Dare to Dream!

As friends of the Utah Shakespeare Festival, we share many dreams, including family, happiness, and leaving the world a better place for the future. For us, that includes nurturing the Festival vision of entertaining, enriching, and educating—and we think your dreams are the same.

Dare to dream with us and Founder Fred C. Adams as we build a theatre for the next generation—a new, one-of-a-kind Shakespeare Theatre. To be a part of the dream, contact Fred at 435-586-7884.
Wishing the Festival a Successful Fiftieth Season

By Bruce C. Lee
Publisher and Editor

In 1962, America’s young space program launched Ranger 3 to study the Moon, Johnny Carson took over as the host of NBC’s Tonight Show, and Richard M. Nixon lost the California governor’s race, stating in his concession speech that “you won’t have Dick Nixon to kick around any more.” However, Ranger 3 missed the Moon by 22,000 miles, Johnny Carson hosted the popular talk show for thirty years then retired, and a world witnessed the spectacular rise and tragic fall of Nixon.

Yet, 1962 was also the year the fledgling Utah Shakespeare Festival produced its first three plays: The Taming of the Shrew, Hamlet, and The Merchant of Venice. Although it started small and was basically unnoticed outside Utah, the Festival had staying power. Now celebrating its fiftieth year, a major feat for any non-profit organization, the Festival is known across the country and is admired by the theatre world. It has earned numerous awards, including the much-coveted Tony Award for Outstanding Regional Theatre; and has nurtured a base of loyal, almost fanatical, playgoers who return year after year to the beautiful scenery of southern Utah and the timeless stories created on the Festival stages.

It is a feat to be noted and to be proud of. Fred C. Adams, and his late-wife Barbara, were the founding force behind the Festival, and Fred still is part of the vision behind this still-growing theatre company. Along the way, literally thousands of artists have worked onstage and behind the scenes to create the magic that has become known as “The Festival Experience.”

Thus, I hope the world will join with me in wishing the Festival, and everyone associated with it, a happy, prosperous, and successful fiftieth season. Well done, and thanks for letting me ride along.
Excitement, Pride Highlight Landmark Year

By Leonard Colby

Fiftieth anniversaries aren't all that common in this rapidly changing world, and in the world of non-profit theatre, they are extremely rare. Thus, it is with a great deal of pride and anticipation that the Tony Award-winning Utah Shakespeare Festival is planning a host of festivities for its golden anniversary in 2011.

The anniversary celebration will include eight exciting and compelling plays and a host of activities, exhibits, and parties in commemoration of this milestone. (See the related story on page 9.)
A fiftieth anniversary is certainly a time to celebrate. A time to party and to remember the past five decades. The Utah Shakespeare Festival this year will be doing just that with a number of exhibits, activities, and other events. You won’t want to miss any of them.

**Exhibits**

**June 23-August 30, The Costume Designers’ Art.** This exhibition features various costumes and artwork highlighting the work of the Festival’s amazing costume artists and technicians over the past fifty years. Brainwright Fine Arts Gallery, Southern Utah University.

**June 23-October 22, Anatomy of a Season Exhibit.** Explore the different elements that all must come together for every production at the Festival. Iron County Visitors’ Center (581 North Main Street). Open 11 a.m. to 7 p.m. Monday through Saturday. Admission is free.

**June 23-October 22, The Past is Prologue Exhibit.** Follow the history of the Festival in posters and other publications from 1962 to the present day. Frontier Homestead State Park Museum (635 North Main Street). Open 9 a.m. to 5 p.m. Monday through Saturday. Admission to the entire park is $3 per person.
Dreaming with Shakespeare

By Cheryl Hogue Smith

One of the best-known and most loved lines in Shakespeare’s A Midsummer Night’s Dream is “Lord, what fools these mortals be!” (3.2.115), which is spoken, of course, by Puck just after Oberon squeezes the juice of the love-in-idleness flower onto Demetrius’s sleeping eyes. A few lines later, Demetrius awakens to his “goddess,” Helena (3.2.137), which furthers the misadventures of the four lovers that Hermia earlier foreshadowed when she asked if “true lovers have been ever crossed” (1.1.150). Because Puck’s famous line is so amusing and entertaining, the line directly before it can easily be overlooked: “Shall we their fond pageant see?” (3.2.114). Yet this line is at least important as the other, because it alerts us to the many wonderful “play-within-the-play” moments that punctuate the script. And these meta-performances are crucial because they help create the dream that audiences experience.

“A Midsummer Night’s Dream”

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The first of these is presented by the rude mechanicals, who provide an added comedic element with their play: “The most lamentable comedy and most cruel tragedy of Pyramus and Thisbe” (the content is also the source material for Roméo and Juliette). The mechanicals are chosen to perform at Theseus’s wedding, and their amateurshile rendition delights the viewers both on and off the stage. In other words, the audience of Theseus, Hippolyta, and the lovers and the audience in the theatre all simultaneously applaud what Puck might call “their fond pageant.” Yet Puck’s line was not spoken about the rude mechanicals, but about the four lovers, which is an indication that Puck sees the lovers’ antics as no less farcical than the clumsy Pyramus and Thisbe and even more suitable for his own amusement. Then, when we realize that Puck and Oberon act as an audience for Hermia, Lysander, Helena, and Demetrius’s “pageant,” we begin to question what is reality and what is theatre, which adds to our sense of participation in a dream that is taking place on stage.

The “performance” by the lovers is much more complicated than that presented by the rude mechanicals, however. The misadventures of the lovers are brought about by Oberon’s decision to meddle because he feels sorry for Helena. As audience members, we are delighted to see Oberon “direct” this play, especially since his decision to enchant Demetrius is ultimately what leads Theseus to resolve the central conflict that Egeus created.

Oberon also acts as director for yet another “fond pageant”—that involving Titania and Bottom—designed to distract the fairy queen long enough to steal her changeling boy. As Oberon’s “stage manager,” Puck takes creative license by transforming Bottom into an ass. Together, Oberon and Puck enjoy the play they have created, but they also allow the theatre audience to revel in their inspired production.

In fact, A Midsummer Night’s Dream contains three “directors”: Quince, Oberon, and Theseus. Audiences learn immediately that Quince is the director of Pyramus and Thisbe, yet the roles of Oberon and Theseus are much more subtle. Theseus’s command that Hermia had to choose between dying or marrying Demetrius sets the four lovers’ play in motion since this is what drives the lovers into the forest. In some ways, the duke of Athens and the fairy king work in tandem to design the lover’s pageant, for Theseus both creates the dramatic conflict and resolution that closes the action of the play that Oberon directs. Shakespeare warns us that “the course of true love never did run smooth” (1.1.135). So if the love between Hermia and Lysander and between Helena and Demetrius is in fact true, their courses cannot run smoothly. The interference of Oberon and Theseus ensures that it won’t.

Shakespeare shows us that Theseus and Oberon have much more in common, though, than their roles as directors and rulers: They both defeated their wives. We know that Theseus, for example, is marrying the queen of the Amazons because he conquered her in war, and their marriage is what frames Shakespeare’s play. Oberon wants the changeling boy, and that desire sets up the two pageants in the forest. Because Oberon wanted to enchant Titania, he already had Cupid’s flower with which to anoint Demetrius. Both Theseus and Oberon seem to have skewed ideas about love, which may be why each is arrogant enough to decide who should love whom. No wonder the parts of Oberon/Theseus and Hippolyta/Titania are so often doubled onstage: The characters are more alike than simply being rulers or wives of their respective kingdoms.

The various “pageants” within this play complicate the borders between what is real and what is imaginary, constantly adding different layers to a dream in which we are all participants. And as we watch the action unfold onstage, we also become “actors” in yet another performance: Shakespeare anoints our eyes so we become part of a dream within a dream within a dream—anticipating in this Renaissance play a future genre of popular films like Inception or The Matrix. Yet Shakespeare uses no special effects to create his dreamlike structure of nested performances, just brilliant words performed by brilliant actors.

In the end, A Midsummer Night’s Dream is about lovers and our dreams of love, in their endless variety of permutations. Shakespeare ensures that we are one half of a last set of lovers in the play, as we are seduced by the magic of the playwright himself. “The course of true love never did run smooth” (1.1.135) is an adage we willingly accept as we gladly enact our parts as the foolish mortals who are wide awake, participating in this lovely play which embraces all of us within its dream-like atmosphere.
Richard III

“I should wish for thee to help me curse that bottled spider, that foul bunch-back’d toad.”

The Controversy Is Still Alive

By Ace G. Pilkington

The controversy over Richard III is still alive and as well (or ill) as it has ever been. The king’s supporters produce books, and the Richard III Society has its own journal called The Ricardian. However, special pleading (and a special fondness for their subject) will not alter the issues or wipe away the facts. I first wrote about Richard III seventeen years ago (for Midsummer Magazine), and the questions and their answers have changed so little that I have been able to borrow from that essay now and again for this one.

I pointed out then that recent re-evaluations had included endorsements for the historical accuracy of Thomas More and William Shakespeare. Thus, Allison Weir wrote in The Princes in the Tower, “It seems highly likely that More’s account came very near to the truth” (New York: Ballantine Books, 1992, 169). And for Desmond Seward, who, in the course of a life-long fascination, moved from a belief in Richard’s complete innocence to a firm conviction of his guilt, “Shakespeare was nearer the truth than some of the King’s supporters” (Richard III: England’s Black Legend [New York: Franklin Watts, 1984], 15). Far from being discredited or even successfully challenged, Seward went on to do an updated version of his book in 1997. John Julius Norwich, in his magisterial Shakespeare’s Kings, echoes the endorsements, saying of More’s account, “Despite repeated attempts by the highly articulate defenders of Richard to prove it false it still carries more conviction than any other” (London: Viking, 1999, 334). And, in a footnote, Norwich refers “readers avid for more information” to the revised edition of Desmond Seward’s book.

I am certainly not claiming that every detail in More’s biography or Shakespeare’s play is historically accurate. And I would even go so far as to agree with the Richard III Society (in one of its more plaintive and less partisan complaints) that Richard III was no worse than most other rulers. In this I am disagreeing with Desmond Seward, himself, who says, “He was the most terrifying man ever to occupy the English throne, not excepting his great-nephew Henry VIII” (Richard III: England’s Black Legend [London: Penguin Books, 1997], 1).

The worst of Richard III’s crimes is usually held to be the murder of his young nephews. Of course, Richard II ordered the murder of an uncle, King John eliminated his sixteen-year-old nephew Arthur, and Henry VIII executed the Marquess of Exeter’s twelve-year-old son for treason (In the Lion’s Court [New York: St. Martin’s Griffin, 2001], 435-6). In addition, Henry VIII famously had two of his wives beheaded, the younger of whom was, in all probability, fifteen when he married her and seventeen when she died (Alison Weir, The Six Wives of Henry VIII [New York: Ballantine Books, 1991], 413-14).

And yet to put matters in perspective (or at least in the context of Henry’s royal contemporaries), the Cambridge Biographical Dictionary declares, “In point of personal morals he was pure compared with Francis or James V of Scotland; even in the shedding of blood he was merciful compared with Francis” (Magnus Magnusson, ed. [Cambridge: Cambridge University Press, 1990], 696).

Still, there are some of Richard III’s supporters who will not be satisfied with anything less than complete exoneratation. He must be guiltless of his nephew’s murders, an innocent victim of vile propaganda. In 1956, Winston Churchill pointed out the major flaw in this position, “It is contended by the defenders of King Richard that the Tudor version of these events has prevailed. But the English people who lived at the time and learned of the events day by day formed their convictions two years before the Tudors gained power. . . . Richard III held the authority of government. He told his own story . . . and he was spontaneously and almost universally disbelieved. Indeed, no fact stands forth more unchallengeable than that the overwhelming majority of the nation was convinced that Richard had used his power . . . to usurp the crown and that the princes had disappeared in the Tower.” (A History of the English-Speaking Peoples, I [New York: Dodd, Mead & Company], 486).

In his 1976 The Wars of the Roses, Charles Ross explains Richard’s problems in establishing that power, “It took time to live down the legacy of suspicion and mistrust generated by the violence of his usurpation. Even in that ruthless age, many

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men were appalled by what they clearly believed to have been his crime against the princes” (London: Thames and Hudson, 100). In 1993, Michael Bennett, though he was not willing to declare Richard’s guilt to be incontrovertible, was sure that it was not the Tudors who first accused him, “What is clear is that over the course of the summer the populace of London, many of whom after all must have worked in or supplied the Tower, came to believe that they [the princes] were no longer alive” (The Battle of Bosworth [New York: St. Martin’s Press], 45). Writing in 2005, Nigel Saul was even more certain of Richard’s culpability, “Yet, for all his efforts, Richard failed in his attempts to present a positive image. For one insuperable obstacle stood in his way—his association with the murder of the princes” (The Three Richards [London: Hambledon and London], 220). Saul piles source upon source, from the Great Chronicle of London to the Biographia Reformati, from an Italian visitor named Mancini to a litany of English voices including the Crowland chronicler. The rising tide of rumor was inescapable, its truth effectively irrefutable. As early as 1484, “The chancellor of France, Guillaume de Rochefort, reminded his audience how Edward IV’s sons had been murdered and his crown seized by the murderer” (221). Nor have Richard’s defenders provided a convincing refutation to this day. In his 2010 book The Last Days of Richard III, John Ashdown-Hill suggests that in the future it may be possible to prove whether the DNA of the skeletons in the tower is, in fact, the DNA of the princes (or at least of Richard and his family). Ashdown-Hill, who is a member of the Richard III Society and a frequent contributor to the Ricardian, says, “It would be good to be able to shed light on this issue if possible—if only in the hope of finally closing the debate” (Stroud, Gloucestershire, UK: The History Press, 2010,125). Unfortunately, the only debate such a test could close is the one about whether the skeletons are those of the princes. It could not prove Richard guilty beyond the shadow of any doubt, and it certainly could not exonerate him. The ultimate question is why the princes were never seen again, not where they were buried. It was a question Richard desperately needed to answer, and, indeed, as time went on, his need to establish his innocence became greater rather than less. Not only the disaffection of the English populace but also the threat of Henry Tudor would have been sensibly reduced if the two boys had been alive and visible. The earl of Richmond’s royal ambitions could scarcely have continued alongside two surviving sons of Edward IV, no matter how many stories of their bastardy Richard III had spread or how many acts of Parliament he had had passed. And Ricardian theories that Henry VII was guilty of the princes’ deaths come up against the inescapable fact that when Richard might have saved himself by producing living nephews, he did not. It is hard to escape the conclusion that he could not. Where exactly their bodies ended up will not put these doubts to rest or weaken this incredibly strong circumstantial case.

Ultimately (and ironically in light of the abuse that has been heaped on him by Richard’s defenders), Shakespeare may have created a more sympathetic character than the real Richard. After all, Shakespeare’s villain has a long history of abuse and the personal horror of his deformity to drive him to atrocities. He also has a nephew who would try almost anyone’s patience. The historical Richard—handsome, courageous, and successful—was pushed to crime by nothing more complex than ambition and opportunity. His historical failure has little of the grandeur Shakespeare gave his theatrical incarnation, and his fanatical supporters would be fewer and less fervent without the great, fulminating, fascinating shadow Shakespeare threw across all our imaginations.
A Blue Rose of Tennessee

By Lawrence Henley

Preeminent twentieth century American writer and Pulitzer Prize winner Tennessee Williams did it all. He wrote everything from poetry to short stories, novels to screenplays, and, best of all, dramatic art that is the match of any from the mid-century era. His masterpieces are revived with frequency: A Streetcar Named Desire (1947); Summer and Smoke (1948); Cat on a Hot Tin Roof (1955), and, most of all, the subject of this article: The Glass Menagerie. Through these works Tennessee Williams became our antebellum laureate.

The Glass Menagerie is the first major theatrical work of Williams’s storied career, a patently autobiographical piece that his brother Dakin once called “a virtually literal rendering of our family life at 6254 Enright Avenue in St. Louis, even though the physical setting is that of an earlier apartment.” A sad elegy to his shattered sister, it is memory play that ushered in a new style critics labeled “Southern Gothic.”

The colorful life of Thomas Lanier Williams (for this article “Tom”) began in Columbus, Mississippi on March 26, 1911. His father was a gambler and alcoholic. Promoted to regional sales manager with the International Shoe firm, Cornelius Williams moved his family from bucolic Clarksdale, Mississippi to St. Louis, Missouri, a class-conscious city that his son Tom grew to despise. Although Cornelius was charming as a salesman, he was callous and insensitive to his wife and children, berating Tom, in particular, for his love of poetry and calling him a “sissy” and “Miss Nancy.”

Tom’s mother, Edwina Dakin Williams, was fortunate enough to grow up as a “Southern Belle” from a venerable family, and yet unfortunate enough to marry Cornelius, a man incapable of providing her with the kind of affluence and social life she was raised in. Forever reliving her idyllic youth, Edwina was highly responsible for the classic Tennessee Williams characters Amanda Wingfield in The Glass Menagerie and Blanche DuBois in A Streetcar Named Desire. Amanda, the penultimate Williams diva, has been played by a legion of great actresses: first Laurette Taylor, followed by Katherine Hepburn, Julie Harris, and countless others. With obvious sarcasm, Tennessee Williams publicly referred to his mother as “Miss Edwina.”

The Williams siblings grew up believing there was little they could accomplish that would be fully appreciated, and there was rarely enough household money for anything more than the necessities. Mercifully, Tom’s maternal grand-
parents, Reverend Walter and Rosina “Rose” Dakin, doted on their grand-
kids, tirelessly providing love, attention, travel money, and funding for higher
education that his fundamentally dys-
fuctional parents never could.

Tom Williams was especially close to his lovely, yet irreparably fragile
older sister, Rose Isabel Williams. Her tragic inability to survive adulthood
became the most resonant theme in The Glass Menagerie, haunting Tom all
through his life. In The Glass Menagerie, Rose, Amanda, and Tom Wingfield correlate
well with their true-to-life counterparts. Rose and Laura share a gradual
retreat from reality, paralyzed by an acute phobia of work, social pursuits,
and close relationships. For Rose, fears and fantasies intersected with paranoia,
the outward manifestation of which was a terrible stomach condition.

Flummoxed and angered by the tragic results of Rose’s surgery, Tom
never forgave his parents for approving it. Nomadic in his adulthood, he
completed graduate studies at the University of Iowa, and began living
a gypsy life while perfecting his craft. Williams drifted from St. Louis to the
French Quarter in New Orleans, New York (with The Group Theatre), and
then to Southern California to write screenplays for MGM. As with several
other plays, he first experimented with The Glass Menagerie’s underlying theme
in a short story, 1943’s Portrait of a Girl in Glass. In 1944, the play’s working
title became The Gentleman Caller.

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Tentaculously, she insisted someone was trying to poison her and also accused
her father of sexual abuse. Tennessee Williams believed that Rose, unmar-ried at twenty-eight, was simply a victim of sexual frustration, requiring treat-
ment not readily available in Missouri. In The Glass Menagerie, The
Wingfields are a family abandoned. Amanda’s husband, a telephone line-
man, failed to leave his new number or forwarding address. Forced into the
breadwinner role, Tom suppresses a burning passion to become a writer in
order to support his mother and sister. Desperate for adventure, he flees the
Wingfield apartment nightly for the local movie palace, returning in the wee
hours of the morning, usually reeking of alcohol.

Laura Wingfield is pretty, but utterly devoid of confidence, the obvi-
ous cause being a childhood deformity that left her with one leg shorter than
the other. Her secret love for a handsome, popular high school classmate
who, in the casual sense, “liked her” went unrequited. No suitors followed,
and now Laura’s chronic shyness and sense of inferiority keep her shut in
the apartment where she obsesses on the only things of beauty in her
life: her father’s music collection and a menagerie of beautiful glass ani-
mal figurines she constantly polishes, preens, and admires.

Both Amanda and her daughter are, in a sense, lost in dreams. Amanda,
fractured by the loss of her husband and the alienation of her children,
chooses to live in the past. By contrast, Laura has become incapable of living in the present,
and Tom can no longer deal with the claustrophobic circumstances of being
trapped between two unstable, incongruous women. Searching for escape,
each night he steps out to smoke on the neon-splashed fire escape, planning
his exit.

Sensing a second abandonment, Amanda sees that the only hope is
either to find a career for Laura, or a marriage. Like Rose Williams, Laura’s
stenography course at the Rubicam business school is disastrous. The pres-
sures and failures were mortifying, and her weak stomach emptied in front
of the class. Dropping out and telling no one, she spends truant days at the
Forest Park museum, infuriating her mother.

Force now to find a husband for Laura, Amanda presses Tom to bring
home a prospect from the shoe factory where he works. Tom relents, with the
stunning surprise being that Laura’s “gentleman caller” is none other than
her high school crush! Despite her nerves and attempts to hide, the flirta-
tious Jim O’Connor is quite taken with Laura. Blushingly, she reminds him of
the forgotten pen name he gave her in high school, “Blue Roses.” Jim’s charm
disarms Laura, who blossoms out of her crippling shyness. By candlelight, a
dance is danced and a tender kiss is shared. But a tragic assumption has been made, and a
secret left unrevealed. There can be no love affair twist Jim and Laura. By
careless accident, Jim dismembers the born from Laura’s favorite glass ani-
mal, the unicorn. The fairytale atmosphere is soon vanished. Learning the truth about Mr. O’Connor, this
rose will be forever blue, a life shattered as easily as a glass ornament. ■
A Play Filled with Opposites

By Michael Flachmann

From the opening prologue, which introduces “Two households, both alike in dignity,” to the heart-breaking final scene where the rival families flood into the tomb, Shakespeare’s Romeo and Juliet is filled with opposites. Like many of the author’s early plays, in fact, it relies heavily on contrasts in language, characterization, and themes to structure its tragic message.

As early as the first scene, for example, when Romeo surveys the remnants of the brawl between the Capulets and the Montagues, he introduces the linguistic oxymorons that inform the play throughout:

“That’s much to do with hate, but more with love. / Why then, O brawling love, O loving hate, / O anything, of nothing first create! / O heavy lightness, serious vanity, / Misshapen chaos of well-seeming forms, / Feather of lead, bright smoke, cold fire, sick health, / Still-waking sleep, that is not what it is! / This love feel I, that feel no love in this” (1.1.174–181).

Later, when he sees Juliet for the first time at the ball, she seems like “a rich jewel in an Ethiope’s ear; / Beauty too rich for use, for earth too dear!” (1.5.47–48). Similarly, Juliet employs contrasting images to make sense of her sudden infatuation with Romeo. Upon learning from the Nurse that he is a rival Montague, she exclaims in anguish, “My only love, sprung from my only hate! / Too early seen unknown, and known too late! / Prodigious birth of love it is to me / That I must love a loathed enemy” (1.5.137–140).

Juliet’s most notable string of oxymorons, however, occurs after her marriage and the fatal duel during which her new husband avenges Mercutio’s death by killing Tybalt. When the Nurse reports what Romeo has done, Juliet reviles him as a “serpent heart, hid with a flow’ring face!” and asks, “Did ever dragon keep so fair a cave? / Beautiful tyrant! fiend angelical! / Dove-feathered raven!” (3.2.73–79).

The polar opposites, so prominent here and elsewhere in the language of the script, are similarly apparent in the play’s characterization, which juxtaposes not only two noble families, but also the many distinct personalities within them. Hotheads, like Tybalt and Mercutio, are contrasted with peacemakers, like the Prince and Benvolio. A parallel schism exists between the “old guard,” including the elder Capulets and Montagues, and the younger members of their clans who want to establish themselves as individuals distinct from their parents by taking the feud to even more dangerous and deadly levels. Further, each side’s extended entourage of retainers, servants, and friends is contrasted against the inner family circle whose colors, like rival gangs, they wear proudly, while the secular world of wealth and privilege is distinguished from clerics like Friar Laurence and Friar John, whose religious values seem frail and powerless against the intense hatred of the play. Finally, the more “serious” characters are set into relief by the comic brilliance of Mercutio, the Nurse, Peter, and the Musicians, whose principal purpose is to provide brief refuge from the unrelenting fatalism of the play, therefore allowing Shakespeare to draw us deeper into the lovers’ tragedy.

