

The Quill

The Pennsylvania Shakespeare Festival Newsletter • Summer 2006

CAPTURING THE MOMENT: How Lee A. Butz Came to Make 150,000+ Stage Pictures

■ Festival Honors Lee at
June 24th Gala

by Lisa Higgins

Surveying the construction site that would become the Labuda Center for the Performing Arts in 1981, Lee A. Butz was doing what was customary for him on all the construction projects of the Alvin H. Butz corporation: checking in with the field managers and taking pictures of the work in progress.



Butz

Wearing a hard hat and with camera in hand, Lee was approached by Fr. Gerard J. Schubert, O.S.F.S., who, as chair of the Performing and Fine Arts Department, was a member of the committee that had chosen Lee's firm to build the state-of-the-art facility. Eye on the camera, Fr. Schubert asked: "Have you ever done stage photography?"

The answer was no. Sports photography, yes.

The next question that was really on Fr. Schubert's mind had to do with color. "We have a professional photographer, but he said you can't do stage photography in color, only black and white," Fr. Schubert told Lee.

"I told him I don't know why you couldn't," Lee remembers. "I said I'd try, but I wondered, what if the other photographer is right?" Neither of them knew it at the time, but there was about to be a major scene change.

Weeks later, down in the basement theatre of Dooling Hall, Lee shot his first stage show, in color, standing next to the professional, who was shooting in black and white. "He wasn't so pleased," Lee notes. The play was *Arsenic and Old Lace*.

The color photography came out just fine. And, we dare to suggest, a star photographer was born.

Some time ago, Lee estimated that he'd taken 100,000 photographs of

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NOTES FROM THE PRODUCING ARTISTIC DIRECTOR

There will always be schools. Courthouses. There will always be post offices, military bases, departments of motor vehicles. Because, beyond their intrinsic societal value, they have been legislated to exist in perpetuity.

Not so with professional theatres. They exist because, each year, each season, dedicated and determined individuals continue to will them into existence.



Mulcahy

As we begin our 15th Anniversary of performances, and I begin my third season in this position, I am so mindful of all those who made, and make, it all possible. Here goes:

Enduring, heartfelt thanks to:

Fr. Gerard J. Schubert, O.S.F.S.—whose extraordinary vision for a professional Shakespeare festival here in the Valley has come to glorious fruition;

Our Board of Directors—who give so much in so many ways to steward PSF towards its full potential;

The PSF company of artists—inspired, talented, dedicated artists who, year after year, prove that when terrific actors, designers and directors meet great texts, magic ensues;

Fr. Bernard O'Connor, O.S.F.S., President of DSU, for his faith, support and resolve that PSF will thrive;

Lee Butz - for all the magnificent photos (see story p. 1)

The PSF staff – including year-round and seasonal staff who tirelessly design, build, and run the magnificent machine that is PSF;

The DSU theatre faculty and staff – past and present, many of whom “sweat blood” to build the festival over the years;

The DSU staff – who facilitate and

provide support and services without which PSF as we know it would not be possible;

Our sponsors, grantors and funders – paragons of benevolence and philanthropy, especially the 13 individuals, corporations and foundations who have served as season sponsor over the years;

Public officials – our elected representatives who have encouraged and supported us in so many ways;

Our members – whose generosity sustains us and who collectively serve as one of our most important annual benefactors;

Our subscribers – who, in giving themselves the gift of the fullest possible experience of PSF, provide a foundation that allows us to fulfill our mission;

All our patrons over the years—who, by August, will have purchased more than 400,000 tickets since 1992;

Our Volunteer Guild—several hundred strong, who selflessly give their time, energy and creativity to make your visit comfortable, enjoyable;

The DSU Theatre students—one of the primary reasons I took the job. Each year at PSF, today’s professionals are inspired by tomorrow’s. Seasoned pros are reminded, by the courage, tenacity, and love of the art form exhibited by the interns, of why they devote their lives to artistry.

My wife and kids – ’nuf said;

...and finally, William Shakespeare – who reintroduces us to ourselves, engages us, challenges us to keep up with him. Thanks to the man who tapped a power still unfolding, fashioned enduring vitality from the raw materials of language, and revealed insights that continue to penetrate.

