



## SHAKESPEARE & HIS BAND OF BROTHERS

By Heather Helinsky, Dramaturg

**1599:** An extraordinary year for Shakespeare as an Elizabethan dramatist. As he explores the dimensions of King Henry V's legendary status as England's greatest warrior in his play of the same title, he's also emerging as one of England's preeminent playwrights and professional theatre practitioners.

Shakespeare and his fellow dramatists were writing for an audience of all classes who thrived on new plays. London at that time had a population of roughly 200,000 and on average, based on ticket sales, one-third of London's adult population saw a play every month. Unlike our contemporary understanding of playwriting as a creation by a single author, most Renaissance plays were co-authored.

But we believe Shakespeare authored most of his plays alone. His major competition, England's groundbreaking and popular playwrights Thomas Kyd, Robert Greene, and George Peele were now ghosts, and the famed Christopher Marlowe had recently died.

# HENRY

In the prior season of 1598, Shakespeare had penned *Romeo & Juliet* (think of the film *Shakespeare in Love*) as well as a very popular and controversial two-part blockbuster *Henry the Fourth*. The Epilogue of *The Second Part of Henry the Fourth* is interesting because there are two competing endings that advertised two very different plays to come. One epilogue we know was delivered by the comic actor Will Kemp, who declared "our humble author will continue the story, with Sir John [Falstaff] in it, and make you merry with fair Katherine of France."

Sir John Falstaff is the well-known drunken mentor to the young Prince Hal, who would become king in Shakespeare's next promised play, *Henry V*. But in the second epilogue, there were no such promises of a merry play with Sir John Falstaff. In a more polished speech that Shakespeare himself may have delivered to the audience, he used merchant class imagery to suggest that the playwright and playgoers are shareholders in an unpredictable new venture:

*"Be it known to you, as it is very well, I was lately here in the end of a displeasing play, to pray your patience for it, and to promise a better."*

Yet when *Henry V* hits the stage, not only has the comic Will Kemp left Shakespeare's company, the Lord Chamberlain's Men, but the character of Sir John Falstaff has been killed off just as Prince Hal becomes King Henry V—a betrayal of friendship that is one of the significant themes of the next play. Will Kemp's response to why he left the company was a puzzling pun that he had "danced his way out of the world." Another major change for Shakespeare

and his company was they had moved to the Bankside of London in the newly constructed Globe Theatre, open for business for the first time in late March of 1599.

Without the company's favorite comic actor and the Lord Chamberlain's Men changing locations to the Globe Theatre, Shakespeare had to deliver the goods. By the end of the year, Shakespeare completed *Henry V*, wrote *Julius Caesar* and *As You Like It*, then drafted *Hamlet*. Short of time travel, we cannot ask Shakespeare directly what was on his mind, so, as with the opening prologue of *Henry V*, we have to imagine the circumstances and pressure he was under as the writer.

*continues on page 4*

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The Pennsylvania Shakespeare Festival (PSF) operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. PSF is a constituent of Theatre Communications Group (TCG), the national organization for the American theatre. PSF is a member of the Shakespeare Theatre Association, Greater Philadelphia Cultural Alliance, Lehigh Valley Arts Council, and Discover Lehigh Valley.

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# Notes from the Producing Artistic Director



Patrick Mulcahy

A patron approached me in the lobby and shared the story of her recent loss of a loved one. She then said, "after the funeral, I never thought I would laugh again. But tonight, I did. Thank you."

This is just one of many stories patrons share with us about the importance of Pennsylvania Shakespeare Festival to them. Another patron sent a note, saying, "art and culture come alive at PSF.... it is an accessible opportunity to elevate my family's expectations of what life can be."

But there is one quote I keep in my pocket each day. It came from a student who experienced our WillPower Tour to schools. This young person confided, "I have severe depression... but you inspired me to do my best in life... Keep inspiring others, you will save lives." The implications were clear.

These stories and countless others have convinced me that the arts are not optional. They respond to a fundamental human need of a higher order. And they thrive only with the support of people like you, people who model a generosity of spirit and are willing to make gifts to insure that organizations like ours will endure, "not of an age, but for all time."

In anticipation of our 25<sup>th</sup> Anniversary season in 2016, our Board of Directors launched:

## *The Campaign for Pennsylvania Shakespeare Festival*

The Campaign seeks to raise \$3.5 million to 1) increase our annual operating dollars, 2) add to the endowments that sustain our programming, and 3) fund equipment and technology upgrades to improve our productions. These funds will enable us to realize our exciting plans to move the Festival forward, to continue to induce healing laughter, deep reflection, restorative inspiration, and to elevate all of our "expectations of what life can be."

With your help, The Campaign for Pennsylvania Shakespeare Festival will enable the Festival to fulfill its Vision 2030 for world-class theatre close to home and superior arts education available to the widest possible audience. Because of the early gifts of our Board and other donors, we are pleased to tell you that we have already raised \$2.8 million toward our goal.

Treasures like PSF do not last of their own volition. Caring people taking meaningful action is what makes them last and thrive. See more information about our vision for Pennsylvania Shakespeare Festival and its enduring and deepening service to this great community in this issue on page 6.

Please consider making a gift in the crucial days of this important campaign in support of the beauty and inspiration PSF brings to 50,000 patrons each year, half of whom are students. Any gift will help; from a modest single gift up to the gift of a lifetime in the form of a pledge, gift, or bequest. "Keep inspiring others." You may save lives.

Sincerely,

**P.S. All gifts will be matched by an anonymous donor, and gifts of \$10,000 or more will be recognized on a permanent plaque in the lobby of the Labuda Center for the Performing Arts.**



Early in 1599, England's national poet, Edmund Spenser, author of *The Faerie Queene*, had died and the mourners at his funeral would have gone to the service at Westminster Abbey. Perhaps during the long mass, someone's eyes were turned upwards to a high wooden beam clearly visible in Westminster Abbey, where King Henry V's saddle, helm, and shield were hung as symbols of his war achievements. Henry V was the first English monarch to be buried in a separate chantry with the inscription: 'Henry V, hammer of the Gauls, lies here.' Next to the king, in an open wooden coffin, some privileged Elizabethans were allowed to kiss the mummified lips of Queen Katherine of Valois. Among the other statues of St. George and St. Denis and inscriptions proclaiming Henry V's glorious accomplishments in war, there are two aspirations: 'Virtue conquers all' and 'Flee idleness'.

Meanwhile, London's Lord Mayor was directing his chief officers to recruit men from even the city's privileged suburbs to fight a complicated mess of a war in Ireland. Shakespeare and his fellow actors were exempt from military services because they performed for the Queen. A line in another play written in 1599 states: "We players are privileged," 'Tis our audience must fight in the field for us, / And we upon the stage for them." (*Histrionomastix* by John Marstron). Perhaps this explains why *Henry V* begins with a simple Chorus stating:

O, for a muse of fire, that would ascend  
The brightest heaven of invention,  
A kingdom for a stage, princes to act  
And monarchs to behold the swelling scene!

"What intrigues me in this epic tale of British history is that Shakespeare strips down to the bare essentials: the characters' journeys and what makes them flawed human beings," says award-winning Philadelphia-area director and DeSales University Theatre alumni Matt Pfeiffer, who returns to PSF to direct *Henry V*. He sees the benefits of Shakespeare's call for the audience to use their imaginations instead of the huge spectacle of the blockbuster film. "I prefer to do Shakespeare with nothing," he says.

Pfeiffer also finds it interesting that this play set on the battlefields of France calls for no grand fight scenes on stage. As a director, he has to approximate the energy of the battlefield without the flashy spectacle of *Game of Thrones* style-fighting.

A formidable 'half-wooden O', to approximate the playing space of The Globe Theatre, will command the Labuda Main Stage. The Bob Phillips-designed set will echo the spiritual and eternal elements of Shakespeare's Globe, but it will not be a true historic representation of it. Both Pfeiffer and Phillips wanted the set design to evoke the space of a grand cathedral. "God is also a big player in *Henry V* and I wanted to track the religious imagery in this play by creating a solemn theatrical space," says Pfeiffer.

Pfeiffer also learned from directing *The Two Gentleman of Verona* last year in the smaller Schubert theatre that he wanted to "evoke the spirit of Shakespeare's play with-

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## Shakespeare and his fellow actors were exempt from military services because they performed for the Queen.

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out it being a museum piece. We are using period costumes, but with so many kings and dukes in this play, we're doing a leaner version without total fidelity to historical representation." This will also be reflected in double casting roles, as Pfeiffer is combining and reassigning roles to simplify the characters on the French and English sides of the battle to a smaller team of three or four representatives.

Pfeiffer prefers intimate storytelling and, as with *Two Gents*, he uses live music performed by the actors to help create this effect. Although there won't be a band on stage, the actors will create the atmospheric sounds of battle with a lot of percussion and voices. "The sounds of war [will] have a tactile, human component, as we follow Henry V's journey realizing the human costs of wars fought to unite England."

Which brings us back to Shakespeare's original dilemma: after promising to write a play that would include the comic Will Kemp as the popular Sir John Falstaff, as well as taking on the great war hero "King Henry V, the hammer of the Gauls" at a time where the London Lord Mayor was essentially drafting young men to fight an unpopular conflict in Ireland, what is a writer to do? How does one follow in the footsteps after the death of England's national poet Edmund Spenser, or fellow playwright the slain Christopher Marlowe? We can never know for sure, other than to examine the storytelling choices made in *Henry V*. Perhaps the answer was as simple as looking up to

the rafters of the Westminster Cathedral for inspiration. What does it mean when a great King's final epigram wants to remind the living: "Virtue conquers all" and "Flee idleness?"

What it means to be human during war emerges as a central theme throughout Shakespeare's writing career. Shakespeare was a poet of many themes, and he brought particular mastery to the intersection of war and humanity. Many of his characters are professional soldiers. Beyond the histories of warring kings and lords of Richard III, Richard II, Henry IV, we also have Titus Andronicus and all his sons, Macbeth and his thanes, Julius Caesar, Brutus and Cassius, Mark Anthony and Octavius Caesar. Iago betrays his fellow soldiers Othello and Cassio. Even in the comedies, Benedick and his colleagues in *Much Ado About Nothing* are serving together before they descend on Messina for their "merry war" of courting. Bertram escapes his troubles through serving in the military in *All's Well That Ends Well*. And the list goes on.

So with many Shakespeare's plays populated with professional soldiers, we come back to *Henry V* and to see the humanity in the relationships on the battlefield, even though all the actual fighting and bloodshed is off-stage. There's also no spectacular parade in Act Five as the victorious English return home, although the nation seems united and triumphant with a conquering hero. Instead, Shakespeare's play invites the audience to debate, posing just as many questions as answers. How does young Prince Hal 'flee idleness' and gain respect as the hero uniting England? What self discoveries are made as the hero makes his journey through the battlefields? How does war change our relationships not just with our enemies, but with our loyal friends and ourselves? What does an ideal king need to do to gain respect from his men? Is there such a thing as a just war?

Just as director Matt Pfeiffer intends to discard the trappings of spectacle in favor of simplicity, Shakespeare ends his story with an epilogue, reminding the audience once again that the theatre is a "*little room confining mighty men*." Yet unlike the epilogue of *The Second Part of Henry the Fourth*, he is confident he has earned his standing as England's great playwright:

"Which oft our stage hath shown:  
and, for their sake, In your fair  
minds let this acceptance take."

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## Henry V

By William Shakespeare  
Main Stage • July 16 – August 2

# Who's Who in Rep

Introduced in 2011 as a way to expand programming and give audiences an opportunity to see the same actors do a range of work, the PSF repertory cast, aka "the rep," this season takes on the award-winning uproarious comedy, Larry Shue's *The Foreigner*, and Shakespeare's epic finale of the "Henriad."

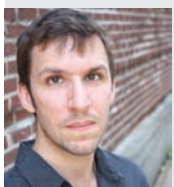
## Henry V Soloists

Principal actors who appear only in *Henry V*, some in multiple roles:



Akeem Davis

**Duke of Bedford** – King Henry V's brother who joins the battle in France.



Dan Hodge

**Earl of Cambridge** – Along with Scroop, bribed by the French to kill Henry before he sails for France.

**Constable of France** – Killed at Agincourt.

**Michael Williams** – A soldier who Henry, in disguise, meets the night before the Battle of Agincourt.



Greg Wood

**Chorus** – A single character who introduces and narrates the play.

**Montjoy** – French envoy.

**Harfleur** – French noble.

**Thomas Erpingham** – A veteran who serves Henry.

## The Foreigner



Carl N. Wallnau

**Sgt. Froggy LeSueur** – An ebullient British Army explosives instructor who brings his best friend Charlie Baker across the pond to his favorite fishing lodge in Georgia to get some R&R.



