

The Quill

The Pennsylvania Shakespeare Festival Newsletter • Summer 2013

SUMMER 2013



Oklahoma!

June 12 – June 30



The 39 Steps

June 19 – July 14



The Importance of Being Earnest

July 10 – August 4



Measure for Measure

July 18 – August 4



Henry VIII

July 24 – August 4

Children's Shows:

Beauty and the Beast

May 31 – August 3

Shakespeare for Kids

July 24 – August 3



A Wilde Woman: Lady Bracknell Revealed

By Peter E. Danelski

**“I put all my genius into my life,
and only my talent into my works.”**

Despite this proclamation, Oscar Wilde created a comic masterpiece with *The Importance of Being Earnest*—along with a character truly deserving to be called genius.

Lady Bracknell, Wilde's symbol of the rigid Victorian ethic, embodies much of the play's humor. She delivers some of Wilde's most dazzling epigrams—“Thirty-five is a very attractive age. London society is full of women of the very highest birth who have, of their own free choice, remained thirty-five for years.” While the play otherwise features couples—Jack pursues Gwendolyn, Algernon loves Cecily, and the Reverend Chasuble woos Miss Prism—Lady Bracknell stands alone.

Mother to Gwendolyn, Lady Bracknell seems the head of her household, only occasionally referencing her husband Lord Bracknell. She makes no apologies in admitting her

Notes from the Producing Artistic Director

PSF is like a teaching hospital, providing unparalleled internship experiences via direct professional interaction with industry-leading artists. When you take your seat and read the program, the professional artists' biographies convey all the extraordinary work they have been doing on Broadway, in film and television, and at other theatres. In recent years, our company of artists has included winners and nominees of the Tony, Obie, Emmy, Outer Critics Circle, Drama Desk, Barrymore (Philadelphia), Helen Hayes (DC), and Jefferson (Chicago) awards.



Patrick Mulcahy

A fully professional theatre hosted by a university provides for wonderful synergies. In the case of PSF and DeSales University, both have a keen interest in the power of language and ideas and in the liberal arts. Both exist to enrich the experience of community and societal living, to make life better. Both organizations hold education as a core value.

There are many dimensions to PSF's education programming. One is the summer internship program for DeSales theatre students. There are other university-professional theatre partnerships nationwide, though there are none that offer the same level of access to undergraduate internships of such high professional value. It's common for high level professional theatres to have such a relationship with a master of fine arts program, but not with a bachelor of arts. PSF and DeSales theatre make each other stronger. PSF provides the high level opportunity; DeSales theatre provides an extraordinary group of students to supplement the professionals who predominate in each cast and in the production shops.

My favorite moments at PSF? When the creative process has been so enriching and inspiring for all involved, elevating everyone's game, that I can't tell the difference between the interns and the pros, when the work is universally exquisite.

Join us this summer. See today's leading professionals. And glimpse tomorrow's.

Patrick Mulcahy

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Measures, Marriages, and Mirrors:

The World of Shakespeare's *Measure for Measure*

By Isabel Smith-Bernstein
and Heather Helinsky

The fame of King James and William Shakespeare ascended together. After Queen Elizabeth died with no heir, King James VI of Scotland became King James I of England. Shakespeare benefited directly from James's coronation as his theater troupe became "The King's Men" with the new king as their patron.

Theater was a competitive business in 17th century England, and royal patronage positioned Shakespeare's troupe for increased popularity and profit. At the premiere of *Measure for Measure* on St. Stephen's Night on December 26, 1604, Shakespeare, with boundless imagination intact, would have also been shrewd enough to use a little flattery towards his royal audience.

Queen Elizabeth I's death ended a 44-year period of monarchical stability, but King James I determined it was time for a change. England was still embroiled in wars with Spain, the bubonic plague killed 30,000 Londoners in 1603, and lax laws led to conflicting interpretations. One unique early decree of King James was to standardize the universal English length of a foot—the size of his foot. At first glance, *Measure for Measure* could be read as a five-act flattery of the new King. But the play transcends mere flattery to give us a mirror world of King James's London in the Duke Vincentio's Vienna.

The front page of *Measure for Measure* states "The setting: Vienna." However, the characters, including Vincentio, Angelo, Claudio, Isabella, and Lucio, have Italian-sounding names. Shakespeare, like many of his day, likely never traveled to the European continent, nor do we think of his plays as being focused principally on historical accuracy. *Measure for Measure* depicts a corrupt city being "reformed" by the Duke Vincentio's chosen replacement: his deputy Angelo, a man of whom the Duke claims, "If any in Vienna be of worth/To undergo such ample grace and honour/It is Lord Angelo." Yet while Angelo's new laws seem



unduly harsh, it's likely that Britons had similar feelings about the new laws rapidly changing under James I after the death of Queen Elizabeth in 1603.