“Heavens thank you for it.”

Patrick Mulcahy
Producing Artistic Director



Snow White and the Seven Dwarfs

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A Summer Adventure: *As You Like It*

Envision this: you sit at your desk on a beautiful June afternoon. Looking out of your office window, you can almost feel the zephyr that dances through the trees and over the lawn. Summer is at hand, and you are faced with a dilemma.

At five o'clock, you could stuff your briefcase with paperwork, drive with windows rolled up and air-conditioner blasting, and spend a diligent evening at home, doing yardwork, catching up on chores or even sitting in front of a computer screen.

Or, you could pack a picnic dinner, or pick up take out, change into something comfortable—maybe even a pair of khaki shorts and a polo shirt—and take the whole family on an adventure into the enchanting Forest of Arden.

Music and laughter set the scene as you take in the Pennsylvania Shakespeare Festival's Green Show.

Inside, Shakespeare's *As You Like It* takes you on a journey to a medieval land where romance and bravery resound, and

'All the world's a stage.' There are clowns and princesses, laughs and sighs, and that wonderful feeling that anything can happen.

This year, celebrate summer with PSF's production of *As You Like It*. It is an opportunity to embark on an enthralling escapade—without ever leaving the Lehigh Valley. ■

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"Sweet Lovers Love the Spring."



continued from page 1

the plays produced by DeSales University theatre, Act 1, and its professional outgrowth, the Pennsylvania Shakespeare Festival. The number is closer to 150,000 now. “You ought to get *some* good photographs when you take that many,” he quips.

As anyone who has attended even just one show at the Labuda Center and seen a wall full of Lee’s photos in the lobby can surely attest: the photographs are not merely good: they’re spectacular. Arresting. Compelling. Magical.

A Time to Honor

On June 24th, the Pennsylvania Shakespeare Festival will honor Lee at its annual Gala fundraiser. Given Lee’s many extraordinary contributions to PSF over the years, saluting him during the Festival’s 15th Anniversary season is picture perfect.

“Lee has served as president of the PSF board, as a board member of DeSales University and as an advisor and friend to Fr. Schubert and the Performing and Fine Arts Department,” says Patrick Mulcahy, PSF’s producing artistic director. “It’s time we dedicated an evening to saying, ‘thank you’ to Lee.”

The occasion has inspired a display of Lee’s photos unlike anything that’s ever been done in the region. Worthy of an installation at a major museum, the photos will be displayed as large as 5' x 20'. That’s feet, not inches. Some of Lee’s personal favorites from past PSF productions, along with selections by PSF’s management team, will grace the immense spaces of the University Center. Even the giant windows of the Labuda Center and the cement sidewalk leading up to the University Center may serve as a canvas for Lee’s photography.

The Family Photographer

Like all amazing journeys, Lee’s travels as a photographer began simply, with a classic American camera.

“I was always interested in photography,” Lee said during a recent interview. “As a kid, I had a Brownie, and when Polaroids came out, I started taking Polaroids of my family. One of my best shots, one that I have in my office, is of one of my sons playing with blocks.” (Building skills start early in the Butz family.)

“I never took photography seriously until my wife Dolly and I were going on vacation to Hawaii, and I thought I should have a better camera. So, I got a 35mm, and suddenly, I became much more serious.” It was that 35mm Canon camera that prompted Fr. Schubert to ask him about stage photography.

Since viewing his photographs was becoming part of the audience’s experience in the theatre, “I thought to myself, if people are going to look at these, then they better be good.”

The job was not without pressure.

The lighting – a photographer’s most essential tool in addition to a camera – was often low. Shooting on film in the days before autofocus, he had to set his aperture and shutter speed, and hold steady. Anticipate the moment. Then shoot.

Since his day job as CEO and president of Alvin H. Butz kept him from attending rehearsals in advance of shooting the final dress rehearsal the night before opening, Lee became adept at capturing the defining moment of a scene, of a character, of the play.

He had arrived as a stage photographer with some practice. It was his role as a father that helped prepare him. “From the time my kids were little, they were involved in sports, baseball and basketball. To get good shots in sports photography, you need a lot of anticipation because it’s so precise, even more than in theatre. To try to get the ball and the bat in the shot, you have to pull the trigger at about the same time as the batter.”

Soliciting input from the director and lighting designer in advance helps get the exposures right. “Once Dennis (Razze) told me: ‘someone’s going to jump through that window,’ so I could be ready.”

In the Middle of the Night

Even after the shoot, though, until the dawn of digital, Lee couldn’t be sure if he’d succeeded in capturing anything.

“I’d be taking the film to Don Wertman’s studio to hang a bag of film cartridges on his doorknob in the middle of the night and I had no idea if the exposures were right. I’d be filled with doubt. ‘What about that one great shot?’

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Transcending Time: Actor Meets Othello

Editor's Note: David Alan Anderson, an accomplished professional actor, is set to portray the demanding title role in PSF's Othello. Anderson, who has performed dozens of Shakespearean and contemporary plays during his career, was recently interviewed by Christopher Boyer, a junior DeSales University Communications major who interned with PSF this spring.

How did theater come into your life?

David Anderson [DA]: As a kid, I wanted to be either a professional baseball player or an actor. And I really wasn't sure what to do. Throughout elementary and high school, I would participate in a play or read one in class, or something related to drama, but the idea of actually being an actor seemed unrealistic. When a professor in a Black Drama class suggested I consider it, I finally had the encouragement I needed. Baseball was put on hold.



Anderson

What inspires you to work in the theatre?

[DA]: The opportunity to create something that can sustain the imaginations of others. There is constant change that occurs in an actor and audience through this creation.

As of today, what is your favorite role? Why?

[DA]: In many ways, an actor's favorite role is always the next one. Among my many favorite roles, Floyd Barton from August Wilson's *Seven Guitars* directed by Lou Bellamy at Penumbra Theater sticks out as one of the best. I enjoyed exploring Floyd's journey as a bluesman struggling to make his mark, in spite of himself and his flaws. And I had to sing a little blues, which I loved. I also had a great ensemble of actors to work with. Walter Lee in *A Raisin in the Sun* and the title role in *Macbeth* are other special favorites.

Why have you chosen to work with PSF?

[DA]: Fontaine Syer (Director) spoke with me about *Othello* last fall. Fontaine

and I recently collaborated on *Macbeth* at the St. Louis Black Repertory and it was a very rewarding experience. We expressed interest in working together again, specifically on Shakespeare, and she thought PSF was the perfect opportunity. I have also worked in the Lehigh Valley previously and was thrilled to have a chance to come back to it.

How do you prepare for a Shakespeare play? Do you prefer Shakespeare over contemporary works?

[DA]: When preparing for a Shakespearean play, there is much more text and vocal work involved. I spend much more time in the script than with contemporary plays. Shakespeare always provides a great challenge and an opportunity to grow as an actor. Contemporary works don't always do that. I've done so many more contemporary plays, and I'm a bit partial, but I find Shakespearean theatre very intriguing and exciting, and a real contrast to contemporary theater.

Othello is a very passionate character. Do you relate to Othello as a person? Are his passions realistic?

[DA]: Othello stands tall and proud in the face of hate and discrimination. Having dealt with those issues and the boundaries that they sometimes create, yes, I can relate to him as a man. I think those boundaries caused by discrimination sometimes fuel the passion.

I feel that Othello is one of Shakespeare's most powerful works, because of its timeless themes. What about Othello do you feel makes it timeless and powerful?

[DA]: The reason that Shakespeare is as relevant as ever is due to the fact that four hundred years later, human behavior hasn't changed much at all. We



still desire greatness. We want higher rank and more money. We still take advantage of one another. Our society still waits for someone to reach the top so that it can knock him down. Discrimination hasn't gone away; it has evolved. Love still can have tragic consequences. This is why audiences can identify with the play. The great works transcend time. ■

*"O! beware, my lord, of jealousy;
It is the green-ey'd monster which doth mock
The meat it feeds on." — III, iii, 155*

OTHELLO

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PHOTO CREDITS:

This page: Clockwise from top left: *A Midsummer Night's Dream* (2001), Grace Goglewski and Greg Wood; *Othello* (1996), Aaron Cabell, left, and Michael Tylo; *The School for Wives* (1996) Jim Helsing and Suzanne O'Donnell; *Much Ado About Nothing* (1995), Elizabeth MacLellan and Mark LaMura; *The Imaginary Invalid* (2005), Wayne S. Turney and Colleen Gallagher.

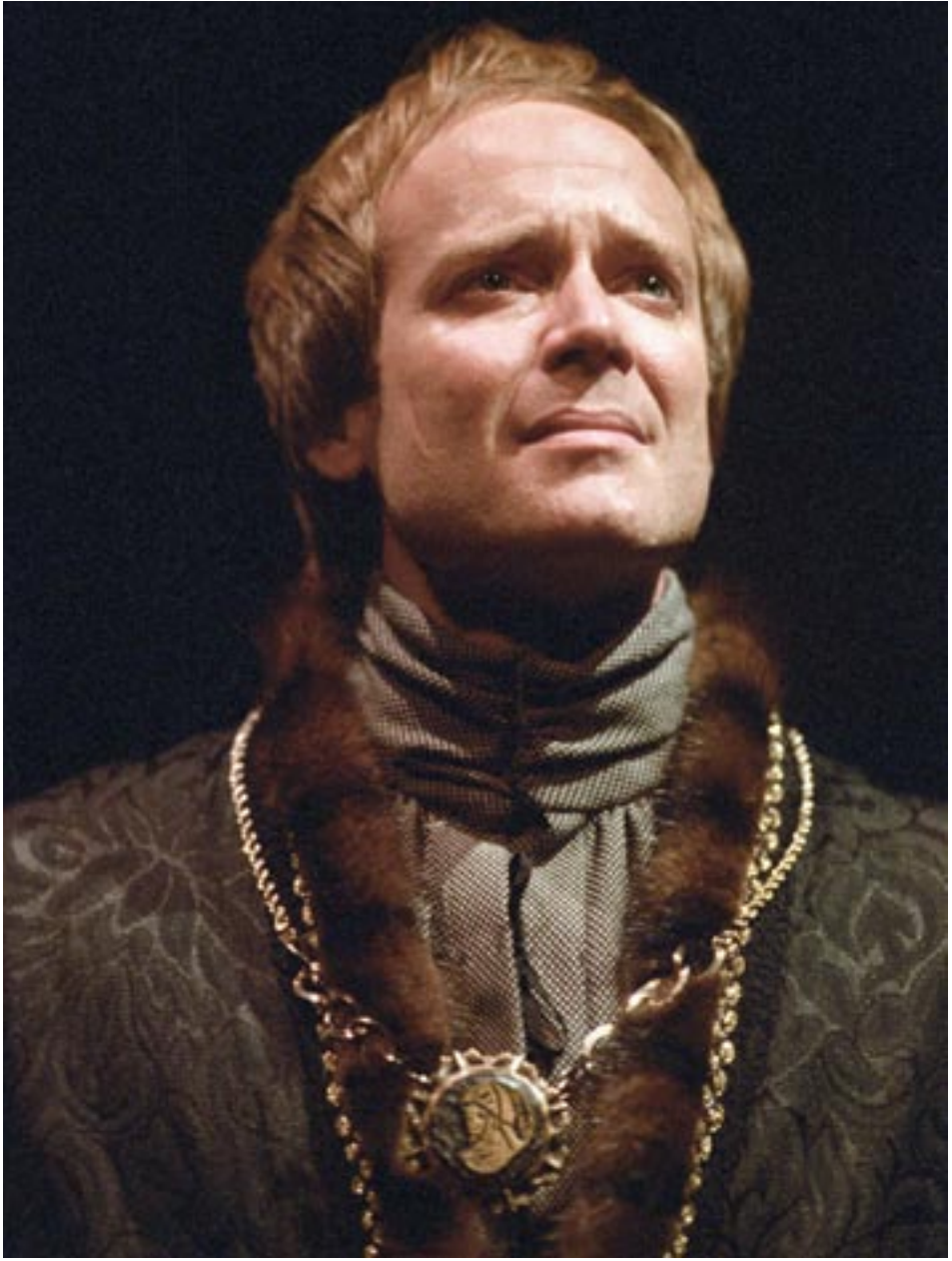
Facing page: *The Importance of Being Earnest* (2003), Jane Ridley; *The Comedy of Errors* (1997) Carl Wallnau and Christopher Patrick Mullen; *Hamlet* (1995), Greg Wood; *The Taming of the Shrew* (1998), H. Michael Walls and Don Burroughs; *Man of La Mancha* (2004) Christopher Coucill.

Page 1: Top: *Blythe Spirit* (1999), Grace Goglewski. Middle row, from left: *Around the World in 80 Days* (2005), Christopher Patrick Mullen; *Henry IV, Part 1* (2005), Ian Merrill Peakes; *All's Well That Ends Well* (1998), Jim Helsing. Bottom row, from left: *Romeo and Juliet* (1992), Suzanne O'Donnell and Joe Wyka; *A Midsummer Night's Dream* (1994), Robin Poley, Suzanne O'Donnell and Greg Wood.

Page 4: *Henry IV, Part 1* (2005), Ian Bedford and Ron Heneghan.

Page 8: *The Tempest* (1999), Michael Tolaydo; *The Glass Menagerie* (1995), Megan Bellwoar.

Thanks, Lee!





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What if it doesn't come out?"

The proof that the exposures worked and the images were real would come to him the next day in the form of about a dozen contact sheets – each containing 36 mini-images of a roll of film printed on an 8.5" x 11" sheet. "As I was reviewing the images, I would think to myself, 'this picture is pretty good, but if I'd done that, it would've been better.'"

This is the thinking of a true artist.

And like every artist, Lee finds inspiration from other artists. "I've always been a great admirer of the French Impressionists, Monet and Renoir in particular, and I've tried to reflect some of that in my photography.

"Using a short depth of field, I put the subject in sharp focus, but their surroundings are somewhat obscure. I think it gives a sense of depth to the photo and focuses on the individual performances."

About two-thirds of a show's 500 to 800 shots are done with longer lenses, up close on individual actors. "The actors are in very emotional situations, and you don't get a chance to capture emotions of this intensity in real life. I am blessed to have the opportunity to take these pictures."

Blessings, Multiplied

Blessings have a way of multiplying. "A play is ephemeral," says Fr. Schubert. "It only lasts for twenty or so performances and then it disappears. All that remains is a photograph. Lee has a remarkable ability to capture the moment that encompasses the whole play. He doesn't plan in advance; he

shoots what's up there on stage."

Since that first shoot in Dooling, which was the last production there before the opening of the Labuda Center in February 1982, Lee has shot every mainstage production at the Labuda Center, plus most of the productions in the Arena Stage. That's 25 years of shows for Act 1 and the Pennsylvania Shakespeare Festival, more than 200 productions.

"I have the deepest gratitude for what Lee has done," says Fr. Schubert. "It is an overwhelming gift to the University, the department and to the Festival.

"And the quality of his photos! You go to New York and see large images of Broadway shows on billboards and they're blurred! The photos are only half-way there. I tell Lee: In New York, the photos are not as good as what he does."

Changes on Stage, Changes in Technology

In the years since Lee first started stage photography, he has witnessed dramatic changes on stage and through the lens. "The quality of the performances has changed remarkably. First, in the ability to stage much larger productions, and secondly the consistent increase in the quality of the performers and their training," he says.

"As far as the equipment...when I started I was dealing with cameras and film that today are primitive compared to what I'm using now. There was no autofocus, which is increasingly helpful as I get older. The film kept getting better, and then, five years ago, I switched to digital. It's far superior to what I can do with film, especially at the low light levels stage photography requires."

Photographers whose work he admires include the American Ansel Adams, world renowned for his magnificent landscapes, and Henri Cartier-Bresson, one of the premiere portrait photographers of 20th century.

And then there is a local photographer Lee holds in such esteem,

he regards him as his 'idol,' Chuck Zvoko, a staff photographer for *The Morning Call*. "I like Chuck's work because he shoots a lot of photos with long lenses and short depth-of-field."

In the Gallery

Once Lee selects the photos for display in the lobby and the images are printed, the actual arrangement of the photos on the wall becomes another artistic challenge.

Sr. Maria V. Jenkins, SSJ, has served as gallery manager for Lee's photos since PSF's inception. With an unerring eye for layout and design, Sr. Maria creates the panorama that entrances patrons of all ages. "The meticulous care she gives helps enhance the overall experience," Lee says.

The audience that comes to see the plays represent the majority of those who appreciate the photo gallery. But there is a smaller audience that is equally, if not more appreciative: the actors themselves.

When professional actors who have performed at some of the finest theatres in the country tell you that they have never seen such spectacular photos, they are not over-dramatizing.



Because actors don't get to see themselves perform live on stage, Lee's photos allow them to glimpse their own artistry. For one moment in time. The defining moment.

For the actors, viewing the photos is nearly a reverent experience. Just as taking the photographs is for Lee. ■

Many Hands Make Light Work: Volunteer Guild Makes PSF a Success

By Christopher Boyer

When the idea for creating a Shakespeare festival first whispered in the dreams of its founder, Gerard J. Schubert, O.S.F.S., a community of volunteers was as essential to the dream as were the actors, designers and technicians. As PSF celebrates its 15th anniversary season, it is with the knowledge that the Volunteer Guild, 200 strong, helps make the Festival truly an enjoyable place to come and visit.

During the hot summer months, the Guild provides cool relief to PSF patrons and staff alike.

“As I researched other Shakespeare festivals around the country, one person after another told me that there was no way to have a festival without a corps of volunteers,” Fr. Schubert says. “So I knew that we had to have volunteers to help start the Pennsylvania Shakespeare Festival and to keep it growing.”

The Guild is composed of four committees and has a board of 19 people who guide its activities.

Mary Ann Kelly, a long time Guild volunteer and supporter of PSF, remembers how she first became involved with the Guild six years ago. “I was a regular patron who came to enjoy the shows, and I wanted to become part of the excitement at PSF. I was later called by the president of the Guild Board and invited to sit on the board. I accepted.”

Kelly believes that the Guild in many ways is similar to a comfortable friendship. “When I think of the Guild and what we do for PSF, I think of how I greet a friend in my home. When my door bell rings, I answer the door to a friend with a smile and ask them to come in.

“Our patrons, who in many ways are our friends, continue to come back year after year to see our fabulous shows. As members of the Guild, we greet, we smile, we take tickets, and we lend an arm or hand to those who need assistance to their seats. We give out programs, sell souvenirs and provide food and drink at the concession stand. We

want to welcome our patrons to PSF, in order to make them feel comfortable and happy.”

The very structure of the Guild is determined by providing the necessities and the niceties that make the PSF experience special. The committees of the Guild include: Concessions, Special Events, Membership and Souvenirs. PSF’s staff liaison to the Guild, Management Associate Timothy T. Walling, notes, “The Guild has a lot of independence and responsibility. For instance, the committees research and choose what souvenirs and concessions will be sold, based on the feedback and responses they get from our patrons.”

“We work year round to make the summer months go smoothly and to help provide the festive atmosphere,” says Kelly.

The Guild always welcomes new energetic and dedicated volunteers. Kelly says “the Guild Board is always seeking volunteers to help make the Festival a continued success. We solicit patrons when they come to shows during the Act 1 seasons.

“We put notices in church bulletins and local papers. But many of our volunteers come directly from the current volunteers. We are having so much fun that our friends want to come along. Isn’t that how most people get involved in something?”

Kelly was originally inspired to volunteer with the Guild, in part, because of her son. “About the time that I began working for the board, my youngest son Ryan was also a freshman theater major at DeSales. I love seeing him on stage, and he loves it too. I want our friends and family to come out and see Ryan and all the other fine actors at PSF.”

Her involvement will not end with her son’s future graduation. “I am sure that when Ryan graduates and goes on elsewhere, I will continue to be dedicated to the Guild. I am happy to be part of this fun group of people. I have friendships with wonderful people here at PSF.” ■

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Shakespeare, With Class, In the Classroom

By Christopher Boyer and
Lisa Higgins

In the age of iPods, MTV and video games, it may seem impossible that a 400-year old playwright could have the power to reach through time and clutter to connect with today's teens and young adults. For a generation more attuned to text messaging than literary texts, the magic of Shakespeare—the timeless themes, the compelling characters and the extraordinary insights—can still captivate.

Were he writing today, would Shakespeare rap? Would he produce music videos? Or would he create informative podcasts? Centuries ago, Shakespeare knew how to reach out to the masses, employing techniques which appealed to both the high-born and the common, the old and the young.

Teaching Shakespearean drama can be a daunting task for even the most gifted teachers. How is Shakespeare to survive in our media driven climate, which often substitutes the slick for the substantial? The Linny Fowler WillPower tour is the answer to this complex conundrum.

In 2000, PSF introduced WillPower in order to give students an opportunity to see Shakespeare the way it was intended to be performed—by professional actors.

While reading Shakespeare is important, the best way to experience Shakespeare is in live performance. In six years, WillPower has played at 127 schools for nearly 40,000 students. Nearly one out of four students, about 10,000, have also attended workshops designed to give them exceptional access to Shakespeare and his time while addressing specific state academic standards.

The WillPower tour consists of a troupe of professional actors who travel to middle and high schools to perform Shakespeare and conduct workshops. Last year, the tour traveled to 26 middle and high schools in Pennsylvania, two in New Jersey and one in Delaware.

WillPower specifically targets students who may not have another outlet to see Shakespeare because of demographics or other circumstances. A uniquely interactive program, WillPower incorporates live theater, and hands-on student



Christopher Patrick Mullen & Christina Keefe in *Hamlet* (2002). Photo by Lee A. Butz

activity sessions with the actors and their educators.

Last year's tour featured a production of *Romeo and Juliet* set during the Renaissance. This fall, *Hamlet* will tour October 11 through November 10. Past productions have included: *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Julius Caesar*, and *Macbeth*.

Interactive workshops are developed by PSF's Artistic Director, who is also a faculty member at DeSales, and are led in the classroom by the acting company. The actors serve as Shakespearean guides and scholars, illuminating the richness of the texts and

sharing their knowledge of the Bard.

Evaluations from students and teachers help WillPower make the grade. A teacher at Pottsville High School wrote: "not only did I see my students enthusiastic and engaged, but I also learned new techniques and activities that I will take into my classrooms."

A teacher at Wyomissing Area High School agrees. "This program is the highlight of our semester. The director's cutting of the play was terrific and the performance was beautiful. Thank you for an outstanding experience – both for me and my students."

PSF new mission statement elevates educational outreach to priority status. WillPower is a vehicle proven to educate and entertain a new generation of young people. Will would be proud. ■

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HEART AND SOUL: THE PENNSYLVANIA SHAKESPEARE FESTIVAL INTERN COMPANY

By Catherine Pressimone

In its 1992 inaugural season, the PSF company included 17 interns. As of this summer, the Festival will have helped more than 400 young men and women to develop their skills as they pursue careers in theatre and related fields.

Working alongside dozens of professional actors, technicians, artisans and administrators is a core of hardworking individuals without whom the Festival would be diminished in numbers and in spirit—the PSF intern company.

“Every opportunity I’ve had post graduation is because of my time at PSF,” says Jessica Conrad, an acting intern in 2004 and 2005 who was Lady Percy in *Henry IV, Part 1*.

“Thanks to the connections I made at the Festival, I booked a tour after my final summer in Center Valley, I got an apartment and had a support network established in New York City, and was cast in a production in a respected New York theatre.” The production she is referring to, *Rue*, was written by August ‘Gus’ Schulenburg, another former PSF intern, and produced by Theatre for the New City.

