

# The Quill

The Pennsylvania Shakespeare Festival Newsletter • Spring 2011

## 20<sup>TH</sup> SEASON

### Hamlet

by William Shakespeare  
July 20 - August 7

### Pride and Prejudice

Adapted by Jon Jory  
from the novel by Jane Austen  
July 19 - August 7

### The Comedy of Errors

by William Shakespeare  
June 22 - July 17

### South Pacific

Book by Oscar Hammerstein II  
and Joshua Logan  
Music by Richard Rodgers  
Lyrics by Oscar Hammerstein II  
June 15 - July 3

### The Two Noble Kinsmen

by William Shakespeare  
July 27 - August 7

### Sleeping Beauty

by Michele L. Vacca  
June 3 - August 6

### Shakespeare for Kids

by Erin Hurley  
July 27 - August 6

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## The Camaraderie of their Company: A Panoramic Pageant

By Geoff Gehman

For 19 seasons PSF has been a feast of enlightening entertainment. It's been a place for daring performances, magnetic sets, and lobby photographs so magnetic and daring, they make you want to see the show you've just seen. It's been a place, to quote founder Fr. Gerard J. Schubert, OSFS, "to shed worries, to forget the world, to remember what the world can be."

One of the Festival's early attractions was watching soap opera stars earn their Shakespearean stripes. In 1994 Mark LaMura, who played the drug-addicted musician Mark Dalton on *All My Children*, jumped to Oberon, the gymnastic fairy king in *A Midsummer Night's Dream*. He was aggressively agile and charmingly cunning, even when he hung upside down like a bat.

One of the Festival's serial pleasures is the soap opera of married couples playing married couples. In a 1995 *Much Ado About Nothing*, LaMura's Benedick battled wits with a Beatrice performed by Elizabeth MacLellan, his real-life wife. Their intimacy

spiced up their spying scene, especially when they accidentally bumped heads under a basin.

The Shakespearean sitcom is one of the Festival's calling cards. Jim Helsinger's first Malvolio, in a 1993 *Twelfth Night*, was a phlegmatic peacock who used his arms as calipers to measure himself as a heroic statue. Brad DePlanche's Pseudolus (*A Funny Thing Happened on the Way to the Forum*, 2010) was a four-alarm fire and a five-ring circus. And who can forget Suzanne O'Donnell's Mistress Ford and Grace Gonglewski's Mistress Page making mincemeat out of John Ahlin's Falstaff as he struggled mightily to imitate a painted portrait in last year's very merry *The Merry Wives of Windsor*? That was farce straight out of *I Love Lucy* or *Three's Company*—although it's more historically accurate to note that *I Love Lucy* and *Three's Company* are straight out of *The Merry Wives of Windsor*.

This year the Festival is offering a 20th-anniversary gift of repertory, with

*continues on page 12*

## Majestic Vision • The Photography of Lee Butz

A spectacular collection of PSF photography by Lee Butz in an exquisite hardbound book

The nature of theatre, like much of human enterprise, is fleeting. The actors, directors, and designers work for months to prepare for an audience. At the final dress rehearsal at PSF, Lee Butz arrives with his camera. Within 24 hours, his photos of the production will grace the lobby, just as the first audience filters into the theatre.

In celebration of Lee's photography and the Festival's 20th anniversary, *Majestic Vision: The Photography of Lee Butz at the Pennsylvania Shakespeare Festival* has been published in a limited run and is now available.

Three years in the making, the book contains hundreds of photographs that capture the ephemeral: the defining moment of a character, of a performance, of a play. This collector's book can be purchased at [pashakespeare.org](http://pashakespeare.org) or in the lobby this summer.





NOTES FROM THE PRODUCING ARTISTIC DIRECTOR

An extraordinary season requires an extraordinary effort. The planning cycle for one of our summer seasons is typically 12-15 months. For this season, we have been dreaming, planning, and envisioning for three years.



Patrick Mulcahy

In fall 2007, Lee Butz, Dennis Razze, and I began meeting to explore publishing a high quality coffee table book of Lee’s magnificent photographs, taken at dress rehearsals of every play PSF produced since its inception in 1992. Questions of “if” and “how” evolved into “when,” and we began the process of reviewing more than 40,000 images to select a few hundred for inclusion. As I write this, the book is on press. I can think of no better timing than the launch of our 20th season to release this beautiful book, titled *Majestic Vision*.

The title is derived from *The Tempest*. Ferdinand says, “This is a most majestic vision,” in response to a singing trio of goddesses conjured by the magician Prospero. The book’s title reflects the magic revealed in the pages within. It also signals the beginning rather than the culmination of a majestic vision for PSF.

Two years ago, I initiated a process with our Board and stakeholders to develop the next five-year strategic plan and a longer term vision for the direction in which that plan should take us. An article on page 10 provides more detail on Vision 2030, which sees the Festival producing a quality of work that cannot be surpassed at any other theatre, anywhere—our definition of world-class.

Incomparable vision led to the Festival’s founding 20 years ago. The innovation of our 20th season reflects the majestic vision of our plans for the next 20 years. This summer, enjoy productions playing in rep, a third Shakespeare play rehearsed the way Shakespeare’s company would have done it, a new outdoor experience—On the Green—as part of our Shakespeare Café, and great artists doing great plays. Bring your family and friends, and come celebrate this landmark season with us.

Patrick Mulcahy

Shakespeare Untamed  
The Two Noble Kinsmen • Schubert Theatre • July 27 – August 7

By Nicole Murray, PSF intern

In Elizabethan England, actors in Shakespeare’s company routinely performed 10 to 12 different plays during a two-week period—a stark contrast to modern schedules when the same play is performed consecutively for weeks, even months. Shakespeare’s actors were expected to perform new plays with no more than several days’ notice. Often, a play would not be repeated for weeks. This rigorous performance schedule left little time for the extended rehearsal process that theatres employ today.

This summer, PSF is trying its hand at the Elizabethan rehearsal method, bringing patrons one step closer to the excitement and spontaneity an audience member may have experienced in Shakespeare’s time.

PSF typically rehearses each production six days a week for three and a half weeks. After about one week, actors are expected to be “off book,” with their lines learned.

We believe Elizabethan actors memorized their lines and prepared their characters before the first rehearsal, and then rehearsed any fights, dances, and songs only days before the first performance. Thus, Shakespearean audiences probably experienced performances that felt as improvised as rehearsed, likely to be brimming with uncalculated mishaps and irrepressible merriment.

This season, PSF is taking a similar approach with *The Two Noble Kinsmen*. Inspired by Chaucer’s “The Knight’s Tale,” this play is one of three believed to have been co-written by William Shakespeare and his successor as lead playwright for the King’s Men, John Fletcher.

“The actors will arrive with their lines learned, rehearse for a few days, wear what they can find, and open in less than a week,” explains Patrick Mulcahy, producing artistic director. “No director—the position didn’t exist in 1613—no designers. Just great actors, an exciting play, and pure adrenaline and spontaneity.”

One element that does not change despite the modest rehearsal time: the actors rely on Shakespeare’s timeless and inspired language and characters—and then open their arms to the unpredictable. Ultimately, in true *Kinsmen* fashion, Fate will step in and anything can happen!

*The Two Noble Kinsmen* is truly a hidden gem in the Shakespearean repertoire, a story filled with danger and romance as two best friends try to resolve a timeless dilemma: who gets the girl? ■

THE CAST



**Ian Bedford**, Theseus. The Duke of Athens, he delays his marriage to Hippolyta to attack Thebes, where he captures Palamon and Arcite. He orders a duel to resolve their dispute over Emilia.



**Andrew Kane**, Pirithous. Theseus’s closest friend and an Athenian general.



**Thomas Kelley**, Palamon. A prince of Thebes, cousin to Arcite. He falls in love with Emilia, when he catches a glimpse of her from his prison cell.



**Spencer Plachy**, Arcite. A prince of Thebes and cousin to Palamon. He also falls in love with Emilia.



**Lauren Lovett**, Hippolyta. Queen of the Amazons and Theseus’s bride-to-be.



**Eleanor Handley**, Emilia. Hippolyta’s younger sister. She has sworn off men but her resistance softens and she struggles to decide between her suitors, Palamon and Arcite.



**Lauren Orkus**, the Jailer’s Daughter. She falls in love with Palamon while he is in her father’s jail cell, and eventually goes mad for his unrequited love.

Hamlet: When Thinking Makes It So

By Patrick Mulcahy

Directing *Hamlet* comes at a price. Expectations run high, especially mine, when approaching one of the supreme works of art in western culture. What’s a play to do, when, of all the written works in history, it has had arguably the greatest influence on human thought, save the Bible? The play has become so organic to our language, that one student, after seeing a performance, said, “It’s so full of clichés.”

The play is about one of the greatest questions of all: the nature and purpose of life and death and the ache for a reconciled and authentic relationship with both. “To be or not to be” refers, I think, less to suicide or to sustaining life and more to two complex alternatives. Hamlet explores the options of either an evolving, growing (if troubled) consciousness that benefits from some combination of providence and intentional self-direction, which comes with life, or an unpredictable post-death eternity in which an intolerable experience of consciousness, beyond control but ever present, may be his sentence. “What dreams may come...” So the endgame of consciousness is the question, and consciousness itself is the landscape.

If it’s true that all great written works spin against the way they drive, then the drive in *Hamlet* is the through-line of action toward revenge. Spinning against that drive is Hamlet’s insatiable hunger to match his knowledge and understanding with all that is knowable and understandable, which mirrors our own similar hunger. He seeks to actualize himself in relation to the way of things, with revenge as the engine.

In an early meeting with designers, I said that the central action of the play is “to set it right,” borrowing from Hamlet’s expression of regret that bringing this corrupt and “rotten” world back into balance falls to him. Setting it right is true to a point.

Like so much in this play, its opposite is also true: e.g. “to self-actualize at all costs.” Inner conflict results as he is torn between his external and internal obligations.

Hamlet’s initially unintended quest for the outer limits of insight, understanding, and the scope of his own consciousness turns out to be more interesting to him and more important than revenge, which, by Act V, becomes a by-product of his larger quest, but only after the readiness is all.

I don’t think Hamlet is passive, melancholy, or brooding. He’s not crazy; his psyche ultimately withstands the slings and arrows, where Ophelia’s buckles. He is heartbroken in the beginning, but he doesn’t stay in one place for long. He spends most of the play in a wrestling match with himself, absent a more worthy adver-



sary, demanding of himself that he *become* himself, fully. He is an essentially good man who says and does, at times, astonishingly brutal things, actions beyond our comprehension and understanding—some of them when we least expect them. He is a prince who would have been a great king and a man who could drink hot blood at the witching time of night. Enigmatic, like no character before or since. Or perhaps, simply more dimensional.

We’ve chosen to set this production in the 19th century. With *Pride and Prejudice*, its repertory counterpart this summer, set squarely in the Regency, the notion of underscoring the contrast between these two plays and productions—one light and white, one darker and black—became interesting.

More to the point, the play sits well for me in that period because that century saw such an astonishing range of human and social development: romanticism gave way to realism, agrarian gave way to industrial. This was the age of Darwin, Marx, Lincoln and the survival of the American Republic “experiment,” Napoleon, etc.—all reflecting humankind’s quest for the outer boundaries of what we can know, understand, and become. It aligns with the energy of the play. The play is not romantic, but the thirst for understanding parallels the romantic quest. Also, the ghost story in the play reflects the Victorian interest in the preternatural. And, of course, the costumes will look fabulous.

For the scenic design, we considered many options. (We won’t give it away here.) Common to all of the considered design options was the notion of a universe, that has a “here” (where people live) and a “there” (the undiscovered country); a universe suitably mysterious that Hamlet can and must engage in seeking to know its workings while those around him (lesser minds) seek to somehow fill this universe with their own defining influence.

Also a given: elemental and essential furniture will come and go quickly and easily so that “now I am alone” can be literal—a void—and that other themes and motifs will be illuminated in striking ways via the use of these elements. At least that’s the aim.

I do Shakespeare because profound insights translate into complex human behavior, which translates into poignant and powerful experiences for audiences.

Pound for pound, the language in this play is the most powerful substance I know. It’s the code that carries an incredible range of social energy. Its origin in genius makes it attractive to me. Its astonishing insight makes it intoxicating. Returning to this play again, now as a director, after having acted in it twice, staged fights for it, and taught it for years, is such a pointed reminder of just how awe-inspiring, even impossible it is that it exists at all.

I’ll never understand how Shakespeare did it. But I’m glad he did. ■



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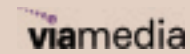
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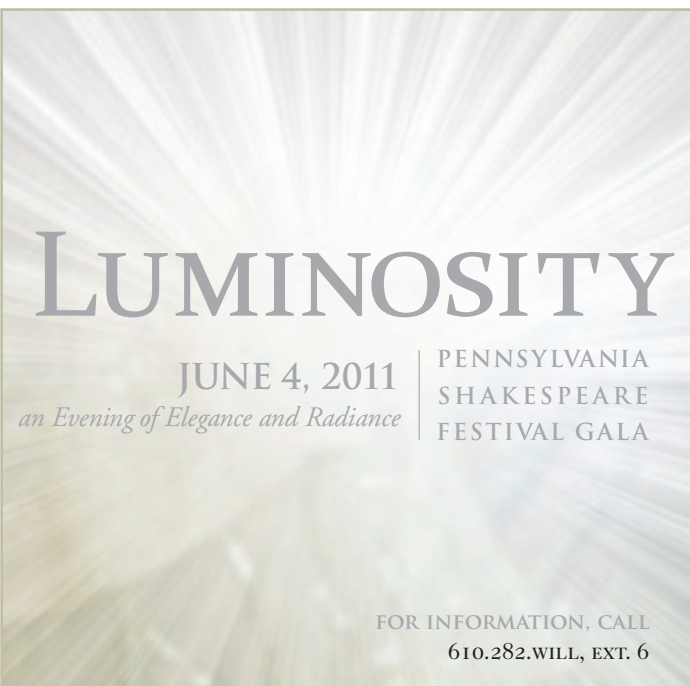


# Season Sponsors Through the Years

Even in Shakespeare’s time, benefactors offered monetary support to help launch theatrical productions. As the region’s leading professional theatre company, PSF relies on contributions to help bring the Festival to life as a magnificent cultural resource for our community and beyond; a gathering place for young and old alike to share the beauty and majesty of the world’s greatest playwright and other classic texts in a true festival setting.

Each season, before a single line is memorized, designs finalized, or a swordfight choreographed, Season Sponsors commit their support to the Pennsylvania Shakespeare Festival. We are honored to recognize their generous leadership gifts here:

1992	Alvin H. Butz, Inc.
1993	Roger W. Mullin, Jr.
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2011	Kathleen Kund Nolan & Timothy Nolan



# Kathleen Kund Nolan '79 and Timothy Nolan '77 DeSales Alumni Take Center Stage as 2011 Season Sponsors

By Jeanne B. Shook

Inspired by performances of some of the most legendary stage actresses of the day, Kathleen Kund Nolan arrived at DeSales University in 1975 to major in theatre. To say this was a life-altering experience would be a dramatic understatement.

Kathleen had one idea of what her life in the theatre would be. But the chair of the theatre department, Fr. Gerard Schubert, OSFS, had a different idea—he saw her with a leading role behind the footlights, not in front of them.

Kathleen credits Fr. Schubert, her former teacher, mentor—and now cherished lifelong friend—for guiding her to a fulfilling career in senior management roles at some of the leading professional theatres around the country, including Boston, Cleveland, and most recently, Philadelphia, where she serves as interim managing director of Philadelphia Theatre Company. Before that, Kathleen spent 20 years at the McCarter Theatre in Princeton, N.J., serving as general manager, interim managing director, and currently as a trustee and vice president for development.

DeSales is “near and dear to my heart,” says Kathleen, because it’s where her life’s journey—personal and professional—began. It’s where lifelong friendships were formed, and where she met Tim Nolan, her husband of 29 years.

After graduating from DeSales in 1977, Tim went on to a successful management career in the healthcare industry and currently serves as president and CEO of HealthAmerica. A member of the DSU Board of Trustees since 1997, he became the first graduate in University history to be elected as chairman of the board, which he considers “an honor.”

An avid supporter of the DeSales theatre program and PSF, Tim thinks that “the level of talent PSF is able to procure—actors who have been on TV, in films, or on Broadway who come here to be a part of it—is a great testimony to the quality of the theatre.”

This year is the second time Kathleen and Tim have served as season sponsors—

they first served in 1997. They are also the first alumni to support the Festival in this manner.

Why are they season sponsors in 2011? The opportunity to celebrate their decades-long connection with PSF and the University—and to pay homage to Fr. Schubert in PSF’s 20th anniversary—made it a “natural” decision for them. As a founding PSF trustee, Kathleen was directly involved in creating the by-laws that launched the Festival in 1991. In 2009, she returned to the PSF Board, now serving as its secretary.

Kathleen and Tim have two daughters, Colleen and Maura, both of whom, not surprisingly, have gained an appreciation for the performing arts. Some of Kathleen’s most memorable theatre experiences have occurred while observing their reactions to live theatre. Her first such PSF experience took place with Maura (then 4 years old) in 1996, during a performance of *Snow White*, then again with Colleen last summer during PSF’s production of *The Playboy of the Western World*. In each instance, it was a thrill for her, “watching them watch live theatre and seeing it resonate in their eyes...seeing the light bulb go off in their heads as they were, literally, turned on to the power and beauty of theatre.”

The journey that began for Kathleen more than three decades ago has come full circle. As a PSF Board member, she finds herself once again playing a role in shaping PSF’s destiny—she is actively engaged in a 20-year strategic plan that will transform



Kathleen Kund Nolan and Timothy Nolan, PSF season sponsors. Photo by Nate Bridge.

the Festival. She is excited about the possibilities for the future, growing the Festival as “a destination like Stratford,” and a plan that will, ultimately, place PSF among the premier professional theatres in the nation. Looking ahead with anticipation has given Kathleen a great sense of pride for what’s been accomplished.

PSF proudly recognizes Kathleen and Tim as season sponsors in this most pivotal year. We are profoundly grateful to them for their continued generosity, friendship, leadership, and support. ■

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# Q&A on the Nature of “Rep”

## With Producing Artistic Director Patrick Mulcahy

“Repertory” has a variety of meanings in the theatre world. How do you define it for PSF?

Yes, repertory can mean the plays or types of plays you do, but doing plays in rep means offering multiple productions in the same theatre, alternating performances between them daily rather than offering them sequentially: e.g. *Hamlet* in June and *Pride and Prejudice* in July.

### The Actors in “Rep”

Actors in “rep” at PSF this summer include familiar faces, recent newcomers, and first timers. Greg Wood and his real-life wife, Susan Riley Stevens, return as a married stage couple in *Hamlet*, Claudius and Gertrude, following their turn as the Capulets in last season’s *Romeo and Juliet*. (It should also be noted that Greg played the title role in PSF’s first production of *Hamlet* in 1995—and the rep roles mark his 24th and 25th productions at PSF.)

Wayne S. Turney—who kept searching for his children as Erronius in *A Funny Thing Happened on the Way to the Forum* last summer—will play the verbose Polonius, the wily Gravedigger, and a man of few words, Mr. Bennet.

Christopher Coucill, whose PSF credits include the title roles in *King Lear* and *Man of La Mancha*, returns to play the Ghost and the Player King in *Hamlet*. Like several

Shakespeare’s company, we believe, had dozens of plays in repertory at a time and could alternate between them on short notice. We’ve been doing a touch of rep for years: our children’s play takes place in the Schubert Theatre, the same space as two other productions each year. We use the same scenic designer so the changeover can be a smooth one, as there is usually a 10:00 a.m. children’s show followed by a 2:00 p.m. or 8:00 p.m. main production. But

members of the Rep company, he will appear in only one play.

Several newcomers in last year’s company of *R&J* return as well: Justin Adams, who played Mercutio, takes on the famous Dane and the equivocal Wickham. David Kenner, PSF’s Romeo, will play Hamlet’s friend Horatio and the courtly Mr. Bingley. And Jo Twiss, Juliet’s nurse, returns as the Player Queen and Mrs. Bennet.

Newcomer Mairin Lee will play two of the most well known female characters in literature who are also a model in contrast: Ophelia and Elizabeth Bennet. And Michael Lin Brusasco makes his PSF debut as the dueling Laertes and enigmatic Mr. Darcy.



Justin Adams  
Hamlet/Wickham



Michael Lin Brusasco  
Laertes/Mr. Darcy



Christopher Coucill  
Ghost & Player King



Mairin Lee, Ophelia/  
Elizabeth Bennet



Jo Twiss, Player  
Queen/Mrs. Bennet



Susan Riley Stevens  
Gertrude/Lady  
Catherine De Bourgh



David Kenner  
Horatio/Mr. Bingley



Wayne Turney  
Polonius/Mr. Bennet



Greg Wood  
Claudius/Mr. Gardiner

neither the casts nor the primary audiences are the same.

This year, we will offer productions in true rep for the first time, alternating two plays with the same cast in the same theatre—our main stage—so you can see *Hamlet* one day and *Pride and Prejudice* the next day. The sets for these two productions will be designed to rep, so the look and functioning of each will be quite different even though they are using the same space.

**Why is repertory a part of PSF’s programming this year, and what about the future of rep at PSF?**

Rep is essential if PSF will become a destination theatre over time so patrons visiting from some distance can see multiple productions in a single visit. Our long-range vision is for PSF to become a destination, and we wanted to begin exploring this mode of production.

Another driver: both actors and audiences love rep. Actors love the richness of the challenge—alternating roles each day—and audiences love to see them do it.

It also helps PSF address another issue: average house size. Our previous model was fairly uniform with respect to the number of performances per production, which did not reflect the varying power of each play to attract an audience of a certain size. Empty seats impact both the actors’ and the audiences’ experiences; the more full the house the better the experience for all involved. In the old model, some of our productions would sell out and some would play to less than full houses. Our ability to predict attendance has been good, but our ability to match the performance run to the attendance has been limited. In rep, we can assign one production more performances than another to maintain a higher average house size.

The future? We anticipate continuing rep in future seasons. We expect to learn more about the opportunities and challenges this year.

**Do you have any personal experience working in rep as an actor or director?**

Very few theatres do rep. In the beginning of the regional theatre movement in this

# The World of *Pride & Prejudice*: On the Matter and Manners of Romance

By Lisa Higgins

Along with the plays of William Shakespeare and the works of Charles Dickens, Jane Austen’s novels are among the most beloved books of Western literature.” With one economical sentence, the opening line of a 2010 annotated edition of *Pride and Prejudice*<sup>1</sup> places Austen in the company of the greatest playwright of all time.

“Austen illuminates ordinary life in ways that are both intimately familiar and completely enchanting,” says Director Erin Hurley. “She explores the rich terrain of romance with wit and wisdom—and a delightful use of language.”

First written when Austen was 19 and revised before first publishing in 1813, *Pride and Prejudice* was Austen’s first novel and has inspired multiple adaptations for film and stage. