

WEST SIDE STORY

GENIUSES AT WORK

By Dennis Razze

The radioactive fallout from *West Side Story* must still be descending on Broadway this morning.

This was the opening line of Walter Kerr's review of the opening night performance of *West Side Story* published in the *New York Herald Tribune* on September 27, 1957. To Kerr, the impact of the musical was as if an atomic bomb dropped on Manhattan—*West Side Story* certainly changed the American musical forever.

Originally entitled *East Side Story* with an incendiary romance between a Catholic Tony and Jewish Maria, the story evolved into street warfare between an American gang called the Jets and a Puerto Rican

gang named the Sharks. Partly this was because composer Leonard Bernstein became intrigued by the gang conflicts between the Americans and the Mexicans in Los Angeles and wanted to locate the setting of the musical there. But Jerome Robbins, who had conceived the idea to adapt Shakespeare's *Romeo and Juliet* into a contemporary musical nearly a decade earlier, stuck to his New York roots. The musical moved from the East Side to the West Side where the Jets were fighting to hold their turf from the encroaching Sharks.

West Side Story was not the first, nor the last, musical to be adapted from one of Shakespeare's plays. *The Boys from Syracuse*, *Kiss Me Kate*, *Two Gentleman of Verona*, and more recently *Something's Rotten* were all inspired by the Bard. But no other musical changed the landscape of musical theatre the way *West Side* did—the music bordered on the operatic meshed with a Latin fusion, the lyrics were simple but unforgettable, and the dance was the most exciting, lyrical, and powerful dance ever seen on Broadway.

Four geniuses of Jewish descent created this masterpiece and each of them contributed key ingredients to its success: Jerome Robbins who conceived the work, directed and choreographed; Leonard Bernstein, a Harvard-trained composer and world renowned conductor, composed the score; Arthur Laurents, playwright and Hollywood screenwriter, wrote the book, and a young Stephen Sondheim wrote the lyrics.

Although Bernstein served as the famous conductor of the New York Philharmonic and was revered in the classical musical world, he may be most remembered for the soaring and percussive, jazz-infused music he wrote for *West Side Story*. Years later Bernstein recalled, "This was one of the most extraordinary collaborations of my life, perhaps the most, in that very sense of our nourishing one another. There was a generosity on everybody's part that I've rarely seen in the theatre... Without any consciousness of it we were all just high on the work and loving it."

Bernstein was writing the score of *West Side* while also working on the musical *Candide* and some material moved from one show to the other. The song "One Hand One Heart" was originally meant for the heroine of *Candide*, Cunégonde, to sing, and the music for "Gee, Officer Krupke" was pulled from the Venetian scene in *Candide*.

Bernstein's music is perfectly coupled with Sondheim's beautifully poetic yet gritty

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Notes from the Producing Artistic Director

In this our 25th Anniversary season, we mark the passing of the two great men without whom this organization would not exist: William Shakespeare and our own founder, Fr. Gerard J. Schubert, OSFS.



Patrick Mulcahy

400 years ago, the world bid adieu to the man whose works would profoundly shape the world's very capacity for thought, expression, and understanding of being human. Shakespeare theatres and others the world over celebrate with us this year in honoring the man whose plays were written "not of an age, but for all time."

Then this past December, we said good night to a sweet prince and prayed that flights of angels would sing him to his rest. "He was my friend, faithful and just to me," and in that I am not alone. His life inspired so many.

Fr. Schubert was one-of-a-kind. He founded and ran the Festival for its first 10 years and we have stood squarely on his shoulders to create the PSF you find today, one of only a handful of professional theatres on the continent with such a broad range of offerings and that allows patrons to see them all within a few visits or a few weeks' time.

We spent the last few months mourning Fr. Schubert's passing. Now it's time to celebrate his life, his spirit, and his passion for the theatre through this year's productions. It is an honor to dedicate this momentous anniversary season to him.

Whether you glimpse the machinations in the corridors of power in *Julius Caesar*, or you are one of the lucky many who will get a ticket to the Shakespeare-inspired musical *West Side Story* before it sells out, or you savor the three comedies from Messrs. Coward and Shakespeare, or best yet, enjoy them all, you will be sharing in the gift, the light of inspiration and joy Fr. Schubert envisioned for decades before founding PSF in 1991.

Please join with us in celebration in this very special year.

Patrick Mulcahy

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Pennsylvania Shakespeare Festival's summer productions of *Julius Caesar*, *The Taming of the Shrew* and *Love's Labour's Lost*, as well as the 2015 fall WillPower tour of *Julius Caesar*, are part of *Shakespeare in American Communities*, a program of the National Endowment for the Arts in partnership with Arts Midwest.



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PSF Dedicates the 2016 25th Anniversary Season
in Loving Memory of its Founder

REV. GERARD J. SCHÜBERT, OSFS

November 21, 1929 – December 6, 2015

"Give beauty back,
beauty, beauty, beauty,
back to God,
beauty's self and beauty's giver."

— From *The Leaden Echo and The Golden Echo*
Gerard Manley Hopkins (1844–1889)

Photo by Lee A. Butz.

JULIUS CAESAR

Glimpsing Intimacy in the Corridors of Power

SCHUBERT THEATRE
JUNE 22 - JULY 17

By Patrick Mulcahy
Producing Artistic Director

How many ages hence will this our lofty scene be acted over in states unborn and accents yet unknown." With these words in *Julius Caesar*, Shakespeare gives Cassius, a leading conspirator in the assassination, the power of prophesy.

In 1864, three brothers from the prominent Booth theatrical family played principal characters in *Julius Caesar* at the Winter Garden in New York City. Just five months later, one of the brothers, John Wilkes Booth, shot President Lincoln at Ford's Theatre. As he jumped to the stage, Booth shouted "sic semper tyrannis" ("thus always to tyrants"), words attributed to the historic Brutus at Caesar's assassination.

Nelson Mandela shared a smuggled, disguised copy of *The Complete Works of William Shakespeare* with his fellow political prisoners at Robben Island. Thirty-two of the prisoners, including future leaders of post-apartheid South Africa, selected favorite quotes from which they drew inspiration in their struggle. One of Mandela's selections, spoken by Julius Caesar as he responds to his wife's fears about him going to the Senate:

Cowards die many times before their deaths;
The valiant never taste of death but once.

Amid the sounds of the guns of revolution in 1776, Abigail Adams quoted Brutus as she wrote to her husband John:

There is a tide in the affairs of men,
Which taken at the flood, leads on to fortune.
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat,
And we must take the current when it serves,
Or lose our ventures.