Jacob Dresch

**Charlie Baker** – The 'Foreigner' of the play. Extremely shy. Worried about his supposedly dying but verifiably philandering wife, who encouraged him to take a holiday with Froggy.



Jane Ridley

**Betty Meeks** – Struggling since her husband died to keep their fishing lodge resort afloat, she is thrilled to have a "real, live foreigner" as a guest.



Zack Robidas

**Rev. David Marshall Lee** – Catherine's fiancé. By all appearances, a regular, friendly, sincere, genuinely decent, kind, patient villain.



Marnie Schulenburg

**Catherine Simms** – A Southern debutante and heiress, engaged to Rev. Lee. Opinionated. She's promised her younger brother half a fortune if he proves himself worthy.



Anthony Lawton

**Owen Musser** – The Tilghman County property inspector. He's small minded, mean-spirited and extremely prejudiced.



Wayne S. Turney

**Ensemble**



William Zielinski

**Ensemble**

## Henry V



**King of France** – A capable leader, Charles does not underestimate King Henry, as his son, the Dauphin, does.

**Bardolph** – A commoner who is a former friend from Henry's wild youth. He is hanged in France for looting from the conquered towns in violation of Henry's order.



**Louis the Dauphin** – The headstrong, overconfident son of the king of France and heir to the throne—until Henry takes this privilege from him.

**Nym** – A commoner and tavern friend from Henry's youth.



**Hostess Quickly** – The keeper of the Boar's Head Tavern in London, married to Pistol.

**Alice** – The maid of the French princess Katherine. Alice has spent time in England and teaches Katherine some English.



**King Henry V** – The young, recently crowned king of England. Focused and fearless, his party days are forgotten as he accepts and respects his responsibilities as king. Despite being vastly outnumbered by the French army, Henry leads his men to conquer France.



**Boy** – Joins the English in battle in France.

**Katherine** – The French King's daughter who struggles to understand Henry's pledges of love. Eventually, she marries him.



**Archbishop of Canterbury** – Powerful English clergy who urges Henry to claim the French throne; **Lord Scroop** – Bribed to kill Henry; **Captain Fluellen** – A captain of Henry's, likable and an intelligent leader and strategist.



**Duke of Exeter** – Henry's uncle and trusted advisor who carries important messages to the French king.



**Bishop of Ely** – Admirer of Henry

**Pistol** – An English commoner who fights for Henry.

## Education

### Expanding Arts Education in Schools

Your gift to the Linny Fowler WillPower Endowment Fund will provide needed funding to bring Shakespeare to 30-50 local schools each year and on average 10,000-15,000 students in grades 6 through 12. It will also help to support other WillPower activities including workshops in schools, the Extended School Partnership program, and the student Shakespeare Competition.

## Equipment

### Meeting Equipment Needs

Your gift will provide immediate resources to repair, replace and upgrade a variety of equipment needed for the smooth running of Festival performances including lighting equipment, Genie lifts, wireless microphones, fog machines, lighting and sound control boards, projection equipment, wig stock, ticketing systems, and other technology. A list of equipment needs and size of gift required is available upon request.

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**Greg Wood and Allison McLemore.**  
*Cyrano de Bergerac.* Photo by Lee A. Butz.

## The Campaign

Pennsylvania Shakespeare Festival is the only professional theatre in the Lehigh Valley and the only theatre of its kind in the region.

PSF will raise \$3.5 million to fund its next five-year capital campaign to create a world-class professional theatre.

- Significantly increase annual endowment
- Expand arts education in our schools
- Raise funds for needed equipment/technology
- Allow PSF to hire industry-leading, world-class artists

PSF is funded by ticket sales, annual gifts, and other fundraising efforts. Currently, only 55% of annual revenue on average. Yet, with your support, we can ensure the future of PSF. Presently, even occasional short-term revenue is essential to the vision, and the ability to reach individuals, families, and communities through artistic and education programs.

*Your gift will make a difference.*





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

*-The New York Times*

For more information or to make a gift:

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# Pericles: A Romantic Hero Sailing on a Stormy Mediterranean Sea

By Heather Helinsky, Dramaturg

When one thinks of Shakespearean storms, the first thing that might come to mind is the opening of *The Tempest* or King Lear shouting at the heavens to “Blow, winds, and crack your cheeks! rage! blow!” Or Viola in *Twelfth Night* worried that her twin brother has drowned. Even in Act Two of *Othello*, the governor of Cyprus has just witnessed a storm on the Mediterranean destroy a Turkish fleet of ships, and everyone is uncertain if Othello’s ship has survived the storm. In Western literature, the Mediterranean is not for pleasant cruising around the ancient world. Literary critic Northrup Frye once quipped that when “the setting is Mediterranean, the normal means of transportation is by shipwreck.”

While *The Tempest* by its title sounds like a stormier play, the main setting is Prospero’s magical island. *Pericles*, which is also one of Shakespeare’s later plays, written in 1608, is a journey around the Mediterranean set mostly on a ship or along the coast. *Pericles* follows the traditions of ancient Greek romances. Northrup Frye defines the form: “in the Greek romances we find stories of mysterious birth, oracular prophecies about the future contortions of the plot, foster parents, adventures which involve capture by pirates, narrow escapes from death, recognition of the true identity of the hero and his eventual marriage to the heroine.”

Shakespeare’s *Pericles* has all this and more: Pericles begins as a young man in love trying to solve a riddle (another ancient literary device) to marry the daughter of a King—and ends as an old King so filled with grief from the loss of his beloved wife and daughter, he cannot speak. Yet, in this play that was extremely popular in Shakespeare’s day, we have not just one happy reunion, but two. Before the audience gets to experience the happy restoration of a lost wife and daughter, the hero must go through several trials and storms.



**The Mediterranean Sea is the source of some of Western literature’s great passages of poetry and prose.**

In ancient Western poetry and literature, the sea is a remnant from the chaos that existed before creation of the world. The sea’s mysterious immensity is also a metaphor for unfathomable truth and wisdom, or sometimes the soul. The sea is also a symbol of collective unconsciousness, housing ‘monsters of the deep’ which sometimes represent the emotion of human sexual desires as well as the general longing for spiritual adventures. The sea also buries immense sunken treasures, as well as loved ones lost at sea, never to return.

The Mediterranean Sea is the source of some of Western literature’s great passages of poetry and prose. A passage from Homer’s *Odyssey* certainly could describe the soul of Shakespeare’s hero Pericles: “Tell me about the man, Muse, the man of many ways, made to go far journeys...many the men whose towns he saw, whose minds he knew, And many were the sorrows that he suffered on the sea, trying to save his soul...” (Book I). The Greek dramatist Aeschylus, calls the sea one of man’s “deepest enemies...For us, and for our ship, some god, no man, by guile/Or by entreaty’s force prevailing, laid his hand/ Upon the helm and brought us through with hull unscarred...Life giving fortune chose to take our ship in charge...But may/It all come out well in the end” (Agamemnon).

Yet for these same reasons, *Pericles* had a tumultuous journey through history, and many have asserted that the first two acts of the plays are not even written by Shakespeare, but by another dramatist George Wilkins, who also wrote the 1608 novella *The Pattern of Painfull Adventures of Pericles* to cash in on the success of the play. What led to this speculation of contesting authorship was that *Pericles* appeared in 1609 in Quarto form under a different publisher than usual with the title *The LATE, and much admired Play, called Pericles, Prince of Tyre, With the true Relation of the whole Historie, adventures, and fortunes of the said Prince: As also, The no lesse strange, and worthy accidents, in the Birth and Life, of his Daughter MARIANA, As it has been diuer[se] and*

*sundry times acted by his Maiesties Seruants, at the Globe on the Banck-side. By William Shakespeare.* Yet, when the First Folio was published in 1623, *Pericles* was left out, leading many over the years to assert that it was not part of the canon, and most certainly a collaboration with George Wilkins.

A primary reason why *Pericles* may have been popular in its day but then rarely produced until the 20th century, is that the sexuality of the play offended the sensibilities of the Victorians. The opening scene where Pericles tries to win the daughter of the powerful King of Antioch contained a shocking revelation concerning the king and his daughter. Prior to 1900, productions cut the opening narrative, much to the confusion of the rest of the story as to why Prince Pericles is sailing around the Mediterranean to avoid the King of Antioch’s assassin. When in the later acts Pericles’ daughter is captured by pirates and forced into prostitution, Victorian audiences could not laugh at the comic bawds who threatened the purity of the heroine.

