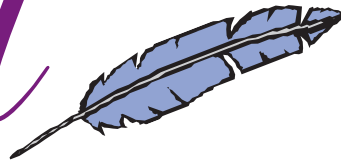


# The Quill



The Pennsylvania Shakespeare Festival Newsletter • Spring 2008

2008  
Season

June to August

## Twelfth Night

by William Shakespeare

## King Lear

by William Shakespeare

## Dracula:

The Journal of  
Jonathan Harker

by Jim Helsinger  
from the novel by Bram Stoker

## Cyrano de Bergerac

by Edmund Rostand  
Translated and Adapted by  
Anthony Burgess

## The Jungle Book

Books & Lyrics by  
April-Dawn Gladu  
Music & Lyrics by  
Daniel Levy

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## Musical and Magical *Twelfth Night, or What You Will*

By Lisa Higgins

Down by the seaside. Shakespeare places his romantic comedy *Twelfth Night, or What You Will* at this most romantic location, where the land meets the sea, and he endows this magical place with the mellifluous name, Illyria. One of the most musical of Shakespeare's plays, *Twelfth Night* opens with the lilting line, "If music be the food of love, play on!" Orsino, duke of the seaside land Illyria, thus announces his love for love itself, and eventually for the beautiful Countess Olivia (who wants nothing to do with him).

"There is a special dispensation being at the shore," says James J. Christy, who is directing PSF's production. "The atmosphere is lovely, relaxed. [The setting] will feel like a Mediterranean seaside resort, 'though not in a realistic or literal way.'"

"The setting of *Twelfth Night* is especially important to the play's romantic atmosphere," according to Michael Best, writing in *Internet Shakespeare Editions*. "'Illyria' refers to a place on the east coast of the Adriatic Sea (between what is now Greece and Albania), but in Shakespeare's time the name may not have suggested a real country. Illyria may have been as fantastical a place as Camelot."<sup>1</sup>

Inspired in part by a month-long visit to Barcelona last fall, Christy was particularly enchanted by the turn-of-the-century architecture of Antoni Gaudí. "I fell in love with the creative exuberance of the shapes [of Gaudí's buildings]; the style was extremely fantastical. It reminded me of the line in the Duke's opening verse: 'So full of shapes is fancy that it alone is highly fantastical.'"

Shakespeare's use of the word "fancy" can have dual meanings—like many of his words. "Fancy, a peculiarly Shakespearean word that means sometimes Love, sometimes Imagination, and often yokes both together, is... the special attribute of *Twelfth Night*."<sup>2</sup> Love and imagination, doubly enchanting, may also reflect that *Twelfth Night, or What You Will*, is Shakespeare's only play to receive a double title. The *Twelfth Night* title refers to the twelfth night of Christmas, when the play was presumably premiered, while "what you will" suggests the fantastical and even "anything goes."

### Heard it in a love song

Ultimately, it is music that "guides the play's moods and rhythms," according to *The Essential Shakespeare Handbook*. The songs make the play unique among Shakespeare's works, Christy says. "The lyrics to the songs are extremely beautiful and lend an autumnal mood. There is a sense of the passing nature of joy," he says, adding, "Rob Maggio (composer) has created beautiful and evocative music for the songs that bring this language to life."

One of Shakespeare's most familiar comedies, *Twelfth Night* employs a popular comedic plot device: twins separated by misfortune (a shipwreck). Viola arrives on the shore, thinking her brother has perished in the storm. "But here the twins are brother and sister, requiring the audience to accept the improbable premise that Viola and Sebastian could be mistaken for one another."<sup>3</sup>

There is no mistaking Christy's affection for the characters and the play. Connected to the play as a performer and as a director—

*continued on page 4*



Main Stage June 18 - July 6

## NOTES FROM THE PRODUCING ARTISTIC DIRECTOR

"It's universal." The appeal of Shakespeare. A cliché perhaps, so it's worth exploring more deeply. When I analyze a Shakespeare play in preparation for directing it, I explore in layers.

First, the surface layer. The plot, the events, the characters' behaviors, and what they hint at underneath.

Then I ask myself about the "underneath," the psychology at work that leads to these behaviors. How are these personalities structured? How do they come together in relationships? How are they distinctive individually? In *The Winter's Tale*, few of the characters behaved in conventional, expected ways. They surprised us. That made them interesting.

But beneath that, I sense a third layer, the primal stuff: fundamental human needs like belonging, safety, power, freedom. Not what makes us unique as individuals but what we all share. I think this is why we say Shakespeare is universal. His exploration of this third layer is so intuitive, so insightful, and connects with us before we are even aware. Because he is telling our story, the human story, the mirror reflects our natures, where the collective and the individual meet. And so he pushes our buttons with those incredible words, probing those tender places we've tucked away.

I think there is also a fourth layer, the atomic layer, perhaps, beyond "the matrix." At this level, I felt *Henry IV, Part 1* was about order and chaos. *The Winter's Tale*? About healing separation, but beyond that third layer need for belonging, more about healing the separation started perhaps by the Big Bang. *Hamlet*? Life and death. For me, this fourth layer derives from a fundamental question: what basic forces of form and existence does this play illuminate, reflect, or reveal indirectly? The truly universal, as in the forces of the universe filtering up through our every action.

How Shakespeare was able to do all that I will never understand. But why else would we still be at it, 400 years on? Because it's universal. ■



Patrick Mulcahy

## 2008 Season Sponsor: Amaranth Foundation's Joan Moran

As poetic as though Shakespeare himself wrote it, the dictionary defines amaranth as "a flower that never fades." The description could just as easily describe the work of the Amaranth Foundation and its trustee, Joan Moran.

A Lehigh Valley native and lifelong arts enthusiast, Moran sparkles when talking about literature in general, and Shakespeare in particular. "How could one person put all those words together to create so many different plays?" she marvels. Even after completing scholarly expeditions in English literature as an undergraduate at Mount Holyoke and receiving a masters degree from Lehigh University, her joyful appreciation continues to blossom unabated.

"With computers, Blackberries, the internet, there is so much in our society that isn't real. Shakespeare is real: it's genuine and authentic. There's music in the language.

"People should know about Shakespeare. He's the greatest dramatist and poet of all time," she says. "And that's why the Festival is so important. Nobody else in the Valley is producing Shakespeare on a regular basis, and it's important for people to be able to see it."

The transformative impact of seeing Shakespeare performed live is essential to

Moran. "It's one thing to read Shakespeare, which is all I ever did as a student. It's quite another to see a production. Both are important. People think they don't like Shakespeare, but once they see it on stage, the characters make it believable; the stories become clearer for the audience."

In advance of seeing a production of a Shakespeare play, Moran and her husband, Bill Fenza, a retired lawyer, retired Lehigh Valley theatre director, and sometime music critic, listen to a recording. "We have a complete set of recordings, and we'll get out the text and follow along. We find we get more out of the production that way."

She's read all of Shakespeare's plays (and the sonnets, too.) While her favorite plays include *Romeo and Juliet* and *Hamlet*, Moran is particularly looking forward to PSF's production of *King Lear*, in part because it is the first time the Festival will produce it.

Although she can't recall exactly when she started attending PSF, she readily cites Greg Wood, Christopher Patrick Mullen, Jim Helsing, and Grace Gonglewski as four of her favorite PSF actors. Favorite PSF productions include *The Winter's Tale* last season, Helsing's direction of *The Compleat Wrks of Wllm Shkspr (Abridged)* in 1999 and *Charley's Aunt* in 2001. She credits Fr. Gerard Schubert, OSFS, PSF's founder, for launching the Festival and Patrick Mulcahy, producing artistic director, for his artistic leadership.

"Joan's panoramic appreciation of Shakespeare combined with her profound belief in the value of live performance make her an ideal board member," Mulcahy says. Moran has served as a member of PSF's board of directors for six years and is currently the board's secretary. "We are blessed to have her support."

PSF is one of a number of Lehigh Valley arts organizations and environmental groups Moran supports through the Amaranth Foundation, including the Allentown Symphony Association, Allentown Art Museum, Bach Choir of Bethlehem, Community Music School, the Da Vinci Science Center, and the Wildlands Conservancy.

Truly, her generosity to the Lehigh Valley community is a bouquet that never fades. ■



Joan Moran and her dog Canio, named for a character in the opera, *Pagliacci*.



# King Lear: “Not for an Age, But for all Time”

By Patrick Mulcahy  
Producing Artistic Director

I bumped into Chris Mullen in our parking lot the other day and he said: “You know, I haven’t done *King Lear* before,” (he will play Edgar in our production) “but as I work through it, I am reminded with every turn of the page of why it is such a magnificent play.”

So many of you have stopped me in the lobby to ask, “when are you going to do *King Lear*?” The time is now for PSF and this great play. This is the 22nd of Shakespeare’s plays PSF will produce, but the last indisputable masterwork for us to tackle for the first time. It is one of the most profound plays ever written, with insights into humanity so astonishingly penetrating and clear that the anguish and the beauty are exquisitely inseparable.

There is never a good nor bad time to do *King Lear*. That’s the beauty of works of art whose appeal is universal and timeless. Sometimes the topical makes a particular play seem more salient. When the Eliot Spitzer scandal broke, my first thought (after concern for his wife and daughters) was of Angelo in *Measure for Measure*, and how well Shakespeare understood human complexity and frailty. But the play didn’t need the Governor’s help. Shakespeare’s plays resonate with us beyond the commonalities between his plots and the outward events of our lives.

For example, when I directed *Henry IV, Part 1* in 2005, I was aware that a story

about the ne’er-do-well son of a leader who had to break with his partying past to step into the authority he inherited had some topical resonance. But that passing interest was the end of the influence on the production, because the play was about matters of much greater consequence, like honor, authenticity, fathers and sons, the relationship between chaos and order in the universe, and how leaders endeavor to manage it.



Cordelia comforting her father, King Lear, in prison, 1886 (oil on canvas). Leeds Museums and Galleries (The Bridgeman Art Library) U.K. Photographer: George William Joy/Getty Images.

Some may find parallels between the political world in *King Lear* and our own at present. But, again, the play doesn’t depend on the parallels for its resonance. Stories about parents and children, husbands and wives, lifelong friends, what they will and won’t do for each other, and how those actions meet, exceed, or fail to meet deeply personal expectations, now that’s the stuff of life, and will be in any age. *King Lear* is as full of this primal energy as one could want in any play.

“See better, Lear!” says Lear’s faithful servant and friend Kent. The need for lucidity in our view of the world, and its impact on our decisions, never changes. We know from our own lives that real tragedies bring with them unprecedented clarity. We see things so much more clearly and wonder how we could have blinded ourselves to what has suddenly become so achingly apparent. That’s one aim of tragedy on the stage: through the descent comes a level of awareness that blows away what we thought was so important. In the

loss, we finally “see better” and appreciate fully that which had been but a blur in our peripheral vision. The consequences of our choices teach us how truly powerful we are, through our actions, to be agents for beauty or destruction. Lear comes to this knowledge of himself and the devastation his actions have wrought become all too clear to him.

Along the way, some characters in the play commit unspeakable wrongs, and others demonstrate astonishingly selfless

devotion to King and Kingdom, despite Lear’s calamitous failings. My personal opinion: in its comprehensive exploration of the human condition, *King Lear* is rivaled in the canon only by *Hamlet*.

I couldn’t be happier with the team we have assembled for this project. I couldn’t be happier with the play. And I can’t wait to hear from you in the lobby about the next Shakespeare play you are aching to see PSF produce. ■



Christy played Sir Andrew Aguecheek, one of Olivia's suitors, for the Philadelphia Theatre Company in 1975 and directed it at Villanova University where he retired in 2006 as a professor of theatre—Christy plans to emphasize love and fantasy in PSF's production. "As someone who has experienced the play at different times in my life, I can retain what I liked, while asking myself if there's a different direction I'd like to go. This time, I want to pursue the fantasy world, and explore the idea of the whimsicality of its topsy-turvy world."

Twin peaks of opposite poles are found in the characters of Sir Toby Belch, Olivia's drunken uncle, and Malvolio, Olivia's prudish guardian—"one raucous and bawdy, and one moralistic and humorless," Christy says. "Malvolio is not allowed to enjoy anything, or even to appear to enjoy anything." Malvolio becomes the butt of Sir Toby's jokes.

As for the play's heroine, Viola finds herself washed up on the shores of Illyria, and recalling that her father praised its unmarried ruler, Duke Orsino, decides to seek him out. To protect herself, she disguises herself as a boy, the page Cesario. Orsino soon employs the boy "to unfold the passion of my love" to Olivia. She promises to try, though she has already fallen in love with Orsino.

Thus the magical, musical merriment begins! "In *Twelfth Night*, there is a deep, rich ensemble cast, a beautiful blend of distinctive characters: four lovers, Sir Andrew, Feste (the clown), Toby, Maria, Malvolio, and Antonio," says Christy. "The characters are wonderfully drawn."

Look forward to Carl Wallnau as Malvolio, Anthony Lawton as Feste, Erin Clare Hurley as Viola, and John Ahlin (Falstaff in 2005) as the raucous knight Sir Toby Belch. ■

1. "Shakespeare's Life and Times," *Internet Shakespeare Editions*, University of Victoria, BC, 2001-2005.

2. Nicholas Hytner, *The New York Times*, July 12, 1998.

3. *The Essential Shakespeare Handbook*, DK Publishing, Inc., New York, New York. 2004

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# Adventure, Beauty, and Culture Abound in *The Jungle Book*

Transformed into a jungle of the imagination and gilded with the beauty and culture of India, the Schubert Theatre will illuminate Rudyard Kipling's *The Jungle Book*. Complete with music, dance, costume, and puppetry, *The Jungle Book* emphasizes the importance of respect and understanding of "all creatures" in a way audiences of all ages can enjoy.

"Last summer, Jim Helsinger told me about this fabulous musical adaptation of Rudyard Kipling's *The Jungle Book* that his theatre, The Orlando Shakespeare Theatre, had developed," says Erin Mullen, PSF's education director and director of the musical. "As soon as I began to read the script, Playwright April-Dawn Gladu's characters jumped off the page for me. Coupled with catchy music and lyrics by Daniel Levy, I knew our audiences would love it."

At press time, design meetings are well underway. "Bob Phillips is creating a

jungle-gym of scenic possibilities that the actors and I will be able to play with during the rehearsal process," Mullen says. "Amy Lobmeyer, our costume designer, visited the Sari Palace in Queens, New York to research the vibrantly embroidered jewel-toned fabrics of India that we will be using in our production." Liz Zernechel's lighting will range from the mystical village in the moonlight to the jumping fun of the jungle at sunrise and back again. "The whole artistic team at PSF is very excited about *The Jungle Book*."

Keep an eye out in the local papers for a PSF coloring contest and the chance to win a Family Adventure pack of tickets, which includes four tickets to *Twelfth Night* and four tickets to *The Jungle Book*. After the show, be sure to stop by the Labuda lobby for photos with the cast of monkeys, and tigers, and bears...oh my! ■



Costume Designer Amy Lobmeyer, who created the renderings shown here, researched vibrantly embroidered jewel-toned fabrics of India at the Sari Palace in Queens, New York.



# CYRANO DE BERGERAC, BIG, BOLD, AND BEAUTIFUL

By Catherine Pressimone Beckowski '06

Everything about *Cyrano de Bergerac* is big: big cast, big story, big hero, big demands on director and designers. And then there's the nose.

The original script calls for more than 50 actors who represent a vibrant cross-section of 17th century life in France. The story traverses a vast landscape, from urban Parisian hotspots to country dwellings to a battlefield, and spans 15 years in its five acts. Most importantly, it tells the story of a man who rejects compromise and hypocrisy and strives against colossal odds for justice in an imperfect world.

PSF's Associate Artistic Director Dennis Razze embarks on this glorious journey as the production's director. As a veteran of dozens of mainstage productions at PSF, including directing impressive musicals such as *My Fair Lady* and *Man of La Mancha*, he revels in the challenge of bringing *Cyrano* to the Festival stage.

Razze's connection to *Cyrano* goes back to when he read it as a college student. "I was immediately entranced by both the character of Cyrano and the story," he says. "It struck a chord. I had always liked swashbuckling Errol Flynn movies that had lots of wit, romance, and intrigue.

"Then I read the play and it was all there, along with some of the most gorgeous poetry and language I had read since Shakespeare. I thought: someday, I have to direct this."

By undertaking *Cyrano de Bergerac* in its 17th season, PSF is scaling new heights, and Razze is eager for the opportunity. "It speaks of the maturity of the Shakespeare Festival that we're ready to present this engaging masterpiece of the modern theatre," he says.