These contrasts in characterization are also echoed in many of the play’s major themes, which display such opposites as day/night, sun/moon, dark/light, public/private, comedy/tragedy, poetry/prose, love/honor, and fate/free will. In addition, the brevity of young love is set against the ancient and protracted feud, just as the omnipresent crowd scenes are infiltrated by the isolation of the lovers,
The depiction of the theme of youth vs extreme to the other, Shakespeare's ways, ricocheting from one predictable relate to each other in conventional creates its own implied synthesis natural tension between two extremes of Hegelian dialectic, whereby the meaning in the play through a kind contain their own contradictory DNA "weak flower," within which "Poison hath residence, and medicine power." "infant rind" of Friar Lawrence's power of love, which allows them to transcend their age and resist the hatred within which they have been immersed since birth. Their pure and selfless devotion to each other stands in stark contrast to the bitter feud and distinguishes them as exceptionally caring, admirable, and mature people in a play where tribal elders seldom act their age. This ironic contrast leads to the final and most powerful oxymoron in the play, which involves Shakespeare's co-mingling of joy through sadness and spiritual uplift within the depths of tragedy. We feel sorrow for the death of innocence in the script, but immense happiness that the love portrayed by Romeo and Juliet could exist within its tragic context. The playwright's success in combining the opposite extremes of triumph and despair means the audience is left with the dual perspective of defeat on the physical level and victory in the spiritual realm, which brilliantly anticipates many of Shakespeare's later plays, like Hamlet and King Lear. Just as Juliet's dead body makes the tomb "a feasting presence full of light" for Romeo (5.3.86), so too does the magical radiance of the lovers' relationship shine through the pessimism of the play's tragic conclusion. This wonderful paradox, celebrated every time we watch a production of the script, brings audiences back to the play even though we know it will forever end in disappointment. The love between Romeo and Juliet—mature, courageous, enduring, transcendent, and filled with joy—will always give us the solace we need to endure their untimely deaths.
Of this has come to bridge the gulf between Marian, the librarian and the rest of River City’s community, by offering them something they can both agree on—the universal language of music. Willson’s career as solo flautist with John Philip Sousa’s band helped him capture the essence of that unmistakable sound. Willson, in his book “Tales of My Piccolo” (New York: Doubleday, 1948), 412. His training at Juilliard and his subsequent career as flûte and piccolo player with the New York Philharmonic Orchestra show in his tender ballad, Goodnight My Someone, and the rhythmic complexity of Gary, Indiana, with its descending, shifting emphases (“Ga-ry, In-di-A-na”), the thematic and formal unity of the songs which can be sung separately or together. “Lida Rose” and “Will I Ever Tell You,” sung first separately and then simultaneously, are examples of Broadway counterpoint—songs with separate lyrics and separate melodies that harmonize and are designed to be sung together. Similarly, “Goodnight, My Someone” is the same tune, in waltz time, as the march-tempo “Seventy-Six Trombones”. (Music Man, http://www.wikipedia.org)

Perhaps Willson is trying to keep his audience in a realistic frame of mind, when he makes the seller of such sweet music a con man. Is the play as romantic as it appears? Scott Miller comments: “[Hill fools] an innocent young woman merely to keep her from mucking up his plan to swindle the honest, hardworking people of a small Midwestern town” (Miller, Deconstructing Harold Hill: An Insider’s Guide to Musical Theatre [Portsmouth, NH: Heinemann, 2000], 73), and Kimberly Canton questions this acceptance further underscores the idea of a sophisticated man

Because Accidents Aren’t Scheduled

Whether you are visiting Iron County or you call it home, it’s nice to know you can take care of many urgent health needs at the nearby Intermountain InstaCare. We offer walk-in service for urgent-care problems including sore throats, minor accidents, ear infections and more. Both evenings and weekends, our physicians are happy to treat children as well as adults. The next time the unexpected happens, remember the Intermountain InstaCare in Cedar City: We’re here when you need us.

Open Monday through Saturday from 9 a.m. to 9 p.m., closed Sunday

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Open Monday through Saturday from 9 a.m. to 9 p.m., closed Sunday

The Music Man ends with this genuine magic, that romantic fantasy can embrace actual reality and produce a happy ending after all.
Banging Doors, Innuendo, and Sardines

By Olga A. Pilkinson

Michael Frayn’s *Noises Off!* is a farce complete with multiple doors, sexual innuendos, and, of course, sardines. It is a hilarious play that has left many an audience intoxicated with laughter. In fact, Denise Worrell likens the effect on a Broadway audience to that of an explosion, “Crowds stream out of Broadway’s Brooks Atkinson Theater limp and disheveled, gasping for breath and wiping their eyes. Much as they may appear to be fleeing tear gas or a smoke bomb, these people are in fact the happy victims of a very different kind of explosion. They have just spent more than two hours howling and guffawing at *Noises Off!*” (http://anoisewithin.org/docs/ANWStudyGuide_NoisesOff-1.pdf).

Perhaps because *Noises Off!* has been such a funny play, it is almost never taken seriously. At most, some critics call it “highly intelligent and clever fluff” (Nancy Stetson, *The Fort Myers News-Press*, 2006). At least, some critics have admitted, “I found *Noises Off!*” (Frayn cited in Worrell).

From the moment of its conception, *Noises Off!* has been tettering on the edge of two worlds—the world of possibility and the world of fact, the world of seeming and the world of reality. It was born out of comedy, and yet only for the very thing that gave it life—theatre. In Stage Directions, Frayn confesses to being preoccupied with a philosophical dilemma of existence and reality: “The world plainly exists independently of us—and yet it equally plainly exists only through our consciousness of it” (location 249-54). In other words, he has always been fascinated by the duality of existence. *Noises Off!* is no stranger to this duality. In fact, it is its embodiment. *Noises Off!* is not a simple farce; it is not a neat little comedy that hinges on the number of opened and closed doors. It is a Japanese puzzle box that reveals its secrets only when all the right pieces are identified and shifted in a particular order. Nothing On (the play performed within *Noises Off!* is an imaginary play for an imaginary audience. Only both the play and the stage are real. *Noises Off!* is a real play about the production of an imaginary play. But the reality here is doubtful; after all, it is only a theatre performance. It does not exist behind the final curtain. The characters in it also exist only for the duration of the performance and under the audience’s strict supervision, yet the actors are real people with lives that continue even when none of us are watching.

Once we realize all the complexities and demands of this little farce, it is hardly fair to call it “fluff.” After all, why should comic be synonymous with unimportant? Can’t we have an evening of side-splitting laughter with a philosophical afterthought?

But satire and philosophy aside, Frayn intended *Noises Off!* as a funny play. His characters are helpless in their attempts to remedy the far-gone tour of *Nothing On*. They are hopeless in trying to resolve the love triangles and tangles they’ve concocted in the process. They are ending while showing us how difficult it can be to perform. *They* are drawn from life, and they are laughter. And the infamous sardines that seem a silly little prop are not just a source of amusement, but a tool to reality as well. In his autobiography, Frayn mentions them as among his favorite childhood memories (*My Father’s Fortune: A Life*, [New York: Metropolitan Books, 2011]).

For Michael Frayn, life is laughter. “A recent history of the ‘satire boom’ of the 1960s in Britain locates Frayn at the heart of it” (Merritt Moseley, *Understanding Michael Frayn*, [Columbia, SC: The University of South Carolina Press, 2000, 2]). However, laughing at reality and its problems is not as effortless as it might seem. Frayn admits, “I found *Noises Off!* . . . difficult, because of its complexities” (David Smith, “Difficult Stage,” *New Statesman* 135:4791, May 8, 2006, 42). But perhaps it is these difficult comparisons and different complexities that make it so realistic and so funny. *Noises Off!* is a dramatic work that plays with reality and laughs at itself.
A Sad Tale’s Best for Winter

By Diana Major Spencer

This is the saddest tale of all—The Winter’s Tale. Mamilius—best of all young princes but, sadly, doomed—tells his mother, Hermione, “A sad tale’s best for winter” (2.1.25; all line references are to The Riverside Shakespeare, Houghton Mifflin, 1974), at the very moment the welcoming, warm, and generous court of Sicilia plunges disastrously into a bitter cold, black netherworld. The final line of Shelley’s “Ode to the West Wind” asks, “If Winter comes, can Spring be far behind?” Sixteen years’ winter seems excessive, even “Camillo and Archidamus, gentlemen cohorts of the respective kings, discussing the lifelong devoted friendship of the kings, the magnificence of Sicilia, and the promise of Prince Mamilius, ironically precedes the sudden jealousy of Leontes and its consequences. Polixenes plans to return home to Bohemia after a nine-month visit and resists the efforts of his boyhood friend to delay his departure. Leontes invites Hermione, his pregnant queen, to tend her persuasion, which she does—successfully. Then, as the gracious hostess she has promised to be, she engages Polixenes in happy tales of his boyhood with her husband. Alas, Leontes notes them “paddling palms” (1.2.115) and “vinginning / Upon his palm” (1.2.125–26), evoking the wharf on Cyprus where Desdemona and Claudio provide similar “ocular proof” of betrayal in Othello. (The virginal, an Elizabethan keyboard instrument that denotes the movement of Hermione’s fingers, necessarily carries connotations of sexual purity and fidelity.) Leontes, as furious, deranged, and stubbornly persistent as Othello, revokes his queen, removes her son from her presence, and commits her to prison pending trial for treason, meanwhile having “dispatch’d in post / To sacred Delphos, to Apollo’s temple, / Cleomenes and Dion, [who] from the oracle / . . . will bring . . . spiritual counsel” (2.1.182–86). Thus, Shakespeare hurls us from the early seventeenth-century to Homeric Greece and the most famous source of wisdom in Greek history and literature, recorded by poets, philosophers, historians, playwrights, and stone-carvers. In prison, Hermione delivers a daughter, whom Paulina, a lady of the court, presents to Leontes to soften his heart. Infuriated, Leontes refuses the “bastard” (2.3.74), vilifies Paulina’s audacity, and condemns Antigonus, her husband, as “traitor” for “setting her on” (131). “Shall I live on,” he rages, “to see this bastard kneel and call me father?” (155–56)—ironically predicting a precious future moment—then commands Antigonus to deposit the baby “some place / Where chance may nurse or end it” (182–83). Antigonus, like the herdsman in Oedipus Rex, carries the infant to what we hope is a happy rescue and good life. Continuing his self-destructive frenzy, Leontes arraigns Hermione for “high treason, . . . adultery . . . and conspiring with Camillo to take away the life of . . . thy royal husband” (3.1.14–17). Neither the patient dignity of Hermione nor the exonerating oracle from Delphi can budge his obstinacy, but news of Mamilius’s death brings on a panic-stricken bout of contrition from Leontes as Hermione swoons and is carried away. Any compassion that might have ensued is pre-empted as Paulina returns with news that Hermione, too, has died. The final blows of winter descend near the stormy shore of Shakespeare’s Bohemia. Antigonus names the child Perdita (“Little Lost Girl”), leaves her with a blessing—“Blossom, speed thee well!” (3.3.46)—then encounters a vicious death in the jaws of a bear as his Sicilian shipmates churn to the depths of the stormy sea. Since a brief opening...
scene extolling the blessings and marvels of the lifelong devotion of two brother-like kings, we have witnessed the relentless destruction of everything good, true, and beautiful through the psychic indigestion of a willful, warped misconstruer, who now blubbers about "the loss of his queen and son."

The endless destruction of everything good, true, and beautiful through the psychic indigestion of a willful, warped misconstruer, who now blubbers about "the loss of his queen and son."

Thus ends the tragic part of the tragi-comedy. "Blossom" indeed speaks well. Time, as Chorus, bridges sixteen years in rhyming couplets, transporting us from wintry Sicilia to "fair Bohemia, a son o' t' King's, which Florizel / I now name to you, . . .[and] Perdita, now grown in grace" (4.1.21-24). Proserpina, the Latin goddess of springtime invoked by Perdita (4.1.116), restores warmth, color, and abundance to the earth as she returns from her annual sojourn in Hades. A Winter's Tale is now A Springtime Tale, replete with all the features of comedy: disguise, wordplay, rustic, rascals, thwarted young love, and surviving as "a snapper-up of unconsider'd trifles" (4.3.24-25)——smuggles the shepherd and his son aboard the Sicilia-bound ship, carrying notes and artifacts found with Perdita, that will prove their innocence of any familial connection to the foundling they rescued from the bear and foul weather.

A grand concoction of tragedy, comedy, mythology, retread themes and motifs—and a happy ending—the return to Sicilia triggers the culmination of the redemptive myth of Proserpina, whose mother, Ceres, bargained with Pluto for an annual reunion with her daughter and subsequent spring and summer. Now add the further amazement of a Galatea, the statue fashioned by Pygmalion, to reward Pygmalion's devotion.

Does it matter that our "willing suspension of disbelief" is so taxed? Not if you hope for atonement, redemption, reconciliation, miracles, and the profound, truth-bearing nature of old tales.

The Perfect Murder Mystery

By Kelli Allred, Ph.D.

Everyone loves a good mystery, particularly American playgoers. As early as the 1890s detective plays were scoring major successes in the Broadway theatre, and detectives had already begun using fingerprinting to solve crimes. Broadway in the 1930s gave rise to a new wave of mystery melodramas that continued until the 1950s, when a new generation of playwrights exploited this genre. Frederick Knott was one British playwright who immigrated to America in order to refine his craft. Knott (1916-2002) was born in China to English missionaries. He earned a law degree from Cambridge University in England and served as a major in the British army during WWII (Cambridge Business Information, 2003). Knott wrote only three plays in his lifetime, all of which focus on women who become potential victims of sinister plots. In addition to Dial M for Murder, he wrote Write Me a Murder (1961) and Wait Until Dark (1966). A master of psychological thrillers, Knott understood the psyche of both actor and audience. Each of these thrillers enjoyed successful runs on stage and became standards among regional theaters and touring productions worldwide.

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The murder mystery began in nine-
teenth century England. Referred to as penny dreadfuls, these novels were 
quickly adapted for the stage as melod-
drama. Playwrights later followed a for-
mat established by R. Austin Freeman 
in “The Art of the Detective Story” 
(Nineteenth Century and After, 1924), 
which states that the indispensable ele-
ments of a detective story are, first, no 
important information is left out, and, 
second, reasoning must be free of fal-
lacies. New York thrillers were built 
around another formula: a single setting 
where a murder has been committed, 
and when suspicion falls on several 
characters before the detective reveals the true murderer, “often through 
some psychological entrapment” (Ibid). Another stylistic invention crept into 
these plays in the 1930s, when a char-
acter is murdered on stage, in full view 
of the audience. But live theater was 
not the only milieu to embrace murder 
mysteries; the film industry built its pio-
near efforts on crime melodramas.

According to theorist Rosemary 
Herbert, “The theme of revenge is 
visible in both the stage drama and in 
the mystery, and the solution to the latter 
is dependent upon understanding the 
movements on and off 
stage throughout the progress of the production.” The single setting in Dial M for Murder demands such movements by characters who, indeed, are moti-
vated by revenge and justice.

Mystery writers often use the 
a “central criminal act that must be 
solved by a detective. Theft may also 
be used to complicate, confuse, or 
involve other crimes such as murder.”

In “The Oxford Companion to Crime and Mystery Writing,” Oxford University Press, 1999) presents a double challenge to the detective who must reconstruct the hidden reality of the crime—the ques-
tions of who committed it, how, and 
why. The other job of the detective 
in a mystery is to restore the state of 
innocence when it has been disrupted 
by murder. The detective—or sleuth— 
ought to be either an official agent or a perspicacious amateur. While the 
Inspector in Dial M for Murder ini-
nally investigates the murder, Max and Margot assist him in eventually solving 
the real crime.

The play is set in an upper class, 
1950s London flat, replete with over-
stuffed furnishings, fresh flowers, a 
glowing fireplace, a well-used liquor 
cabinet, a writing desk, and French 
doors leading to a garden patio. In 
addition to the apartment’s front and 
patio doors, the set includes two other 
doors that lead offstage to a bedroom 
and a kitchen. The stage properties 
provide pivotal action throughout the 
play: latches, a woman’s handbag— 
letters, nylon stockings, trophies, brief-
cases, a sewing basket, cash, scissors, 
and the telephone to which the play’s 
title refers. Each of these stage props 
is actually a clue that contributes to the 
plot and the eventual solution to “the 
perfect murder.”

In Dial M for Murder, as in Wait until 
Dark, Frederick Knott devises a storyline 
wherein the flawed female hero is the 
victim of the plot; however, the height-
ened interest of the play comes from the 
false accusation of murder “master-
fully arranged by a fiendishly vengeful 
criminal” (Gerstein, John. “Broadway in 
Review.” Educational Theatre Journal, May, 
the opening scene of the play, the audi-
ence members will identify entirely with 
the villain.

Mystery Act One opens to introduce for-
term tennis pro Tony Wendice with 
his wife Margot, in apparent domestic 
bliss; however, that illusion is quickly 
shattered when mystery writer Max 
Halliday arrives. Cynical and jaded, 
Max comes from America to continue 
his affair with Margot, but she ends it. 
Tony, believing the affair to be ongo-
ing, sends the two out for the evening 
and sets in motion a chain of events 
that will soon be out of his control. At 
one point, Tony actually solicits Max’s 
help in writing the “perfect murder.”