The play begins with a world where Pericles’ eyes are opened that the mighty and powerful are hiding great sins:

“Who has a book of all that monarchs do,  
He’s more secure to keep it shut than shown.  
For vice repeated is like the wandering wind  
Blows dust in others’ eyes to spread itself”

In spite of his youthful desire to marry a princess, Pericles is wise enough to run away from the corrupt court, as he states, “*One sin, I know, another doth provoke: Murder’s as near to lust as flame to smoke.*”

While we may not think twice about watching Macbeth and his wife murder to ascend the throne, perhaps this line provides some insight. This is the work of an older Shakespeare writing with a grown daughter Susanna recently married to a respectable Stratford doctor, with Shakespeare’s first





(and only) granddaughter born on February 21st, 1608. It shouldn't surprise us that in twenty-two of Shakespeare's plays, there are thirty-one dramatizations of the father/daughter relationship. Instead of a play with a shocking series of murders, Shakespeare has his hero on the run from a king whose abuse of his daughter is a smoking gun. There are ancient monsters lurking in the Mediterranean, some in the sea, some on land.

As Pericles travels around the Mediterranean 'by shipwreck,' he calls out to the ancient gods to spare his loved ones from the perils of nature. One cannot help but feel for Pericles as he cries out, "O you gods! Why do you make us love your goodly gifts/ And snatch them straight away? We here below/Recall not what we give, and therein may/Vie honour with you." In this, we cannot help but hear the voice of a more mature, fatherly Shakespeare, who had once lost his only son Hamnet and is most likely concerned about the risks of his daughter Susanna's pregnancy. Yet, after the hero has learned the tragedies of the stormy sea, his family is restored to him by the same ocean. Pericles exclaims:

"Lest this great sea of joys rushing upon me O'erbear the shores of my mortality, And drown me with their sweetness."

Usually literary imagery of drowning has to do with loss, but Shakespeare turns the verse around as his daughter born at sea has been found.

Fathers, in these later plays of *The Tempest* and *Pericles*, are offered second chances. Consider the early tragedies: Lord Capulet's anger leads to Juliet poisoning herself. In *Hamlet*, Polonius's daughter Ophelia drowns herself after she's used by her father as a political prop. Pericles gets off relatively easily. True, for a majority of the play, Pericles is a man who has lost everything. Yet, he's given what many other Shakespearean fathers rarely receive: the opportunity to have his daughter walk back into his open arms.

Shakespeare never fails to show us something incredible. Never do we doubt in *A Midsummer Night's Dream* that Titania, Queen of the Fairies, is able to fall in love with the weaver Bottom, whose head has been transformed into a donkey. Never do we doubt that the ghost of King Hamlet appears on the barracks and tells his son the details of the King's murder. Nor do we ever doubt that the two sets of twins in *The Comedy of Errors* or the fraternal twins in *Twelfth Night* could bring so much confusion through the course of the play. So with *Pericles, Prince of Tyre*, Shakespeare asks the audience to continue to suspend our disbelief and go on this incredible journey around the Mediterranean Sea. And in the world of *Pericles*, anything can happen.

## Pericles

By William Shakespeare  
Schubert Theatre  
July 22 to August 2

## Around the Ancient World with *Pericles*

**Antioch:** located on the Orontes River near the Amanus Mountains in Syria, central in the spice trade. It was a leading city in the rise of Christianity because of an ancient school for biblical studies. Located on a major fault line, this heavily contested ancient city also fell to fires and earthquakes.

**Ephesus:** Modern-day Turkey, the temple of Artemis is here, one of the Seven Wonders of the Ancient World, also a major trade hub.

**Mytilene:** Part of Greece in the North Aegean Sea, the capital and port city for the island of Lesbos. The poets Sappho and Alcaeus were of Mytilene and Aristotle lived here when he was the tutor to Alexander the Great.

**Pentapolis:** Actually in the northeastern coast of Libya, Shakespeare takes dramatic liberty and moves it to Greece. It was a Greek colony founded in 7th century BCE and the city is actually named Cyrene, but the area became so prosperous it led to the foundation of four other cities in the region, so including Cyrene the Romans referred to it as Libya Pentapolis (five cities). A famous disciple of Socrates was born here and founded a 3rd century BCE school of philosophy called Cyreniatics. In the New Testament, Simon of Cyrene was forced to carry the cross for Jesus.