To establish "Vienna" as a city with social problems, Shakespeare lets us listen to conversations between members of the highest and lowest social classes. In Act 1, Scene 1, the Duke and his trusted advisor are within the safe walls of a monastery discussing the rampant immorality of the city and what should be done. Conversely, Act I, Scene 2 occurs in a public place, where we learn the issues of the day from Mistress Overdone, a prostitute, and her friends. They discuss wars, plague, sensational trials, and overwhelming poverty—mirrors of Jacobean England with resonance in our own time as well.

But now Angelo has taken over temporarily for the Duke and has authorized the demolition of the areas of the city where there are brothels. His first measures to clean up society seek to put Mistress Overdone and her kind out of business. But the sharp-witted, offending characters see weakness in this new law and declare that Angelo can do nothing to change the behavior of the city. Instead of a linear world where one measure will lead to another, Shakespeare presents a world of chaos.

Legally, marriage was a promise followed by a ritual, but Jacobean often conflated the two by disregarding one or the other. Subjectivity reigned. Claudio, a young lover, believes that he is as good as married to his love, Juliet, yet Angelo condemns him to death for fornication. Claudio is imprisoned and will be made an example in Angelo's new hyper-moral Vienna. It may seem odd to modern audiences that a marriage could be so disputed. The

English marriage laws during this period were confusing. There were no marriage licenses, so marriage could be difficult to prove. Adding to that confusion was a layer of tension created by the ongoing religious conflict between the Catholic Church and the Tudor-established Church of England, which had differing views on what a marriage ceremony needed to be.

What constituted a binding marriage often boiled down to semantics: a promise to marry someone in the future was not binding and a promise to marry someone in the present was a legal marriage. What we think of as a proposal today would be legally binding as marriage. It was preferred that a marriage

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be accepted by the families of the couple as well as by their larger community, not only because marriage was a social institution, but also because it made the marriage easier to prove. Of course, private matters of the heart did not often follow the laws and secret marriages abounded in England. Clandestine nuptials created further drama in that they were legally binding but often impossible to verify. To complicate this further, a 17th century book on marriage laws declared: “Naked consent is sufficient to make spousals.” The act of sexual intercourse could also bind two people in marriage.

The ambiguity of marriage laws presents many dilemmas in *Measure for Measure*. We have to wonder: if Claudio is married to Juliet, is Angelo then married to Mariana? And if physical intimacy indicates marriage, then what about the libertine Lucio or Mistress Overdone? The law is subject to interpretation, no one is ever strictly wrong—despite Duke Vincentio’s assertions.

Similarly foreign to us in *Measure for Measure* are what may be reflections of King James I’s views of the ideal wife. A best seller of 1603 was the *Basilicon Doron*, or “Kingly Gift,” which was framed as a letter to James’s son who was left to rule Scotland. The *Basilicon Doron* expounds on James’s convictions of the proper conduct and beliefs of a king. Shakespeare probably would have read this, and it is possible it influenced the play. Notably, James advised his son to mix “justice with mercie,” which manifests as conflict between merciless principles and unprincipled mercy in *Measure for Measure*.

The King addresses the topic of marriage in the *Basilicon Doron* by detailing the sort of woman he wishes his son would marry. James by no means thinks a wife should be equal to her husband—“Yee are the head, she is your bodie: it is your office to command, and hers to obey”—but does think it is important to marry a woman who is pious, devoid of lust, and “a helper like himselfe.” Those were the three most important features to James, but he also believed in three “accessories:” beauty, riches and friendship—but he cautions against: “beautie without bountie, wealth without wisdom, and great friendship without grace and honestie.”

The character of Isabella in *Measure for Measure* has all of these qualities. She so completely embodies these traits that it is easy to see how Angelo is attracted to her almost against his will.

Fontaine Syer, who directed PSF’s productions of *King Lear* (2008) and *Othello* (2006), returns to direct *Measure for Measure*. Syer acknowledges that sometimes Shakespeare’s characters wittily debate the current events changing the social landscape of London with a vocabulary different than our own. *Measure for Measure* illuminates the human truths underneath the history lesson. Syer intends to “work really hard with the splendid actors at PSF to make the story of *Measure for Measure* clear. I go into rehearsals with a whole lot of questions to ask of the play and the collaborative nature of theatre provides the answers.”



Fontaine Syer

“Throughout these plays we move along dim untrodden paths, and at the close our feeling is neither simple joy nor pain; we are excited, fascinated, perplexed, for the issues raised preclude a completely satisfactory outcome, even when, as in *All’s Well That Ends Well* and *Measure for Measure*, the complications are outwardly adjusted in the fifth act.”

In *Measure for Measure*, this application of the word problem is complicated by the attention paid to the scenes between Isabella—the chaste sister of the unjustly condemned Claudio—and the newly empowered ruler Angelo. These major scenes, famously performed through the centuries by great actors, have added to the

Measure for Measure...leads audiences to excitement, fascination, perplexity, and satisfaction.

Syer debunks the misnomer of this being a “problem play.” In 1896, the illustrious scholar F.S. Boas classified three of Shakespeare’s plays—*Measure for Measure*, *All’s Well that Ends Well*, and *Troilus and Cressida*—as “problem plays” to distinguish them from comedies, tragedies, and histories. These three plays were all written around the transitional period of the end of Queen Elizabeth’s reign and the beginning of James I. Boas thought Shakespeare’s style was also transitioning and the plays provoked questions about the definition of a comic or tragic ending. Does the final scene of *Measure for Measure* fully satisfy as a happy or tragic ending? What Boas and others after him struggle with is how to categorize and interpret the resolution of the play.

The issue is that the word “problem” came into a more popular usage as implying that the plays themselves are problematic, that there is something dramaturgically wrong with them that contemporary productions have to solve. At the time that Boas was writing, Henrik Ibsen and the 19th century problem play that dealt with contemporary social issues were popular. One can call Ibsen’s *A Doll’s House* a problem play because the protagonist, Nora, is trapped by the strictures of middle-class life and at the end defies social conventions to solve her problem. Boas writes:

play’s reputation as Isabella is presented with a dilemma to potentially free her brother from what seems like an unjust law.

Syer hopes to open up these scenes so it’s not a one-sided argument—there are more complex social and moral themes in these great scenes, and neither Angelo nor Isabella are squarely in the right when they make their decisions. A cohesive work of playwriting, *Measure for Measure* also dramatizes a larger world beyond these two characters that does, in Boas’ words, lead audiences to excitement, fascination, perplexity, and satisfaction.

If we see *Measure for Measure* as a static reflection of Shakespeare’s England, frozen in time with its attendant historical legal issues and social problems, we miss the play’s ultimate power. *Measure for Measure* illuminates human experience “not for an age but for all time” and shows how little has really changed. To be confronted with moral and ethical conundrums is to be human, as Isabella is when her brother Claudio begs her to choose his life over her values and her soul. While *Measure for Measure* may be a mirror of Jacobean England, it is also equally so of our time and our natures. ■

Isabel Smith-Bernstein has a BHA in dramaturgy and history from Carnegie Mellon University. She is an intern at the Folger Shakespeare Library and the dramaturg for *Julius Caesar* at the Lean and Hungry Theatre in Washington, D.C.

• COUNTRY HOUSE GARDEN • PSF • 2013 •



Six-time Emmy winner Bob Phillips is scenic designer for *The Importance of Being Earnest*, above, and *Measure for Measure*.

Lady Bracknell, continued from page 1

husband is “accustomed to being banished upstairs during dinner time.” The authoritarian lady interrogates her potential son-in-law, Jack, a responsibility typically handled in this period by the father.

Following in the footsteps of Dame Edith Evans in the 1952 film adaptation, many of today’s most celebrated actors have braved the role, including Dame Judi Dench and Maggie Smith. More recently, male stars like Geoffrey Rush and Brian Bedford have headlined successful stage productions as the Victorian matriarch.

Just as Lady Bracknell’s character finds comedic impact in blurring lines between traditional masculine and feminine traits, so does the convention of casting men in the role. Why is the character so effectively portrayed by both men and women? Producing Artistic Director Patrick Mulcahy offers this:

“Lady Bracknell carries what we might dangerously describe as both feminine and masculine energies. She is forceful, direct, imperious, and domineering, but she engages these energies as a matriarch, fixed on form and formality to comedic extremes. While the role was clearly written for a woman, a man playing the role accentuates the comic potential by further underscoring her more conventionally masculine traits, employed, ironically,

in the preservation of feminine decorum and Victorian social doctrine.”

Wilde creates a pointed and hilarious social commentary. Through Lady Bracknell, he satirizes the hypocrisy of the Victorian aristocracy. She is vain and often condescending, yet we cannot help but enjoy her ridiculous notions: “To speak frankly, I am not in favour of long engagements. They give people the opportunity of finding out each other’s character before marriage, which I think is never advisable.”

Famed philosopher Henri Bergson explores the idea of humor and pretense in *On Laughter: an Essay on the Meaning of the Comic*: “Any image...of a society disguising itself, or of a social masquerade, will be laughable.” Lady Bracknell’s masculine authority is a kind of disguise. A man playing the role carries the comic masquerade a step further.

The Importance of Being Earnest remains Wilde’s most famous play, thanks in part to his most memorable character. It is also perhaps one of the funniest plays in the classical canon, thanks to the exposure it lends to the truly ridiculous. We laugh in recognition of familiar folly. After all, as Wilde said: “Life is far too important a thing ever to talk seriously about.” ■

On the cover: Jim Helsing plays the formidable Lady Bracknell and directs the play. Photo courtesy of the Orlando Shakespeare Theater.

The Repertory Company

Actors usually create characters one at a time or play multiple roles in a single production. Acting in repertory carries the exercise in transformation to another level, requiring an actor to transform into multiple roles in multiple plays—alternating plays daily or even in the same day.

This is PSF’s third season offering plays in rep. This season, Oscar Wilde’s comic classic *The Importance of Being Earnest* and Shakespeare’s dark comedy *Measure for Measure* trade off performances on the Main stage.

“Rep gives our audience a chance to see what terrific actors can really do, especially if patrons see both plays in the same day or weekend,” says Patrick Mulcahy, producing artistic director. “Only live theatre provides this kind of excitement for actors and audience.”



Greg Wood
E: Lane
Measure/M: Vincentio



Zack Robidas
E: Algernon
M: Claudio



Blake Ellis
E: John Worthing
M: Angelo



Alexie Gilmore
E: Gwendolen
M: Mariana



Erin Partin
E: Cecily Cardew
M: Isabella



Suzanne O'Donnell
E: Miss Prism
M: Mistress Overdone



Wayne Turney
E: Rev. Chasuble
M: Escalus



Brad DePlanche
E: Merriman
M: Pompey

A METEOR SHOWER OF COURT SCANDALS V

By Heather Helinsky, dramaturg

Early in his reign, hunting, the arts, and women appealed to King Henry VIII far more than policy and governing. Yet just as the recent discovery of King Richard III's skeleton under a Leicester car park created a media sensation but told us little about Shakespeare's great villain, history and Shakespeare's vision of Henry VIII need not be a perfect match for the play to fascinate.

Even through contrast, understanding history illuminates the play's characters and events.

How great political figures quickly fall into misery is a familiar theme in most Shakespeare history plays. If conflict is drama, then to see great politicians fall through their political actions or private personal scandals is highly dramatic. Contemporary political life is no exception. Though not all fodder of this ilk creates great plays, the Tony-nominated play *Frost/Nixon* by Peter Morgan captured imaginations 13 years after Nixon's death.

I'm Henry the VIII, I Am

Herman's Hermits 1965 chart-topping song playfully mocked Henry VIII's multiple wives.

I'm Henry the Eighth, I am!
Henry the Eighth I am, I am!
I got married to the widow next door,
She's been married seven times before
And every one was an Henry (Henry)
She wouldn't have a Willie or a Sam (no Sam)
I'm her eighth old man I'm Henry
Henry The Eighth, I am!

Second verse same as the first!

(first verse repeats twice)

H-E-N-R-Y
Henry (Henry)
Henry (Henry)
Henry the Eighth I am, I am
Henry the Eighth I am

Yeah!

Henry VIII portrays the rise of a virile young king whose scandalous affairs lead to the birth of his daughter Elizabeth. The character of Henry VIII shares some similarities with Shakespeare's Henry V—that young Plantagenet king who, as a prince, preferred to hang out in taverns with the entertaining Sir John Falstaff than to support his father, the embattled King. Henry V sobered during the wars with France and embraced his leadership responsibilities.

While Shakespeare included a suggestive subtitle, *Henry VIII: All is True*, he wrote the play 10 years after the death of Henry VIII's daughter, Queen Elizabeth I, so it is not a contemporaneous account of Henry VIII.

Scholars believe the play was first performed by the King's Men for the court of King James I as part of the ceremonies for the royal wedding of his 16-year-old daughter, Princess Elizabeth, on February 14, 1613.

The first public performances of the play were likely held indoors at the Blackfriars Theatre, a more private playhouse for a higher social class of audiences. Famously, during an early performance at the Globe Theatre on June 29, 1613, a canon shot fired as part of a scene sparked a fire in the thatched roof that burned the theatre to the ground. Reports noted that no lives were lost, just a few cloaks.

While playwrights Shakespeare and John Fletcher may have wanted their first audiences to believe that "all is true," to detail point by point historical fact from fiction would strip away the pleasure of surprise. All plays that make the claim that they are based on a true story take creative liberties. In the Prologue for *Henry VIII*, the audience is asked:

"...Think ye see
The very persons of our noble story
As they were living; think you see
them great
And followed with the great throng
and sweat
Of a thousand friends; then, in a
moment, see
How soon this mightiness meets
misery..."



This is not the Henry VIII that Charles Dickens described as "a most intolerable ruffian, a disgrace to human nature, and a blot of blood and grease upon the history of England." Nor does this play depict the saga of Henry's six wives, although we get to witness the beginnings of those affairs with the trial scene for Queen Katherine, his first wife and the daughter of the Spanish royals Isabella and Ferdinand. Instead, Henry is something of a romantic hero, if an enigmatic one, and the culmination of the cycle of English kings come before him.

Young Henry VIII, a dashing sportsman with hopes of glory through war, was not as powerful as the French King Francis I or the Hapsburg emperor Charles V. While Henry never retreated in his role as the leader of England, he delegated most of his administrative work to Thomas Wolsey.

Wolsey, the son of a butcher, caught Henry's attention when he was maintaining Henry's army's supplies in France. One might say Henry VIII's talent was to spot talent. In 1515, he promoted Wolsey to Lord Chancellor. Wolsey then gained control over the English church as the archbishop of York and a cardinal, with hopes of becoming the next pope.

While Henry VIII enjoyed the privileges of his title, Wolsey governed England for almost 15 years. Though Wolsey's judi-

WHILE A GREAT STAR OF ENGLAND IS BORN



cial policies had a long-lasting impact on English history, he had the misfortune of ruling at a time when all Europe suffered economically due to inflation. Wolsey's taxation policies caused such a crisis that in 1524, Henry VIII had to step in as the good cop to prevent a rebellion.

This convenient relationship between a butcher's son and a king who enjoyed the high life at court may have continued if Wolsey hadn't crossed Henry in the international chaos created by Henry's desire to divorce Queen Katherine and marry Anne Boleyn (called Bullen in this play). Henry needed Wolsey's support to influence the Pope, and when Wolsey plotted his own aims, Henry unleashed his fury on Wolsey.

And it is that fall from power that Shakespeare and Fletcher dramatized so well, leading to Wolsey's lament:

"...I had touched the highest point
of all my greatness,
And from that full meridian of my
glory
I haste now to my setting. I shall fall
Like a bright exhalation in the
evening
And no man see me more."

Wolsey's astronomical descent is one of many. Another victim is Edward Stafford, Duke of Buckingham, one of the few blue-

bloods that posed any dynastic threat to the Tudor king. Henry VIII's inability to produce an heir through Queen Katherine created a crisis, and a friar prophesied that Henry would die without heirs and Buckingham would become king. Rumors and superstition were enough to seal Buckingham's downfall. The audience sees so much of the action of this play through the gossip of gentleman and newly-installed lords who owe their titles to Henry VIII.

The play feeds on our fascination with the private lives of politicians, and the rise of Anne Boleyn and fall of Queen Katherine are among the more fascinating events in history. Henry VIII woos Anne at a masked ball much like Romeo woos Juliet, Berowne and his friends woo in *Love's Labour's Lost*, and the Prince speaks to Beatrice in *Much Ado About Nothing*.

Literary critics sometimes fault this play for having too much action that occurs offstage reported by courtiers. Yet the thrill of hearing national news second-hand is the same as the drama emanating from CNN, FoxNews, or MSNBC. Shakespeare and Fletcher also show the trial scene of Queen Katherine and the pageantry of Anne Bullen's coronation as the new, younger, beautiful queen.

The political theatre plays out when characters make assertions and then later contradict them. The stakes are high. One can be a blue-blooded Duke in one scene and a condemned prisoner in the next; or a cardinal effectively ruling England for 15 years and then, with the delivery of a letter, a man stripped of power; or a loyal and popular queen who strengthens England's international ties tossed aside for a younger woman.

The only real truth-tellers in this play are the lower-classes, who, like Anne's nurse, can say openly that Anne should jump at the opportunity to become queen—as the nurse would if given the chance! Or the porter who stands outside the gates and keeps the eyes of the growing crowds away from the newborn Elizabeth on the day of her christening.

Shakespeare shows us that perhaps the only people who can speak the truth are the

continues on page 8

Who's Who



Ian Bedford
King Henry VIII



Susan Riley Stevens
Queen Katherine



Anthony Lawton
Surrey/Sands



Emiley Kiser
Anne Bullen



Christopher Patrick Mullen, Buckingham



Peter Schmitz
Chamberlain/Cranmer



Richard B. Watson
Cardinal Wolsey



Brandon Meeks
Duke of Norfolk

Editor's Note: We believe Shakespeare's actors performed plays on short notice and might present a dozen plays in the span of a few weeks, leaving little time for the extended rehearsal processes used today. With *Henry VIII*, PSF is employing something akin to the presumed Elizabethan rehearsal method.

PSF typically rehearses each play six days a week for three and a half weeks. For this production, there are no directors or designers in the conventional sense. The actors arrive with lines learned, stage the play, and open after a few days of rehearsal, bringing patrons one step closer to the excitement and spontaneity experienced in an Elizabethan playhouse.

ones who have no political power to lose. Whether we are asked to believe that historically all is true, there is much truth to be gained from the lives of characters in *Henry VIII*.

Buckingham, the first of many to fall in Henry VIII's court, stoically understands his place in history and speaks of forgiveness:

"...I as freely forgive you
As I would be forgiven. I forgive
all,
There cannot be those
numberless offenses
'Gainst me that I cannot take
peace with. No black envy
Shall make my grave. Commend
me to his grace,
And if he speak of Buckingham,
pray tell him
You met him half in heaven..."

If we listen well to the characters in *Henry VIII*, we may find gentle reminders of our own experience, and the world we navigate today. ■

Heather Helinsky is a freelance dramaturg with an MFA from A.R.T./Moscow Art Theatre Institute for Advanced Theatre Training at Harvard and is a 2001 alumni of DeSales University Theatre.

HENRY VIII Catches Fire at the Globe

As reported by Sir Henry Wotton, July 2, 1613

"The King's players had a new play called *All Is True*, representing some principal pieces of the reign of Henry the Eighth, which set forth with many extraordinary circumstances of pomp and majesty...sufficient in truth...to make greatness very familiar..."

"Now King Henry making a Masque at the Cardinal Wolsey's house, and certain cannons being shot off at his entry, some of the paper or other stuff, wherewith one of them was stopped, did light on the thatch...and ran round like a train, consuming within less than an hour the whole house to the ground. Yet nothing did perish but wood and straw, and a few forsaken cloaks; only one man had his breeches set on fire, that would perhaps have boyled him, if he had not by the benefit of a provident wit, put it out with a bottle of ale."



In Tribute: Priscilla Payne Hurd

by Patrick Mulcahy

In 2007, Priscilla Payne Hurd received the Will Shakespeare Award, presented by PSF Producing Artistic Director Patrick Mulcahy.

"I support the Shakespeare Festival."

Indeed she did. When I assumed the responsibilities of artistic director in 2003, the Festival had been through several lean years. Building a world-class theatre takes decades, and there are challenges along the way. In those moments, it's good to have the angels on your side.

Over the past decade, thousands of people made the Festival's success possible. Yet there are only a few whose support shaped the organization.

Priscilla Payne Hurd was one of them. She believed in the Festival. She spoke at our Gala in 2007, the year we honored her with PSF's annual Will Shakespeare Award. She spoke eloquently of the importance of the arts and Shakespeare for society, and for humanity, especially in the schools.

Priscilla Payne Hurd blessed this community with her wise and discerning philanthropy. The Valley is forever greater, as is the Festival. Thanks to her kindness, we stand on a new ground of being. ■



Long-time PSF actor Christopher Patrick Mullen landed on the cover of *American Theatre* magazine's May issue. Published by Theatre Communications Group, *American Theatre* is the signature publication covering professional regional theatre.

Mullen, whose leading roles at PSF include *The Mystery of Irma Vep*, *Dracula: the Journal of Jonathan Harker*, *Hamlet* (2002), and many others, will perform multiple roles in *Henry VIII*.

The cover photo reflects his performance in *The Winter's Tale*, directed by Scotland's Guy Hollands at People's Light & Theatre in Malvern, Pa., earlier this year.

Photo by Mark Garvin. Reprinted with permission.



The Pennsylvania Shakespeare Festival

One of a Kind Professional Theatre

- Every year **40,000 - 50,000** patrons attend PSF from **20+** states—650,000 patrons from 50 states since 1992
- **10,000 - 15,000** students reached annually through touring productions in schools—**115,000** total students and hundreds of schools since 2000
- **Contributes to economic vitality** in the region. **\$2 million** annual budget generates an estimated economic impact of more than **\$5 million** and **85** full-time-equivalent jobs at area restaurants, hotels, B&Bs, and other local businesses and vendors
- In **22** years, **PSF has offered 147 total productions**, produced **26** of Shakespeare's **37** plays, plus musicals, world classics, contemporary comedies, dramas and children's shows
- **A company of industry-leading artists**—accomplished veterans of Broadway, film, and television work at PSF, along with winners and nominees of the:
 - Tony Award
 - Emmy Award
 - Obie Award (Off-Broadway)
 - Outer Critics Circle Award
 - Drama Desk Award
 - Joseph Jefferson Award (Chicago)
 - Helen Hayes Award (DC)
 - Barrymore Award (Philadelphia)
- In 2011 and 2012, **PSF received coverage in:**
 - The New York Times***
 - The Washington Post***
 - National Public Radio***
 - The Philadelphia Inquirer***
- **Without PSF, a Lehigh Valley resident would have to drive** these distances to see:
 - Professional productions with Equity actors in the leading roles, including veterans of Broadway, film, and television: **1+ hours**
 - Productions of this caliber in rotating repertory: **7 hours**
 - Shakespeare, Broadway musicals, and contemporary comedy and drama at the same theatre within a few weeks' time: **9 hours**

**"Boldness...
seems to underlie
the entire season."**

- The New York Times

"A WORLD-CLASS theater experience."

- George Hatza, The Reading Eagle



Photos top to bottom: Greg Wood in *Cyrano de Bergerac*, Justin Adams in *Hamlet*, and Marnie Schulenburg in *South Pacific*. Photos by Lee A. Butz.



MACBETH



Ian Bedford, left, and Ron Heneghan. Photo by Lee A. Butz.

WILLPOWER AWARDED NEA FUNDING FOR 2013 Grant allows tour to expand

Since its launch 13 years ago in 2000, PSF's Linny Fowler WillPower Tour has reached more than 116,000 middle and high school students and established a track record for reaching underserved students and underfunded schools that serve culturally diverse, economically challenged populations. And no other professional touring company has delivered programming to as many Pennsylvania counties as PSF: WillPower has served 40 of Pennsylvania's 67 counties.

PSF diligently applies the same fundamental principle to the WillPower tour as underlies our Main Stage productions: invest in the artistic product to create first-rate professional theatre, in this case to inspire, educate, and engage young people.

PSF has been a proud five-time recipient of the National Endowment for the Arts (NEA) grant, *Shakespeare for a New Generation*. NEA funding in 2007 allowed PSF to launch a major expansion effort, followed by another NEA grant in 2008, providing the resources that brought WillPower to a record-breaking 15,500 students that year. With recent news that PSF has received a grant, this year's plan is to repeat the strategy for the same outcome with new students.

Geographically, the 2007 and 2008 tours brought Shakespeare into areas never before reached by any other Shakespeare tour. In both years, NEA funding allowed PSF to add two full weeks of programming and reach more schools and students

in underserved districts. Overall, in PSF's three "far and away" tours, NEA support helped WillPower log 12,000+ miles, impacting thousands more students. The 2011 and 2012 tours focused on transforming our own community—the Lehigh Valley—into Shakespeare Valley to ensure that schools in our own backyard continued to receive high-quality arts education programming despite school budget cuts.

Our goal for WillPower 2013 is to again reach 15,000 students, and the strategy is to:

1. Again extend the traditional 4-week tour to 6 weeks, allowing us to return to counties in rural Central and Western Pa;
2. Reach out to new schools in Reading, Pa., an urban district comprised of 20,000; and
3. Use the summer Main Stage performances as an extension of the WillPower experience, significantly expanding opportunities for up to 400 underserved students from schools in a 20 mile radius to experience PSF's Main Stage productions of *Measure for Measure* and/or *Henry VIII* by providing free tickets and, in a few cases, round trip bus transportation.

Originally scheduled to run October 9 through November 8, the tour is now extended through November 22. To book for your school or find out more, please



contact Director of Education Jill Arington at 610.282.WILL, ext. 9, jill.arington@pashakespeare.org or www.pashakespeare.org/willpower.

The National Endowment for the Arts in partnership with Arts Midwest presents *Shakespeare for a New Generation*. The Pennsylvania Shakespeare Festival is one of 42 professional theater companies nationwide selected to participate in *Shakespeare for a New Generation*, bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the 10th year of *Shakespeare for a New Generation*, the largest tour of Shakespeare in American history.

Pennsylvania Shakespeare Festival's production/program is part of *Shakespeare for a New Generation*, a national program of the National Endowment for the Arts in partnership with Arts Midwest.

Community Leaders Join PSF Board

The Pennsylvania Shakespeare Festival is pleased to welcome six new board members. "A great production depends on a great creative team," says Patrick Mulcahy, "and a strong theatre depends on a strong board of directors. Our new members, together with our stalwart veterans and our two returning members—Joan Miller Moran and Ruth Spira—will continue to move the Festival forward in fulfillment of its mission and vision."



Gary A. Evans—who recently retired after a long and distinguished career at his alma mater, Lafayette College—held positions in admissions and development, including vice president for development and college relations. He also served as vice-president of Rensselaer Polytechnic Institute and as vice-chancellor of the University of North Carolina. He is a trustee emeritus and currently is the advisory board co-chair for Children's Home of Easton as well as a former board member of Greater Easton Development Partnership.



Judith A. Harris, an attorney and partner in the law firm of Norris McLaughlin & Marcus, P.A. and chair of the estate, trust, and tax practice group of the firm's Pennsylvania office, has more than 26 years of experience in the areas of taxation, wills and trusts, estate administration, and corporations. She serves as a board member and an executive committee member of the Board of Pensions of the Presbyterian Church (USA), a board member and a former officer of the Allentown Symphony, and a past president of the Estate Planning Council of the Lehigh Valley. She serves as legal counsel to local nonprofits and as trustee of charitable foundations.



Blake C. Marles, an attorney and shareholder at Stevens & Lee, P.C., concentrates his practice on higher education, real estate, and municipal law. As chair of the Higher Education Group, he coordinates industry-specific projects for college and university clients. He also serves as lead council for projects ranging from residential development to industrial reuse. Marles received the Philadelphia Trial

Lawyers Association Award for Excellence in Trial Advocacy. Community leadership roles include board chair of Good Shepherd Home and Rehabilitation Hospital, former officer and trustee of Muhlenberg College, and board member of nonprofits including the Lower Macungie and Whitehall historical societies.



Patricia Mullin is a registered nurse and a member and past president of the Lehigh Valley Medical Alliance. She's the co-founder and board member of Camelot for Children, board member and past president of the Leonard Pool Society at Lehigh Valley Health Network, past president of the U.S. Naval Academy Parents Club of the Lehigh Valley, past board member of the Southeast PA Chapter of the Cystic Fibrosis Foundation, and a member of Community Warriors.



David B. Rothrock has a lifelong passion for automobiles that began with cleaning and detailing cars at the age of ten. Over the years he increased his presence in the industry, working his way up from a service technician to the president and CEO of Rothrock Motor Sales, Inc. & Rothrock Chevrolet, Inc. He is also the executive vice president of dealer development at American Automotive Imports, LLC, and a managing member at Cedar Crest Professional Park VII, LP. He is a member of the New York, New Jersey, and Pennsylvania bar associations, as well as the American Bar Association. Rothrock also serves on the board of the Women's 5K Classic for Breast Cancer Research.



Susan Sefcik, M.D., FACP, is the assistant program director for internal medicine residency and transitional year residency at St. Luke's University Health Network. She also served as the director of medical clinics from 1995-2010. Her academic appointments include working as a clinical instructor at Harvard Medical School from 1989-91, and her current position as associate professor of medicine at Temple University. She has received several honors and awards including being named a Westinghouse Scholar.

PSF STAFF

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Founder

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PSF's *Beauty and the Beast*, running through August 3, won raves from *The Morning Call*: "Beauty and the Beast combines plenty of humor and colorful characters with a healthy dose of magic," while noting that the production "draws many elements from the original 18th century French fairy tale."

Also for kids and their grown-ups this summer: *Shakespeare for Kids*, on stage July 24 - August 3.

Andrew Goebel and Emiley Kiser as the title characters. Photo by Lee A. Butz.





Pennsylvania
SHAKESPEARE FESTIVAL

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Savoring Shakespeare: Themed Dinners

Beddings and Weddings in *Measure for Measure* and *Henry VIII*

Although marriage was a contractual arrangement in Tudor and Stuart England, grounded in dowries and the expectation of continuing the family line, Shakespeare appears to have been especially interested in the pairing of couples by accident or design.

In *Measure for Measure*, he dramatizes the dilemma of a novice nun who can save her condemned brother's life only by yielding to the sexual desires of a man the playwright ironically names "Angelo." And in *Henry VIII*, he deals with the decisions of a powerful king whose first wife did not give him a son and whose second wife aroused his suspicions. In a brief presentation, followed by questions from those at dinner, Professor June Schlueter of Lafayette College (retired), a member of the PSF Board, will explore the many variations on beddings and weddings in these two Jacobean plays.

Inspired by the settings of the plays, the dinner features Tudor-period appetizers, a Viennese main course with wine, and Viennese pastries for dessert.

**Saturday and Sunday,
August 3 & 4
after the matinees**

**\$32 per person,
includes full bar,
tax, and tip. Theatre
tickets not included.**

**For reservations, call:
610.282.WILL, ext. 1**

Shakespeare and Catholicism

Wednesday, July 31, 7:00 p.m.
DeSales University Center
FREE

The topic of Shakespeare and religion is perennial. Presented in a joint program with the Salesian Center for Faith and Culture, join Patrick Mulcahy, PSF pro-

ducing artistic director, and devotees of the Bard as we discuss this topic with Dr. Joseph Pearce, writer-in-residence and fellow at Thomas More College of Liberal Arts—author of three books on the subject. Then take the opportunity to enjoy *Measure for Measure*, a play about mercy, justice, and truth, at 8:00 p.m. (Patrons attending other performances are welcome.)

Call 610.282.WILL, ext. 1, to purchase tickets to the 8:00 p.m. performance of *Measure for Measure* or *Henry VIII* (not required to attend Shakespeare & Catholicism).



The Screwtape Letters

Monday, July 29, 7:30 p.m.

Actor Anthony Lawton, a PSF artist once named Philadelphia's "Best One-Man Theatre," has adapted C. S. Lewis's imaginative story into a 90-minute, two-person play that crackles with wit and insight.



PSF Annual Raffle

Benefits PSF education and artistic programs

Win a river cruise in Amsterdam on the Tulips and Windmills Tour!

TICKETS \$100 – ONLY 350 WILL BE SOLD

Tickets are available at pashakespeare.org or by calling 610.282.WILL, ext. 6

