and unforgettable song.

***The Odd Couple*:** Two suddenly single pals—a sloppy sportswriter and a fastidious news writer—strain their friendship by turning roommates and unconsciously repeating the mistakes that spoiled their marriages. This epic mismatch of personalities featuring the careless Oscar Madison and the neat freak Felix Unger will have you giggling, snickering, and howling with laughter as you see traits of one (or both) in yourself.

In the Eileen and Allen Anes Studio Theatre

***Julius Caesar*:** When people can no longer trust their elected leader, what do they do? Do they remain loyal, or do they stab their opponents in the back? Shakespeare asked that question over 400 years ago, and it is still relevant today. Especially poignant in an election year, *Julius Caesar* is a dazzling masterpiece of betrayal and faithfulness, treachery and trust.

***Murder for Two*:** Everyone is a suspect in this hilarious musical murder mystery

with a twist: One actor investigates the crime. The other plays all the suspects. And they both play the piano! A zany blend of classic musical comedy and madcap mystery, this ninety-minute whodunit is a highly theatrical duet loaded with killer laughs.

How to Get Tickets

Tickets for most plays are almost always available. Visit the internet at www.bard.org, call 800-PLAYTIX, or visit the ticket office in person.

(See the map on page 35 and the calendar on pages 32–33.) ■

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MUCH ADO ABOUT NOTHING

What Did They Know, and When Did They Know It?

By Diana Major Spencer

Such villainy to sully the joyous romp of Shakespeare's *Much Ado about Nothing*! Where does it begin? In stupidly trusting the veracity of Don Pedro's newly reconciled bastard brother to accurately interpret the "ocular proof" of your lying eyes? In Claudio's committing his heart so shallowly that his implausible doubt immediately morphs to absolute certainty? And worse, in falsely besmirching the virgin bride in public, even as the wedding ceremony begins?

That's outright dastardly! Yet within a few scenes, we're accepting Claudio as a suitable husband for the woman he scandalized at the altar and, at Benedick's behest, postponing recriminations to a later time because tonight we're dancing at the wedding. The unforgivable has transpired, and we're forgiving it. How did Shakespeare do that? He created the perfect scene for the perfect moment to keep his audience better informed than his characters about who's trustworthy and who's not!

Unlike the Greeks with their monolithic plots and unities, Shakespeare frequently includes two or more plots—sometimes parallel, sometimes opposing, and often related to social class. He then presents the plots piecemeal, introducing one group, then another, then another. The effect of this strategy baffles first-time students in its lack of coherence; but scene by scene, as the plots are parceled out separately, they begin to intersect and come into focus as facets of the same whirlwind plot. The sequence of intermixed plot segments guides our reactions to the characters' behavior through the timing of "what we know and when we know it."

A case in point, *Much Ado about Nothing* begins with Plot A, the marriage plot, a grand celebration among the upper class to welcome the Prince (Don Pedro) and his returning warriors to peacetime, merriment, and—

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Photo: David Pichette (left) and Peter Sham in *The Taming of the Shrew*, 2015

inevitably—romance (act 1, scenes 1 and 2). Scene 3 reveals Plot B, that Don John, Don Pedro's bastard brother, has only faked his reconciliation and is looking for a chance to embarrass the prince; he engages his friends, Conrade and Boracchio, as collaborators.

Act 2, which tides us over until Hero's wedding day, likewise moves both A and B forward by alternating episodes: Scene 1 (A) dances through the masked ball and its various wooings and deceptions, leading to scene 2 (B), where Borachio outlines the nefarious plot to condemn Hero to ignominy through the age-old stage trick of mistaken identity. Scene 3 swings back to Plot A by domesticating the reluctant Benedick in the first of two parallel garden scenes that challenge the resistance to love he shares with Beatrice.

Plot A continues into act 3, scene 1, where Beatrice copes with her corresponding version of entrapment trickery, thence into scene 2 and Benedick's woebegone confession, "Gallants, I am not as I have been." As his friends mock his apparent love-stricken state, Plot B barges in with Don John's invitation to Don Pedro and Claudio to "see her chamber-window ent' red, even the night before her wedding-day. If you love her then, to-morrow wed her; but it would better fit your honor to change your mind" (3.2.13).

By a thunderous stroke of genius, Shakespeare has waited until the middle of act 3 and a crisis point that might have turned the whole play tragic to introduce Plot C, starring Dogberry, Verges, and the Watch, lower class citizens charged with keeping the peace and ludicrous in their self-important illiteracies and accidental competence. At precisely the midpoint of the play, act 3, scene 3—eight scenes preceding and eight scenes following—as the watchmen are about to disperse to their various stations on the eve of the appointed wedding, they encounter Plot B's Borachio, boasting in salacious detail to Conrade of his apparently successful exploit against Plot A. Remarkably, in a most implausible fluke, the Watch "comprehends" the culprits.

Next we see Hero and Margaret preparing for the imminent wedding (scene 4), then Plots A, B, and C collide in scene 5: Leonato, father of the bride (Plot A), is interrupted in his wedding preparations by Dogberry (Plot C), who has in his charge Borachio and Conrade (Plot B) for defiling the reputation of the bride, Leonato's pure and innocent daughter. Dogberry, in his

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blathering, elicits these responses from Leonato: “Brief, I pray you; for you see it is a busy time with me” (3.5.5); “Neighbours, you are tedious” (18); “I would fain know what you have to say” (29); “I must leave you” (43); and “Take their examination yourself, and bring it me. I am now in great haste, as it may appear unto you” (49-51). Leonato, already flustered by the marriage of his only child, endures fifty-one lines of irrelevancies, aphorisms, and malapropisms, but no hint as to what’s ado.

This is the exact point when the brouhaha could have been prevented—because the catalyst of the impending upheaval has been nullified by the apprehension of the perpetrators. The crime is solved before the damage is done. Hero could have been spared her public humiliation; Claudio and Don Pedro, their holier-than-thou misogynist rants; Leonato, his momentary remorse for having begotten a lovely child. Instead, Leonato sends the linguistic bunglers away to perform, of all ironies, a language task—querying, comprehending, and reporting. We also would have been spared the deposition scene where the wiles of the gentlemen, as Conrade insists they are, could not dissuade the bumpkins from their verdict.

On the other hand, we would have missed that delicious moment when Benedick, yearning to pursue the potential romance set in motion in the earlier garden scenes, offers to perform any task to ease the grief and fury of Beatrice and hears her say, “Kill Claudio.” We’d have missed the dramatic tension of having information unknown to most of the characters: Hero’s innocence, for example. We know all along that Don Pedro and Claudio are deceived, which absolves them of evil intent, but not of stupidity and grossly appalling manners.

The scenes remaining after the wedding and defamation (A and C) move through Dogberry’s “dissembly” (C) to Don Pedro and Claudio’s confrontations with Leonato and Antonio, then with Benedick, and finally with Dogberry and Borachio. The truth revealed—even to the characters—only two further deceptions remain: the false tomb and the veiled bride. The tomb ritual fails, I think, as penitence for the death of an innocent or wrongful public humiliation, but it serves to humble Claudio on his way to leap-frogging that ugly episode and resuming where they left off—at the altar.

Try moving Dogberry’s scenes around in the play. You’ll see—Shakespeare got it right! Everyone else gets a do-over. ■



HENRY V

The King and the Play

By Ace G. Pilkington

Henry V the person and *Henry V* the play have a similar problem. They are not allowed to begin at the beginning of their own stories. The play is the fourth play of four, and Hal is the second king of his dynasty, so that everything he does is a reflection on or a continuation of his father, and perhaps even more daunting, of his father’s usurpation of the throne. A still greater difficulty, for the fictional king at least, is that he was for the two preceding plays a very popular fictional prince. There have always been audience members and critics who like him so much as the scapegrace prince with Falstaff for a friend that they can’t quite adjust to this shiny new monarch who is both a political mastermind and a courageous general.

Still, Henry V, the historical ruler, became such a dominant figure in the mythology of English royalty that even Henry VIII, who was perhaps the most powerful person ever to sit on the English throne, made a valiant attempt to trade his own success for the kind of martial glory that had belonged to Henry V. Shakespeare too has had to trade a different kind of success for that glory. While all the issues (and some of the comedy) that reverberated in the earlier plays are still present, Falstaff is not. And while this new King Hal has not forgotten the lessons he learned from the fat knight, he has, as Falstaff had to acknowledge at the end of *Henry IV Part Two*, transcended his foster father and ascended to a level of power that his old friends in the tavern could only joke about.

Henry Bolingbroke took the crown from his first cousin by force, and while Richard II was clearly a tyrant, the removal of an anointed king at the point of the sword left a bad taste in the mouths of many people. For others, it

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Photo: Sam Ashdown in *Henry IV Part Two*, 2015

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created an appetite to repeat the process and seize the royal eminence for themselves. As Jasper Ridley says, Henry IV’s “fourteen-year reign was almost entirely occupied with suppressing rebellions” (*The History of England* [New York: Dorset Press, 1981], 114). One of Henry V’s famous victories (and as the anonymous play of that name suggests, there were many) was putting an end to such attempts. Not long before he set out to invade France, “certain nobles tried to organize a rebellion. They were forestalled and swiftly executed. No one else would ever again threaten the reign of Henry V” (Peter Ackroyd, *Foundation* [New York: Thomas Dunne Books, 2011], 323).