**Tarsus:** In modern-day Turkey. Anthony and Cleopatra famously met for the first time here. According to Luke in the New Testament, this is the birthplace of St. Paul. In the ancient world, also famous for its schools and library said to compete with those in Athens and Alexandria.

**Tyre:** In modern-day Lebanon; an ancient Phoenician port city, the name means 'rock' and the main trade center is on an island complex, constantly under attack for its prosperity. King Nebuchanezzar II of Babylon, Alexander the Great, and Egypt all had their ambitions set on Tyre. When Tyre fell to the siege of Alexander the Great, the survivors who escaped founded the city of Carthage in North Africa. Tyre was also known for creating a purple dye from shellfish used in making royal robes. In biblical references, King David had trade alliances with Tyre to help him build the Temple, and in the New Testament, both St. Paul and Jesus visited the city.



Image courtesy of Isabel Smith-Bernstein, dramaturg, Oregon Shakespeare Festival.

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"Rapunzel is sweet, gentle and kind-hearted." --*The Morning Call*

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Stephanie Hodge as Rapunzel. Photo by Lee A. Butz.



# Shakespeare in American Communities Extends the Bard's Reach in the Lehigh Valley



THE LINNY FOWLER WILLPOWER TOUR 2014 featured *Much Ado About Nothing*. The *Shakespeare in American Communities* grant allowed PSF to extend the tour by two weeks. PSF was awarded the grant for the 2015 fall tour of *Julius Caesar*. Cast photo by Lee A. Butz.

By Jill Arington  
Education Director

Every fall, teachers across our region rely on the Linny Fowler WillPower Tour to help them properly introduce their students to Shakespeare through professional live performance. We are honored to support their efforts to make these plays a meaningful part of their curriculum, and proud to reach students from the far corners of Pennsylvania to those in our own neighborhoods.

Some years our reach is even deeper, and 2014 was such a year. Thanks to *Shakespeare in American Communities*, a grant program of the National Endowment for the Arts in partnership with Arts Midwest, the previously sold-out 2014 tour of *Much Ado About Nothing* was extended by two weeks, reaching 10 additional schools and 5,060 more students than it would in its regular run. In all, the tour reached 14,198 students from 52 public, private, and home schools.

Through the grant program, we performed last fall's tour of *Much Ado About Nothing* at several schools classified by the federal government as "Title I" schools, meaning that the majority of their students come from at-risk or low-income backgrounds. We are able to reach these students because additional funding from *Shakespeare in American Communities* makes it possible to remove the cost barrier preventing their schools from hosting a performance. Many of these students may not otherwise have access to a live performance of Shakespeare (or indeed, *any* live performance!) due to geographic, transportation, or economic limitations. One student writes, "I knew long before about Shakespeare and the Globe Theatre. I never thought I'd see it live. Thank you so much."

The impact of *Shakespeare in American Communities* does not end with the final WillPower performance. Being selected to participate in this program also makes it possible to provide free tickets to our Main Stage performances of *Henry V* and *Pericles* this summer to local students. Where transportation is an obstacle, the Festival will also be able to provide busing from the students' schools to our theatre.

In June, we received word that PSF has been selected again to participate in *Shakespeare in American Communities* for 2015-16. Already, we are making plans for reaching thousands more students this fall with our 2015 WillPower Tour—*Julius Caesar*!

Students evaluate their experience as part of the WillPower Tour.

We would greatly appreciate any comments you wish to make:  
I was surprised how much I understood when seeing it live rather than reading it. You are all crazy talented; thank you for coming.

NATIONAL ENDOWMENT FOR THE ARTS  
PRESENTS



SHAKESPEARE  
IN AMERICAN COMMUNITIES

Pennsylvania Shakespeare Festival's WillPower productions of *Much Ado About Nothing* (2014) and *Julius Caesar* (2015), plus *Henry V* and *Pericles* are part of *Shakespeare in American Communities*, a program of the National Endowment of the Arts in partnership with Arts Midwest.



# Jim Helsinger: Director of *The Foreigner* is No Stranger to PSF



Editor's note: As director of marketing and public relations for PSF since its inception, I've seen most of Jim Helsinger's work for the Festival. I couldn't resist the opportunity to ask him a few questions during a break from rehearsals for *The Foreigner*.

