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## MAGAZINE

The Magazine of the Utah Shakespeare Festival



Summer/Fall 2013

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## Contents

<b>Welcome to Our Home</b> . . . . .	<b>5</b>
<i>The Utah Shakespeare Festival, Cedar City, and Brian Head</i>	
<b>Imagine: The Utah Shakespeare Festival</b> . . . . .	<b>6</b>
<i>Laughter, intrigue, music, history, and the world's greatest stories.</i>	
<b>King John</b> . . . . .	<b>8</b>
<i>Mothers and sons.</i>	
<b>Love's Labour's Lost</b> . . . . .	<b>11</b>
<i>To learn and how not to learn.</i>	
<b>The Tempest</b> . . . . .	<b>13</b>
<i>The swan song of Avon.</i>	
<b>Anything Goes</b> . . . . .	<b>15</b>
<i>Well, did you evah!</i>	
<b>Peter and the Starcatcher</b> . . . . .	<b>18</b>
<i>Awaiting the Utah premiere.</i>	
<b>Twelve Angry Men</b> . . . . .	<b>20</b>
<i>The story of us.</i>	
<b>Richard II</b> . . . . .	<b>22</b>
<i>And tell sad stories of the death of kings.</i>	
<b>The Marvelous Wonderettes</b> . . . . .	<b>25</b>
<i>Juke boxes 'n' soda pop.</i>	
<b>Brian Head</b> . . . . .	<b>28</b>
<i>A summertime Mecca for outdoor enthusiasts</i>	
<b>Cedar City</b> . . . . .	<b>33</b>
<i>Home of the Festival and a world of contrasts</i>	
<b>2013 Season Calendar</b> . . . . .	<b>36</b>
<i>Find your favorite plays and dates.</i>	

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Cover Photo: Jacqueline Antaramian (left) as Mistress Alice Ford and Roderick Peeples as Sir John Falstaff in *The Merry Wives of Windsor*, 2012. (Photo by Karl Hugh.)

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Tickets and information about the Utah Shakespeare Festival are available by calling 1-800-PLAYTIX or visiting the website at [www.bard.org](http://www.bard.org).

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## Welcome to Our Home

By Bruce C. Lee

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

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

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

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

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

Photo: The Adams Shakespearean Theatre. (Photo by Karl Hugh.)

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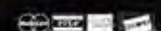
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## Imagine: The World-Renowned Utah Shakespeare Festival

By Leonard Colby

Imagine a theatre season full of laughter, intrigue, music, history, and the world's greatest stories. Imagine locations from Neverland to New York City, from England to a high school in America, from an ocean liner on the Atlantic to a forest in Spain. As a guest of the Utah Shakespeare Festival you will visit, through the power of your imagination, an eclectic mix of lands, characters, and stories full of drama and delight. Four Shakespearean classics, two hit musicals, an American stage icon about justice, and a regional premiere of a new play are all scheduled as part of the 2013 season at the Tony Award-winning Festival.

The Festival's 2013 season, its fifty-second, will run from June 24 to October 19. Tickets are available at the Ticket Office windows at the Festival, by calling 800-PLAYTIX, or by visiting online at [www.bard.org](http://www.bard.org).

*Photo: Chuck McLane (left) as Duke of Norfolk, Daniel José Molina as Soldier, and Conrad Ricamora as Sir William Brandon in the Utah Shakespeare Festival's 2011 production of Richard III. (Photo by Karl Hugh.)*

"Shakespeare is our cornerstone playwright, and we are excited for the next phase in our Complete the Canon campaign," said Artistic Director David Ivers. Starting in 2012, the Festival is committed to produce Shakespeare's entire canon of work over a period of twelve years, including completing his entire cycle of history plays in sequential order.

With that in mind, the Festival will present in the world-famous outdoor Adams Shakespearean Theatre the first in that history cycle, *King John*. Also in the Adams Theatre will be Shakespeare's epic masterpiece *The Tempest* and the frothy romance *Love's Labour's Lost*. These three plays will run from June 24 to August 31.

"In addition to featuring works by the Bard, we will return to producing two musicals in the season," Ivers commented. Featured in the Randall L. Jones Theatre from June 24 to August 31 will be Cole Porter's high energy musical *Anything Goes*. During the late season, September 18 to October 19, guests can enjoy favorite songs from the 50s and 60s in Roger Bean's *The Marvelous Wonderettes*.

Also in the Randall L. Jones Theatre will be the American theatre classic *Twelve Angry Men* from June 24 to August 31 and the second in Shakespeare's history cycle, *Richard II*, from September 18 to October 19.

The final, and perhaps most exciting, 2013 production will be a regional premiere of the winner of five 2012 Tony Awards, *Peter and the Starcatcher* by Rick Elice based on the novel by Dave Barry and Ridley Pearson. *Peter and the Starcatcher* promises to be a thrilling, imaginative, theatrical experience about Peter Pan, the boy who never grew up, and all the memorable characters he encounters on his journey to Neverland. Fun and inviting for the whole family; this show is not to be missed. *Peter and the Starcatcher* will run all season from June 24 to October 19, in the Randall L. Jones Theatre.

"Each play represents our continued commitment to explore master works of the theatre while entertaining and engaging our audiences in new and thrilling ways," concluded Artistic Director Brian Vaughn. "It is a season of limitless possibilities."

Also part of the "Festival Experience" are the numerous activities surrounding and enhancing the plays. These include

free orientations before each production and Liteary Seminars each morning discussing the previous days plays. In addition, the Festival provides free daily seminars discussing costumes and props, and one hosted by actors who discuss their craft and the roles they are playing.

Then, if you want to really understand the theatre process and see behind the scenes at the Festival, you can buy tickets to a Backstage Tour and see our production shops and the backstage areas of the

theatres. Also, you may be interested in a ticket to Repertory Magic, wherein you can sit in the Randall L. Jones Theatre after the matinee and watch the Festival's talented artisans change the scenery, props, lights, sound, and costumes in preparation for the evening play. Repertory Magic sessions are narrated by (and questions are answered by) production and scenery managers.

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## King John: Mothers and Sons

By Olga A. Pilkington

Shakespeare is often celebrated for his exploration of father-daughter relationships. As Lynda E. Boose notes in her article “The Father and the Bride in Shakespeare,” “Father and daughter appear in twenty-one dramas” (*PMLA* 97.3, 1982, 325). However, when it comes to mothers, it is not unusual among scholars to criticize Shakespeare and to suggest, as Mary Beth Rose does in “Where Are the Mothers in Shakespeare?” that he “comes down decidedly in the conservative camp,” where motherhood is associated solely with “love and nurture” and can be described as “peripheral to adult, public life” (*Shakespeare Quarterly* 42.3, 1991, 313).

However, in *King John*, Shakespeare explores the theme of motherhood in great detail and shows mothers who are very much involved in public life. This time, mothers and not fathers drive the plot.

The play opens with the French ambassador deliberately insulting the king, addressing him as “The borrowed majesty” (1.1.4; all references to line numbers are from *The Signet Classic Shakespeare: The Life and Death of King John*, Sylvan Barnet general editor [New York: Signet Classics, 1966]).

And it is Elinor, not John, who voices her indignation, “A strange beginning: ‘borrowed majesty!’” (1.1.5). At this point, the relationship between them is that of a king and his subject who speaks up on his behalf. However, when alone with John, Elinor chides the king as only a mother can do, “What now, my son! Have I not ever said / How . . . Constance would not cease / Till she had kindled France and all the world / Upon the right and party of her son?” (1.1.31–34). She continues to remind John that his right to the crown is not as strong as he might think—the words not everyone might dare to utter to a king. By the end of this exchange, Elinor has established herself as more level-headed and realistic than the king, her son.

Clearly, John’s relationship with his mother is such that he allows her to speak her mind freely. At the same time, Elinor never forgets what her son is and always watches out for him. She is the one who sees a valuable addition to the army in Philip the Bastard and invites him to join in the fight. She presents herself to him firstly as “a soldier . . . bound to France” (1.1.150) and only secondly as “grandam” (1.1.168). Queen Elinor sees her duty to the king and country as primary and her obligations to the family as secondary. But this is not how King John perceives her. To him, she is a mother first and an ally second.

When the news of her death arrives, John is “amazed/under the tide” (4.2.137–138). At that point the Bastard brings in more ill news—there is an unfavorable prophecy and Lords Bigot and Salisbury have decided to betray the king. Despite this, by the end of the painful dialogue with the Bastard, John exclaims, “My mother dead!” From that point on, he ceases being a son and dies shortly after.

Arthur and Constance are another example of a mother-son pair in this play. Constance’s affection for her son seems to hinge on his looks—“If thou . . . wert grim, / Ugly. . . / Full of unpleasing blots and sightless stains, / Lame, foolish, crooked, swart, prodigious, / Patched with foul moles and eye-offending marks, / . . . then I should not love thee,” she tells Arthur. Her preoccupation with Arthur’s good looks continues to determine their relationship. When Arthur is taken by King John, Constance laments that she will never see her “pretty Arthur more,” not even in

heaven since “he will look as hollow as a ghost, / As dim and meager as an ague’s fit. . . . When I shall meet him in the court of heaven / I shall not know him” (3.3.84–88).

Constance regards Arthur’s good looks as an indication of his right to the throne and is so consumed by the fight for his right to the crown that she betrays her motherly duties and destroys herself. For Constance, Arthur is a symbol, not a real son, and the men around her begin to notice this when she theatrically displays her grief at

his capture. King Phillip tells her, “You are as fond of grief as of your child” (3.3.92). He suspects “some outrage” (3.3.106) in Constance, and, indeed, we later learn that, “The Lady Constance in a frenzy died” (4.2.122), which suggests madness. Not surprisingly, Yves Thore in her article “Princess Constance in Shakespeare’s *King John*: From Distress to Despair” claims that “Shakespeare’s Constance gives us a way to understand the progressive steps of depression” (*PsyArt: An Online Journal for the Psychological Study of the Arts*, August

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Lady Faulconbridge and the Bastard represent another kind of possible mother-son relationship in the center of which is not motherly love but a wife's honor. At the beginning, the Bastard protects his mother's honor against Robert's claim, but later sees a greater advantage in joining the royal family.

Lady Faulconbridge reluctantly admits that she "was seduced / To make room . . . in [her] husband's bed" (1.1. 254-255). She regards her transgression as a sin but is consumed not by the effect this news will have on her son but by what she sees as her own damnation. And the Bastard, while trying to calm her down, does not deny the sinfulness of her actions. He merely acknowledges that, "Some sins do bear their privilege on earth" (1.1.261) and expresses his obvious happiness at having a king for a father, "I would not wish a better father" (1.1. 260). Lady Faulconbridge is nothing more than a womb. It is the father who matters to the Bastard. In fact, once the issue of paternity is settled, Lady Faulconbridge disappears from the stage.

It is not the biological mother that is significant to the Bastard, but the new-found "grandam" whose affection he seeks. "Madam, I'll follow you unto the death," (1.1.154), he proclaims to Elinor. She is the first to recognize his physical resemblance to Richard Cordelion and the one to invite the Bastard to join his father's family. She functions as a substitute mother for the Bastard. In the play, it is he who rescues Elinor when she is "assailed" (3.2.6). In reality, it was John who "In bloodless and overwhelming victory . . . rescued his mother and captured all the rebel leaders (Alfred Duggan, *Devils' Brood* [New York: Cowan-McCann, Inc. 1957], 299).

Unfortunately, we never know how the Bastard reacts to the news of Elinor's death. John, having received the message just before the Bastard enters, never reveals the source of his bewilderment in that scene. His reluctance to tell the Bastard of the "ill tidings" (4.2. 133) that distract him might be interpreted as a demonstration of filial jealousy.

All in all, *King John* is a play deeply dependent on mother-son relationships. It could certainly be viewed as Shakespeare's exploration of motherhood and all that it entails. ■



## Love's Labour's Lost: To Learn and How Not To Learn

By Ace G. Pilkington

At the end of *Love's Labour's Lost* when the breath of death has chilled the mirth, Berowne says, "Our wooing doth not end like an old play; / Jack hath not Jill. These ladies' courtesy / Might well have made our sport a comedy" (5.2.851-3; all references to line numbers are from *The Norton Shakespeare*. Ed. Stephen Greenblatt [New York: W.W. Norton and Company, 1997]). So Shakespeare concludes a comedy by declaring that it is not one, the comment itself triggered by what Stanley Wells calls "one of Shakespeare's greatest *coups de théâtre*" (*Shakespeare: A Life in Drama* [New York: W. W. Norton & Company, 1995], 62). If audiences are surprised by the matter in Shakespeare's ending, they should not by this point be surprised by his method. Again and again, he has constructed a pattern or established a set of values, solely, it might seem, to make possible their destruction. So the wit and wordplay which carries *Love's Labour's Lost* forward with an energy that makes it truly delightful in performance is denied and even condemned in the end. Berowne, the most brilliant of all the wits, is sentenced to a year of trying to prove the value of his mirth "in an hospital" (5.2.848). Love, which first overthrows and casts down learning, is in its turn shown to be almost as artificial and as far from true meaning and emotion as the false academy which it destroyed.

On some level, of course, this makes for good theatre and needs no further justification, though, as usual, Shakespeare is more subtle and complex. One of the clearest examples of this complexity

is in the fight over the purpose of or, as Berowne puts it, the “end of study” (1.1.55). The play has no clearly identifiable literary source, but it “is partly based on King Henry of Navarre, who established a philosophical academy, had been accused of withdrawing from life, and became King Henry IV of France in 1589” (Walter Cohen, “*Love’s Labour’s Lost*” in *The Norton Shakespeare*, 733). There are numerous other similarities, including that “Navarre’s estranged wife . . . led an embassy of reconciliation to him in 1578, accompanied by her famous ladies-in-waiting” (Cohen 734). More important, however, for the dispute about learning is that Henry was baptized a Catholic, became a Huguenot, and then to secure his position as king, became a Catholic again. As a Protestant, he had been popular in England and had been supported by English troops: “20,000 men sent and £370,000 spent between 1589 and 1595” (Susan Brigden *New Worlds, Lost Worlds: The Rule of the Tudors, 1485–1603* [New York: Viking, 2000], 317). In July 1593, Henry IV “attended Mass at St. Denis: the Price of Paris” (Brigden 317).

The struggle over study (or learning) in the play is on some level the struggle between Catholic and Protestant, between scholasticism and the New Learning.

There was for more than a few Catholics a natural resistance to the new ideas of the Renaissance, which, after all, had a tendency to undermine the authority of the Catholic Church. For instance, in the first novel of Ford Maddox Ford’s trilogy about Catherine Howard (Henry VIII’s penultimate wife), he gives the very Catholic Duke of Norfolk the honor of originating that most sweeping of condemnations, “It was merry in England before this New Learning came in” (*The Fifth Queen; And How She Came to Court* [Public Domain Books, 2006] Kindle location 406).

The battle between traditional authorities and the New Learning (which came complete with a new world) was fought in many places, in courts and schools, and in books and plays. Sometimes it was the very scholars of the New Learning who fought amongst themselves, just as Shakespeare’s characters do. What was at stake was, as it is in *Love’s Labour’s Lost*, the opening up of minds and hearts to the real world, beyond the artifices of language and a learning that piled precedent upon precedent until the original purpose was lost under the weight of antiquity. Berowne’s version of the same sentiment is, “Small have continual plodders ever

won / Save base authority from others’ books” (1.1.86-87). The seriousness of the issue is evident in Francis Bacon’s sweeping summation and condemnation from *The Advancement of Learning* (a book that became a major inspiration for Enlightenment philosophers), “This kind of degenerate learning did chiefly reign amongst the schoolmen; who having sharp and strong wits, and abundance of leisure, and small variety of reading; but their wits being shut up in the cells of a few authors (chiefly Aristotle their dictator) as their persons were shut up in the cells of monasteries and colleges; and knowing little history, either of nature or time; did out of no great quantity of matter, and infinite agitation of wit, spin out unto us those laborious webs of learning” (*Francis Bacon: A Critical Edition of the Major Works* [Oxford: Oxford University Press, 1996], 140).

So Shakespeare gives us Henry of Navarre’s academy, which means to imitate the lives of the monks and their version of learning, complete with fasting, watching, and abjuring female company. While the “little academe” (1.1.13) rapidly collapses (to be replaced by a school of love), Shakespeare is not through with scholasticism and its notion of precedent. When Armado falls in love with Jaquenetta, he asks Mote for examples of great men who have been in love, ultimately providing one of his own (the King and the Beggar) because Hercules and Samson do not provide enough “authority” for someone who is, after all, a figure of fun to everyone but himself. Armado is a walking parody of the Spanish Catholic enemy, with a name that is a reminder of the 1588 English victory (and the propensity to pile prolixity on prolixity and precedent on precedent). He suffers (as is only right, if not entirely fair) the most direct insult in the play when his words to Jaquenetta, “I will tell thee wonders” get the response, “With that face?” (1.2.124-5). And he is at the center of the ultimate collapse of authority and literary precedent in the Pageant of the Nine Worthies, though he is by no means the only one to be humiliated or the only one who could talk of “the naked truth of it” (5.2.694).

All this is, of course, only one of the paths through Shakespeare’s labyrinth of complexities in this extraordinary play, with its glittering wit and poignant emotions. Luckily, the first and easiest of those paths does not require nearly so much analysis of texts or knowledge of history. All it takes is a light heart and a willingness to share in the laughter. ■



## The Tempest: The Swan Song of Avon

By Cheryl Hogue Smith

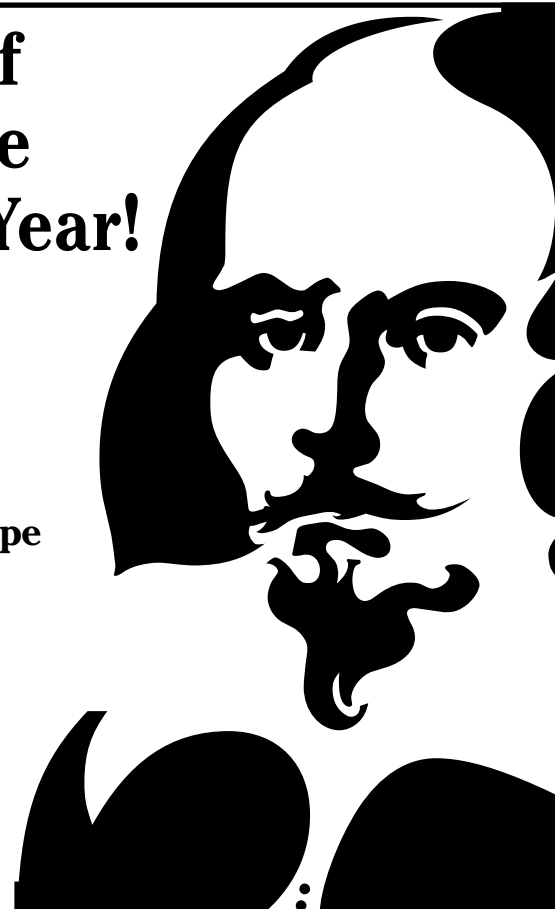
Believed to be the last play Shakespeare wrote as sole author, *The Tempest* is often considered his metaphoric farewell to the theatre and a symbolic account of the role he himself played as a great wizard of the English theatre. But what has generally been overlooked by playgoers is how Shakespeare also paid tribute to his audiences in a final speech where he implicitly abdicates his power and authority to them.

At the center of this play, in fact, is the theme of shifting power and changing conceptions of where true power resides. Early in the play, in 1.2, Prospero mesmerizes his daughter, Miranda, with his tale of the circumstances that brought them to the island, and we learn with Miranda the long withheld facts of the case: A studious and politically-neglectful Prospero allowed his over-ambitious brother, Antonio, to seize his dukedom. Later in the same scene, in dialogue between Prospero and Ariel, we hear of how Sycorax had imprisoned Ariel, a native spirit of the island, and how Prospero freed Ariel and became her master. We then learn how Prospero once appreciated Sycorax’s son, Caliban, until Caliban tried to take advantage of Miranda. So through much of 1.2, audiences learn how Prospero lost his power as the Duke of Milan, only to gain power over the island that he and Miranda now inhabit.

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Later, in 5.1, all power is restored to its rightful place: Ariel is freed; Caliban has regained control of the island; Prospero forgives Alonso, Antonio, and Sebastian and regains his dukedom; and the young lovers are embraced by the king of Naples. More importantly, though, near the beginning of 5.1., Shakespeare begins to abdicate his own power through the voice of Prospero. Couched in his long speech about forgiveness (1–87), Prospero discusses with Ariel his “so potent art” and “rough magic” that he chooses to “abjure” by “break[ing] his staff,” “bury[ing] it fathoms in the earth,” and “drown[ing] his book” (50–57). Many scholars believe that Shakespeare is here retiring the quill he used to create “rough magic” through his brilliant language—words that centuries later have proven to be an extremely “potent” art. Prospero’s rejection of his own magic acts as a subliminal aside, stated just long enough for audiences to hear, but not long enough for them to dwell on. And not until the epilogue, when he directly reminds audiences that his “charms are o’erthrown” (1), do audiences connect the broken staff and drowned book with Shakespeare’s own “retirement.”

If Shakespeare is announcing his retirement through Prospero, then the epilogue in *The Tempest* must be seen as the author speaking directly to his audience. This wonderful final speech harkens back to one of Shakespeare’s earlier, much-loved, and oft-performed plays, *A Midsummer Night’s Dream*, where at the very end Puck instructs the audience in two ways: First, “If we shadows have offended, / Think but this, and all is mended— / That you have but slumbered here / While these visions did appear” (415–418), and second, “Give me your hands, if we be friends, / And Robin [Puck] shall restore amends” (429–430). Like Prospero, Puck is speaking directly to the audience, but he is simply asking for forgiveness if the play “offended” and for applause if the play delighted. However, in the final lines of *The Tempest*, Prospero is doing much more. Yes, he instructs his audience, “I must be here confined by you, / Or sent to Naples” (4–5), while asking them to “release me from my bands / With the help of your good hands” (9–10). But that’s where the similarities end. And in the differences between these two final speeches, we can see how Shakespeare uses Prospero to deliver a uniquely poignant final message directly from his heart.

First, Shakespeare reminds audiences that he is “retiring”: “Now my charms are all o’erthrown, / And what strength I have’s mine own, / Which is most faint” (1–3). If we take these lines to be Shakespeare speaking to his audience, we can infer that Shakespeare is discussing the end of his career (which is “faint,” not “concluded”). Then, in the last line of the play, “Let your indulgence set me free” (20), Shakespeare implores audiences to free him from his writing. And this is the line that differs from other epilogues like the one in *A Midsummer Night’s Dream*. This is the line that transfers Shakespeare’s power over his own plays to the audiences who watch them. And, in many ways, *this* is the line that turns *The Tempest* into a lesson to audiences about their crucial role in making theatre.

Many actors explain how the audience is the “final” character in any play, an essential character in any theatrical experience, because a play cannot function in the absence of an audience. A play without an audience is like a poem without a reader or a painting without a viewer—all objects that are incomplete and carry no meaning—for it is in the transaction between reader and text and viewer and artwork and play and audience where the true experience of art comes alive. Prospero says, “Gentle breath of yours my sails / Must fill, or else my project fails, / Which was to please. Now I want / Spirits to enforce, art to enchant; / And my ending is despair / Unless I be relieved by prayer, / Which pierces so that it assaults / Mercy itself and frees all faults. / As you from crimes would pardoned be / Let your indulgence set me free (11–20).

Prospero’s lines can be seen as Shakespeare’s changing of the guard: He wrote the plays, but he recognizes that the audience must fill the sails if the “project” is to have a dynamic existence.

Surely at this time late in his life, Shakespeare must have been contemplating his own mortality, and what better way to abdicate his power than through his last solo authorial project. Renaissance culture celebrated the *ars moriendi*, the practice of an artful death, and perhaps *The Tempest* is proof that Shakespeare knew how to die well—both literally, in that he recognized his prolific career was ending, and figuratively, in that he gracefully abdicated control over all his plays by showing audiences that they are the ones who control the fate of any theatrical experience. ■



## Anything Goes: Well, Did You Evah!

By Diana Major Spencer

The Old Man with the Beard, James Omar Cole, the richest man in Indiana, drove his grandson from Westleigh Farm near Peru, Indiana, a few miles along a winding hilly road to a high spot overlooking a dale. “Do you know,” asked the grandfather, indicating the spread below, “what that is?” “Yes, Grandfather,” acknowledged the young man: “That is the county poor farm.” “And that is where you will live,” warned J.O., as he was called, “if you don’t give up your silly songs.” J.O. intended a legal career for young Cole, and preparations for that day began the moment of his birth. J.O. saw to that.

Cole Porter, third and only surviving child of J.O.’s only daughter, Kate, enjoyed every conceivable advantage from his doting grandfather, supplemented by further indulgences from his understandably protective mother. Kate enrolled him in piano lessons and choir and published

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his childhood musical compositions. His father, Sam Porter, an unassuming druggist in Peru, shared his love of literature with the precocious boy. In due time, Cole was shipped off to prep school, to Yale, and to Harvard Law, where he wrote songs and skits, composed an Eli fight song that still heartens the Whiffenpoofs, and heeded the advice of Harvard's law faculty to stop wasting everyone's time and transfer to the music school.

The rest, we might say, is history. Cole Porter contributed more than 800 songs to "The Great American Songbook," flooded Broadway with shows rivaling the Gershwins and Irving Berlin, made a super-star of Ethel Merman belting out "Blow, Gabriel, Blow" as *Anything Goes'* original Reno Sweeney, and chose complete unknown Mary Martin to sing "My Heart Belongs to Daddy" in her very first Broadway role. Great jazz voices—Ella, Peggy, Frank, Jack Jones, Joe Williams—recorded Cole Porter songs and albums, and every combo, band or jazz orchestra since the 1930s boasts dozens of Cole Porter charts.

Hollywood also consumed Cole's songs, mostly uncredited and sometimes edited to satisfy moral codes ("All Through the Night," without ecstasy, for instance). "Don't Fence Me In" turned up in several films, "The Continental" won the Best Song Oscar in 1932, "Night and Day" framed a bio-pic, and Fred Astaire and Eleanor Powell tapped and tangoed in *Broadway Melody* of 1940. Other Best Song nominations came in 1937, 1941, 1944, and 1957. Three of the best musical movies between 1950 and 1960 were pure Cole Porter: *Kiss Me Kate* (1953; nominated for Best Musical Score), *High Society* (1956; Best Song Oscar nomination for "True Love"), and *Can Can* (1960; Grammy for best Soundtrack Album). The Best Musical Category for Broadway's Tony Awards was created for 1949's *Kiss Me, Kate*, which won four, and revivals of Porter musicals received Tony Awards in 1988 and 2011. The only award missing was a star on the Hollywood Walk of Fame.

Meanwhile, back in Peru, J.O. had built a dream mansion for his beloved daughter at Westleigh Farm across the Wabash River from Peru. On her death in 1952, Cole, the only heir, gave it to his favorite cousin, another J.O., whose granddaughter, Joey Cole Kubesch, showed me around. Joey's

daughter lives there now with her family. When Cole visited, Joey recalls, her father would tell the children, "Mr. Porter is coming to visit. Be sure to wear your Easter clothes," then added, "Remember to call him Mr. Porter"—which the famous first cousin, twice-removed pooh-poohed. "Call me Cole," he insisted. But the children didn't dare.

More than a half-century later, in 2006, the mature Joey visited Philadelphia for "A Swell Party"—RSVP Cole Porter, a cabaret revue of Cole Porter songs performed by Mark Nadler and K.T. Sullivan. At the reception following, Broadway actor Joel Vig approached her to ask if Cole had a star on the Hollywood Walk of Fame. Joey didn't know and had never even wondered. Vig added that he'd done some research and couldn't find a star. "Donald Trump has a star," he said. "Kermit the Frog has a star. Miss Piggy has a star—and Cole Porter doesn't!" Something *must* be done about that.

Joey took the challenge and began the process of belatedly nominating Cole for a star on the Hollywood Walk of Fame. Though posthumous nominations more than five years after death were normally

denied, Cole Porter's contributions to filmdom overwhelmed any objections. With the aid of Nadler to generate enthusiasm and public support, actor Joel Vig to help raise the \$15,000 administrative fee, Hollywood's Honorary Mayor Johnny Grant to navigate the nomination process, and hundreds of enthusiastic donors, Joey and her entourage from Peru finally witnessed the placement and dedication of that overlooked star for her cousin.

On May 21, 2007, forty-six years after his death, Cole Porter was honored for his musical brilliance in Hollywood from the early 1930s Fred Astaire musicals to Woody Allen's recent Oscar-nominated *Midnight in Paris*—not to mention hundreds of rearranged and uncredited melodies defining era and ambience in countless films. For the first time in Hollywood history, a grand piano appeared on the Hollywood Walk of Fame, the major prop for a performance of Mark Nadler's "A Swell Party." Stars beyond their prime came out to celebrate, musing, "What took so long?" and "I thought he was already here!"

A greater tribute to Cole Porter's genius, though, than these material honors is the number of times his melodies run

through our heads, the number of revivals of his shows, and their popularity for high school and amateur productions. Since its Broadway opening in 1934, *Anything Goes!* has enjoyed eight additional runs in New York and London, a 1954 television version featuring Ethel Merman and Frank Sinatra, two movies (both with Bing Crosby), and a current national tour.

According to the May 26, 2008, issue of *Time Magazine*, *Anything Goes!* tied with *Guys and Dolls* as the tenth most frequently produced musical in U.S. high schools in 2007—so frequent, in fact, that the legal page at [www.cole-porter.org](http://www.cole-porter.org) closes with these words: "Cole Wide Web no longer lists national upcoming performances of Cole Porter musicals. There are too many items that need regular updates, and we do not have a staff to maintain these listings. Sorry!"

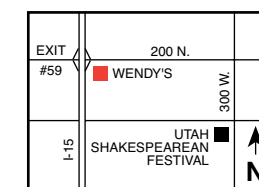
The Old Man with the Beard foresaw the County Poor Farm for his recalcitrant grandson who was stuck on "silly songs." By now, all the royalties that keep rolling in to the Cole Porter Musical and Literary Property Trusts surely exceed J.O.'s riches. Best of all, *Anything Goes!* comes to the Utah Shakespeare Festival. ■



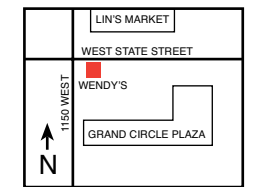
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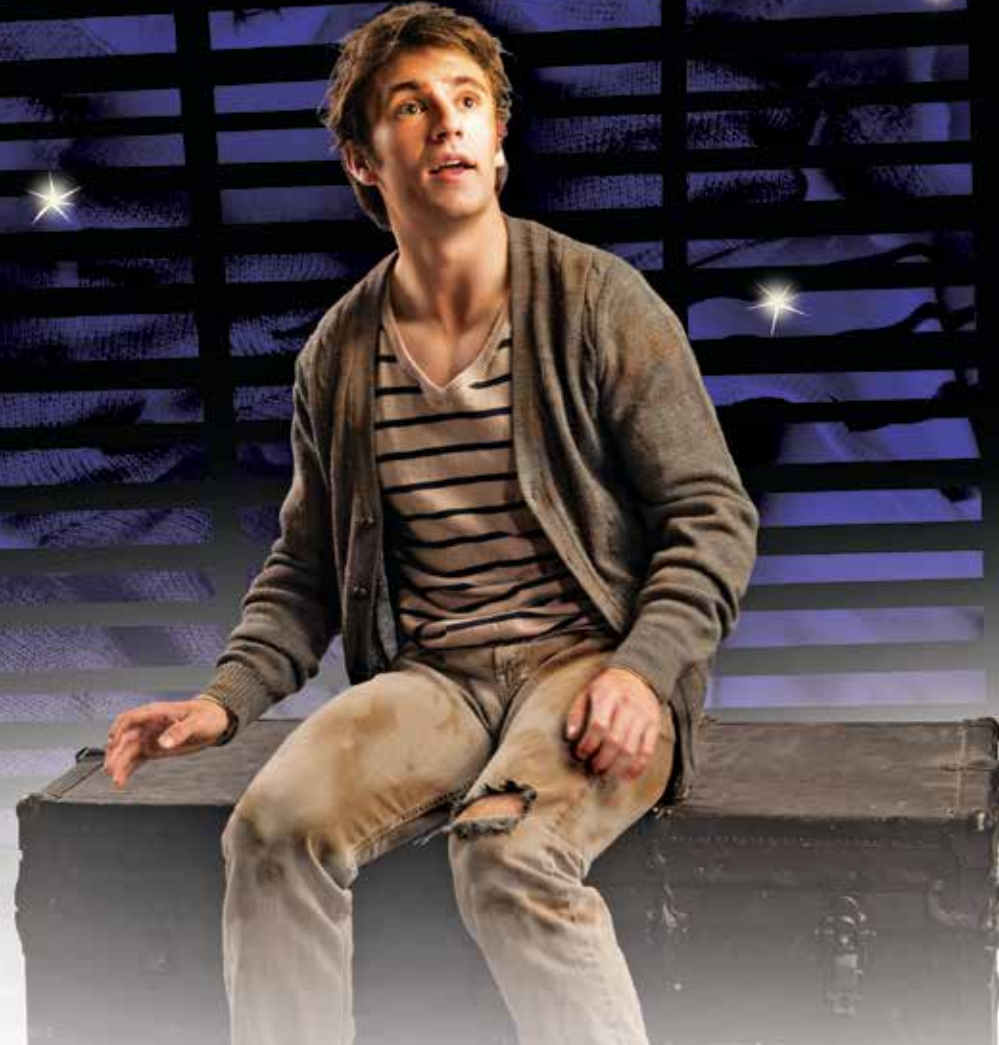


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## Peter and the Starcatcher: Awaiting the Utah Premiere

By Kelli Allred

Once in every generation, a play comes along with vibrant appeal to all ages. J.M. Barrie's *Peter Pan*, written and produced in 1904, is one such play. It still draws viewers into its imaginary and familiar settings, and introduces children to an assortment of innocent and malevolent characters. Today's theatre lovers have been given a similar gift from playwright Rick Elice. *Peter and the Starcatcher* is a prequel that reveals the backstory of each character from the original *Peter Pan*, peppered with musical numbers by composer Wayne Barker. However, *Peter and the Starcatcher* is not an extension of either the Disney animated musical (1953), or the Broadway musical that starred Mary Martin (1954). It is, instead, the result of the La Jolla Playhouse's Page to Stage program, where it ran for three weeks in 2008. After a short off-Broadway run in 2011, the show ran on Broadway from April 2012 until January 2013. The script, however, remained under constant scrutiny and revision until it was finalized in August 2012. The Utah Shakespeare Festival will present this final version during its 2013 season.

Act 1 of *Peter and the Starcatcher* opens with intricate strands of rope that form ship masts and frame intimate monologues from a ghostly cast of characters. A lone child, the orphan known only as Boy, addresses the audience. He is immediately sold to crazed pirates. They and a crew of weathered

seamen abduct a group of orphans (*Lost Boys*), and head out in search of a trunk full of mythically potent "starstuff."

The Boy (a.k.a. Friendless) conducts a more introspective search for identity. "Peter gets his first name from Black Stache . . . and his last name from a fish turned into a mermaid named Teacher. Peter becomes a leader, Stache becomes Hook, and that crocodile swallows a kitchen timer" (Michael Giltz. *Review: Peter and the Starcatcher Charms Broadway.* *Huffington Post.com.* 04/19/12). Only after Molly adds a second name—"Pan" meaning "all"—does Peter realize his inner strength and value. "I feel like I'm finally out of the dark . . . Home" (Act 2, p. 116). With Molly's help, Peter finds his identity, only to realize he must also find his place in a world that hasn't yet been created.

Molly is the real protagonist of the play, around whom the action centers. She is a smart, strong-willed, educated, and audacious young lady. Raised by a father who is an officer in Queen Victoria's Royal Navy, Molly wears an amulet that helps her communicate with her father in a silly-sounding language called Dodo. But it also helps her to "swim on against the current, till your courage brings you home" as she sings in the Finale to Act 1 (p. 61).

Many audience members may be awestruck by the play's ubiquitous allusions and inventive metaphors. Playwright Rick Elice begins the show with a highly recognizable allusion to the "O for a muse of fire" speech from Shakespeare's *Henry V*: "Supposing all these planks and ropes are now the British Empire . . . and use your thoughts to hoist the sails and deck the ships awaiting us this early, gray and misty dawn in 1885" (Act 1.1). Recognizable, too, are the endless and subtle references to names like Neverland, Nanna, Peter, Smee, tick-tocking, pirate ships, Indians, Tinkerbell, and *Lost Boys*. The allusions throughout the play are like magical fishhooks that reel in audience members one by one.

The supporting characters provide the show's farcical comedy. Stache, a foppish pirate, is the obvious shoe-in for the future Captain Hook. His ridiculous use of puns defines him with such quips as, "This is all your fault ye loathsome Pan. You single-handedly rendered me single handed!" And when "starstuff" is mentioned, Stache thinks he has heard "Starbucks." Stache insults

Molly with "And I bet your milkshake brings all the boys to the yard"—a contemporary reference to Gwen Stefanie lyrics. His exclamation "Pity the child who lives in a fact-based world!" alludes to the musical *Chess*. And, when the crocodile reappears, Stache orders his lackey Smee to "Give 'im the hand, y'fool! Wait . . . Just give 'im the finger" (Act 2, p. 108). Molly's governess, Mrs. Bumbrake, comes along on this *Starcatcher* journey, but ends up entertaining the troops more than watching over Molly. In fact her insipid alliterations ("Shall we shilly-shally from shore to ship, sugar?") allude to Lady Bracknell from *The Importance of Being Earnest* (Act 1, p. 13).

There is no shortage of name calling by the pirates ("y'fungus", "y'picanoons", "good for nothing bucket o'scum") and by the orphans ("Tubby" and "Sticky pudding"). And playwright Rick Elice contemporizes the language of all the characters, even Peter who describes a "tricked-out mermaid" (Act 2, p. 110). And the entire crew shouts in unison, "'Tiramisu! Tiramisu!" (Act 2, p. 109) a la "Bohemian Rhapsody."

One recurrent theme throughout the play is Peter's view that adults cannot be trusted. "Grownups lie, it's all they ever do. They lie and then they leave," is the orphan's

philosophy based on his experience (Act 1, p. 44). But Peter is a dreamer. He dreams of stars, heaven, family and home; and viewers witness the end of one fantasy and the birth of a new one, when Peter flies for the first time.

As *Peter and the Starcatcher* draws to its conclusion, the audience will realize they have just watched the genesis of each setting, character, relationship, name, and conflict. It is a tender, funny, and familiar bridge between what was and what is *Peter Pan*. Molly has grown up and echoes the words of J.M. Barrie: "I always hoped, if Peter came to visit, that my daughter would take my place. And when Wendy grows up . . . may we go on and on, dear Nan, as long as children are young and innocent" (Act 2, p. 116).

For over a century the story of *Peter Pan* has entertained children and adults alike. So it gives one pause: might *Peter and the Starcatcher* continue to do the same for the next one hundred years? Definitely, if Rick Elice has his way: "Keep coming to the theater! It's the best place in the world, where anything is possible" ("A note from the playwright of *Peter and the Starcatcher.*" <http://pxp.tdf.org/index/php/2012/05/23/peter-flies/>). ■

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## Twelve Angry Men: The Story of Us

By Ryan D. Paul

Question: what do *Happy Days*, *Matlock*, *All in the Family*, *The Simpsons*, and the Utah Shakespeare Festival have in common? Answer: They have all done, or will do, a version of *Twelve Angry Men*. Most of us are familiar with the concept; a lone juror expresses doubt about the guilt of what appears to be an obviously guilty individual, and attempts to convince his fellow jurors that reasonable doubt exists. This proves an uncomfortable process as the jurors, according to director David Ivers, “end up confronting deeply personal, revelatory moments in their own lives that give shape to the destiny of the anonymous young man who is on trial for his life.”

*Twelve Angry Men* began as a teleplay written for the popular television anthology series *Studio One* in 1954. The playwright, Reginald Rose, took inspiration from his own jury service for the story. He later stated: “It was such an impressive, solemn setting in a great big wood-paneled courtroom, with a silver-haired judge, it knocked me out. I was overwhelmed. I was on a jury for a manslaughter case, and we got into this terrific, furious, eight-hour argument in the jury room. I was writing one-hour dramas for *Studio One* then, and I thought, wow, what a setting for a drama.” The *Studio One* production

would go on to win an Emmy and serve as the basis for the 1955 play and the 1957 motion picture, for which Rose received an Oscar nomination.

Various productions of the play have altered the title to better reflect certain casting choices. Women jurors would be included in *Twelve Angry Jurors*, and performances with all female casts have been titled *Twelve Angry Women*. For the Utah Shakespeare Festival production, director David Ivers understands the intent of these revisions, but argues that changing the fundamental nature of the play tells a much different story. The Festival production will be a “sobering reminder of a time when men could sit in a room and be open to the possibility of having their minds changed. This fictionalized jury of twelve is indicative of the predominant juries one would find in New York City in 1957. While some states allowed female jurors in the 1950s, others did not.” For Ivers, this is what makes the play challenging.

Playwright Rose establishes his twelve jurors, by number, not name, crossing a variety of socio-economic lines: the old (Juror #9) the young (Juror #5), the narrow minded (Juror #3 and Juror #10), the thoughtful (Juror #2, Juror #6, and Juror #8), the unconcerned (Juror #7 and Juror #12), the analytical (Juror #4), the dominated (Juror #11), and the foreman (Juror #1). Accordingly, Rose makes deliberate mention of the men’s occupations to further his point that this jury is a microcosm of American society. Comprised of a coach, businessman, bank clerk, stockbroker, house painter, salesman, architect, garage owner, watchmaker, and an advertising executive, the jury is able to represent most every aspect of 1950s America. Only two jurors, the old man and the young tough have no occupation assigned to them as a nod to the retired and poor among us. Still it is important to note that like the other ten men, they too have a voice.

Ivers sees this deliberate mention of the jurors occupations as more than dramatic filler. Ivers argues: “It is not by accident that Reginald Rose is clear about the profession of each of these men. He is acutely aware that things might quickly become monochromatic. We must avoid this at all costs by scrutinizing the details of these men’s lives. Even the title begs us

to ask ‘Why are they all angry men?’”

Further, Ivers sees beyond the announcement of employment to a deeper catalyst moving the story along. Juror #8 becomes the dramatic presence that gives pace to the play. It is his initial dissent that begins the debate over reasonable doubt. It is in his career that Ivers finds a necessary motivation for his actions. “I love that Juror #8 is an architect. What a perfect job for a man whose career is partly about legacy: what you leave behind. Architecture is about many things, but its fundamental ingredient necessitates the perfect balance of inspiration, imagination, creativity, and mathematics.” Ivers goes on to argue that the “great question in architecture is ‘What if?’ Think of the great buildings that would not exist if one had not begged the question ‘What if?’ So here we launch this story. Eleven jurors say ‘Guilty’ and Juror #8 says ‘What if?’ He then goes about building his building, asking the questions; with great care and patience he continues to look for the reasonable doubt.”

Ultimately, *Twelve Angry Men* is a play about dissent, about looking for the truth, even if the evidence seems clear cut. It is a play about deliberate action. Columnist Mike D’Angelo writes: “[*Twelve Angry Men*] speaks powerfully to our belief that one individual with a conscience can make a real difference in the world, and that’s a genuinely uplifting message that people do right to embrace. Only a stone-hearted soul could fail to be moved watching [Juror #8] slowly, methodically sway eleven other jurors, one by one, employing only reason, compassion, and common sense as weapons.” *Twelve Angry Men* gives us hope that eventually, if we persevere, if we take deliberate action, the truth will win out.

*Twelve Angry Men* may seem like a simple play, twelve guys in the same room with no set or costume changes; however, it is often the simple things that prove the most challenging. Reginald Rose has crafted a story that in a short ninety minutes allows us to question what it means to be part of a society with differing values and viewpoints and teaches us that deliberation and thoughtful action are a necessary part of our lives, that often times, the consequences of our choices apply more to others than to ourselves. *Twelve Angry Men* is America on stage. It is the story of us. ■

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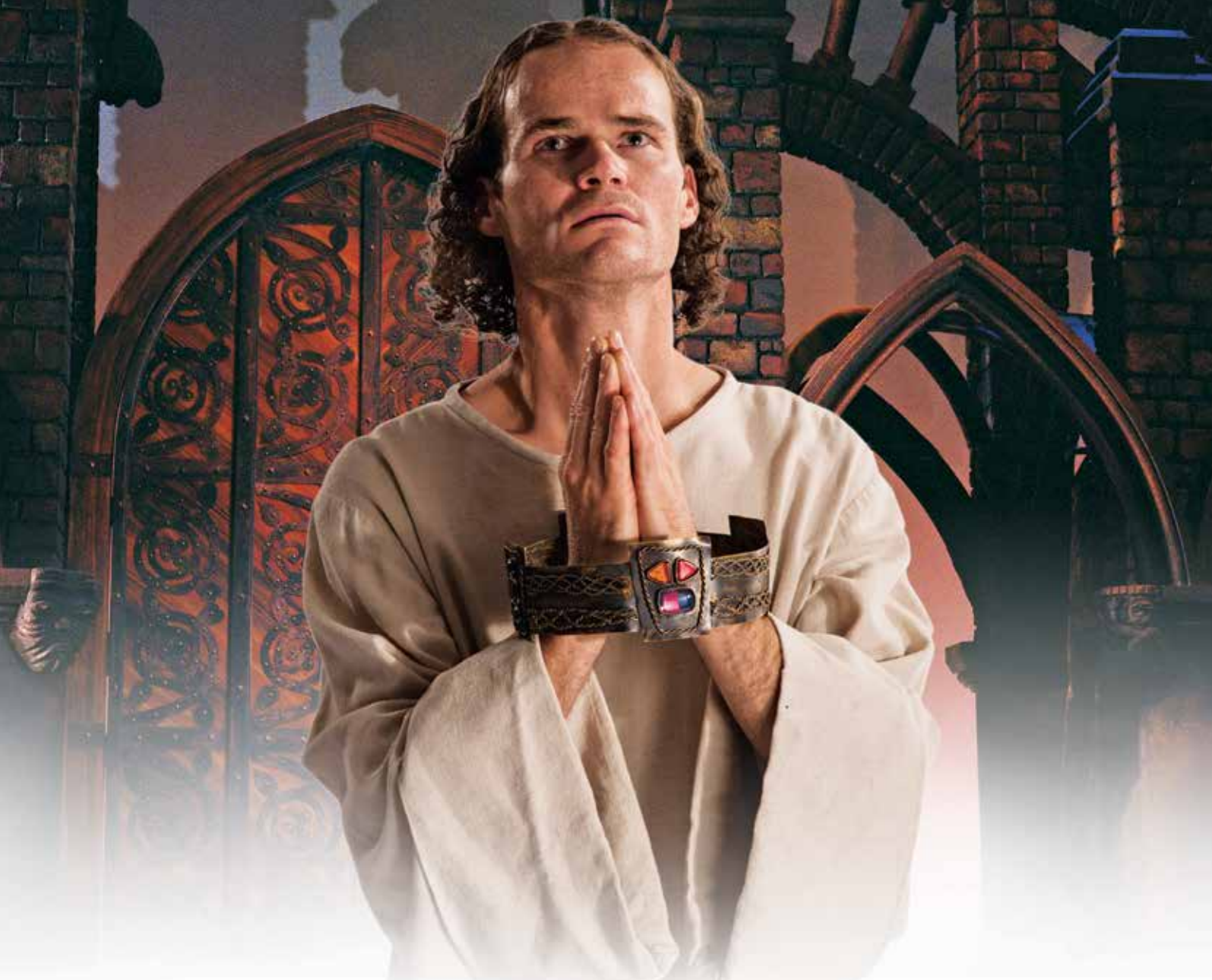
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## Richard II: “And Tell Sad Stories of the Death of Kings”

By David G. Anderson

Marked with murder, perfidy, and treachery, feudal history is like a great chessboard on which a parade of kings treads. Calculated moves are executed to either protect or seize the crown. The reigning monarch is metaphorically manacled with chains of crimes, disillusioning feudal lords who previously supported the throne. *Richard II* clearly reflects this, but unlike other history plays, it is uniquely written entirely in verse. We experience a convergence of rich eloquence with compelling imagery previously unheard of in a Shakespearean play. “We were not born to sue, but to command, / Which since we *cannot do* . . .” (1.1.196–197) perfectly encapsulates the story of *Richard II*. He is a weak, narcissistic, ineffectual king deposed by his cousin Henry Bolingbroke.

Shakespeare wrote *Richard II* during his lyrical phase. He penned *Romeo and Juliet* and *A Midsummer Night’s Dream*, the most lyrical of his tragedies and comedies respectively, during

this same period. “Always experimenting, Shakespeare composed *Richard II* as an extended metaphysical lyric, which ought to be impossible for a history play” (*Shakespeare, The Invention of the Human*, Harold Bloom, 249).

The power of language versus action is the tenet *de jour*. Exemplifying this luxuriant language is John of Gaunt’s deathbed oration given to his brother, the Duke of York: “This royal throne of kings, this scept’red isle, / This earth of majesty, this seat of Mars / . . . This blessed plot, this earth, this realm, this England” (2.1.40–50). Often misquoted as uber-patriotic, when read/heard in totality, it is a visceral indictment of Richard and the state of England. Nigh on this astounding elegy, Gaunt dies. His title, Duke of Lancaster, remains empty with his eldest son Bolingbroke being banished. Richard, needing revenue for the pending Irish wars, shamelessly steals Bolingbroke’s inheritance, “we do seize to us / The plate, coin, revenues, and movables” (2.2.161–162) over the strong, prophetic, protestation of York. “Is not Harry true? / If you do wrongfully seize Hereford’s rights, / . . . You pluck a thousand dangers on your head, / You lose a thousand well-disposed hearts” (2.1.198–207). It is *this* decisive act upon which the whole play turns.

To begin the play, Bolingbroke is the consummate protean actor, owning the names “Hereford,” “Bolingbroke” even “Derby.” Returning from banishment he desires “Lancaster” and all associated with that title. “I was banished Hereford; / But as I come, I come for Lancaster” (2.3.113–114). With the deftness and political acumen of a chess master, he moves from title to title and identity to identity. The language of the play morphs into a language of politics. For Bolingbroke, identity coincides with realpolitik. Does anyone believe he is not the assertive dissembler marching toward a new name and title—King Henry IV? It is vital to note the language in relationship to the individual personalities, “for the play key questions [arise] about the nature of kingship and the difference between essence, and role. Bolingbroke places faith in persona, or role, in malleability and self-creation; Richard in essence or identity” (*Shakespeare After All*, Marjorie Garber, 251). It is the model of early-modern

monarchy as opposed to medieval kingship, fealty to absolutism. Presented here, it is the Machiavellian play of politics and transmutation featuring Bolingbroke, and the *passion play* of Christ in which Richard imagines himself.

With each scene, Richard’s eloquence elevates as does his self-destruction. Landing on Wales from Ireland, he cries, “Dear earth, I do salute thee with my hand, / Though rebels wound thee with their horses’ hoofs” (3.2.6–7). Suiting his

vein of patrician irony, he naively deludes himself into believing God will deliver him, asserting *divine right*, “Not all the water in the rough rude sea, / Can wash the balm off from an anointed king; / The breath of worldly men cannot depose / The deputy elected by the Lord; / For every man that Bolingbroke hath press’d / . . . God for Richard hath in heavenly pay / A glorious angel” (3.2.47–60). Pragmatically Richard is already deposed. As the avalanche of adverse news mounts, a metamorphosis

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from *nominalism* to *realism* occurs within Richard, "Let's talk of graves, of worms, and epitaphs, / . . . For God's sake, let us sit upon the ground / And tell sad stories of the death of kings" (3.2.145–155).

Zugzwang, in chess, is where any contemplated move will weaken a position making checkmate imminent. Richard, facing zugzwang and being summoned by Bolingbroke to surrender the crown, responds, "Here, cousin, seize the crown / . . . On this side my hand, on that side yours" (4.1.181–182). The symbol of two individuals' hands on the crown was universally recognized as a sign of civil war. Eschewing the conciliatory checkmate, Richard solipsistically deposes himself. "Now mark me how I will undo myself. / I give away this heavy weight from off my head, / . . . With my own tears I wash away my balm, / With my own hands I give away my crown, / . . . Long mayst thou live in Richard's seat to sit, / . . . 'God save King Henry,' unkinged Richard says" (4.1.193–211). Within the same scene, Bolingbroke asks, "Are you content to resign the crown?" Richard replies, "Ay, no; no, ay; for I must nothing be" (4.1.200–201), which Garber describes as a "chiasmus and a hieroglyph" (254). "Ay, no; no, ay;" or is it "I, no; no, I;" for without the title, I am nothing? Or is it possibly "I know no I" I only know myself as king. Such is the language of passion, of inwardness, of subjectivity, forged around the protagonist, whom Coleridge praised, "I know of no other character by our great poet with such unequalled skill as that of Richard II" (*Richard II*, Martin Coyle, 73).

However history judges Shakespeare's Richard, the verdict has to be stunningly for his poetic language; tragically we never suffer with him. Just as there is no *schadenfreude*, we also reserve any pathos; his errancy resonates too loudly within us. Stripped of the trappings of royalty, a consciousness of his own humanity is revealed. His demise from king to pawn essentially evokes a Hamlet-like transcendence.

The decorative poetry eloquently tells the sad tale of the death of a king. His usurper, Bolingbroke now Henry IV, genuinely guilt-ridden, never enjoys an instant of peace and is utterly unmindful he has unleashed the War of the Roses. Isaac Asimov aptly stated, "In life, unlike chess, the game continues after checkmate." ■



## **The Marvelous Wonderettes: Juke Boxes 'n' Soda Pop**

**By Lawrence Henley**

The theatrical novelty known as the "Jukebox Musical" constitutes a sizable chunk of business in today's musical theatre industry. The medium began both on and off-Broadway in the mid-late 1970s with tribute shows to Elvis Presley (*Elvis*), The Beatles (*Beatlemania*) and the smokin' rhythm-and-blues musical *Ain't Misbehavin'*. The genre rocked the 1980s with the *Leader of the Pack* and *Buddy* (*The Buddy Holly Story*). In the 1990s, the momentum increased with *Forever Plaid*, *Smokey Joe's Café*, *Mamma Mia*, and Roger Bean's *The Marvelous Wonderettes*.

Since the turn of the millennium, jukebox musicals have ascended into the stratosphere. Today, legacy pop and rock artists routinely team with Broadway producers and arrangers, typically with great success. High profile examples include the music of Billy Joel (*Movin' Out*), Queen (*We Will Rock You*), John Lennon (*Lennon*), and the Four Seasons (*Jersey Boys*).

Reminiscent of the male-driven nostalgia fest *Forever Plaid*, *The Marvelous Wonderettes* (1999) is a taffeta-clad reprise of two rich decades of pop songs. While the vehicle is sugary, the music is queen-sized fun. With its holiday sequel, *Winter Wonderettes*, this upbeat tunefest offers today's audiences a thrilling return to the halcyon days of teen pop, paying tribute to some fantastic but forgotten songs,

artists, and songwriters of the 1950s and '60s.

The show revolves around a rainbow-pastel frocked "girl group" of prom queen candidates in 1958. The "Wonderettes" are called in as last-minute replacements for The Crabcakes, a boy-band recently suspended by the principal. A decade later, the Wonderettes reunite as adults, updating their act to reflect their changing, post-graduation lives.

Let's introduce the group, starting with Betty Jean, a typical fifties sweetheart dressed in green. Cindy Lou, costumed in pink, is the hot one who steals Betty Jean's boyfriend. Missy, the nerdy one, wears tangerine and has a big crush on her teacher, "Mr. Lee." Suzy, the giggly blonde in blue, is madly in love with Richie Stevens, lighting technician for the prom. Richie appears only when the stage lights flash in response to Suzy, while Mr. Lee is selected from the audience.

For both appearances, the Wonderettes select a wealth of their "fave" pop material, recorded primarily by female artists (exceptions include Bobby Darin's "Dream Lover" and The Everly Brothers' "All I Have

To Do Is Dream"). In Act 1, the tunes are a mix of pop classics from the '50s "doo wop" era ("Lollipop," "Mr. Lee"), along with mainstream "hit parade" standards. Some tunes have long been forgotten (Lieber and Stoller's "Lucky Lips"), while others have remained popular ("Mr. Sandman"; "Hold Me, Thrill Me, Kiss Me").

In the first act, the McGuire Sisters and Connie Francis spend the most time in the spotlight. Picking up where the Andrews Sisters left off, Ohio's Christine, Dorothy and Phyllis McGuire scored several huge hits, including 1954's "Goodnight Sweetheart, Goodnight," 1955's mega-hit "Sincerely" (both initially recorded by male R&B groups), and their 1957 smash "Sugartime." When the sixties arrived and the hits stopped, the McGuires moved to Vegas, becoming casino favorites.

Connie Francis (Concetta Rosa Maria Franconero) was America's sweetheart during the late 1950s into the early 1960s. During that period Francis was named "America's Top Female Vocalist" for six consecutive years, a record that's yet to be surpassed. Known for recording in several languages, internationally she remains

one of the biggest selling female artists of the *Billboard* era (1955-present). The Wonderettes perform a pair of Connie's top ten hits in their first set, "Stupid Cupid" (1958) and "Lipstick On Your Collar" (1959).

Another fifties chanteuse was the late Patti Page, famed for "The Tennessee Waltz" and represented here with the tender ballad "Allegheny Moon." Normally Betty Jean's signature tune, Cindy Lou steals her spotlight solo (and her boyfriend). To close the act, the audience selects one of our four songbirds as prom queen.

In Act 2, the Wonderettes return to Springfield High for their ten-year class reunion. Many of their romantic relationships have carried over from high school into adulthood. Richie and Suzy are married and having difficulties, as is Betty Jean. Missy has dated Mr. Lee for five years, but laments that she can't get "the ring" from him, singing "Wedding Bell Blues," the 1969 Laura Nyro classic. After a disappointing career in Hollywood, Cindy Lou fell hard for a biker who, quite literally, crashed and burned.

In the reunion set, the spotlight focuses

equally on the "girl group" sound and on soul music. Both were enormously popular genres in the 1960s. Musically, Act 2 is a *tour de force*, highlighting the emergence of women in popular music. Illustrating this point are four songs by two of pop's great female artists of the 1960s: a teenager from Tenafly, New Jersey and a legendary composer from Levittown, N.Y.

Teen queen Lesley Gore was pop's "everygirl" from 1963 to 1968. The Wonderettes cover three of her tunes, including the show-stopping "You Don't Own Me." Although "It's My Party" is considered Lesley's signature, this influential 1964 anthem about a young woman's fight for independence charted at number two. A precursor to the women's movement of the 1970s, the song re-surfaced in the 1996 movie *First Wives Club*, sung by Bette Midler, Diane Keaton, and Goldie Hawn.

Another Gore hit was "Maybe I Know," a tale of male infidelity co-written by the late queen of the Brill Building writers, Ellie Greenwich. Never as famous as her contemporary Carole King, Ellie and husband Jeff Barry co-wrote a truckload of the biggest hits of the early to mid-sixties: The Ronettes' "Be My Baby" and "Baby I Love You," The Dixie Cups' "Chapel of Love," Manfred Mann's "Doo Wah Diddy," and Ike and Tina Turner's "River Deep, Mountain High." The Wonderettes cover Greenwich's motorcycle classic "Leader of the Pack," co-written with "Shadow" Morton for the Shangri-Las.

The Wonderettes burn through five hits from famed soul/R&B labels Atlantic and Motown. Following British soulstress Dusty Springfield's "I Only Wanna Be with You," the girls tear into "Son of a Preacher Man" from the classic 1967 album *Dusty in Memphis*. The big finish propels into high gear with the Velvelettes' "Needle in a Haystack" (1965), followed by a rock-solid pair of soul classics: 1965's "Rescue Me" (Fontella Bass) and the 1968 monster hit "R-E-S-P-E-C-T" made famous by the Queen of Soul, Aretha Franklin.

Heading into the finale, the stage is full of happy endings. Cindy Lou and Betty Jean bury the hatchet, Suzy and Ritchie are reunited, and wedding bells are in the air for Missy. The power of music and love allow the marvelous Wonderettes to conquer all! ■

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## Brian Head: A Summertime Mecca for Outdoor Enthusiasts

By August B. C. March

Take a short drive up Cedar Canyon to an elevation of around 10,000 feet, and you'll find yourself amid the cobalt blue sky of the Dixie National Forest. Take your time passing through gorgeous Cedar Breaks National Monument, and you'll soon be filling your lungs with the rare, pristine air of Brian Head Resort.

The Fremont tribe of Native Americans are believed to have been the first to breathe this fresh air when they discovered the area thousands of years ago. Next, European shepherds and cattlemen who settled the area around Parowan in 1851 used it as a summer grazing camp. Sawmills also operated in the Brian Head area beginning in the late 1800s. Until the early 1900s, a cheese factory was operated in the northeast section of the town. These early business people used the naturally pure water and cool summer nights of Brian Head to help create their products.

*Photo: Cedar Breaks National Monument. (Photo provided by the Cedar City/Brian Head Tourism Bureau.)*

One of the most interesting parts of the history of Brian Head is its name. Brian Head was originally known as Monument Peak and was used by early surveyors and expedition leaders as a point of reference. One story claims that the famous explorer John Wesley Powell saw the peak above all the others and named it after an official in the Geographical Survey Office by the name of Bryan. Another story claims that the residents of Parowan changed the name in 1890 to Bryan Head in honor of the American politician, William Jennings Bryan. The true story may never be known.

Because of excellent, consistent snow conditions, the area quickly attracted recreationists, especially skiers. Thus, in 1964–65, Brian Head Resort first opened for winter skiing. Ten years later, in 1975, the area around the resort was incorporated as the Town of Brian Head. The resort grew from its beginning as a one chair lift operation to a complete resort offering guests a diversity of skiing, snowboarding, tubing, night skiing, dining, mountain biking, hiking, a host of other activities, and of course, just plain relaxing in the scenic beauty and pristine air.

It is that snow, some say “the greatest snow on earth,” that Brian Head is usually famous for. But don't think for a moment that the only things moving in the summer and fall are the wildflowers nodding in the breeze. Brian Head has become a summertime Mecca for all kinds of outdoor activities when the weather warms up.

First, there's wheels, all sorts of wheels. Voted one of the “fifty best trips on the planet” by *Bicycling* magazine, Brian Head offers scenic single-track and double-track trails which are suitable for beginners as well as advanced riders. Families will enjoy the Pioneer Cabins route, while the fourteen-mile Dark Hollow / Second Left Hand Canyon trail is geared to the intermediate and advanced riders. A shuttle or a chairlift will take you to the top of many trails, where you can cruise downhill through forests and red rock country, then ride a shuttle back to Brian Head. In the higher elevations, you'll be rewarded with a sweeping view of Zion National Park when you ride from Duck Creek Village to Strawberry Point.

If you'd rather go afoot, enjoy the splendor of nature on one of Brian Head's many hiking trails. The Ramparts Rim Trail and the hike into the Alpine Pond area are lots of fun and very scenic. There is a printed interpretive guide available for the Alpine Pond trail that makes for an interesting and educational hike. These hikes are short but well worth the time. The area is alpine in nature and makes a fascinating trip to the top of what is called the Grand Staircase (not to be confused with the Grand Staircase/Escalante Monument located sixty miles to the east). Brian Head Peak is over 11,000 feet in elevation and very close to Cedar Breaks. In the summer, Brian Head Resort offers chairlift rides to the top, where hikers and mountain bikers can find over 100 miles of back-country trails.

For something that may be a bit less strenuous, drop your fishing line into a lake or stream and chances are you'll pull up a rainbow, German brown, or brook trout. Southern Utah has twenty reservoirs, nine natural lakes and ten creeks and rivers that are open and stocked for fishing. Which is the best is a matter of opinion because every place is some fisherman's secret spot.

Then there's the summer activities and events. It seems there is almost always something going on in Brian Head in the warmer months, including the Thunder on the Mountain Motorcycle Rally (July 19–20), the Festival of Flavors (August 2–4), the Larry H. Miller Tour of Utah cycling event (August 6), and Oktoberfest (September 21–22).

For Independence Day weekend (July 4–6), there is celebration every way you look. It begins with the Brian Head Fire Department Pancake Breakfast and ends with a fireworks display and Red, White, and Blue concert. In between is the annual Arts and Crafts Festival, an ATV rally, a street dance and the popular Pizanos Annual Pie Eating Contest.

And, if that isn't enough, there are guided ATV tours, as well as individual ATV rentals available. Maybe you'd prefer to take a lunch on a relaxing chairlift ride for a panoramic look at more natural beauty than you can imagine. Linger at the top for as long as you like, then ride back down when you're ready. Perhaps a spa treatment would be exactly the right way to end your day.

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**July 4–6**

Brian Head Fire Department Pancake Breakfast  
Annual Fireworks Display  
Brian Head Arts & Crafts Festival  
Annual ATV Rally  
4th of July Street Dance  
Pizano's Annual Pie Eating Contest  
Red, White and Blue Concert

**July 19–20**

Thunder on the Mountain Motorcycle Rally

**July 20**

Team Utah Disc Golf Tournament

**August 2–4**

Festival of Flavors

**August 6**

Larry H. Miller Tour of Utah

**August 10**

Flyin' Brian Mountain Bike Race

**August 31**

Labor Day Bonfire and S'mores

**September 13–14**

Red Rock Relay

**September 21–22**

Oktoberfest

For information on most events, contact Brian Head Town at [www.brianheadtown.utah.gov](http://www.brianheadtown.utah.gov) or 435-677-2029.

a naturalist, watch weekend bike races, enjoy a dutch oven cook-off, go horseback riding, and enjoy the evening musical events.

Of course, Brian Head is the center of the universe regarding national parks and monuments. You can visit three national parks and a national monument without getting too far from your home base.

**Zion National Park:** Zion is Utah's oldest national park—and certainly one of its prettiest. Located less than eighty miles south and east of Brian Head on Highway 9, Zion National Park is a backpacker's



heaven. And if eighty miles is too far, you can see a beautiful portion of the park by visiting the Kolob Section of Zion, just fifteen minutes south of Cedar City

*Photo: Riding the chairlift at Brian Head Resort. (Photo provided by the Cedar City/Brian Head Tourism Bureau.)*

on Interstate 15. Either way, wear a comfortable pair of shoes because trails for any hiking ability are available throughout the park.

**Bryce Canyon:** Located only sixty miles east of Brian Head on Highway 12, Bryce Canyon National Park is spectacular

without being enormous; it looks like a canyon that Steven Spielberg or George Lucas might have designed. But Bryce definitely belongs on this earth, even

though its fanciful rock hoodoos are constantly changing colors as the sun moves across the sky. Set on a high plateau, the pine-covered rim of the canyon enjoys the clean, cool breezes of a mountain setting. The altitude makes the evenings a little cool, even in summer. Many trails lead from the rim down into the canyon for half- or full-day hikes. Also, horse trips are available. The park's visitors center gives a geologic and historic overview of the canyon.

**Grand Canyon North Rim:** In some ways, a visit to the Grand Canyon North Rim National Park is like stepping into the past. It is reminiscent of the old days when visitors came by stagecoach to view a sight so amazing and so panoramic that it became worth the investment in time and energy to get there. Visitors can sit on the lodge patios and enjoy the vista, or they can go down into the canyon to see the sights up close. Outfitters with strings of sure-footed mules offer half-day or longer excursions into the canyon. Hiking trails are readily accessible and well-marked. Of course, nowadays you don't have to take a stagecoach to the North Rim. Getting there is an easy 150 mile drive southeast on Highways 89 and 67 by way of Kanab.

**Cedar Breaks National Monument:** Closer to home is Cedar Breaks, a canyon just minutes from Brian Head. A cousin to Bryce Canyon, Cedar Breaks resembles in some ways the nearby national park, but many consider it even more colorful. The cliffs have the look of a watercolor palette left in the rain with ribbons of lavender and purple running into creamy gold and pink. The Cedar Breaks visitors center is a jumping off point for sightseeing, photography excursions, hiking, nature study, picnicking, and camping. Two scenic walks, the Alpine Pond Trail and the Spectra Point Trail are two miles each.

With over 3,500 beds, low lodging rates, and several excellent restaurants, Brian Head has become a popular destination for Festival goers and other summer visitors to the Cedar City area.

And, of course, the Utah Shakespeare Festival is only forty minutes away in Cedar City.

It's all good, and it's all here for you to enjoy. Just use your imagination, and fill a few leisurely days with a rich supply of wonderful memories to take home with you. ■

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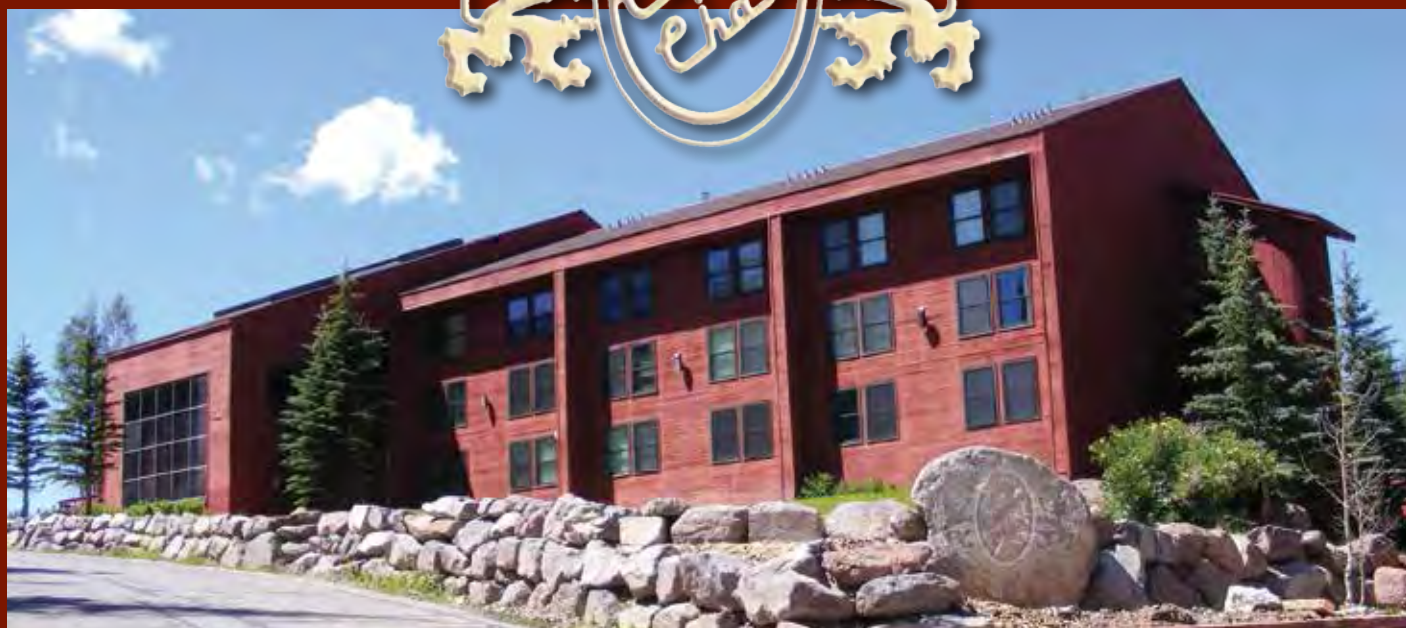
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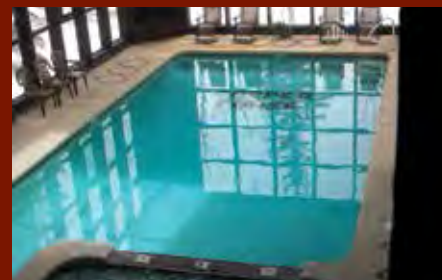
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## Cedar City: Home of the Festival and a World of Contrasts

By Howard Waters

Nestled in the valley at the foot of southwestern Utah's juniper-studded mountains, Cedar City (home of the Utah Shakespeare Festival) is a world of contrast. There are the seasons, of course. Wintertime tourists have been coming here for years to sample cold-weather activities in the "greatest snow on earth." During the warm summer months the international tourists have joined in, looking for a jumping off place from which to be awed by the grandeur of Cedar Breaks, Zion Canyon, Bryce Canyon, and more natural beauty than the senses can take in—but Cedar City is much more than that.

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

*Photo: Cedar City, Utah, with the Red Hill behind and Southern Utah University in the foreground. (Photo provided by the Cedar City/Brian Head Tourism Bureau.)*



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Oh yes, Cedar City is a world of contrast. Established in the 1850s by Mormon pioneers who referred to the juniper trees that surround the area as cedars, Cedar City has been receiving national attention for its lifestyle. It has been named one of the top cities in the country for outdoor living by both *US News* and *Outdoor Life*, one of the top ten small cities to retire to by *Where to Retire Magazine*, and a fabulous location to live in or visit by a number of national media outlets.

The landscape that greeted those early settlers, however, provided an often bitter taste of contrast of a different kind. First, there was the weather, often harsh and unpredictable. Growing crops was difficult, to say the least. Then there was the challenge of mining the rich lodes of iron and coal that laced the western mountains. The logical thing to do in order to have some relief from the daily grind of survival seemed to be to build a Social Hall. So, in 1862, a building was erected that served as a school, church, and theatre. These hardy settlers were largely European immigrants who had brought their culture along with them. Their days were filled with sweat and

toil, but in the evenings there was music, dance, and their beloved Shakespeare.

One hundred years after the last performance of Shakespeare on that Social Hall stage, a young actor and teacher by the name of Fred C. Adams, born and raised in Delta, Utah, moved from New York City to Cedar City to take on the job of theatre instructor at the College of Southern Utah, now Southern Utah University. It seemed to him that the thousands of tourists who came to see the local national parks might stay around a bit longer if there were something else to entertain them. Why not organize a dramatic production or two on the local college campus? In fact, why not Shakespeare?

Those early productions by Adams and his students were well received, but what Adams had in mind was a Shakespeare festival. Why not?

Cedar City continues to grow. The Utah Summer Games are held here now, and attract thousands of athletes from all over the country. A host of other festivals have also taken root, such as Groovefest, the Neil Simon Festival, and the Cedar Livestock and Heritage Festival. Southern Utah University has been consistently

ranked among the ten best in the nation by *Consumers Digest* for the quality and value of education to be had there.

And what of Fred C Adams's dream? Now in its fifty-second season, the Utah Shakespeare Festival attracts over 140,000 patrons annually to its two beautiful theatres, and its annual budget tops \$7 million. The Festival has an extensive educational outreach program, taking the magic of live theatre into small communities that otherwise might never be able to afford such cultural riches. What about international recognition? In 2000, the Festival won the coveted Tony Award for outstanding regional theatre.

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



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**All Performances** of *Anything Goes*, *Peter and the Starcatcher*, *Twelve Angry Men*, *Richard II*, and *The Marvelous Wonderettes* are in the Randall L. Jones Theatre.

**Evening Performances** of *King John*, *Love's Labour's Lost*, and *The Tempest* are in the Adams Shakespearean Theatre (inclement weather, Auditorium Theatre).

**Matinee Performances** of *Love's Labour's Lost* 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 2 to August 31 and Thursdays and Saturdays at 11 a.m. from September 26 to October 19.

**Repertory Magic** begins in the Randall L. Jones Theatre lobby Mondays and Thursdays from July 4 to August 29 and on Fridays, September 27 and October 11 and 18 only, soon after the Randall Theatre matinee ends (between 3:30 and 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 24 to August 31.

**The New American Playwrights Project** presents staged readings of new plays August 8, 9, 15, 16, 22, 23, 28, 29, and 30 at 10 a.m. in the Auditorium Theatre

**Literary Seminars** discussing the plays from the previous day are in the Adams Theatre Seminar Grove (inclement weather, the Adams Theatre) June 25 to September 1 and in the Randall Theatre Seminar Grove September 7 to October 19, beginning at 9 a.m. One hour is devoted to the plays in the Adams Theatre and one hour to plays in the Randall Theatre.

**Props Seminars** are in the Randall Theatre at 11 a.m. Mondays and Thursdays from July 1 to August 29 and Wednesdays and Fridays at 10 a.m. from September 20 to October 18.

**Costume Seminars** are in the Randall Theatre at 11 a.m. Tuesdays and Fridays, July 2 to August 30.

**Actor Seminars** are in the Seminar Grove at 11 a.m. Wednesdays and Saturdays from June 29 to August 31 and in the Randall Theatre Seminar Grove at 10 a.m. Thursdays and Saturdays from September 19 to October 19.

**Play Orientations** are in the Auditorium Theatre at 1:15 p.m. for matinee performances and 6:45 p.m. for evening performances June 24 to August 31 and at 1:15 and 7 p.m. on the lawn of the Randall Theatre from September 6 to October 19.

*Photo: A scene from Les Misérables, 2012.*

# Season Calendar

<u>MONDAY</u>	<u>TUESDAY</u>	<u>WEDNESDAY</u>	<u>THURSDAY</u>	<u>FRIDAY</u>	<u>SATURDAY</u>
June 24 <i>Twelve Angry Men</i> (preview), 2 p.m. <i>Love's Labour's Lost</i> (preview), 8 p.m.	25 <i>Peter and the Starcatcher</i> (preview), 2 p.m. <i>The Tempest</i> (preview), 8 p.m.	26 <i>Anything Goes</i> (preview), 2 p.m. <i>King John</i> (preview), 8 p.m.	27 <i>Twelve Angry Men</i> (preview), 2 p.m. <i>Love's Labour's Lost</i> (preview), 8 p.m.	28 <i>Peter and the Starcatcher</i> (preview), 2 p.m. <i>The Tempest</i> (preview), 8 p.m.	29 <i>Anything Goes</i> (preview), 2 p.m. <i>King John</i> (preview), 8 p.m.
July 1 <i>Twelve Angry Men</i> (opening), 2 p.m. <i>Love's Labour's Lost</i> (opening), 8 p.m.	2 <i>Peter and the Starcatcher</i> (opening), 2 p.m. <i>The Tempest</i> (opening), 8 p.m.	3 <i>Anything Goes</i> (opening), 2 p.m. <i>King John</i> (opening), 8 p.m.	4 <i>Twelve Angry Men</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	5 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	6 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.
8 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	9 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	10 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	11 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	12 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8:30 p.m. <i>Anything Goes</i> , 8:30 p.m.	13 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.
15 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	16 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	17 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	18 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	19 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	20 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.
22 <i>Peter and the Starcatcher</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	23 <i>Anything Goes</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	24 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	25 <i>Peter and the Starcatcher</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	26 <i>Anything Goes</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	27 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.
29 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	30 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	31 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	Aug. 1 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	2 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	3 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.
5 <i>Peter and the Starcatcher</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	6 <i>Anything Goes</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	7 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	8 <i>Peter and the Starcatcher</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	9 <i>Anything Goes</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	10 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.
12 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	13 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	14 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	15 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	16 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	17 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.
19 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	20 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	21 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	22 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	23 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	24 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.
26 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	27 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	28 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.	29 <i>Anything Goes</i> , 2 p.m. <i>Love's Labour's Lost</i> , 8 p.m. <i>Twelve Angry Men</i> , 8 p.m.	30 <i>Peter and the Starcatcher</i> , 2 p.m. <i>King John</i> , 8 p.m. <i>Anything Goes</i> , 8 p.m.	31 <i>Love's Labour's Lost</i> , 2 p.m. <i>Twelve Angry Men</i> , 2 p.m. <i>The Tempest</i> , 8 p.m. <i>Peter and the Starcatcher</i> , 8 p.m.
	24 <i>Richard II</i> , 2 p.m. <i>Peter and the Starcatcher</i> , 7:30 p.m.	18 <i>The Marvelous Wonderettes</i> (preview), 7:30 p.m.	19 <i>Richard II</i> (preview), 7:30 p.m.	Sept. 6 <i>Peter and the Starcatcher</i> , 7:30 p.m.	7 <i>Peter and the Starcatcher</i> , 7:30 p.m.
	Oct. 1 <i>The Marvelous Wonderettes</i> , 2 p.m. <i>Peter and the Starcatcher</i> , 7:30 p.m.	25 <i>The Marvelous Wonderettes</i> , 2 p.m. <i>Richard II</i> , 7:30 p.m.	26 <i>Peter and the Starcatcher</i> , 2 p.m. <i>The Marvelous Wonderettes</i> , 7:30 p.m.	13 <i>Peter and the Starcatcher</i> , 7:30 p.m.	14 <i>Peter and the Starcatcher</i> , 7:30 p.m.
	8 <i>The Marvelous Wonderettes</i> , 2 p.m. <i>Richard II</i> , 7:30 p.m.	2 <i>Richard II</i> , 2 p.m. <i>The Marvelous Wonderettes</i> , 7:30 p.m.	3 <i>Peter and the Starcatcher</i> , 2 p.m. <i>Richard II</i> , 7:30 p.m.	20 <i>Peter and the Starcatcher</i> , 7:30 p.m.	21 <i>The Marvelous Wonderettes</i> (opening), 2 p.m. <i>Richard II</i> (opening), 7:30 p.m.
	15 <i>Richard II</i> , 2 p.m. <i>Peter and the Starcatcher</i> , 7:30 p.m.	9 <i>Peter and the Starcatcher</i> , 2 p.m. <i>The Marvelous Wonderettes</i> , 7:30 p.m.	10 <i>Richard II</i> , 2 p.m. <i>Peter and the Starcatcher</i> , 7:30 p.m.	27 <i>Richard II</i> , 2 p.m. <i>Peter and the Starcatcher</i> , 7:30 p.m.	28 <i>The Marvelous Wonderettes</i> , 2 p.m. <i>Richard II</i> , 7:30 p.m.
		16 <i>The Marvelous Wonderettes</i> , 2 p.m. <i>Richard II</i> , 7:30 p.m.	17 <i>Peter and the Starcatcher</i> , 2 p.m. <i>The Marvelous Wonderettes</i> , 7:30 p.m.	4 <i>The Marvelous Wonderettes</i> , 2 p.m. <i>Peter and the Starcatcher</i> , 7:30 p.m.	5 <i>Richard II</i> , 2 p.m. <i>The Marvelous Wonderettes</i> , 7:30 p.m.
				11 <i>The Marvelous Wonderettes</i> , 2 p.m. <i>Richard II</i> , 7:30 p.m.	12 <i>Peter and the Starcatcher</i> , 2 p.m. <i>The Marvelous Wonderettes</i> , 7:30 p.m.
				18 <i>Richard II</i> , 2 p.m. <i>Peter and the Starcatcher</i> , 7:30 p.m.	19 <i>The Marvelous Wonderettes</i> , 2 p.m. <i>Richard II</i> , 7:30 p.m.

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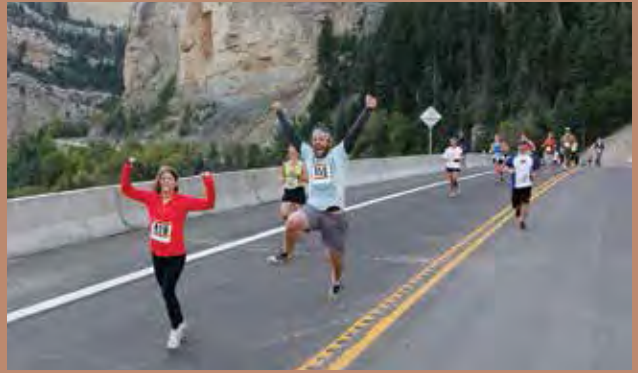
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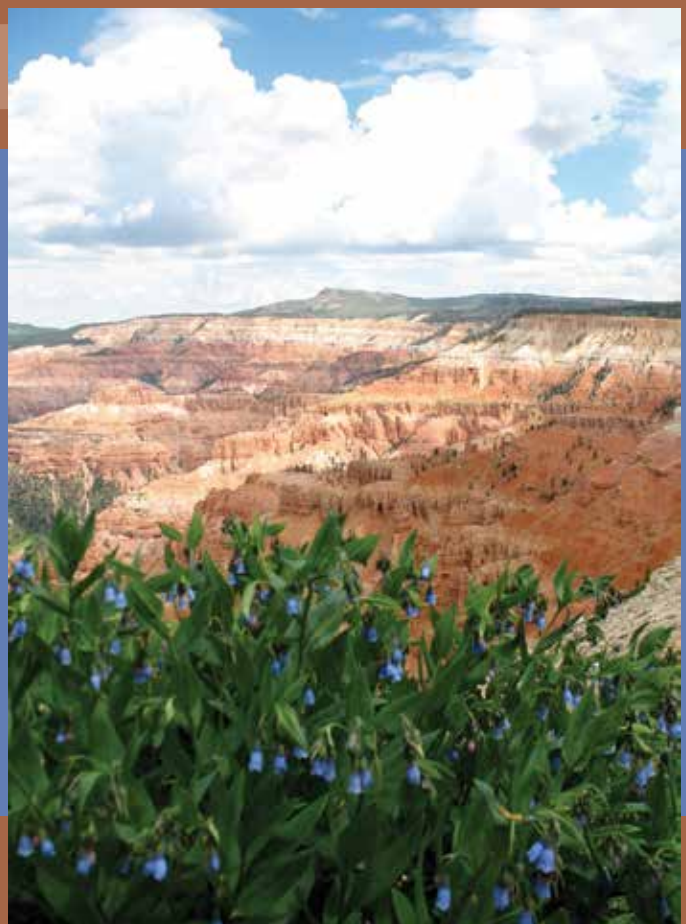
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- Cedar City Half Marathon.....Sept. 14
- American Southwest Classic Film Festival ..... Sept. 20
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