Margo overhears the conversation and 
asks Max, “Do you really believe in 
the perfect murder?” Max laughs and 
discusses both The Go-Between and 
Margo and Margot’s curiosity. It soon becomes 
clear to the audience that Margo and 
a Captain Swann have become pawns— 
victims of Tony’s plotting.

Tony and Margot set out as the 
only characters possessing latches 
to the front door of their flat, but by 
the end of Act One, their world has 
turned upside down: their latches 
are exchanged, large sums of 
money are paid out, and the husband’s 
best laid plans falter. In spite 
of his charm, Tony reveals his 
true sociopathic vein when he listens 
on the other end of the phone as his 
wife is being strangled in their 
apartment. He is so diabolical as to back-
track and redesign the entire evening 
after his initial plans go awry.

At least two Hollywood treatments of 
Knott’s story make the plotline 
seem familiar to most audiences. The 
1960 thriller Midnight Lace, starring 
Rex Harrison and Doris Day, tells the story of a husband who plots to drive 
his wife crazy so that her death will 
look like a suicide. Contemporary audi-
ences may recognize that some of the 
plot from Dial M for Murder served as 
the inspiration for the 1998 cinematic 
thriller, A Perfect Murder starring 
Michael Douglas and Gwyneth Paltrow. A Perfect 
Murder follows Knott’s plotline closely: 
an older husband is desperate for his 
wealthy wife’s money; Emotionally 
marooned by her husband, she seeks 
warmth in the arms of a young lover.

Keys are exchanged, large sums of 
money are paid out, and the husband’s 
best laid plans falter. In all three of 
these murder mysteries, the diabolical 
husband almost gets away with mur-
der. “Almost” provides the satisfying 
thriller experience audiences love.

The denouement is nearly exhausting, but 
necessary to unravel the intricate details.

Frederick Knott provides in Dial M for 
Murdor. • Jewelry Repair • Professional Diamond Setting • American Watchmakers Institute Certified • Expert Appraisal Service • Professional Diamond Setting • American Watchmakers Institute Certified • Expert Appraisal Service • Professional Diamond Setting
### 2011 Season Calendar

**Evening Performances of A Midsummer Night’s Dream, Romeo and Juliet, and Richard III are in the Adams Shakespearean Theatre (inclement weather, Auditorium Theatre); The Music Man, The Glass Menagerie, and Noises Off are in the Randall L. Jones Theatre.**

#### Matinee Performances of A Midsummer Night’s Dream are in the Auditorium Theatre.

**All Performances of The Music Man, The Glass Menagerie, Noises Off, The Winter’s Tale, and Dial M for Murder are in the Randall L. Jones Theatre.**

**Backstage Tours begin in the Randall L. Jones Theatre lobby Tuesdays, Wednesdays, Fridays, and Saturdays at 10:15 a.m. from July 6 to September 3 and Thursdays and Saturdays at 10:15 a.m. from September 27 to October 22.**

**Reptory Magic begins in the Randall L. Jones Theatre lobby Mondays and Thursdays at approximately 4:45 p.m. from July 7 to September 1 and Fridays at approximately 4:30 p.m. from September 30 to October 21.**

**The Greenshow is performed in the courtyard surrounding the Adams Shakespearean Theatre Mondays through Saturdays at 7 p.m. from June 23 to September 3.**

**The New American Playwrights Project presents plays August 11, 12, 18, 19, 25, 26, and 31 and September 1 and 2 at 10 a.m. All are in the Auditorium Theatre.**

**Literary Seminars are in the Seminar Grove (inclement weather, the Adams Shakespearean Theatre) the day after each play beginning at 9 a.m. 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 11 to September 1 and Wednesdays and Fridays from 11 a.m. from September 23 to October 21.**

**Costume Seminars are in the Randall Theatre at 11 a.m. Tuesdays and Fridays July 12 to September 2.**

**Actor Seminars are in the Seminar Grove at 11 a.m. Wednesdays and Saturdays from July 2 to September 3 and on the Randall Theatre lawn Thursdays and Saturdays from September 24 to October 22.**

**Play Orientations begin in the Auditorium Theatre at 1 p.m. for matinee performances and 6:45 p.m. for evening performances June 23 to September 3 and at 1:30 p.m. and 7 p.m. on the lawn of the Randall L. Jones Theatre from September 9 to October 22.**

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**June 23 to October 22**

**Midsummer Magazine 2011**
Getting tickets to the Utah Shakespeare Festival is easy—and great seats are always available.

First, you can order via the internet: Visit our interactive Ticket Office site at www.bard.org, and place your order electronically anytime, seven days a week, twenty-four hours a day. Second, you can order by telephone: Call 800-PLAYTIX (800-752-9849) or 435-586-7878.

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Fourth, you can order your tickets by mail: Write down your dates, seating preferences, and plays, and then mail them, along with payment in full, to Ticket Office, Utah Shakespeare Festival, 351 W. Center Street, Cedar City, UT 84720. Ticket Office hours are as follows: Through June 25: Mondays through Fridays; telephone service only, 9 a.m. to 5 p.m. June 23 to September 3: Mondays through Saturdays, 10 a.m. to 8 p.m. September 6 to October 22: Mondays, 10 a.m. to 5 p.m.; Tuesdays through Saturdays, 10 a.m. to 7:30 p.m. Remember the Online Ticket Office is always open at www.bard.org.

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What’s A Vacation Without Golf?

You’ll Want to Try Our Redesigned Back-Nine

The redesigned back-nine, with three completely new holes, adds an extra challenge and some great scenery to what was already one of the state’s finest community-operated golf courses. The course itself is friendly enough for beginners but has plenty of challenges for the seasoned golfers. “Because of the way it’s laid out, it will offer most golfers a chance to use very club in his/her bag,” says John Evans, Cedar Ridge head pro and former PGA golfer. Cedar Ridge includes, of course, a well-stocked pro shop and a clubhouse with a snack bar.

Well, What Are You Waiting For?

Cedar Ridge Golf Course is just a few minutes away. You’ll find it nestled against Cedar City’s red hills at 200 East 900 North, just off Main Street across from the city cemetery. Any questions you might have can be answered by calling the pro shop at 435-586-2970.

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