**Lisa Higgins:** One of the things I've always loved about your work—both as an actor and as a director—is how you take your time. During last season's *Lend Me a Tenor* the seemingly languid pace of some of the scenes, like waiting for the tenor to arrive, made the frenetic pace of others even more hysterical. Some of that is built in to the script, but other elements seem more like the director's choice. Without divulging all your secrets: What do you look for when you're directing a comedy and how do you do it?

**Jim Helsinger:** One of the things we do in any production is work to create full moments and confidence on stage. The relationship of the actor and audience is important to me, whether it's Shakespeare and I'm talking directly to you [the audience] or another production. I'm never in a rush to

get Shakespeare over with; I enjoy performing and directing it.

I once received an award for "Longest Time on Stage with Fewest Number of Lines," a gag award we used to do at Orlando [Shakespeare Theater, where he is artistic director.] The Longest Pause award I would have to give to Carl Wallnau. [People who saw Carl in *Tenor* know what Jim is referencing.]

In *The Foreigner*, there are two places in the script where something that happens to Charlie ["The Foreigner" of the title], will be different every performance. That's fun!

**LH:** The comic duo of Carl Wallnau, who played the Cleveland Opera House manager in *Tenor* last year, and Jacob Dresch, who played his assistant, are returning in *The Foreigner*. Can you share some of your creative process with them?

**JH:** Carl and Jacob have amazing on-stage chemistry. They're both very alive. When they're together, they feed off each other very well. Carl's characters are always trying to get everything in control and Jacob's are always losing control. They played so well in *Tenor*, Patrick [Mulcahy, PSF producing artistic director] and I brought them back.

**LH:** The basic premise is hilarious to begin with. There's a pathologically shy Englishman [Charlie, played by Dresch] who takes a holiday to a rural fishing lodge with his friend Froggy [Wallnau], but is afraid to talk to anyone. So Froggy tells all the other guests that Charlie can't speak English. Have you discovered anything in rehearsals that surprised you?

**JH:** We've got a great cast. It's always fun when you've got a real-life couple, Zack [Robidas] and Marnie [Schulenburg], playing a couple on stage, even when it doesn't mirror the play. [Zack's character is a villain in *The Foreigner*, in contrast with his title role in *Henry V.*]

The play is set in 1983, which is now nostalgic for us—but we were at the height of the spy war and there was fear of foreigners, which is still rampant. Charlie is a little bit, but not too foreign.

Everybody is playing somebody they're not. Except Froggy. Froggy is exactly what he seems throughout the play. Charlie is in a slump, convinced he's boring. When people think he can't understand English because

they know he can't repeat what they tell him and he won't give advice, 'listening' helps him get in touch with parts of himself he didn't know were there. All the characters in the play are people who change—or our perception of them changes.

**LH:** You've been with PSF since its second season in 1993 when you played Malvolio in *Twelfth Night* the first time. Can you share some of your thoughts about the company with our readers?

**JH:** Father Jerry's vision had professionalism at the very start. My first year, I was surrounded by Equity actors. Through the years, there has been great loyalty to people. Twenty years ago, I wasn't married and didn't have kids. There has been a great effort to bring couples together in the season and to accommodate their kids. [Jim is married to PSF and DSU alum Suzanne O'Donnell.]

There's a great dedication to mission here—and there was from the beginning. The size of the shows, the technical possibilities, the number of shows has increased, but the mission is the foundation.

## Setting the Stage

Here are the Playwright Larry Shue's instructions from the script. Act 1, scene 1: In the darkness, rain and thunder. As the lights come up, we find ourselves in what was once the living-room of a log farmhouse, now adapted to serve as a parlor for paying guests—middle-income summer people, mostly, who come to fish, and swim, and play a little cards at night, and to fill up on Betty Meeks' away-from-home cooking. We might think it still a living-room were it not for the presence of a small counter with modest candy and tobacco displays, a guest register, and a bell. Also, there is about one sofa too many, a small stove and its woodbin, and a coffee-table, on which a bowl of apples rests. Though we couldn't know it from the first two dialects we hear, the fact is that we are in Tilghman County, Georgia, U.S.A.—two hours by good road south out of Atlanta, then pull off at Cooley's Food and Bait and call for directions.





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