Each of these acts of revolution could also be described as intimate: a point-blank assassination, keeping company with Shakespeare in solitary confinement, and a love letter to a founding father and revolutionary. So personal in each case.

Most striking to me in *Julius Caesar*: characters seem to speak for the ages and yet also speak intimacies in the ears of friends and lovers, occasionally at the same time. Thus, the emotional range of the play has a kind of cosmic breadth despite the relative stoic constraint of a few of the principal characters.

Originally, we had planned *Caesar* for the mainstage, but then moved it to the Schubert Theatre. That's when I got most excited about this production. The intimacy of that space felt perfect for the intimacy of the play.

Most people probably think first of the assassination scene when this play comes

to mind. To me, the scope of that "lofty scene" is beautifully balanced by the play's humanity, revealed in its many intimate moments: Brutus' closeness with his fiercely loving wife Portia; his care of his servant Lucius; his dynamic relationship with his close friend Cassius; and even his love of Caesar. Caesar finds intimacy with his wife Calpurnia, with the people of Rome, with the Senators who come to his home to bring him to the Capitol, and with his friend Brutus in his final moment. Antony's moments alone with the "ruins" of Caesar are similarly powerful and poignant.

Perhaps this full spectrum exploration of both the public and private selves is a key to the play's popularity. *Julius Caesar* was among the most referenced plays in Shakespeare's time even though it was not published until after his death. In 1599, it followed a string of history plays which explored the morality of rebellion in the War of the Roses, and similarly gave Shakespeare's audience a kind of backstage access to the corridors of power. Our fascination continues, if television series about the U.S. presidency and ancient Rome are any indication. There have been dozens of feature films that tell the Julius Caesar story, several adapting Shakespeare, and our own production of *Antony and Cleopatra* had record-setting attendance. While our fascination with the otherwise hidden machinations of politics is strong, how much stronger is it when we find that we care about these people, that we see ourselves in them, in their

acts of love and compassion as much as in their acts of aggression.

The age-old question is: was it aggression or were the conspirators liberators? While the world continues to struggle with the question of what to do with a leader who is perceived to have tyrannical inclinations, it also struggles more broadly to determine under what circumstances a person in authority can use deadly force against a person perceived as a threat.

Great playwrights don't preach. Often through immersion in ambiguity and paradox, they illuminate truths about our being that transcend binary considerations of right and wrong. They look across the width of the paradox to reveal what is fundamentally human. In this play, I believe Shakespeare certainly fascinates the audience with the plot history gave to him. His genius

though is in exploring with us perhaps the more interesting questions of why and how we do what we do, what it says about human beings that we continue to wrestle with morality, to revisit questions of what should or should not have been done, and how we do so in the context of our relatedness to one

we, like the characters in this play, struggle to create the version of the world we would most want to live in. That's power, to move the needle.

Julius Caesar is arguably Shakespeare's first great tragedy. In honor of the play's timeless qualities, our production will highlight elements of past, present, and imagined future. Unlike documentaries, plays are art objects made of metaphor. Shakespeare wrote a play in Renaissance England, set in ancient Rome, that will be produced for an American audience in 2016.

Any production of a Shakespeare play today ideally meets in the magical space between these different eras in human history, including ours. Hamlet asks that the theatre "hold the mirror up to nature." Our production aims to do so in this momentous and tumultuous year, and to ask the questions the play asks, of our time, of Shakespeare's time, of Caesar's time, of all time. ■

“How many ages hence will this our lofty scene be acted over in states unborn and accents yet unknown.”

another in both intimate and glare-of-the-spotlight public relationships.

This play moves from rationality to frenzy, from soaring ideals to impulsive mob violence and civil war. It also translates history into great entertainment, and makes the harder-to-glance nuances of our natures more visible, poignant, and illuminating, as



Keith Hamilton Cobb
Julius Caesar

TV: *Noah's Arc*, *Young & the Restless*, *Andromeda*, *All My Children*; Emmy nominee; Shakespeare Theatre Company/D.C., Shakespeare Theatre of New Jersey, Actors Theatre of Louisville, Denver Theatre Center



Rosalyn Coleman
Calpurnia, Caesar's wife

Broadway: *The Piano Lesson*, *Seven Guitars*; TV: *The Blacklist*, *Blue Bloods*, *Elementary*, *White Collar*; Shakespeare Theatre Company, Yale Rep, Shakespeare & Company



Steven Dennis
Cicero

NY stage: *A Most Secret War*, *Girl of the Gold West*; PSF: *The Tempest*, *Cyrano*, *As You Like It*; Regional: Shakespeare Theatre of New Jersey, Centenary Stage, Syracuse Stage



Jacob Dresch
Marullus/Decius Brutus

PSF: *Henry V*, *The Foreigner*, *Lend Me a Tenor*, *Macbeth*, *Antony & Cleopatra*, *Hamlet*; Texas Shakespeare Festival, Red Bull Theatre



Grace Gonglewski
Portia

PSF: *The Merry Wives of Windsor*, *A Moon for the Misbegotten*, *The Taming of the Shrew*, *Henry V*; Walnut Street, Arena Stage, Arden Theatre, Wilma Theatre



Christopher Patrick Mullen, Casca/Lucilius

1st national tour: *West Side Story*; PSF: *Pericles*, *Dracula...*, *Romeo & Juliet*, *Twelfth Night*, *Hamlet*; People's Light, Arden Theatre, Orlando Shakespeare Theater



Spencer Plachy
Marc Antony

Broadway: *Romeo & Juliet*, *The Mystery of Edwin Drood*; Tours: *Oklahoma!*, *Fiddler on the Roof*; PSF: *South Pacific*, *1776*, *My Fair Lady*, *The Two Noble Kinsmen*



Greg Wood
Cassius

Film: *Sixth Sense*, *Signs*; PSF: *The Tempest*, *King John*, *Cyrano*, *A Moon for the Misbegotten*, *Hamlet*, *Richard III*; Orlando Shakespeare Theater, People's Light, Walnut Street



Henry Woronicz, Brutus

11 seasons at the Oregon Shakespeare Festival as resident actor/director, Artistic Director from 1991-95. *Seinfeld*, *3rd Rock from the Sun*, American Conservatory Theatre, Berkeley Rep, Arden Theatre Company, Actors Theatre of Louisville, Delaware Theatre Company, The Shakespeare Theatre