Even those who have long moved beyond their Festival days fondly recall their internships.

Ben Fisler, a member of the 1997 intern company, admits, “Though I have worked for youth theatre companies and other summer theatres throughout the country, as well as the theatre programs at three different colleges, I have yet to uncover a more perfect model of how a theatre company ought to function, with professional integrity, efficiency, and polish. It is a model I strive to live up to in my productions.”

Dr. Fisler, who went on to receive a Ph.D. in Theatre and Performance Studies from the University of Maryland in 2005, currently serves as director of the theatre program at Otero College in La Junta, Col., and continues to use his PSF experience as a paradigm when teaching.



Steve Burns plays *The Narrator* in PSF’s production of *Aladdin* (1994) Photo by Lee A. Butz

Former interns have a trove of success stories. Steve Burns scored the principal role on Nickelodeon’s *Blue’s Clues*. Christine Negherbon has toured in musicals throughout the United States and Europe. Gus Schulenburg has written and produced several plays in New York theatres. Karen (Krastel) Peakes is a seasoned Shakespearean actress and a familiar face at the Folger Theatre in Washington D.C., as well as in the Philadelphia circuit.

No matter how far they travel, however, many of these professionals return to their theatrical roots, spending summers with PSF. “I feel like PSF is my artistic home,” reflects Matt Pfeiffer, who returns for his tenth season with PSF to direct *Snow White & the Seven Dwarfs* and the Green Show this summer.

Thirteen acting interns comprise the casts of the children’s show and the Green Show, and also appear in Main Stage and Arena Stage productions. The technical interns build costumes, sets, and props, and during each performance, they work backstage. Administrative interns staff the box office and assist with front-of-house operations.

“The interns are an integral part of our company,” says Patrick Mulcahy, PSF’s producing artistic director. “Most

are students, but during the summer they shoulder an even greater workload than the theatre professionals they are working alongside. As a result, interns frequently acquire employment through the contacts they make at PSF—this is a tangible, positive reflection of the contributions they make to the Festival.”

It is a credit to both PSF and its intern company that so many former interns later return to work for the Festival in a professional capacity.

Casey William Gallagher first worked for PSF in 1994 as an administrative intern. He went on to spend six years as Director of Audience Services at The People’s Light and Theatre Company in Malvern, and was tapped to serve as PSF’s general manager in 2004.

“From the beginning, I found the Pennsylvania Shakespeare Festival to be an environment conducive to hard work and high artistic values,” Gallagher says.

Other former interns returning for the 2006 season: Erin Clare (Hurley) Mullen will choreograph the Green Show, Matthew Given will design the Festival sound, Michael Smola will serve as technical director, and Stefani Nicole Oxman will be scenic artist. ■



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New Seats Add Comfort in Arena Stage

By Sophie A. Regnier

As DeSales University celebrated its 40th anniversary during the 2005-2006 academic year, the Labuda Center for the Performing Arts received an anniversary gift: a more comfortable and completely revitalized Arena Stage. This summer, when you attend PSF's *Sleuth*, *Othello*, or *Snow White & the Seven Dwarfs*, you will discover the Arena's new and improved seating!

Our audience members are partially responsible for this wonderful change – as a patron, you may be familiar with the surveys that are passed out each season. Time and again, you requested more comfortable seating in the Arena Theatre. Thanks to the generous support of Fr. Bernard O'Connor, OSFS, DeSales University president, the school was able to earmark the funding necessary to purchase not only new seats but also new carpeting and draperies.

The new theatre seats – the kind that pull down and pop back up, just like those in the Main Stage -- are cushioned and have armrests; in fact, we had to slightly adjust the seating arrangement to make up for these more ample seats. We welcome you to enjoy our Arena productions in much greater comfort. ■



As You Like It, Shakespeare's delightful romantic comedy returns to PSF June 21 to July 9. Callan White (left) and Elizabeth MacLellan in PSF's 1996 production. Photo by Lee A. Butz.

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