While Shakespeare left out Henry V’s fanatical Catholicism in deference to his mostly Protestant audience, this last play in the tetralogy is in many ways the most accurate historically, perhaps because the history comes with a guaranteed storyline—the rise of a royal hero and the presentation of his greatest victory. In fact, Shakespeare’s biggest problem seems to be fitting a narrative of this size onto his stage. Nowhere else in the histories does he feel it necessary to apologize for what his actors can and cannot show, but here, with one of the greatest of England’s national heroes, he builds in a Chorus to do just that.

The real Henry V was an extraordinary character, almost ready-made for drama. In Desmond Seward’s words, “Whatever the cost, he wanted war—a war which would justify the House of Lancaster’s deposition of Richard II. . . . If his ‘right’ in France should be confirmed by God giving him the victory in battle, such a victory would simultaneously establish his right to the throne of England beyond all dispute” (*Henry V as Warlord* [London: Sidgwick and Jackson, 1987], 63). But Henry was more complicated than these words suggest. He had a more personal goal than the shoring up of his dynasty. Peter Ackroyd says, “He gathered around him a group of young men who saw in battle and victory the foundations of glory. . . . War was considered to be the highest duty, and greatest achievement, of any king” (322). Shakespeare takes all this and uses it brilliantly. Henry V says before

the Battle of Agincourt, “If it be a sin to covet honour/ I am the most offending soul alive” (all references to *Henry V* are from Steven Greenblatt, ed., *The Norton Shakespeare* [New York: Norton, 1997], 4.3.28-29). Following the battle, he declares that the victory was wrought by God, as indeed it must have been if it is to guarantee his dynasty. He claims, “God fought for us” (4.8.114). Henry is also clear that no one must say otherwise on pain of death.

Shakespeare also incorporates other complexities of the French civil war and the English interference in it—the destruction of land and people, the rapacity of both sides, the seeming necessity for ruthlessness, and the final peace treaty that gave Henry V a French princess for his bride and the guarantee of the throne when her father, the present king, died. It was a strange, oddly monstrous, nearly magical story, both in Shakespeare and in history. Ackroyd says, “The expedition left Southampton on 11 August, accompanied by a flock of swans” (323). In the sort of detail that belongs in a fairy tale with realistic touches around the edges, “A royal officer, known as ‘the grand sergeanty,’” was included in the fleet. “His sole job was to hold the king’s head in case of seasickness” (323). Just as in Shakespeare, Henry V’s army “was forbidden to plunder” Harfleur. “On this point Shakespeare is closer to historical accuracy than is Holinshed,” his main source (Peter Saccio, *Shakespeare’s English Kings* [New York: Oxford University Press, 1977], 82). Nor were such restrictions peculiar to Harfleur. And just as in the play, Katherine and Henry, the princess and the king from over the sea, appear truly to have been in love. Shakespeare uses their affection to give the play the happy ending of a comedy and Henry a hero’s success, though the Epilogue reminds us of the tragic consequences that follow the early death of “This star of England” (6). Ultimately, Shakespeare’s visionary version of history leaves us to contemplate the effects and defects of war, the possibilities and persuasions of love, and the simultaneously ephemeral and nearly eternal nature of glory. ■



THE THREE MUSKETEERS

Superheroes on Stage

By Ryan D. Paul

I remember my first literary encounter with *The Three Musketeers*. I was sitting in the waiting room of a Midas Muffler in Layton, Utah, while my 1969 Pontiac Tempest was undergoing repairs. As a seventeen-year-old, I had just finished Alexandre Dumas’s *The Count of Monte Cristo* and for some strange reason thought I would explore more of the author’s work. As I settled in for the long wait and cracked the cover of my Bantam paperback, I was swept away into the world of the Musketeers. Since that time, Athos, Porthos, Aramis, and the young d’Artagnan have become my good friends and accompanied me on many adventures. Now, once again, I get to travel with them, this time through the Utah Shakespeare Festival’s 2016 production.

It is fitting that this adaptation, written by well-known playwright Ken Ludwig should be chosen as a part of the 2016 season. *The Three Musketeers* will be one of the first three plays performed on the brand new Engelstad Shakespeare Theatre stage, and the pageantry and spectacle of King Louis XIII’s France will be a perfect accompaniment for this amazing new theatre.

According to theatre scholar Ace G. Pilkington, “Ken Ludwig, who wrote the adaptation of *The Three Musketeers* that the Utah Shakespeare Festival is producing this summer, says in the ‘Introduction’ to his play, ‘Reading *The Three*

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Photo: A scene from *Les Misérables*, 2012

Musketeers . . . is like reading the best and longest comic book in the world' ([New York: Samuel French, 2008], 9). He also says, 'Dumas had an almost unique ability to create myths with a stroke of the pen' (10). And he adds, Dumas 'peoples these adventures with the kinds of heroes and heroines we dare only dream about' (10). While mixing myths with comic books may sound a bit unusual, in the twenty-first century it has almost become the norm" (<http://www.bard.org/study-guides/heroes-and-heroines>).

The comic book essence of the story, the visual imagery combined with the snappy, driving dialogue helps propel the narrative forward. The best comics, graphic novels, books, plays, and movies are the ones that not only tell good stories, but those that also create a sense of relevancy in our lives. In this area, Dumas succeeds where many of his contemporaries fail. While *The Three Musketeers* is primarily a novel of historical adventure, romance, and intrigue, Dumas is also very aware of the times in which he is living and writing. While he was

penning this work, France was in turmoil as those favoring a republican form of government were constantly at odds with the monarchists. Dumas works into his plot a series of injustices that highlight the farcical nature of the monarchy, thus making his tale more relevant to his audience.

Alexandre Dumas joins other notable authors such as Henry James, Thomas Hardy, Charles Dickens, Arthur Conan Doyle, Mark Twain, and Stephen King in that his story of the musketeers and their adventures began in serial form, printed in a French newspaper between March and July 1844. The serial format, akin to the radio dramas of the mid-twentieth century, brought readers to the precipice with each installment as action was left unresolved until the next issue. Dumas was very familiar with this method of writing and publication as it began in his homeland. "It was 1836 and a Parisian businessman was trying to figure out how to get subscribers in the habit of buying a daily newspaper instead of the typical weekly. He decided that the best

way to hook readers was to include pieces of an original novel in his publication. He approached the most popular novelist of his day, Honoré de Balzac, and the serial novel was born" (<http://plympton.com/about/a-short-history-of-serial-fiction/>).

Noted comic book author and serial writing professional, Grant Morrison, who has penned tales of some of the most well-known superheroes such as Superman, Batman, Flash, the Justice League, and the X-men noted: "If we spin a tale of guilt and failure with an unhappy ending, we will live that story to its conclusion. If on the other hand we emphasize our glory, intelligence, grace, generosity, honesty, creativity, and native genius those qualities will be made manifest in our behavior and in our works. It should give us hope that superhero stories are flourishing everywhere because they are a bright flickering sign of our need to move on, to imagine the better, more just, and more proactive people we can be" (*Supergods: What Masked Vigilantes, Miraculous Mutants, and a Sun God From*

Smallville Can Teach Us About Being Human, 2012). It is no wonder that this thrilling tale has been adapted for stage and screen and in 1941 became the first issue of Russian born publisher Albert Lewis Kantner's *Classic Comics*. Kanter, seeing the appeal of comic books thought that he could use this format to introduce young readers to great literature and he saw in *The Three Musketeers* all the elements that comics were known for (Michael Sawyer, "Albert Lewis Kanter and the Classics: The Man Behind the Gilberton Company," *The Journal of Popular Culture* [Spring 1987, Vol. 20], 1-18).

At its core, *The Three Musketeers* is essentially, a superhero story. It is a tale of individuals who band together to fight against evil, tyranny, and corruption. The musketeers live by a code: "One for all and all for one." The friends remain loyal to each other despite the machinations of Cardinal Richelieu and Lady de Winter. Like all good stories *The Three Musketeers* is based on the truth. Musketeer d'Artagnan served King Louis XIV as Captain of the Musketeer Guard from 1667 to 1673. While researching another topic Dumas came across a fictionalized account of d'Artagnan's life and used it as the basis for a new work which morphed into *The Three Musketeers*.

Additionally, like many good stories, including some of those by William Shakespeare, *The Three Musketeers* was written in collaboration with another author. Auguste Maquet, a professional historian who turned to literature, would, after doing significant research, suggest various plot outlines and characters. Dumas would then add dialogue and expertly craft the narrative. Maquet worked with Dumas on many of his novels including all the sequels to *The Three Musketeers* and *The Count of Monte Cristo*.

Dumas, with great imagination and literary flair brings France alive and invites us to share in the adventure. This summer, director B. J. Jones and the Utah Shakespeare Festival will do the same. Ken Ludwig's adaptation captures the spirit and essence of this classic story, and, while there will be no super heroic flying, I am sure capes will be involved. ■



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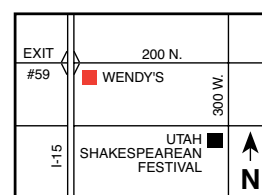
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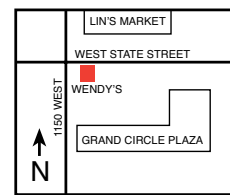


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MARY POPPINS

A Child's Dream Fulfilled

By Lawrence Henley

George and Winifred Banks have a serious problem: what to do about the deplorable behavior of their adorable, but exceedingly irascible children? Jane and Michael Banks are out of control, to the point where the Banks household has lost a half-dozen nannies in only four months! Mr. Banks holds firm to the idea that order and discipline are the solution. After all, his own childhood Nanny, Mrs. Andrews, raised him on large doses of brimstone, treacle, and cod liver oil. Mrs. Banks agrees, halfheartedly, but Jane and Michael have developed their own list of essential qualities that their ideal caretaker *must* possess. In short, it's utter chaos at 17 Cherry Tree Lane. And then, as the Banks' have justifiably reached their wits' end, who should arrive as if by magic? Everyone knows! "Practically Perfect" Mary Poppins has come to rescue the day.

The synopsis outlined above is what most of us know the foundation of the Banks family story to be. On the surface, *Mary Poppins*, the musical, is the simple tale of a magical governess who brings salvation and a jolly "oliday" to the Banks family. Only Mary can take this dysfunctional family and make it function again. Her popularity is such that only those raised on a different planet would be unfamiliar with this family classic. But, in spite of the love and delight associated with Mary, she came to life with a different purpose altogether. In actuality, her creator conceived the world's ideal nanny to address the tragic story of her own family. Our treasured "Spoonful of Sugar" was in reality a tonic for one woman's need to deal with her own deeply personal story of childhood pain and loss.

In the Randall L. Jones Theatre • July 2–September 3

Photo: A scene from *Peter and the Starcatcher*, 2013

In examining the lineage of *Mary Poppins*, it's best to work in reverse chronology. When viewed alongside the rest of the unquestionably popular Disney catalogue of musicals, this one could well be the most beloved of all. There's no debating that mega-producer Cameron Mackintosh's 2004 stage version would never have existed if it weren't for its predecessor, the Oscar-winning 1964 Disney smash-hit film. In fact, the musical theatre rendition was only authorized because Mary's creator viewed Disney's treatment of her literary characters as blasphemy (reportedly, she cried at the Hollywood premier). *Mary Poppins* featured the hummable, upbeat songs of the Sherman Brothers (Walt Disney's favorite tunesmiths), and unforgettable performances by Best Actress Julie Andrews and Dick Van Dyke. A hit of legendary proportions, it's a given that the Technicolor film is the Poppins that first comes to mind.

To truly glean the essence of the character we must delve much further back in time. Before the chimney sweeps and dancing penguins took hold of our imagination, there were seven best-selling children's books. As with most Disney subjects, *Mary Poppins* wasn't an original creation. Rather, she was the inspiration of one Helen Lyndon Goff (1899-1996). Known by her stage name, Pamela Lyndon (P.L.), Travers was a gifted renaissance woman (an actress, dancer, poet, and author). Tellingly, she assumed the first name of her late father, Travers Robert Goff, a most tragic figure. P.L. Travers' biographer Valerie Lawson maintains that the writer spent the majority of her ninety years trying desperately to rectify, redeem, and resolve the tragedies that devastated her family during her first decade of life. Initially a poet, Travers later became internationally famed for the *Mary Poppins* books, the first published in 1934 (the seventh, and final, in 1988).

Much has been speculated about the direct connection between the childhood of P.L. Travers and her characters. Who but an adult with the unrequited longings of a sad child could create timeless stories such as these? The father's character, George Banks, was modeled on her own dad. While Travers Goff fancied himself a

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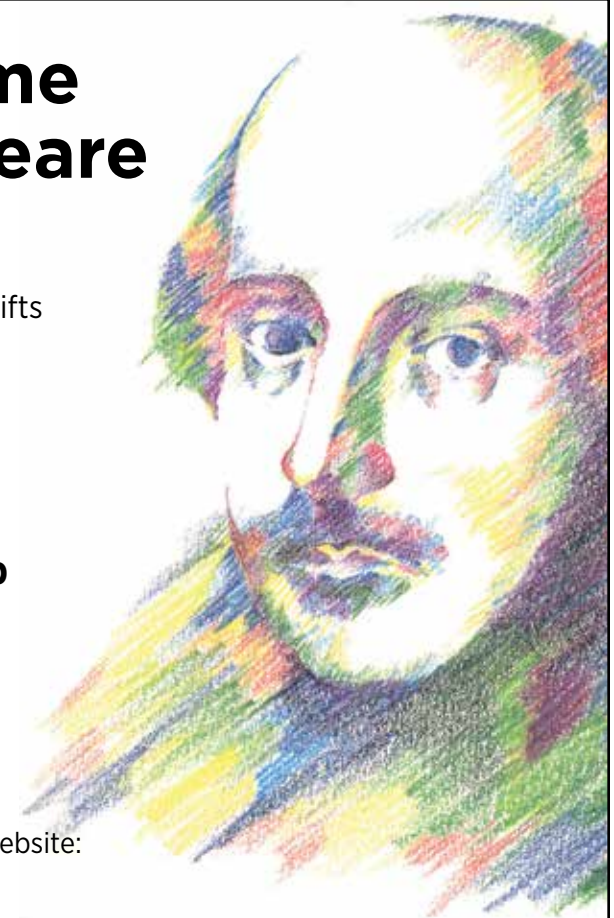
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wistful Irish storyteller, he was essentially a dreamer whose failed career as banker was exacerbated by his uncontrollable alcoholism. Ultimately, drinking led to his grossly premature death. Lyndon (Pamela), his eldest child, was only seven years old at the time of his passing. Margaret, Mr. Goff's widow, was left penniless with three small children. The instability of Margaret's dire situation was overwhelming, and her attempted suicide by drowning remained etched in P.L. Travers's memory.

From out of the depths of despair, a miracle arrived: Margaret's strong, caring and witty elder sister, Helen Morehead. "Aunt Ellie's" presence brought desperately needed stability to the family, bringing them all to live in her affluent Sydney home. Equally important, she is traditionally credited as being the primary model for the Mary Poppins character. With characters as personal as Mary Poppins and Mr. Banks, it's unsurprising that P.L. Travers was highly protective of her stories. She held out on assigning the film rights to Disney for two decades before financial pressures prompted her to acquiesce.

A great deal has also been reported

about P.L. Travers' war with Walt Disney over his interpretation and transformation of her characters, somewhat loosely documented in Disney Pictures' 2013 biopic *Saving Mr. Banks*. Because her books were based on real people and situations from her own life, her inclination was to shield them with her very being. She detested Disney's sweetening and softening of Mary's personality, the insertion of the famed animal animation sequence ("Supercalifragilistic"), and the fact that Bert the Chimney Sweep was performed by television comedian Dick Van Dyke and not by a trained British actor. Travers vowed to never again allow Disney to handle her characters, hence the reason that no film sequels to *Mary Poppins* were produced during her lifetime (note that a new Poppins film starring Emily Blunt is said to be in the works).

Luckily for modern audiences, late in life P.L. Travers grew comfortable with the idea of bringing *Mary Poppins* to the stage (after discovering that Disney had never secured theatrical rights). This would, perhaps, be a way to present a vision more aligned with her original works. After

preliminary negotiations with American Jules Fischer were unsuccessful, the British producer Mackintosh came to Travers with his proposal for a Poppins musical. Prior to granting her consent, Travers insisted on Mackintosh's word that neither the Disney Company, nor the Sherman Brothers would have any involvement with the creative side of the production. It was, however, agreed that several key songs from the Disney film would have to be included in order for the show to be successful.

Although the iconic shadow of the Disney film rendered a comprehensive transformation impossible, P.L. Travers was assured that the musical would bring the characters closer to her original vision. Although Travers didn't live to see the 2006 London premiere of *Mary Poppins*, she was content knowing that, to a degree, Mackintosh and his primarily-British production team promised to make good use of her vision. This summer, the fortunate audiences of the Utah Shakespeare Festival will see a grand production, befitting of P.L. Travers' childhood dreams. ■

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THE COCOANUTS

Childlike Exuberance Still Wows Audiences

By Daniel Frezza

The Marx Brothers, Irving Berlin, George S. Kaufman, Morrie Ryskind, plus Margaret Dumont! With that talent *The Cocoanuts* was bound to be a hit. But getting there wasn't easy: the brothers' reputation for onstage anarchy made enlisting collaborators challenging.

The Marx Brothers started as a vaudeville singing act, gradually adding comedy sketches, some written by their uncle Al Shean (of the famed Gallagher and Shean vaudeville team), the rest cribbed from other acts (Martin A. Gardner, *The Marx Brothers as Social Critics* [Jefferson, NC: McFarland & Co., 2009] 16). Their distinctive style originated during a matinee in Nacogdoches, Texas. An uproar arose in the street. The entire audience—the brothers too—left to investigate. A buggy had overturned. When the performance resumed, Groucho, furious at being interrupted for a triviality, ad-libbed insults at the town and audience, who loved it (Kyle Crichton, *The Marx Brothers* [Garden City, NY: Doubleday, 1950] 113).

The Marxes made the transition from vaudeville to Broadway in the 1924 revue *I'll Say She Is*. Drawn from existing material plus songs and dances, it was a huge hit due mainly to their ad-libbing (Edward Jablonski, *Irving Berlin: American troubadour* [New York: Henry Holt, 1999] 113). Major producers, including Ziegfeld, approached them to do their next show. Groucho realized that their future success on Broadway required “a show with plot, songs,

In the Randall L. Jones Theatre • July 1–October 15

Photo: Quinn Mattfeld (left), Tracie Thomason (behind), Grant Goodman, and Nell Geisslinger in *Boeing Boeing*, 2014.

and comedy that was funny in the writing as well as in the playing” (Stefan Kanfer, *Groucho* [New York: Knopf, 2000] 89). The man the brothers wanted was the highly successful veteran producer Sam H. Harris. Harpo asked his friend Irving Berlin, who knew Harris, to approach him. Harris was skeptical, considering their comedy suitable only to vaudeville and revues, but he auditioned them and was won over (Jablonski, 114).

Harris first sent the brothers a sketch writer. They disliked him instantly: was Harris planning a revue when they wanted a real play by a real playwright? Zeppo offered to wrestle the writer. The wager was: “You write two shows for us or none.” The man fled. Harris next asked Kaufman, who had ten Broadway plays to his credit. Kaufman, Harris felt, could create a script combining traditional comedy structure with the brothers’ “impolite, unromantic, anti-situation farce antics” (Rhoda-Gale Pollack, *George S. Kaufman* [Boston: Twayne Publishers, 1988] 38). Having seen *I'll Say She Is*, Kaufman responded “I'd rather write for the Barbary apes.” But he knew the brothers were a hot act and

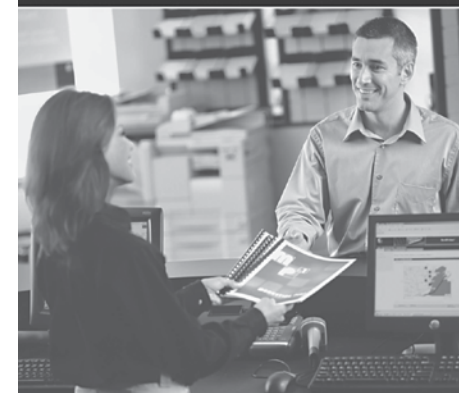
eventually agreed (Scott Meredith, *George S. Kaufman and his Friends* [Garden City, NY: Doubleday, 1974] 271). Berlin was engaged to compose the songs. Harris's lasting contribution to the brothers' comedy was casting Margaret Dumont as straight-woman; she appeared in another Broadway show and eight films with them (Malcolm Goldstein, *George S. Kaufman: His Life, His Theater* [New York: Oxford University Press, 1979] 127).

Kaufman's task was to “perk up their naturally anarchic inclinations with a more focused, sharper satire . . . better jokes, better wordplay” (Louvish, 175). He understood that his script had to fit the established characters and comic styles of Chico, Groucho and Harpo—who never spoke onstage. Zeppo, as romantic lead, didn't pose any unusual challenge. Kaufman, who usually wrote with a collaborator, knew Morrie Ryskind through their newspaper work; happening to meet him one day, Kaufman asked Ryskind to collaborate on the show. The young man readily agreed (Morrie Ryskind, *I Shot an Elephant in My Pajamas* [Lafayette, LA: Huntington House, 1994] 61).

The out-of-town tryouts were rocky, mostly because the brothers, despite their promises to the contrary, threw in every line and stunt they thought of. The first night in Boston ran forty minutes too long. The producer, writers, composer, and director worked all night to cut the show. The second performance ran even longer! (Meredith, 277). Brilliant at ad-libbing gags and comic business, the brothers weren't good at editing themselves. Harris arranged a meeting with Berlin, Kaufman, and the brothers in their dressing room to bring them into line and went in to prepare them first. Minutes later Harris's clothes came flying out the door, followed by Harris, stark naked. “I guess you two better handle it,” he said. Kaufman and Berlin found the comics, having had their fun, were ready to listen. Their performance that night was shorter and tighter. Kaufman discovered the brothers were willing to cut material provided he convinced them it didn't work (Meredith, 278).

The New York opening was a hit. Critic Alexander Woollcott called the show “so funny it's positively weakening” (www.marx-brothers.org/whyaduck/

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info/broadway/coco-reviews.htm). The crowds kept *The Cocoanuts* running from December 8, 1925 until Aug 7, 1926 (www.ibdb.com/Production/View/9961). It then went on the road for two years.

Paramount filmed *The Cocoanuts*, one of the earliest feature-length talking pictures, at their New York studios in 1929 while the brothers were in *Animal Crackers*, their second Broadway show by Kaufman and Ryskind. Ryskind shortened *The Cocoanuts* for the screen; otherwise, it was filmed pretty much as done on stage (Ryskind, 103). The movie was a hit and gained the Marx Brothers a national audience. (Clips from the film are on YouTube; the complete film is available at <http://ffilms.org/the-cocoanuts-1929/>).

Unusual for Berlin, no song from *The Cocoanuts* became a hit, though it almost had one. Kaufman later regretted not recognizing the potential of "Always." Strongly unsentimental, he questioned the first line: "I'll be loving you always." "Always," he maintained, was a long time for romance. The newspapers, he told Berlin, were full of stories about "middle-aged husbands who had bricked up their

wives in the cellar wall and left for Toledo with the maid." He suggested instead "I'll be loving you Thursday." Berlin withdrew "Always" from the show and published it that year. It became his best-seller until "White Christmas" surpassed it (Howard Teichmann, *George S. Kaufman; an Intimate Portrait* [New York: Atheneum, 1972] 300-01).

To help celebrate Berlin's one hundredth birthday in 1988, the Arena Theater in Washington, D.C., obtained his approval to revive *The Cocoanuts*, its first production in over sixty years. Director Douglas A. Wager and music director Rob Fisher reconstructed the script from the film and unpublished material in various libraries. Berlin was pleased with the notices, especially with the praise for his songs (Jablonski, 324-26)—except for "The Monkey Doodle-Do" which, though popular in 1925, was now panned and subsequently cut. Perhaps remembering Kaufman's criticism, Berlin didn't allow "Always" to be added. When *The Cocoanuts* was produced off-Broadway by the American Jewish Theater in 1996, Berlin was no longer living and his heirs allowed

the inclusion of "Always" (plus three other Berlin numbers). *The Cocoanuts* finally got its hit song (Mel Gussow, "Guarding Her Father's Legacy With a Smile" [*New York Times*: September 3, 1996]). Critic Mel Gussow called this revival "comic pandemonium—and proof that performers as well as shows can be restored to stage life" (www.nytimes.com/1988/04/23/theater/review-theater-new-life-for-cocoanuts-after-60-years.html).

Much has been written about the social criticism inherent in the brothers' comedy (an element more pointed in certain later films, e.g., *A Night at the Opera* and *Duck Soup*). The plot of *The Cocoanuts*, about the then-current Florida land boom, might be seen as skewering the greed that drives get-rich-quick schemes. Social criticism, where it does occur, lends edge and substance to the brothers' assaults on pretense, stuffiness, and logic. But it's the often child-like exuberance of the verbal and visual gags that still wows audiences.

The Utah Shakespeare Festival's production is a new adaptation by Mark Bedard, which premiered at the Oregon Shakespeare Festival in 2014. ■



THE ODD COUPLE

An Enduring Classic

By Elizabeth R. Pollak

"There never was an uninteresting life. Such a thing is an impossibility.

Inside of the dullest exterior there is a tragedy, a comedy, and a drama." — Mark Twain

Why should any of us want to see *The Odd Couple* now, at the Utah Shakespeare Festival? After all, we've seen the movie, some remember the television knock off, and the play has been produced three times in the last twelve years at the Neil Simon Festival right here in Cedar City. When I asked Festival Artistic Director David Ivers that question, he answered, "For the same reason we've done *The Taming of the Shrew* or *Much Ado about Nothing* repeatedly over the last fifty-four years. *The Odd Couple* is an enduring classic, singularly one of the greatest comedies every written by perhaps one of the most important, influential and dynamic *American* writers of our time."

Neil Simon is the author of thirty-six plays (cf. Mr. Shakespeare), beginning with *Come Blow Your Horn* in 1961 and ending with *Rosie* in 2003. He is the recipient of seventeen Tony nominations, with three wins. He won a Pulitzer Prize in 1991 for *Lost in Yonkers*. In 2006, as he was awarded the Mark Twain Prize for Humor, more than a dozen star actors paid tribute, crediting Simon with the success of their own careers. In his 2010 *New Yorker* article lauding Simon's genius, John Lahr noted that "Since 1970 almost no day has gone by without a professional production of a Neil Simon comedy playing somewhere in the country" (<http://www.newyorker.com/magazine/2010/05/03/master-of-revels>).

Now, this isn't yet the 400 years of unbroken productions of *Hamlet*, but a play doesn't get countless productions for more than fifty years if it has no substance. We know from our repeated productions of *The Taming of the Shrew* or *Much Ado about Nothing* that every fresh production, every new cast generates deepening layers of understanding,

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Photo: Brian Vaughn (left) and David Ivers in *Stones in His Pockets*, 2012

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hilarity, and questions we hadn't considered before. More than that, changes in societal mores continually affect how we interpret human interaction impelling us to experience a familiar script in unforeseen ways.

If you don't know the plot, think Malvolio from *Twelfth Night* (Felix Ungar) comes nose-to-nose with John Belushi's Bluto from *Animal House* (Oscar Madison). Felix's wife has thrown him out. Oscar invites Felix to move in. As John Lahr describes the pair, "Oscar is a carefree, sloppy, fun-loving, louche spendthrift; Felix is a nervous, fastidious, compulsive, bourgeois penny-pincher. Once Felix takes up residence in Oscar's West Side pigsty and starts trying to transform it into House Beautiful, their differences quickly lead to a war."

Although the play banks on the humor of sexual stereotypes—neatnik wife wanting boeuf bourguignon dinner served with flowers on the table (on time!) versus hubby who goes out for drinks with his buddies after work—the deeper comedy, and thus the drama, is the bilateral stubborn unwillingness to compromise, and who hasn't lived through that? We all laugh (so we don't cry?) because we see in ourselves the quirks, idiosyncrasies, and clashes that arise.

What Simon calls "situations," the "dilemmas" of his plays revolve around differences in personality—are you jovial or morose? In values—is money for spending or saving? In our habits—do you load the dishwasher from the back or from the front? These are relational challenges that everyone regardless of gender, race, religion, or sexual orientation, can relate to. In a *Paris Review* interview with James Lipton, Simon said, "When *Come Blow Your Horn* was playing, the theater doorman, a black man in his sixties, was standing in the back of the theater, laughing his head off. I went over to him after the play and asked, 'Why were you laughing so much?' He said, 'That's my family up there'" (<http://www.theparisreview.org/interviews/1994/the-art-of-theater-no-10-neil-simon>).

Simon's themes are more all-inclusive than the middle-class scenarios based around marriage and divorce might imply, because at their core the plays are about the universal concerns of compatibility and compromise, fidelity, love, affection, morals, habits, and limits of tolerance. The drama may be masked in humor, but as James Lipton asked, "What's the cliché?"

Comedy is tragedy plus time. How fine is the line between tragedy and comedy?" Simon said, "The laughs are very often the same gratification to the audience as letting themselves cry. [Grief and mirth] are interchangeable emotions" (<http://www.theparisreview.org/interviews/1994/the-art-of-theater-no-10-neil-simon>).

Taking the universality even further, *The Odd Couple* has been produced on Broadway with gender reversal, the roles of Felix and Oscar played by women named Florence and Olive, and in Japan with an all female cast. Cedar City hasn't been known as a seat of wildly experimental theatre. However, the fact that two actors (Artistic Directors David Ivers and Brian Vaughn), will alternate roles in this production (Felix and Oscar—makes you want to see it twice, doesn't it!) indicates an inquisitive openness to interpretation and vision. We can all, no matter where we're from or what our gender, identify with the squabbles, impasses, and ultimatums portrayed through Felix and Oscar. The overriding message of Neil Simon plays, as it is of Shakespeare's plays, is that we are all foibled humans, with more similarities than differences, and understanding and tolerance are preferable to prejudice and exclusion.

Perhaps competition in the theatre repertory kept Neil Simon plays out of the Festival in the twenty-seven years since the annual line-up expanded to include other-than-the-Bard playwrights. However, it could have been the shadow of Simon's reputation as a light-weight, comic playwright, just out-for-laughs, that kept him off our stage. But according to Susan Koprince, author of *Understanding Neil Simon*, "Literary scholars have generally ignored Simon, regarding him as a commercially successful playwright rather than a serious dramatist. Since 1991, when Simon was awarded the Pulitzer Prize for drama, academics have shown an increased interest in Simon's work" ([Columbia, South Carolina: University of South Carolina Press, 2002] p. 4). Likewise, John Lahr commented, "He is one in a long list of comic maestros of the mainstream, including Georges Feydeau and Noël Coward, whose artistry could be distinguished from their popularity only with the passage of time" (<http://www.newyorker.com/magazine/2010/05/03/master-of-revels>). Fortunately for us Festival patrons, that time has now passed. ■



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JULIUS CAESAR

“Et tu, Caesar? Then Fall Brutus”

By Cheryl Hogue Smith

In the 1623 First Folio, *Julius Caesar* is listed under “Tragedies” as *The Life and Death of Julius Caesar*. Without question, Julius Caesar is about the death of Caesar. (Spoiler alert: He dies in 3.1.) Yet John Heminges and Henry Condell, actors in Shakespeare’s troupe who arranged the table of contents (David Bevington, *The Complete Works of William Shakespeare* [New York: Longman, 1997], lxxxiv.), included in the title *Caesar’s Life*, which is quite curious since audiences learn very little about Caesar’s actual life in the play. That said, perhaps Heminges and Condell included *Caesar’s Life* in the title because who Caesar is when he is alive is what drives the action of this play: “Honorable” Brutus helps kill Caesar because Cassius convinces Brutus that Caesar’s ambition will be the death of the Roman Republic. However, early in the play, Antony tries to place a crown upon Caesar’s head, which would, in effect, crown Caesar as king, yet Caesar thrice denies the crown. So the burning question audiences need to answer for themselves is whether or not Caesar is ambitious and is, therefore, a threat to Rome. For help in determining this, they might pay attention to the way Caesar refers to himself in the third person to see how language underscores the plot and contributes to the audience’s awareness of Caesar’s state of mind.

Julius Caesar appears in only three scenes of the play: 1.2, 2.2, and 3.1. He speaks only 151 of the 2450 lines in the play (depending on the edition), which means he speaks 6 percent of the lines in the play. Of those 151 lines,

In the Eileen and Allen Anes Studio Theatre • July 29–October 22

Photo: Matt Zambrano (left), Betsy Mugavero, and Rhett Guter in *Richard II*, 2013

he refers to himself in the third person—either with “Caesar,” “him,” “himself,” or “he”—twenty-one times, and he refers to himself in the first person—“I,” “me,” “myself,” “mine”—sixty times, which means 35 percent of the time he refers to himself in the third person. Referring to oneself in the third person betrays an arrogance that will not go unnoticed by those who are listening. And in a play about the future of Rome, when a band of conspirators believes Caesar is ambitious, Caesar’s arrogance will feed their belief that he aspires to become their supreme ruler. Whether or not they are correct is an essential question of the play since at its heart the play is really about Brutus’s ethical struggle with and his participation in Caesar’s murder and the rise of the second triumvirate. Ultimately, the way in which Shakespeare uses Caesar’s language to show Caesar’s intentions can certainly shed light on what Caesar may have been thinking.

Audiences first meet Caesar in 1.2, after he has returned from defeating Pompey and Pompey’s sons, the result of which leaves Caesar as the last of the surviving leaders of the first triumvirate, consisting of Caesar, Pompey, and Crassus. In this scene, where Caesar refuses the crown three times, Caesar refers to himself in the third person only 13 percent of the time. In 2.2, Caesar is reluctant to heed Calpurnia’s warning of danger, and he refers to himself in the third person 39 percent of the time, saying such things as, “Caesar should be a beast without a heart / If he should stay at home today for fear” (42-43). Then, in Caesar’s final scene, 3.1, Caesar refers to himself in third person 54 percent of the time, most often when refusing to pardon Metellus’s brother, but also in his famous last line of the play: “Et tu, Bruté? Then fall Caesar” (76). So the frequency with which Caesar refers to himself in the third person gradually increases throughout his three scenes, from 13 to 39 to 54 percent. (In contrast, Brutus, Cassius, and Antony refer to themselves in the third person in the play, but only 6, 9, and 4 percent, respectively.) Audiences will almost certainly hear this increasing frequency in Caesar’s use of the third person and will undoubtedly attribute such language to his arrogance and ambition. Add to that the real possibility that Caesar

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actually may have been ambitious, which invites audiences to see Brutus's downfall as even more tragic than Caesar's because Brutus and the conspirators would have been correct in their assessment of Caesar. That is to say, Brutus, Caesar's friend and the only conspirator audiences see struggle with the ethical decision to murder Caesar, might have acted ethically in the murder of his friend and, therefore, deserves the audience's sympathy and pity in witnessing his fate.

The irony of Caesar's death is that it opens the door for the imperial state that Brutus was trying to avoid. Without Julius Caesar's death, the second triumvirate—consisting of Mark Antony, Octavius Caesar, and Marcus Lepidus—may not have come into being and Augustus Caesar, as Octavius would ultimately be called, may never have been crowned as the first Emperor of Rome. Audiences of *Julius Caesar* certainly know this history, which heightens the tragedy of Julius Caesar even more since the actions of the “honorable” Brutus actually contributed to what he most feared: the Republic's downfall.

Michael Flachmann, Utah Shakespeare Festival's company dramaturg for over twenty-five years, once said that Kate in *The Taming of the Shrew* sometimes refers to herself in third person because she unconsciously feels outside forces are controlling her life. If the same psychology is true of Caesar, then perhaps his use of the third person is not, in fact, evidence of his ambition and sense of power, but of his accurate intuition that his life and the fate of Rome are being governed by forces over which he has no control at all. Either way, through his use of language, he feeds the conspirator's fears that he wants ultimate power. And however we interpret the psychological significance of Caesar's style of self-identification, his most famous last words (“*Et tu, Bruté? Then fall Caesar*” [3.1.76]) still underscore the tragic irony of Brutus's betrayal of his friend for the greater good of the Republic. For as the falling Caesar questions in surprise and then acceptance the decision of his dear friend to place patriotism over true friendship, Caesar's death sets in motion the inescapable forces that will also bring down Brutus himself in the aftermath of Caesar's fall. ■



MURDER FOR TWO

Zanyantrics

By David G. Anderson

Zanyantrics: probably a word you are not familiar with—that's because this is an attempt to coin it. In endeavoring to encapsulate *Murder for Two* into a single word, nothing came to mind, hence the invention. It's possibly a compilation of zany and theatrics or antics, most likely all three—still trying to get a handle on this coinage thing. Though *Murder for Two* will never be on anyone's top ten florilegium; it is highly probable to make everyone's top ten zanyantrics list. (See what I did there?) It has everything long and short time Utah Shakespeare Festival attendees expect and crave with their plays: two actors playing thirteen parts (*Stones in His Pockets*), breakneck pace (*The Servant of Two Masters* and *The Complete Works of William Shakespeare, abridged*), a single piano providing all the accompanying music (*Peter and the Starcatcher*), demolishing the theatrical fourth wall (*Scapin*), the absolute necessity for theatrical imagination (*Henry V*, *The Woman in Black*, and *Our Town*), and a vital invisible character who has no lines but who is often addressed (*Harvey*, yes the six-foot bunny). Then for good measure stir in a classic Agatha Christie-style whodunit, in the genre of *Dial M for Murder*, *The Mousetrap*, and *Gaslight*, and, voila! This play has something for everyone.

The play takes place inside a mansion of a very small New England town and revolves around the question of who killed novelist Arthur Whitney at his surprise birthday party, with a secondary whodunit of, who stole the ice-cream (I'm not making this up). Straight man, Officer Marcus Moscovicz, a detective wannabe, is desperate to impress his chief. He knows he has ninety minutes to solve this mystery. His orders from the chief are to keep an eye on the suspects until the real detective, Grayson, can arrive. Marcus is the loveable loser whom we all hope will receive his second chance at redemption.

In the Eileen and Allen Anes Studio Theatre • August 4–October 22

Photo: Brendan Marshall-Rashid (left), Michael Doherty, and Tasso Feldman in *Charley's Aunt*, 2015.

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Upon arriving at the scene, he finds the body barely in the entry way surrounded by dozens of books scattered on the floor. They are all copies of novels by Arthur Whitney. He diligently begins questioning the plethora of suspects. Dahlia the victim's loopy and sometime-bitter wife blurts out, "Well this is not how I imagined his birthday going at all. Gunshots, detectives, everybody wanting coffee," totally dejected that no one wants tea from leaves grown in her garden. Marcus: "Can you tell me exactly what happened tonight?"

Dahlia: "Let's see. M'husband died, I had a hoagie. And then you showed up."

Marcus: "Start a little further back..."

Dahlia: "M'story begins when I was a young, knock-kneed scrap of a thing runnin' around Maycomb."

Next up is Dr. Griff the gruff but friendly secret-spilling psychiatrist. "Dr. Griff! You're a familiar face. Did you see anything tonight?"

Dr. Griff: "Well, yes, I did. I saw a patient finally achieve his dream of becoming a detective. Congratulations, you! I haven't been this proud since you finally started dealing with your crippling depression after discovering the true, dark nature of your partner slash lover."

Thirdly, the elegant, slightly seductive, and overdramatic ballerina, Barrette Lewis, striking various ballet poses by lifting one limb or another.

"I must say I have great respect for the boys in blue. . . . Why every time I've had a run-in with the fuzz, I've been surprised by how kind they were . . . and how trusting. . . . I only wish I didn't cross their paths quite so frequently. . . . So what if I'm holding a gun? . . . A gun I recently bought/ It's missing a round/ Which I'm sure will be found/ But that doesn't prove/ That Arthur was shot."

Marcus: "He was shot, Barrette."

Barrette: "And what of my criminal record? So what if I've killed a few men?/ I once was deranged/ But as you see, I've changed/ So why would I try it again?"

Marcus: "Killed a few men?"

Barrette: "It was self defense . . . and that entire jury of young, persuadable men agreed. . . . So what if I knew him well/ Much better than most might have known?"

Marcus: "You were lovers?"

Dahlia's response: "You hussy! I heard what she said. She said she was . . . fermiliar with my husband! I thought so, especially those nights when she joined us in bed. But this confirms it." Dr Griff: "Yes, and in my profession, that's what's known as a Freudian sex."

The neighbor, Murray Flandon has a simple solution to helping Marcus solve the case within minutes. He simply throws his bickering wife, Barb, under the bus, pointing,

"It was her!"

Barb's defense, "This is the third time you've accused me of homicide this month."

Then there is Steph Whitney, Arthur and Dahlia's niece, who instantly falls for Marcus. A criminology major with a thesis on (you guessed it) How to Assist in the Solving of a Small-Town Murder! who is hungry for real action and helps Marcus uncover a motive. They all hate Arthur because they were unfavorable subjects in one of Whitney's novels.

But rather than shrinking, the suspect pool is expanded when one of the books on the floor reveals, "A tale of crippling depression unfolds as Jarcus Joscowicz vows to never love again after discovering the true, dark nature of his beautiful partner slash lover slash slag slash seductress slash—"

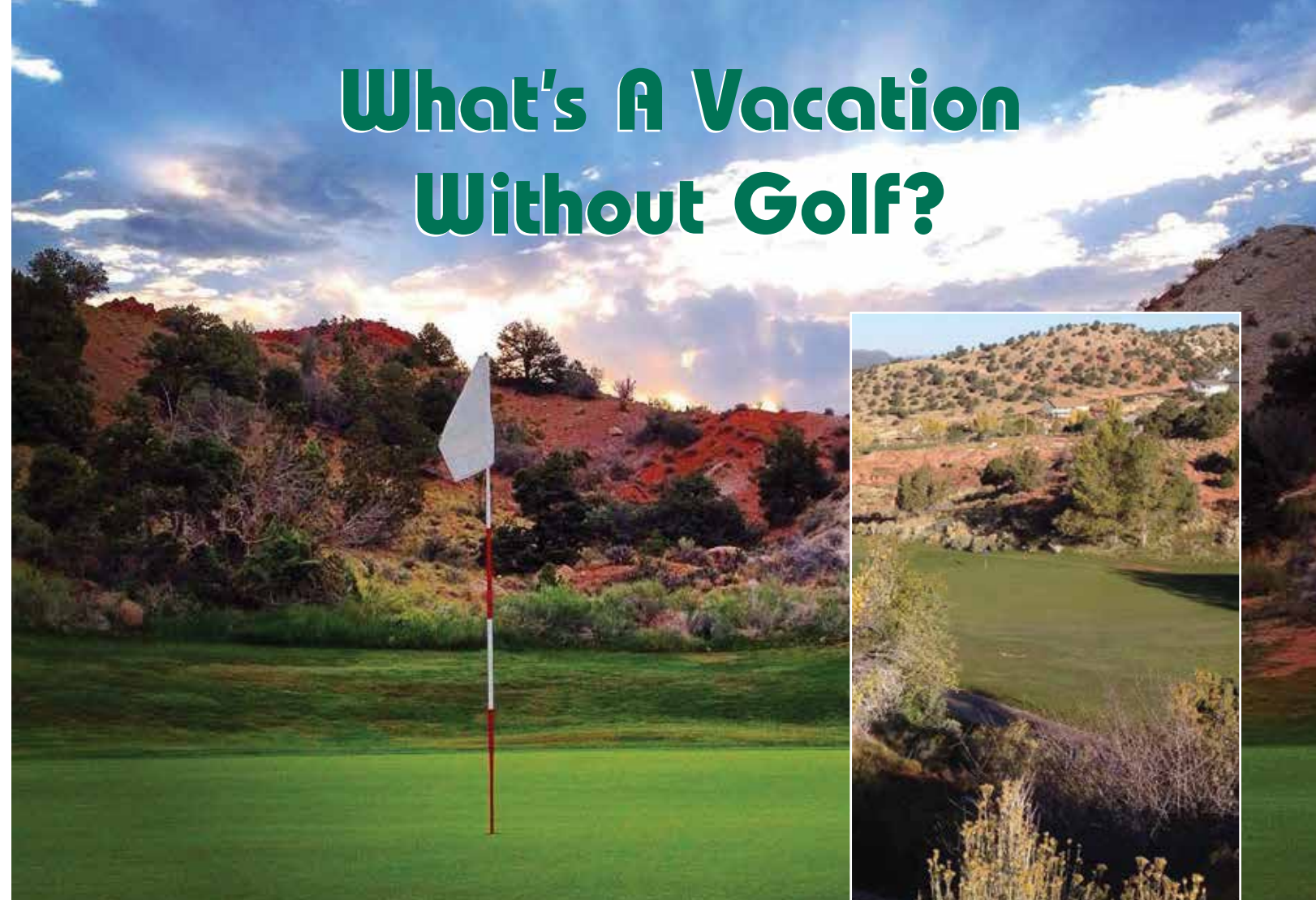
The entertainment for the night was to be provided by an antiquated tuff-tyke twelve-member boys' choir—minus nine members, due to a tragic tent fire while they were camping in the woods, (who thinks this stuff up)? The three surviving members are Timmy, Yonkers, and Skid.

Lastly, there is Henry Vivaldi, a proud local firefighter who apparently missed everything because he was in the bathroom.

Just when things seem to be settling in for the great inquisition, another murder happens right under Moscowicz's nose. Yet, another crime needs to be solved! It is quite easy for everyone to be swept away in this tide of zany delirium. The two actors take turns on the piano accompanying each other and sometimes themselves. New tunes are played as new characters are trotted out in true Sybil-like fashion. It is easy to see how actors would take great delight in performing such an outrageous, lunatic challenge, and how that infection easily spills over into the audience from this imaginative frolicsome escapade.

So the huge, overriding question is: Will the word zanyantrics appear in Webster's before the ice cream melts? ■

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The Festival Experience

Performances of *Henry V*, *Much Ado about Nothing*, and *The Three Musketeers* are in the outdoor Engelstad Shakespeare Theatre.

Performances of *The Cocoanuts*, *Mary Poppins*, and *The Odd Couple* are in the Randall L. Jones Theatre

Performances of *Julius Caesar* and *Murder for Two* are in the Eileen and Allen Anes Studio Theatre.

The Greenshow is performed free on the Ashton Family Greenshow Commons north of the Engelstad Theatre Mondays through Saturdays at 7:10 p.m. from June 27 to September 10.

Backstage Tours begin in the Randall Theatre lobby Tuesdays, Wednesdays, Fridays, and Saturdays at 10:15 a.m. from July 12 to September 10 and Fridays and Saturdays at 10:15 a.m. from September 16 to October 22 (except October 7–8).

Repertory Magic begins in the Randall Theatre lobby Mondays and Fridays from July 11 to September 2 and on Fridays from September 16 to October 14 (except October 7), soon after the Randall Theatre matinee ends (approximately 4:30 p.m.).

The New American Playwrights Project presents staged readings of new plays August 12, 13, 19, 20, 26, and 27 at 10 a.m. in the Anes Theatre.

Play Seminars, discussions of the plays from the previous day, are in the Balcony Bards Seminar Grove west of the Engelstad Theatre from June 28 to October 15 and in the Garth and Jerri Frehner Rehearsal/Education Hall from October 19 to 22. Seminars begin at 9 a.m., with one hour devoted to plays in the Engelstad Theatre and then one hour devoted to plays in the Randall Theatre and the Anes Theatre.

Props Seminars are in the Randall Theatre at 11 a.m. Mondays and Thursdays from July 11 to September 8 and Wednesdays and Fridays at 11 a.m. from September 21 to October 21.

Costume Seminars are in the Randall Theatre at 11 a.m. Tuesdays and Fridays, July 12 to September 9.

Actor Seminars are in the Seminar Grove at 11 a.m. Wednesdays and Saturdays from July 6 to September 10 and on Thursdays and Saturdays from September 15 to October 22.

Play Orientations are in the Seminar Grove at 1:15 p.m. for matinee performances and 6:45 p.m. for evening performances June 27 to September 10. After September 10, orientations for matinee performances remain at 1:15, orientations for evening performances on Tuesdays through Thursdays remain at 6:45, but on Fridays and Saturdays start at 7:15.

Sarah Greenman (left), Bri Sudia, and Cassandra Bissell in *Sense and Sensibility*, 2014.

2016 Season Calendar

MONDAY

JUNE 27 *Much Ado about Nothing* (pre.), 8 p.m.

4 *Much Ado about Nothing* (preview), 8 p.m.

11 *Mary Poppins*, 2 p.m.
Much Ado about Nothing, 8 p.m.

18 *The Cocoanuts*, 2 p.m.
Much Ado about Nothing, 8 p.m.

25 *Mary Poppins*, 2 p.m.
Much Ado about Nothing, 8 p.m.

AUG. 1 *Mary Poppins*, 2 p.m.
Much Ado about Nothing, 8 p.m.

8 *The Cocoanuts*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Murder for Two, 8 p.m.

15 *Mary Poppins*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Julius Caesar, 8 p.m.

22 *The Cocoanuts*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Murder for Two, 8 p.m.

29 *Mary Poppins*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Julius Caesar, 8 p.m.

5 *Murder for Two*, 2 p.m.
Much Ado about Nothing, 8 p.m.

TUESDAY

28 *Henry V* (preview), 8 p.m.

5 *The Cocoanuts* (preview), 2 p.m.
Henry V (preview), 8 p.m.

12 *The Cocoanuts*, 2 p.m.
Henry V, 8 p.m.

19 *Mary Poppins*, 2 p.m.
The Three Musketeers, 8 p.m.

26 *The Cocoanuts*, 2 p.m.
Henry V, 8 p.m.

2 *The Cocoanuts*, 2 p.m.
Julius Caesar, 2 p.m.
The Three Musketeers, 8 p.m.
Mary Poppins, 8 p.m.

9 *Mary Poppins*, 2 p.m.
The Three Musketeers, 8 p.m.
Julius Caesar, 8 p.m.

16 *The Cocoanuts*, 2 p.m.
Henry V, 8 p.m.
Murder for Two, 8 p.m.

23 *Mary Poppins*, 2 p.m.
The Three Musketeers, 8 p.m.
Julius Caesar, 8 p.m.

30 *The Cocoanuts*, 2 p.m.
Henry V, 8 p.m.
Murder for Two, 8 p.m.

6 *Julius Caesar*, 2 p.m.
The Three Musketeers, 8 p.m.

13 *Murder for Two*, 2 p.m.
The Cocoanuts, 7:30 p.m.

20 *Julius Caesar*, 2 p.m.
The Odd Couple, 7:30 p.m.

27 *Murder for Two*, 2 p.m.
The Cocoanuts, 7:30 p.m.

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

11 *Julius Caesar*, 2 p.m.
The Odd Couple, 7:30 p.m.

18 *Murder for Two*, 2 p.m.
Julius Caesar, 7:30 p.m.

WEDNESDAY

29 *The Three Musketeers* (preview), 8 p.m.

6 *Mary Poppins* (preview), 2 p.m.
The Three Musketeers (preview), 8 p.m.

13 *Mary Poppins*, 2 p.m.
The Three Musketeers, 8 p.m.

20 *The Cocoanuts*, 2 p.m.
Henry V, 8 p.m.

27 *Mary Poppins*, 2 p.m.
The Three Musketeers, 8 p.m.

3 *The Cocoanuts*, 2 p.m.
Julius Caesar, 2 p.m.
Henry V, 8 p.m.

10 *The Cocoanuts*, 2 p.m.
Julius Caesar, 2 p.m.
Henry V, 8 p.m.
Murder for Two, 8 p.m.

17 *Mary Poppins*, 2 p.m.
Murder for Two, 2 p.m.
The Three Musketeers, 8 p.m.
Julius Caesar, 8 p.m.

24 *The Cocoanuts*, 2 p.m.
Julius Caesar, 2 p.m.
Henry V, 8 p.m.
Murder for Two, 8 p.m.

31 *Mary Poppins*, 2 p.m.
Murder for Two, 2 p.m.
The Three Musketeers, 8 p.m.
Julius Caesar, 8 p.m.

7 *Murder for Two*, 2 p.m.
Henry V, 8 p.m.

14 *Julius Caesar*, 2 p.m.
The Odd Couple (preview), 7:30 p.m.

21 *Murder for Two*, 2 p.m.
The Cocoanuts, 7:30 p.m.

28 *Julius Caesar*, 2 p.m.
The Odd Couple, 7:30 p.m.

5 *Murder for Two*, 2 p.m.
The Odd Couple, 7:30 p.m.

12 *Murder for Two*, 2 p.m.
The Cocoanuts, 7:30 p.m.

19 *Murder for Two*, 2 p.m.
The Odd Couple, 7:30 p.m.

THURSDAY

30 *Much Ado about Nothing* (pre.), 8 p.m.

7 *The Cocoanuts* (opening), 2 p.m.
Henry V (opening), 8 p.m.

14 *The Cocoanuts*, 2 p.m.
Much Ado about Nothing, 8 p.m.

21 *Mary Poppins*, 2 p.m.
Much Ado about Nothing, 8 p.m.

28 *The Cocoanuts*, 2 p.m.
Much Ado about Nothing, 8 p.m.

4 *Mary Poppins*, 2 p.m.
Much Ado about Nothing, 8 p.m.
Murder for Two (preview), 8 p.m.

11 *Mary Poppins*, 2 p.m.
Murder for Two, 2 p.m.
Much Ado about Nothing, 8 p.m.
Julius Caesar, 8 p.m.

18 *The Cocoanuts*, 2 p.m.
Julius Caesar, 2 p.m.
Much Ado about Nothing, 8 p.m.
Murder for Two, 8 p.m.

25 *Mary Poppins*, 2 p.m.
Murder for Two, 2 p.m.
Much Ado about Nothing, 8 p.m.
Julius Caesar, 8 p.m.

SEPT. 1 *The Cocoanuts*, 2 p.m.
Julius Caesar, 2 p.m.
Much Ado about Nothing, 8 p.m.
Murder for Two, 8 p.m.

8 *Julius Caesar*, 2 p.m.
Much Ado about Nothing (closing), 8 p.m.

15 *The Odd Couple* (preview), 2 p.m.
Murder for Two, 2 p.m.
The Cocoanuts, 7:30 p.m.

22 *Julius Caesar*, 2 p.m.
The Odd Couple, 7:30 p.m.

29 *Murder for Two*, 2 p.m.
The Cocoanuts, 7:30 p.m.

6 *The Odd Couple*, 2 p.m.
Murder for Two, 2 p.m.
The Cocoanuts, 7:30 p.m.
Julius Caesar, 7:30 p.m.

13 *Julius Caesar*, 2 p.m.
The Odd Couple, 7:30 p.m.
Murder for Two, 7:30 p.m.

20 *Murder for Two*, 2 p.m.
Julius Caesar, 7:30 p.m.

FRIDAY

JULY 1 *The Cocoanuts* (preview), 2 p.m.
Henry V (preview), 8 p.m.

8 *Mary Poppins* (opening), 2 p.m.
Much Ado about Nothing (opening), 8 p.m.

15 *Mary Poppins*, 2 p.m.
Henry V, 8 p.m.
The Cocoanuts, 8 p.m.

22 *The Cocoanuts*, 2 p.m.
The Three Musketeers, 8 p.m.
Mary Poppins, 8 p.m.

29 *Mary Poppins*, 2 p.m.
Julius Caesar (preview), 2 p.m.
Henry V, 8 p.m.
The Cocoanuts, 8 p.m.

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Julius Caesar, 2 p.m.
The Three Musketeers, 8 p.m.
Mary Poppins, 8 p.m.

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Murder for Two, 2 p.m.
Henry V, 8 p.m.
The Cocoanuts, 8 p.m.

26 *The Cocoanuts*, 2 p.m.
Julius Caesar, 2 p.m.
The Three Musketeers, 8 p.m.
Mary Poppins, 8 p.m.

2 *Mary Poppins*, 2 p.m.
Murder for Two, 2 p.m.
Henry V, 8 p.m.
The Cocoanuts, 8 p.m.

9 *Murder for Two*, 2 p.m.
The Three Musketeers (closing), 8 p.m.

16 *The Cocoanuts*, 2 p.m.
The Odd Couple (opening), 8 p.m.

23 *The Odd Couple*, 2 p.m.
Murder for Two, 2 p.m.
The Cocoanuts, 8 p.m.
Julius Caesar, 8 p.m.

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Murder for Two, 2 p.m.
The Odd Couple, 8 p.m.
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7 *Murder for Two*, 2 p.m.
The Odd Couple, 8 p.m.

14 *Murder for Two*, 2 p.m.
The Cocoanuts, 8 p.m.
Julius Caesar, 8 p.m.

21 *Julius Caesar*, 2 p.m.
The Odd Couple (closing), 8 p.m.
Murder for Two, 8 p.m.

SATURDAY

2 *Mary Poppins* (preview), 2 p.m.
The Three Musketeers (preview), 8 p.m.

9 *Mary Poppins*, 2 p.m.
The Three Musketeers (opening), 8 p.m.

16 *The Cocoanuts*, 2 p.m.
The Three Musketeers, 8 p.m.
Mary Poppins, 8 p.m.

23 *Mary Poppins*, 2 p.m.
Henry V, 8 p.m.
The Cocoanuts, 8 p.m.

30 *The Cocoanuts*, 2 p.m.
Julius Caesar (opening), 2 p.m.
The Three Musketeers, 8 p.m.
Mary Poppins, 8 p.m.

6 *Mary Poppins*, 2 p.m.
Murder for Two (opening), 2 p.m.
Henry V, 8 p.m.
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The Three Musketeers, 8 p.m.
Mary Poppins (closing), 8 p.m.

10 *Julius Caesar*, 2 p.m.
Henry V (closing), 8 p.m.

17 *The Odd Couple*, 2 p.m.
Murder for Two, 2 p.m.
The Cocoanuts, 8 p.m.
Julius Caesar, 8 p.m.

24 *The Cocoanuts*, 2 p.m.
Julius Caesar, 2 p.m.
The Odd Couple, 8 p.m.
Murder for Two, 8 p.m.

OCT. 1 *The Odd Couple*, 2 p.m.
Murder for Two, 2 p.m.
The Cocoanuts, 8 p.m.
Julius Caesar, 8 p.m.

8 *The Odd Couple*, 2 p.m.
The Cocoanuts, 8 p.m.
Julius Caesar, 8 p.m.

15 *The Odd Couple*, 2 p.m.
Murder for Two, 2 p.m.
The Cocoanuts (closing), 8 p.m.
Julius Caesar, 8 p.m.

22 *Julius Caesar* (closing), 2 p.m.
The Odd Couple (closing), 8 p.m.
Murder for Two (closing), 8 p.m.



THE BEVERLEY CENTER FOR THE ARTS

“O, for a Muse of Fire”

By August B.C. March
*“O, for a muse of fire that would ascend
 The brightest heaven of invention!
 A kingdom for a stage, princes to act,
 And monarchs to behold the swelling scene!”*
 — Henry V, Prologue.1–4

It is fitting that these are the opening words spoken in the first play ever presented on the stage of the new Engelstad Shakespeare Theatre this summer. These, some of Shakespeare’s most famous, celebrate both the act of creating theatre and the theatre buildings themselves. They kick off a summer of festivities as Southern Utah University welcomes the completion of the much-anticipated Beverley Taylor Sorenson Center for the Arts.

The center, which officially opens on July 7, includes not only the Engelstad Theatre, but the new Eileen and Allen Anes Studio Theatre, the spectacular Southern Utah Museum of Art (SUMA), the existing Randall L. Jones Theatre, offices and rehearsal space, a new costume shop, and beautiful walkways, patios, and sculpture gardens. The

“Our audiences will be challenged in these new spaces.”

Photo: The Engelstad Shakespeare Theatre in the final stages of construction (April 29, 2016).



center, with visual arts, live theatre, and dynamic arts education will dramatically enrich the cultural life of Southern Utah University, Cedar City, Iron County, and the surrounding area for many decades to come. It will be a year-round destination for hundreds of thousands of yearly visitors.

“Visually, what guests to the new center will see will be a contrast to what they’ve been accustomed to if they have attended the Festival the past thirty or forty years,” says R. Scott Phillips, Festival executive director. “It is a planned center, something that was designed with the notion of the performing and visual arts, rather than an experience that was built onto an existing building.”

Phillips is quick to note that this enhances, not diminishes the

experience visitors have. For instance, the new Engelstad Shakespeare Theatre is physically much larger than the Adams Shakespearean Theatre that housed the Festival for over forty years. But the acting space and seating is nearly identical to the Adams Theatre. The increased size is to accommodate a larger foyer, wider and more open entrances, and more public space. But the distance from the front of the new stage to the last row in the balcony is very nearly the same as in the beloved Adams Theatre.

Festival Artistic Director David Ivers agrees, noting the Festival environment is greatly enhanced by being in one location, allowing guests to be immersed in an artistic experience. He is excited about three theatres to house world classics. “Our audiences will be challenged in these new

spaces,” he says. “They will see and hear plays, even plays they have seen in the past, in ways they haven’t before.”

This year’s plays at the Festival, which runs from June 27 to October 22 include *Much Ado about Nothing*, *Henry V*, and *The Three Musketeers* in the Engelstad Shakespeare Theatre; *The Cocoanuts*, *Mary Poppins*, and *The Odd Couple* in the Randall L. Jones Theatre, and *Julius Caesar* and *Murder for Two* in the Eileen and Allen Anes Studio Theatre. Visit www.bard.org for details.

Ivers is also looking forward to SUMA being part of the center: “For me, because I think that any medium of art should go hand-in-hand with any other, the art on the walls of the galleries and the art on the stage will build on each other, giving context to the work we all do.”

SUMA includes four galleries, visible storage, and classroom spaces. It is also the permanent home to the artwork of the late Cedar City artist and nationally-renowned landscape painter Jim Jones. In 2016, SUMA focuses on the National Park Service Centennial. "It is an ideal collaboration that will encourage our visitors to not only 'Find Their Park' but also to find their museum," says Reece Summers, SUMA director. "The first thing visitors will see when they enter the museum will be fifteen large paintings of Zion and Grand Canyon National Parks by Jim Jones, who left his art, estate, and copyright to help build this new museum."

The first part of the national parks celebration is a plein air show featuring the work in various media of invited regional, national, and international artists. The second part is a retrospective of historical photographs capturing the landscape, natural sciences, life, and tourism in the parks. Other rotating exhibitions throughout the summer will support this centennial celebration.



The Southern Utah Museum of Art in the final stages of construction (April 29, 2016).

"It's quite phenomenal," concludes Phillips. "When I first came to Southern University as a student, the Adams Theatre was brand new. To go from that building then and watch the transformation to an entire complex, from a building that cost under one

million dollars to this nearly forty-million-dollar project, is extraordinary."

For more information visit the Beverley Center website at suu.edu/beverleyarts, the Festival website at bard.org, and the SUMA website at suu.edu/pva/suma. ■





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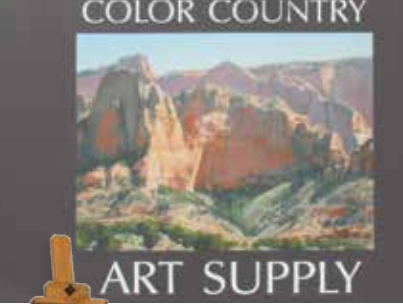
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CEDAR CITY

Home of the Festival

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.

"Life in Cedar City is rich with so many options for cultural entertainment."

Photo: Cedar City's Main Street, courtesy of the Cedar City Brian Head Tourism Bureau.

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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 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 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.

The opening of the new Beverly Taylor Sorenson Center for the Arts in July, will add even more, including two new theatres for the Festival, as well as the Southern Utah Museum of Art. This world-class center is designed to attract visitors from across the country to enjoy the artistic talent that Cedar City has become known for over the years.

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 in the Cedar City area 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. ■



SUU everywhere

STACIE WEBSTER

Stacie Webster came up through the usual ranks of dance and then discovered her purpose in performance at Southern Utah University.

After graduating, she moved to New York City and established the Handcart Dance Company. Under her artistic direction the troupe performed in Webster Hall New York City, one of North America's most

prestigious and historic entertainment venues.

Webster has made a name for herself in choreography and is now an instructor and rehearsal coach at Broadway Dance Center, an elite performing arts center for young professionals.

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