Julius Caesar set rendering by Steve TenEyck



Austin Colby, Tony
National Tour: *The Sound of Music*;
Regional: Arena Stage,
Signature Theatre,
Olney Theatre, Papermill
Theatre; Soloist, *Lost
Songs of Broadway*,
Holiday Folies



Karli Dinardo, Anita
National Tour: *Flashdance
the Musical*; featured
dancer, Engeman
Theatre: *West Side Story*
(Anita), *The Music Man*;
BroadwayCon (world
premier), Rockefeller
Center



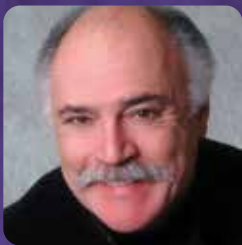
MaryJoanna Grisso,
Maria
Maria, *West Side
Story*, National Tour
and Signature Theatre,
Helen Hayes nominee;
Cosette, *Les Misérables*,
Palace Theatre; Soloist,
Carnegie Hall, Broadway
Rocks Concert; Lead,
MTV Show Choir



Nathan Madden, Riff
Broadway: *An American
in Paris*, *Chicago*;
National Tour: *Come
Fly Away*; Dance: Les
Ballet Jazz DeMontreal,
Lar Lubovitch Dance
Company; Regional:
Guys and Dolls,
Footloose, *Cats*, *A
Chorus Line*



Charles South, Bernardo
International Tour/
West End: Bernardo,
West Side Story;
Carmencita Jones;
Regional: *Fiddler on
the Roof*, *Goodspeed*;
Hartford Stage, La Jolla
Playhouse; Lead dancer,
Richard Rogers Revue,
Hartford Symphony



Joe Vincent, Doc
Broadway: *Rock'n'Roll*;
The Elephant Man; PSF:
Fiddler on the Roof, *Cat
on a Hot Tin Roof*; 14
seasons with Oregon
Shakespeare Festival;
Orlando Shakespeare
Theatre; *Goodspeed
Opera*



Bill Zielinski, Lt. Schrank
PSF: *Henry V*, *The
Mousetrap*. Seven-time
Barrymore nominee,
four-time winner;
Regional: People's Light
and Theatre; Delaware
Theatre Company,
Portland Stage Company

West Side Story *continued*

urban lyrics. Sondheim would have liked to use even coarser contemporary language, but the f-bomb was switched to “Gee Officer Krupke, krup you!” In his 2000 memoir, Laurents recalls that Sondheim would have preferred to write both music and lyrics himself, but his mentor Oscar Hammerstein convinced him it would be a great experience for him to work with Bernstein and Robbins.

Laurents’ book exquisitely and movingly retells the key events in *Romeo and Juliet* with an unforgettable balcony scene, a dance at a gym instead of the Capulet’s ball, and a rumble under a bridge instead of a duel in the town square.

Jerome Robbins has put together, and then blasted apart, the most savage, restless, electrifying dance patterns we’ve been exposed to in a dozen seasons.

—Walter Kerr, theatre critic

Contrary to Bernstein’s memory of the generous spirit of the group of artists that created *West Side Story*, this brilliant team of collaborators was not always a cohesive one. Disagreements were as frequent and as tense as the gang warfare in the play, and by opening night none of the collaborators were speaking to Jerome Robbins: he had made many decisions on his own without consulting the others. He used his credit “conceived by Jerome Robbins” as justification for taking the lead role in the decision-making and his choreography took center focus in the show. Walter Kerr noted in his review:

Director, choreographer, and idea-man Jerome Robbins has put together, and then blasted apart, the most savage, restless, electrifying dance patterns we’ve been exposed to in a dozen seasons.

Time magazine’s review stated that by “putting choreography foremost, (*West Side Story*) may prove a milestone in musical-drama history...”

For subsequent revivals of the show, Robbins’ choreography is almost always recreated. A choreographic manual is provided with the script, but even that is incomplete. Performers are dependent on dancers and choreographers who have passed down the remembered movement: as a result there are many variations.

When Robbins presented a Broadway revue of his greatest hits (*Jerome Robbins’ Broadway* in 1989), he had to employ many dancers who had previously performed in productions to help recreate the choreography, as he himself no longer remembered each and every step. A few modern choreographers have attempted to create new dances for the music, but they almost always end up adapting the iconic memorable movement created by Jerome Robbins. (See story next page.)

The film version of the musical, which premiered in 1961, provides some representation of the dances. However much of the movement was altered for the film by Robbins, who was later replaced by Robert Wise as director, and the

screenplay re-orders several key events in the story. The alleyways and fire escapes of the setting for the story were filmed in the blocks of New York that became the locations for Lincoln Center and the Julliard School. The film won a total of 10 Academy Awards, including Best Picture—one of the few movie musicals ever to receive that honor.

The recent Broadway revival directed by Arthur Laurents, in an attempt to modernize the piece, translated many of Sondheim’s lyrics into Spanish. Lin-Manuel Miranda, creator of the Broadway hit *Hamilton*, did the adaptation. However, due to the audience response, most of the English lyrics were eventually restored.

West Side Story remains one of the greatest achievements in the American musical theatre. Few Broadway scores are as successful and memorable as Bernstein’s, and Robbins’ choreography set the standard for all of the dance musicals that were to follow. ■

WEST SIDE STORY

MAIN STAGE • JUNE 15 - JULY 3

Stephen Casey Takes a Step in Time

Recreating Jerome Robbins' Choreography for *West Side Story*

By Lisa Higgins

The futility of intolerance.

All the dance, all the music, and all the words that make *West Side Story* the singular achievement it is, for Jerome Robbins—who conceived, then choreographed and directed the show—the central theme is simply “the futility of intolerance.”

Perhaps this fundamental idea propelled the geniuses who created *West Side Story* to produce some of their greatest work. “I don’t know what was in the back of their minds, these guys were so career-driven—but nobody thought (*West Side Story*) was going to be a hit,” Gerald Freedman, Robbins’ assistant director, told Robbins’ biographer. “They weren’t working for a hit. They knew this was some strange animal, so that they could pour themselves into it, and it was only about excellence.” (See cover story, “Geniuses at Work.”)

In gestation during the early 1950s when “Broadway was still tied in many ways to the old leggs-and-laffs tradition,” *West Side Story* was shaped in part by Robbins’ emergence from the world of classical ballet, paired with composer Leonard Bernstein’s enormous talents in classical music.

“Robbins was of both worlds—prolific in classical ballet and Broadway,” says Stephen Casey, who returns to PSF to recreate Robbins’ original choreography. “He merged book, music, character, and score, and made them seamless.

“In *West Side Story*, the opening scene begins with a dance. Robbins loved movement that came from simple actions, like walking, strolling, running, and more technical movement evolved from those actions to tell a story,” Casey says.

“In the prologue, you see Jets on a street. Their walk becomes a snap, a snap becomes a glide, and the glide becomes the iconic ‘sailing step’ of the Jets. Then in the background, you see the angle of the Sharks’ elbows, and before anyone opens their mouth to speak or sing, the story is told through movement and dance.

“You have to maintain Robbins’ staging and choreography because it’s so integral to the story.”

The dancing in *West Side Story* exceeds the dancing in any other musical PSF has produced by light years. Similar to the way *Les Misérables* was the most challenging singing production PSF has ever produced, *West Side Story* is the most challenging dancing show, Casey says. “Restaging someone else’s choreography is a huge responsibility,” he says. “You have an obligation to

do it right. You’re passing on a legacy.

“Dancers have to know why they’re doing what they’re doing; it can’t just be about the steps.

“With Robbins’ choreography, it’s not just

the steps, it’s how they move together and how they weave together. It’s highly physical and athletic and very complicated in its design.”

And that’s not all, Casey says: “The choreography is very challenging musically and the dancers must understand the score completely. It’s not 5, 6, 7, 8: the meter changes constantly, the accents change constantly.”

Casey, who created the choreography and some of the musical staging for *Les Miz* last season as well as for PSF’s *Oklahoma!*, *A Funny Thing Happened on the Way to the Forum*, and *1776*, previously had the challenge of recreating Robbins’ choreography for PSF’s 2014 production of *Fiddler on the Roof*—all productions that were directed by Dennis Razze, associate artistic director.

“I have worked with Stephen on so many shows now,” says Razze, “it’s like we are an extension of each other. Stephen is a fantastic choreographer—he works fast, can recall every step, every count by heart, and is terrifically clear about what he wants from an actor or a dancer.” Razze continues, “Stephen has made it his business to study every aspect of Robbins’ choreography for this show and not only knows the movement but what each movement communicates about the story or the characters. He’s absolutely brilliant.”

The depth and range of Casey’s knowledge about Robbins and his work reflects Casey’s own artistry in addition to honoring Robbins. “Robbins went from American ballet to musical theatre to film. He did it all. How can you do all that in one lifetime?

“What do you say to genius?”

Robbins’ vast collection of work tells many stories. And in *West Side Story*, his brilliant adaptation of Shakespeare’s *Romeo and Juliet*, Robbins’ choreography indeed reveals the futility of intolerance. ■



Stephen Casey, front and center, leads dance auditions for *West Side Story* earlier this year. Casey is recreating Jerome Robbins’ original choreography. “You have an obligation to do it right,” he says. “You’re passing on a legacy.” Photo by Dennis Razze.

The Taming of

By Heather Helinsky, Dramaturg

Imagine waking up one morning and your independent and sovereign nation is being threatened by the greatest military force in the world—and a woman is the ruler of your nation. In mid-July 1588, the people of England found themselves surrounded by seven miles of 130 Spanish battleships, sent from King Phillip II of Spain.

Yet like a true warrior, Queen Elizabeth I, astride her white horse, boldly went forth to the troops in Tilbury and delivered an inspirational speech much like the one PSF audiences heard last summer in Shakespeare's *Henry V*.

"I know I have the body of a weak and feeble woman," declared Queen Elizabeth I, "but I have the heart and stomach of a king, and a king of England too!"

Queen Elizabeth I's defeat of the Spanish Armada turned the tide of history, as England's second-rate navy conquered the fleet of the mighty colonial Spanish Empire. Queen Elizabeth I had challenged the greatest power in the European world and won. This battle, which stemmed from 30 years of tension with King Philip II of Spain, also had a very personal side.



The "Armada Portrait" from the National Portrait Gallery in London depicts Queen Elizabeth I and was painted in celebration of the defeat of the Spanish Armada.

In 1555, Elizabeth, daughter of the late King Henry VIII, was 22, marriageable, and in a politically vulnerable position. Elizabeth had just been freed from her imprisonment in the Tower of London by her half-sister Queen Mary. Powerful King Phillip II of Spain met and attempted to woo Elizabeth at Hampton Court. It was quite uncommon for monarchs

of the time to meet and woo in person. While there is no record of what either of them said in this private meeting, only a few

summers later in 1559, King Phillip II made a very unpopular decision with his Catholic subjects to propose marriage to Elizabeth I, the Protestant Queen.

Elizabeth refused the proposal and that summer, King Phillip II prepared his earliest scheme to send his Armada across the Channel. This began 30 years of belligerent threats on which King Phillip II never delivered. Until 1588. Once the Spanish Armada was defeated by "the Protestant wind," it solidified that England's monarch, who may have had the body of a weak and feeble woman, was now a confident, powerful, and very popular ruler.

The Taming of the Shrew is known to be one of Shakespeare's earlier plays. First performances could have been seen as early as 1590 or as late as 1594, but some experts have determined it could have been performed in 1589—only a year after Queen Elizabeth's triumph over the Spanish Armada. For Shakespeare, the "upstart crow" actor and playwright of the Lord Chamberlain's Men, the possible 1589 date makes it not only his first comedy, but possibly his first play. We can only imagine how audiences received the strong-willed behavior of Katherine with a strong-willed Queen ruling England.

The Taming of the Shrew, both a popular comedy and the iconic dramatization of the battle of the sexes, is a play of contradictions without any easy answers. An audience favorite, it defies the common definition of comedy: a play that ends happily with the main characters dancing at their wedding. Instead, *The Taming of the Shrew* ends in the third act with Petruchio carrying an unhappy Katherine away from their wedding feast. In one of the rare occasions where Shakespeare dramatizes marriage, he then ends the play with three seemingly happy couples betting which one's wife is the most subservient to her husband's call.

While *The Taming of the Shrew* is Shakespeare's most complete dramatization of the institution of marriage, the questions it raises were important ones to the subjects of Queen Elizabeth I.

For Elizabethans, marriage was not a private affair but a very public one. Brawling

spouses were seen as dangerous socially and politically. What knotted a private marriage to English public life stemmed from the dramatic shifts in England from Catholicism to the newly created Church of England. Only a generation earlier, King Henry VIII separated the English church from the Roman Catholic church over the issue of divorcing wife Catherine of Aragon so he could marry Anne Boleyn, the mother of Queen Elizabeth I. Which

"I have the body of a woman
but...the heart and stomach of a king"



Ian Merrill Peakes (left), multiple Barrymore award winner, played Petruchio for PSF. Eleanor Handley, who played Katherine, also won a Barrymore for her role in *Hot Tin Roof* and Beatrice in *Much Ado About Nothing*.

was more powerful: the King of England, or the Catholic church? Catholicism holds marriage up as a sacrament, but King Henry VIII wanted to treat marriage as a contract that could be broken.

Yet if marriage is simply a contract that can be broken, the concept creates some very real challenges to other fundamental Catholic teachings, particularly that a man is the head of the household, the king of his domestic castle. And a ruler over his wife.

As Henry VIII's daughter Queen Elizabeth I worked to establish the Anglican Church, the common man felt these dramatic shifts from marriage as a sacrament to marriage as defined by the Anglican Church.

**Weak and feeble woman,
stomach of a king."**

— Queen Elizabeth I



award winner and Helen Hayes nominee, returns whose PSF's credits include Maggie in *Cat on a Hot Tin Roof*, will play Katherine.

Churchgoing in England was compulsory: as the monarch of England was also the head of the Church of England, and subjects owed the monarch both political and religious allegiance. Under Queen Elizabeth, the Bible was translated into English, making it widely accessible in a society where, regardless of class, children were taught to read. *The Book of Common Prayer*, published in 1549, revised prayers and liturgies, including the marriage ceremony. Queen Elizabeth's revision of "Thirty-Nine Articles" intended to shift the focus of worship away from ceremonies in an effort to put the believer in a more direct relationship with God. At the same time, Anglican clergy were allowed for the first time to marry.

One can assume that a radical change in the church from the Catholic church's celibate priests to married Anglican clergy had a direct impact on the homilies that the Elizabethan English family would hear! The publication of the Bible in English was soon followed by publications of sermons as well as "household manuals"—the beginning of an industry of books giving advice on one's personal life. By the early 17th century, marriage advice books were widely distributed. While all these books called upon the authority of Scripture to assert that households were both hierarchical and patriarchal, the status of the wife was sometimes referred to as a "joint governor" or companion, which complicated discussions of domestic authority.

One of the Anglican Church's official sermons was *A Homily on the State of Matrimony*, first published in 1547 but revised 39 times over the next 100 years. Like Shakespeare's play, *A Homily on the State of Matrimony* provided no easy answers or common consensus on the roles of husband and wife. One such contradiction concerned a husband's right to beat his wife. The Christian wife's response to this violence was to turn the other cheek, pray, and have patience. However, the homily attempts to redefine masculinity as nonviolent and deplores a husband's use of violence, even as it concedes that violence is a husband's right. The homily's ideal of a politic, patient, and gentle husband was not the reality of Elizabethan households. Because of this reality, the homily stressed that marriage tests

the patience of both spouses and seeks to counsel the English couple "struggling to conquer the frustrations of marriage and to tame their own rebellious wills."

In this play about life beyond the celebratory wedding feast, Shakespeare uses the conventions of a play-within-a-play in a unique way. The audience is asked to imagine being in Italy instead of England and to stay conscious that the stage is only a representation of reality. The audience doesn't have to suspend their disbelief; they can stay aware that this situation is being portrayed by actors playing roles. It's helpful to remember that in original practice, the audience was accustomed to suspending their disbelief as all women's roles, including *Shrew's* Katherine and Bianca, were played by young boys dressed as women.

Shakespeare's plays often dramatize dutiful daughters, yet in *The Taming of the Shrew*, both sisters are only playing at their roles. Baptista believes he is a good parent and values reputation and status above all else.¹ Baptista rebukes his oldest daughter Katherine for any word or deed that tarnishes their family's public image. Bianca seems to be the good, dutiful daughter because she is compliant and outwardly obedient. Yet Katherine, called a shrew for being publicly disobedient, sees through Bianca's "good girl" act. Shakespeare will not dramatize a pair of sisters competing for parental attention until much later in his career in *King Lear*, a tragic play opposite in mood and tone from *Shrew*.

Bianca's name means "white," which seems symbolic for the traits all her suitors value in her: beauty, a seemingly gentle nature, and purity. Katherine is trapped, then, by a role as an unconventional daughter and Baptista would like nothing more than to "rid the house of her." Perhaps as a comic foreshadow of *King Lear* and *Cordelia*, Baptista has been completely fooled by the true nature of each daughter. None of the men of the town can see into Katherine's heart, judging her only by her outward shrewish behavior. It's not until Petruchio arrives that someone can see beyond the act and fall in love with Kate. Almost everyone, from the servants to the

MAIN STAGE

JUNE 13 - AUG 7

the Shrew

lords, ends up disguising their true natures and playing a role as they pursue Baptista's daughters.

Director Matt Pfeiffer—who PSF audiences know from last season's *Henry V* and 2014's *The Two Gentleman of Verona*—starts his directing process by embracing the humanity of the actors playing these roles. “It’s clear that Shakespeare knew he was going to write a play that’s challenging. What’s it like for a man and woman to find common ground? Because of this, it seemed important for Shakespeare to remind the audience that this is, first and foremost, a play.”

Pfeiffer also sees *Shrew* as Shakespeare's way of turning a typical love story upside down. “The pursuit of Bianca, where two suitors are fighting over a beautiful girl, is the usual love story plot. That’s not what we have with the main plot of Katherine and Petruchio. Petruchio, for all his bravado, admits he doesn’t know what he’s doing. Kate wants to be loved, but she doesn’t understand Petruchio’s actions until she learns how to play the game. There’s something about the way they fight that adds up to a more satisfying, complicated love story. They’re in it to win it.”



Eric Hissom, Grumio

PSF: *Around the World in 80 Days*; *The Complete Works of Shakespeare...*; *A Man for All Seasons*, and national tours.



Brandon Pierce, Lucentio

Shakespeare Theatre of New Jersey, Philadelphia Theatre Company, Arden Theatre, others.



Linda Thorson, Baptista

TV: *The Avengers*, *Marblehead Manor*; BBC, ITV London; Broadway: *Noises Off*, *City of Angels*; Tours.



Carl N. Wallnau, Gremio

PSF: *The Foreigner*, *Henry V*, *Lend Me a Tenor*, *Twelfth Night*. Paper Mill Playhouse. New York: Pearl Theatre.

With *The Two Gentleman of Verona*, director Pfeiffer had musicians casually introduce the action of the play through songs, while last summer's production of *Henry V* used music to create heightened ceremonial moments. Pfeiffer uses music not in a conceptual way, but to create an event and remind the audience of the presentational style of telling the story. “If *Two Gents* used music like a joyous, relaxed summer picnic, and *Henry V* brought a religious tone, then *The Taming of the Shrew* will use music with explosive energy. In *Shrew*, love is chaotic and crazy.”

“Love wrought these miracles,” explains a character in *Shrew*, after much comic confusion and deceptive role playing, towards the end of the play.

“The play is not an answer or prescription about a woman's place in society. The playwright has a history of writing very strong female characters,” says Pfeiffer. “For me the play asks, what do we give up of ourselves to be in a relationship?”

“Am I a better person with my partner? That’s the real test of true love.” ■

1. In PSF's production, the role of Baptista is being played by a woman.

Heather Helinsky is a Philadelphia-based dramaturg with an MFA in Dramaturgy from Harvard and a BA in Theatre Arts from DeSales University. Her primary focus is new play development and she has worked for 35+ regional theaters.

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FR. GERARD J. SCHUBERT, OSFS (1929-2015)

Founder

Pennsylvania Shakespeare Festival Names Melissa Kerr as Director of Development

The Pennsylvania Shakespeare Festival welcomes Melissa Kerr as the new director of development. A key administrative position, the director of development manages the Festival's fundraising operations through individual contributions, corporate, government and foundation grants, season sponsorships, and donor engagement events, most notably *Luminosity*, PSF's annual gala. Kerr succeeds Debra Walter, who now serves on the development staff of DeSales University.



Melissa Kerr

“Melissa is a terrific addition to our staff,” says Producing Artistic Director Patrick Mulcahy. “Her maturity, experience, and insight will help ensure the Festival's momentum as we gear up for our 25th Anniversary season.”

A member of the Association of Fundraising Professionals, Kerr comes to PSF with experience in both higher education and non-profit administration. She began her career at McCarter Theatre Center in Princeton, N.J., serving as the donor relations manager—overseeing the theatre's donor events and recognition programs. Most recently, she served as assistant director of donor relations for Lafayette College. Her experience also includes volunteer service with the Bucks County Playhouse and work with Downtown Performing Arts Center in Lambertville, N.J.

Kerr received her Bachelor of Arts degree in theatre from DeSales University, and served the Festival in several internship capacities at that time. “It's very much a return home for me,” she says, “and it is a true pleasure to promote the advancement of this great organization.”

Kerr and her husband live in Easton, Pa.

Fr. Bernard F. O'Connor, OSFS, to receive 2016 Will Shakespeare Award

Fr. Bernard F. "Bernie" O'Connor, OSFS, visionary leader and president of DeSales University, will be presented with PSF's annual Will Shakespeare Award. In celebration of PSF's 25th anniversary season, the award will be conferred on June 4 at the Festival's annual gala, *Luminosity*, to be held in the DeSales University Center.

Fr. O'Connor has presided over the University's tremendous growth since his inauguration in 1999. He joined Allentown College of St. Francis de Sales (now DeSales University) as an instructor of philosophy in 1974 and assumed multiple academic and leadership roles on his path to the presidency. As DeSales celebrates its 50th Anniversary in the 2015-16 academic year, Fr. O'Connor is the longest serving president of any institution of higher learning in the Lehigh Valley.

"PSF was founded by an Oblate of St. Francis DeSales, Fr. Jerry Schubert," says Producing Artistic Director Patrick Mulcahy, "and then another Oblate through his steadfast support made its present success possible. Without Fr. O'Connor, we could have been a theatre, but not *this* theatre." Mulcahy also remembers, "feeling moved by Fr. O'Connor's

remarks about the relationship between the arts and the Salesian tradition, that St. Francis de Sales saw the human sensing apparatus as one of the pathways to God, and that which is beautiful in the world as such a gateway. Artists have a natural inclination to see their work as 'sacred,' and these remarks illuminated the sense of the importance and value of our offerings."

Fr. O'Connor attended last season's production of *Les Misérables* several times and considered it "the finest production in the history of [PSF]."

"The story enlightens eternal truths about our human nature and our worldly condition."

The Will Shakespeare award is given annually to a person, group, or organization that enriches the world by the sharing of gifts, inspires others through luminosity of spirit and engages with society in a way that leaves an indelible and beautiful impression.

The annual gala also features entertainment by Festival favorite actors and will serve as a prelude to the 25th anniversary season. Tickets for the gala are available by calling 610.282.WILL [9455], ext. 6, or online at www.pashakespeare.org. ■



PSF will honor Fr. Bernard O'Connor with the annual Will Shakespeare Award at *Luminosity*, PSF's gala in June.

Saturday, June 4, 2016



HONORARY CHAIRS

David B. and Patrina L. Rothrock

2016 WILL SHAKESPEARE AWARD RECIPIENT

Rev. Bernard F. O'Connor, OSFS

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or call 610.282.9455 ext. 6.

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JULY 21 – AUGUST 7

Love's Labour's
Lost
JULY 27 – AUGUST 7

THE
LITTLE
MERMAID
JUNE 3 – AUGUST 6

The PSF 8th Annual High School Shakespeare Competition

Shakespeare's kings and clowns, queens and maids "strut and fret" upon the stage in the Pennsylvania Shakespeare Festival's 8th Annual Shakespeare Competition held March 5. With monologues and scenes performed by 71 high school students from 15 schools, the competition was adjudicated by 6 professional actors and teaching artists from New York and Philadelphia. Next year's competition is scheduled for Saturday, March 4, 2017.

Team Awards

FIRST PLACE: North Penn High School, Lansdale, Pa.

SECOND PLACE: Lehigh Valley Charter High School

for the Arts, Bethlehem, Pa.

THIRD PLACE: Wilson High School, West Lawn, Pa.



The winners of the 8th Annual Shakespeare Competition. Photos by Amy Herzog.

Monologue Awards

FIRST PLACE: **Ahkira Hamilton** as Portia from *Julius Caesar*,
Lehigh Valley Charter High School for the Arts

SECOND PLACE: **Hannah Hakim** as Portia from *The Merchant of Venice*,
Parkland High School

THIRD PLACE: **Samuel Boelens** as Berowne from *Love's Labour's Lost*,
Hereford High School

Scene Awards

FIRST PLACE: **Abriel Smith & Catherine Winner** as Celia & Rosalind
from *As You Like It*, North Penn High School

SECOND PLACE: **Gabriel Moses & Ciara Alvarado** as Othello & Desdemona
from *Othello*, Lehigh Valley Charter High School for the Arts

THIRD PLACE: **Kylie Brown & Kevin Cook** as Isabella &
Claudio from *Measure for Measure*, Schuylkill High School

Scholarship Recipients

Ciara Alvarado, Kylie Brown, Kevin Cook, Ahkira Hamilton, Gabriel Moses, Mackenzie Moyer, Abriel Smith, Catherine Winner, and Crystal Ye.



Abriel Smith as Celia (left) and Catherine Winner as Rosalind perform a scene from *As You Like It*.

Where There's a WILL, There's a Way: More Students Get to Know Shakespeare Thanks to a Grant from Lehigh Valley Community Foundation

A new program funded in part by a Community Partnership grant from the Lehigh Valley Community Foundation—"Where There's a WILL, There's a Way"—will provide free and subsidized tickets to the Pennsylvania Shakespeare Festival and its education programs.

Designed to serve one or more Lehigh Valley schools with populations of students that may otherwise have limited access to such programming, "Where There's a WILL..." is a pilot program that aims to more fully integrate a student's experience with PSF's summer Main Stage productions and its annual fall tour of a Shakespeare play, The Linny Fowler WillPower Tour.

"The science is compelling: a child's engagement in the arts can increase cognitive development, graduation rates, SAT scores and future employability," says Patrick Mulcahy, PSF producing artistic director. "This funding will allow us to combine programming for students and multiply the impact beyond what attending any one performance or set of workshops can do."

The program's goal is to reach 850 to 1,000 students and to measure their responses to surveys about their experience.



"Through the generosity of the Lehigh Valley Community Foundation, we are able to build on existing partnerships with area schools, their students and teachers," says Mulcahy.

"This program ideally complements the work we do supported by *Shakespeare in American Communities*, a grant program of the National Endowment of the Arts in partnership with Arts Midwest. (See story p. 13.)

"We know from experience that students of all ages are often surprised—and inspired—by the work they see on stage. Our real aim is for students to discover the power of language. Once that happens, a world of possibilities opens before them." ■

"The Ides of March are come...but not gone"

Julius Caesar in Schools and on the PSF Stage

By Jill Arington, Education Director

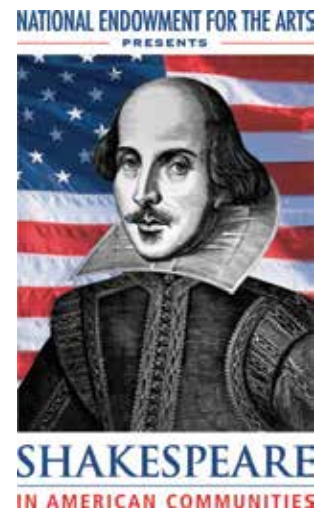
While Festival audiences eagerly await our June 2016 production of *Julius Caesar*, almost 15,000 students in the Lehigh Valley and beyond have already sunk their teeth into this play, which is at once political, personal, and timely. In October 2015, PSF's annual Linny Fowler WillPower Tour began its journey of 2,865 miles to share *Julius Caesar* with 14,706 students in 47 schools across Pennsylvania and New Jersey. Thanks to *Shakespeare in American Communities*, a grant program of the National Endowment of the Arts in partnership with Arts Midwest, PSF was once again able to extend the initially planned four-week run of *Julius Caesar* by two full weeks, reaching 5,786 additional students over the course of 12 extra performances.

Julius Caesar, long a staple of English curricula, has much to offer students and adults alike—and this play is never more salient than in an election year. Indeed, Marc Antony's famous funeral oration ("Friends, Romans, Countrymen, lend me your ears...") is a masterclass in effective use of rhetoric and the power of language to win the hearts and minds of citizens. Brutus' struggle to discern the moral course of action from the options laid before him illuminates shades of grey present in a situation that Cassius would have

him see as black and white—an interesting point to consider when national conversations oversimplify issues in our increasingly polarized world. It's also a point that's reinforced when, midway through the play, the audience's empathy begins to waver between Brutus and Marc Antony. Deciding what to believe and who to trust are important questions for young people now as then. If Brutus had trusted Caesar, if the conspirators had not trusted Marc Anthony, how might the tide in the affairs of men have turned? If Caesar had trusted his wife who (wisely, it turns out) begged him to stay home, how would the fate of Rome have been affected?

Clearly, there is more to *Julius Caesar* (and all of Shakespeare's plays!) than can be absorbed in a single sitting—especially for students experiencing a play for the first time! Every aspect of WillPower, from the size of the cast to the portability of its scenic elements, is designed for schools. So, too, are the scripts we use, which always convey the full arc of the story, but in an 80-minute, "school-assembly-friendly," time frame.

This summer, thanks to the *Shakespeare in American Communities* initiative, PSF will be able to invite some of the students who experienced WillPower last fall to spend more time with *Julius Caesar*—plus *The Taming of the Shrew* and *Love's Labour's Lost*—during our



summer Main Stage season. Funding from *Shakespeare in American Communities* will even allow us to provide busing where transportation is an obstacle to attendance. Students who were introduced to *Caesar* this school year will have the opportunity to explore the play in greater depth this summer—or experience an entirely new story in *Shrew* and *Love's Labour's Lost*. Fortunately for these students, the "Ides of March"—and the many fascinating worlds of Shakespeare—"are come...but not gone." ■

Pennsylvania Shakespeare Festival's WillPower production of *Julius Caesar*, plus its summer mainstage productions of *Julius Caesar*, *The Taming of the Shrew*, and *Love's Labour's Lost*, are part of *Shakespeare in American Communities*, a program of the National Endowment for the Arts in partnership with ArtsMidwest.

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HAMLET



Photo by Lee A. Butz

Pennsylvania Shakespeare Festival Guild: Service with a Smile

By Ingrid Russo

As the Pennsylvania Shakespeare Festival celebrates its 25th Anniversary this season, so, too, does the Pennsylvania Shakespeare Festival Guild. Integral to the Festival founder's vision, the Guild served as an essential resource even before the first performance in 1992. When you attend the Festival, the Guild members are there to help you enjoy your experience. From serving you refreshments to helping you find your seat, our 200+ volunteers enjoy assisting our patrons.

Though our summer performances span only 10 weeks, the Guild is busy all year long. In addition to helping patrons during performances, the Guild assists in setting up opening night parties, celebrates the Bard's birthday in April, hosts a picnic in June to greet the Festival artists, and provides welcoming touches for their temporary rooms on campus.

When you become a member of the PSF Volunteer Guild, you are entitled to great benefits. After volunteering for two performances, you receive a voucher to see a performance of your choice for free. At the Bard's Birthday Dinner in April, which is free to Guild members, you get a sneak preview of the coming season. Then in the fall, you also are invited to a "thank you" dinner in recognition of all the Guild's work that helps make the season successful.

If you have enjoyed yourself at the Festival, why not become part of the Shakespearience? Visit www.pashakespeare.org/volunteer for more information, or contact us at psf@pashakespeare.org or 610.282.WILL, ext. 9, to get involved!

There's a "Part" for You

STUDENTS

- Fulfill volunteer hours.
- Learn about careers in theater.

SINGLES

- Meet new friends.
- Share a new experience.

FAMILIES

- Volunteer together.
- Enjoy family time.

CORPORATE & GROUP VOLUNTEERING

Do you work for an area business or belong to a community service group? Perhaps members of your affiliate organization would like to organize a group to volunteer for a single performance and be recognized for your service at the event. Please call to discuss group benefits and for information on coordinating the activity with PSF.

SENIORS

- Make your free time count.
- Enjoy the company of interesting people.

CORPORATE EMPLOYEES

- Perform community service hours.
- Support professional theater.

How about joining our volunteer team?

A PSF volunteer is:

- An energetic and enthusiastic person
- Open to working with others and making new friends
- Able to volunteer four or more times during the Festival season

You can play an active role:

- Greet patrons
- Take tickets
- Be an usher
- Sell souvenirs
- Serve at a concession stand
- Assist the house manager
- Support special events
- Enrich the patron experience



PSF's new volunteer brochure will be available in the lobby.

Kathleen Kund Nolan '79 & Timothy Nolan '77: Season Sponsors with a Cause for Celebration

By Melissa Kerr, Director of Development

The Nolan's support of PSF is simply second-nature. This year is the third season that Kathleen and Tim Nolan have served as the Festival's season sponsors, the leading philanthropic role of the year. For Kathleen, it was not a decision that had to be made. "Who wouldn't want to be connected with PSF? That's the way I look at it," she says. And their connection runs deep.

Tim and Kathleen supported the Festival even before its inception, and the 25th anniversary season is a meaningful milestone. The couple watched PSF grow under founder Fr. Gerard Schubert, OSFS, and now see it flourish under Patrick Mulcahy's gifted leadership. "That in itself is cause for celebration," says Kathleen.

Raised in a household where her mother was adamant that all of her children would pursue a college education, Kathleen recalls: "I had a passion for theatre that my parents recognized and supported."

In the fall of 1975, she enrolled at DeSales University, then Allentown College of St. Francis de Sales, to major in theatre. To say this was a life-altering experience would be a dramatic understatement.

Tim and Kathleen met their first semester on campus, and this year they will celebrate their 34th wedding anniversary. As a biology student, Tim volunteered as an usher to see friends in University productions, while Kathleen pursued her degree in theatre. Together, they have a rich, deep connection to the University and the Festival.

After graduation, Tim went on to a successful management career in the healthcare industry and currently serves as president and chief operating officer of Independent Living Systems, LLC. He was the first alumnus in the University's history to be elected as chairman of the board, a position he held for six years, which he considers "an honor."

In 2011, Tim and Kathleen received PSF's Will Shakespeare Award. In their

For the third time in the history of the Festival, Tim and Kathleen Nolan are serving as Season Sponsors.

acceptance speech, Kathleen recounted, "There have been three men in my life: my father, my husband, and Fr. Schubert."

As a student in Fr. Schubert's notorious History of Theatre courses, Kathleen was in awe. "Class was hard. He was a demanding and brilliant teacher. I could sit and listen to him in that class forever," Kathleen recalls fondly. Kathleen loved the theatre but struggled to find her place. "Fr. Schubert opened

Of course Fr. Schubert's passing in December deeply saddens the Nolans, but as Kathleen recounted, "He was at peace, and that made me feel at peace." As he neared the end of his life, the Nolans witnessed his struggle with illness and marveled at how he continued to work—with his customary and incredible focus and strength on the things that were most important to him. "He left so much of himself behind," says Kathleen.

The Festival remains an unquestionable constant for the Nolans as their lives continue to evolve and take new shape. "It's a miracle in a cornfield,"

Nolan jokes. "It's mystical. It's magical. For us, supporting PSF is a no brainer."

PSF proudly recognizes Kathleen and Tim as season sponsors in this pivotal year. "Sometimes in the lexicon of fundraising, the word 'friend' is a term for 'donor,'" says Patrick Mulcahy, producing artistic director. "Yet a true friend is someone you can call at crazy hours or sit with to discuss real challenges and opportunities, someone who celebrates with you and cares about what you care about, and who will help and encourage where they can. Kathleen and Tim are true friends, to me and to PSF, and I treasure their friendship." ■

It's a miracle in a cornfield. It's mystical. It's magical. For us, supporting PSF is a no brainer.

my eyes to show me that there is more to this business than being on stage."

While also taking business courses, Kathleen began stage managing at Schubert's request. Today, her career includes senior management roles at some of the leading professional theatres around the country, including Boston, Cleveland, and Philadelphia. Kathleen spent 20 years at McCarter Theatre Center in Princeton, N.J., as general manager, interim managing director, and currently as a trustee. She was a founding board member of PSF and she credits Fr. Schubert for pushing her to see how it could all come together.





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Monday, June 27, 7:30 p.m.

Main Stage • \$32

Back by popular demand! Lauded by *The Philadelphia Inquirer* in this "masterful solo show," actor Anthony Lawton "delivers a wondrous ride filled with dazzling insight and language." An allegorical journey, *The Great Divorce* weaves philosophical imaginings with theatrical magic.



Mike Eldred, Songs of Life and Love

Monday, August 1, 7:30 p.m.

Main Stage • \$38

It's time to "Bring Him Home." Mike Eldred, last season's spectacular Jean Valjean, and pianist and music director Jeff Steinberg (Count Basie and Maynard Ferguson Bands, Nashville and London Symphony Orchestras) present an inspiring evening of some of the most beloved songs from Broadway and the American Songbook. A feel-good experience that will have you singing along and wanting more.



Casting News & More Inside



Keith Hamilton Cobb

Noted Shakespearean and Emmy-nominated television actor to play Julius Caesar



Linda Thorson

Stage, screen, and television actor to portray Baptista in *The Taming of the Shrew*

Features Include:

WEST SIDE STORY cover

JULIUS CAESAR page 4

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