Written by French playwright Edmund Rostand in 1897, the title character is loosely based on a real person: a playwright and soldier known for his wit and bravery. But Rostand expanded resplendently on the facts. The results: the play remains one of the most successful of all time, and the title character world renowned. "Cyrano comes in a long line of romantic heroes," says Razze. "But he's probably the most famous because of the pain of his unrequited love for Roxane and his selfless and generous response to it."

A list of venerable actors have tackled the role: great Cyranos of the stage and

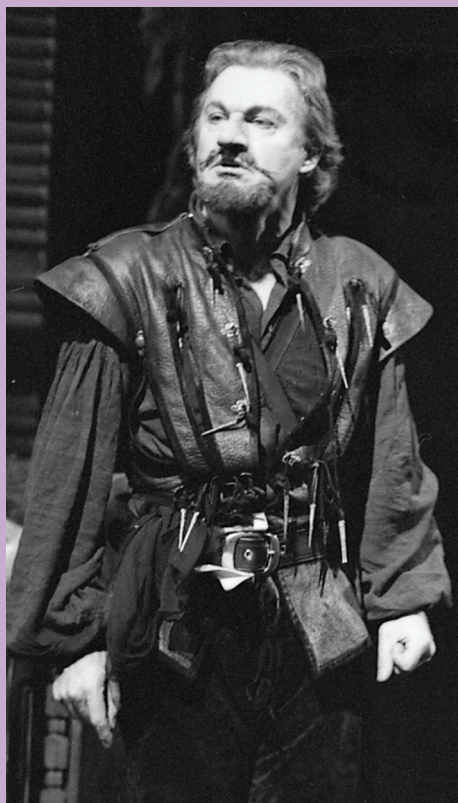
screen include José Ferrer, Derek Jacobi, Christopher Plummer, Kevin Kline, Gérard Depardieu—even Plácido Domingo has given it an operatic interpretation. This summer, long-time company member Greg Wood will star in PSF's production.

Poetic passion marks the play as the defining example of neo-Romanticism and a unique achievement in its own time, some years past Romanticism's apex. Surprisingly, Romanticism is not about the love story. After the French and American Revolutions, playwrights and novelists, among other artists, strove to reach beyond the rational, embracing the power of the imagination and exploring powerful emotion as a source of aesthetic experience. Combining and contrasting both the sublime and the exotic was a key to the Romantics' theatrical approach.<sup>1</sup> The character of Cyrano demonstrates this contrast—an ideal hero—humanized by his imperfect appearance—fights valiantly for his ideals. The goal was to depict humanity unceasingly striving towards spiritual perfection.

Also telling—this play gave a new word to the English language: panache! And this production of *Cyrano de Bergerac* promises to deliver. ■

Catherine Pressimone Beckowski is a DeSales University graduate working toward her master's degree in Dramaturgy at the State University of New York, Stony Brook.

1. Brockett, Oscar G., and Franklin G. Hildy. *History of the Theatre*, 9th Ed. Boston: Allyn and Bacon, 2003. p. 305



## ONCE AND FUTURE CYRANOS

Frank Langella (top), from the Williamstown Theatre Festival archives, 1971. Derek Jacobi (above) from the Royal Shakespeare Company's 1983 production. Photo from Joe Cocks Studio Collection © Shakespeare Birthplace Trust. Greg Wood (left), pictured as Petruccio, returns to play Cyrano. Photo by Lee A. Butz.

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# Education News

By Erin Mullen, Education Director

## Willpower

Thanks to a \$25,000 grant from the National Endowment for the Arts (NEA), WillPower 2007 was the largest, most far-reaching, and most successful tour in its eight-year history. After the 3,500-mile journey, the 2007 Linny Fowler WillPower tour of *Macbeth* reached 27 of Pennsylvania's 67 counties.

A record 14,200 students participated, nearly doubling the previous year's reach. Consistent with PSF's commitment to provide access to the arts, roughly half the schools were considered "geographically disadvantaged" in this regard, for example, living several hours from a metro area.

"We are such a small town and never get the opportunity to see performances as great as this. I felt like we were there, experiencing everything *Macbeth* was. Thank you so much," wrote one student.

"I want to go home and start reading it so I can make connections in my mind and make it my own," said another.

Booking information will be available soon on our website for the 2008 WillPower tour of *Much Ado About Nothing*.

## Shakespeare Competition

This past fall I traveled to the Utah Shakespearean Festival (USF) to serve as an adjudicator for their competition and in preparation for our own event. USF's Shakespeare Competition is 31 years strong, draws students from 6 states, and is 3 days in

duration. Michael Bahr, the education director at USF who developed the model for the competition, was a big help in guiding me through the logistics and the scoring process. "I am so thrilled that PSF is launching a Shakespeare Competition," Bahr wrote to me in one of his supportive e-mails.

Grounded in direct engagement with Shakespeare's text, the PSF Shakespeare Competition provides multiple performance opportunities, direct evaluation of each performance by working theatre professionals, and observation of peer and university performances. This sets it apart as a valuable tool for learning.

The first PSF Shakespeare Competition was held on March 1, 2008, at DeSales University, with 25 students participating from 7 regional high schools. We awarded \$15,000 in scholarships that are renewable for the four years that the student would attend DeSales as a theatre major.

Eric Hersh, director of production at the Lehigh Valley Charter School for the Performing Arts, said, "I think the process our students went through was a very positive experience and I hope to participate again next year."

When I wrote to share our success with Bahr and thank him for his support, he replied with a jubilant congratulations from the whole team at USF. He closed his sentiments with a quote from *The Tempest* that speaks to all of our emerging educational programs at PSF, 'O brave new world.' ■



Amy Lobmeyer, Director

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# PSF BOARD: News & Notes

By Sally Reith

Despite the cold and dreary winter's night, the mood of February's Board meeting was upbeat and convivial. Members prepared for a glorious summer at PSF, chatted with each other and welcomed two new recruits: Linda Lapos, M.D., a surgeon who is a member of the Lehigh Valley Health Network Board of Trustees and is also president of Lehigh Valley Hospital & Health Network Medical Staff, and Robert (Bob) Cichocki, senior vice president for wealth management at Citi Smith Barney. PSF founder Fr. Gerard J. Schubert, OSFS, set the mood with a reading on "beauty" written by poet Gerard Manley Hopkins.

As spring approaches, every aspect of Board activities is permeated with the great energy and commitment of new President Harry Dimopoulos. Committees continue to promote PSF through all its activities. In the crucial area of board recruitment, this committee, chaired by Board President emeritus and official PSF photographer,

Lee Butz, proposes qualified individuals for membership. In addition, the Lehigh County Board of Commissioners appoints an elected representative to serve on our board; Commissioner Andrew Roman will represent the county for the current term.

After developing their mission statement, the new Institutional Advancement and Fundraising committee, chaired by Board Vice President Greg Honeyman, is currently focusing on a high-end raffle for a trip to Tuscany. Look forward to opportunities to purchase chances this summer at the Festival.

The Gala committee proposed innovations for this year's annual fundraising Gala, themed "A Moonlit Night to Remember," including the expansion of the "table captain" model to increase attendance. The Gala is a fundraiser but, just as importantly, it is a celebration of the Festival in honor of the magnificent works of William Shakespeare.

Patrick Mulcahy, producing artistic director, enumerated the company's recent

successes, including a healthy membership drive, a strong sponsorship campaign, and the purchase and installation of the new ticketing system, Theatre Manager, an essential tool for expanding PSF's marketing and customer service capabilities. Also, the Linny Fowler WillPower tour grew in 2007 to include 14,200 students and 47 schools, covering 3,500 miles in the state, and received the NEA Shakespeare in American Communities/Shakespeare for a New Generation grant.

In concluding the meeting, Mulcahy acknowledged the challenges and rewards of mounting PSF's first-ever production of *King Lear*. Quoting noted actor Brian Bedford: "Talking about *King Lear* is like trying to talk about the ceiling of the Sistine Chapel or a Beethoven Symphony, or a Mozart piano concerto. Whatever you say doesn't do it justice." And so we begin, with hard work and the greatest enthusiasm, an exciting and transformative 2008 season! ■

## GUILD TIDINGS

By Timothy Walling

Like athletes training for a marathon, PSF's volunteer Guild is preparing to make our patrons' festival experience the best it can be.

Mary Ann Kelly, "the lady of creative finds," led the souvenir committee to the annual Philadelphia Gift Show. "After wading through a sea of catalogues, seeing real items is fun and refreshing," Kelly says. New this season: unique hand-crafted jewelry, Shakespeare afghans, *Twelfth Night* watches, jungle animal masks, and more. Some of the old favorites, like the Shakespeare playing cards and the Shakespeare pens, will be back. And what season would be complete without a witty quote t-shirt?

Refreshments are a significant part of the "Shakesperience" at PSF. Doug Dykhouse, refreshments chairperson, continuously looks for delectable treats that would satisfy any craving. One of the biggest challenges that the refreshment committee faces is anticipating the types of snacks patron will enjoy while at the Festival. Sweet and salty options abound. Making a comeback are the delicious cookies from Perkins, along with other festival favorites. What's new?—light

savory fare for health conscious patrons, and for the ghoulish, a special drink that *Dracula* fans will enjoy.

Major events are right around the corner for our volunteer guild. First up is the birthday party for the Bard himself, on Saturday April 19. There is no better way to celebrate his birthday than with good company and a couple of slices of pizza. We also plan to show one of Shakespeare's works on film.

The Guild will welcome the company of actors, technicians, directors, and designers at the annual company picnic on Friday, May 30. It is a great way to welcome back old friends and make new ones!

If you've ever wondered how to get more involved with the PSF, joining the Guild is great way to start. Don't miss any of the action! Join the Guild by calling 610.282.9455, ext. 8, and talk with me, Tim Walling.

**Congratulations to Mary Bongiorno,** Guild Board president, on her retirement after many years of service at Air Products.

**Special thanks are in order to Wally and Jean Dolan** for coming in and helping with an important mailing! ■

## PSF STAFF

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**EDITOR** Lisa Higgins  
**DESIGN** Laura Charnick

**CONTRIBUTORS:** Catherine Pressimone Beckowski; Orlando Shakespeare Theatre; Williamstown Theatre Festival

# PSF Veterans Bring New Life to *Dracula: The Journal of Jonathan Harker*

*The extraordinary talents of Christopher Patrick Mullen, Matt Pfeiffer, and Jim Helsing combine in this thrilling adaptation of the classic horror story. In the Schubert Theatre, June 11 – 29. Watch for a full interview with Chris Mullen and Matt Pfeiffer in our summer issue.*

In the 111 years since Bram Stoker published his masterpiece *Dracula*, his sinister, eccentric Count has been manipulated into a caricature made suitable for children's television programs and cereal boxes. Bram Stoker's *Dracula* is no cereal-box vampire. Neither is Jim Helsing's. His adaptation, starring Christopher Patrick Mullen and directed by Matt Pfeiffer, will take the stage in the Schubert Theatre at the Labuda Center for the Performing Arts June 11-29.

The style of Helsing's play echoes that of Stoker's novel, a vivid moment-by-moment chronicle of Jonathan Harker's transformation from a bright, young solicitor to a man weathered by the nightmare he has endured. Mullen will put his malleable self to work, not only portraying Harker but also tackling Harker's wife Mina, Dr. Van Helsing, Quincy Morris, Arthur Holmwood, and of course, the infamous Transylvanian Count himself.

If the mention of the Count conjures images of flying bats and spouting blood, then Helsing's play will be a bracing—and bone-chilling—surprise.

"The terror in this *Dracula* springs... from the movement of a shadow, the modulation of a voice, a sudden flash of light," according to the *Orlando Sentinel's* review of the Orlando Shakespeare Theater's production. The powerful suspense of the original novel incites the imagination with meticulous descriptions of the dark count's misdeeds. And Helsing chose his words wisely and with a director's sensibility that what the imagination creates is far more frightening than what the eyes can see.

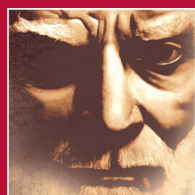
The all-star design team of Bob Phillips (sets), Eric Haugen (lights), Amy Lobmeyer (costumes), and Matt Given (sound) will create the world of Harker's imagination as an attic transforms in a moment to the dark corners of mind and memory. ■



Christopher Patrick Mullen, pictured here in the Orlando Shakespeare Theatre's 2003 production, will reprise his multiple, mysterious roles. Photo by Tony Fiorello.



**TWELFTH NIGHT**  
June 18 - July 6



**KING LEAR**  
July 9 - August 3



**DRACULA:  
THE JOURNAL OF  
JONATHAN HARKER**  
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**CYRANO  
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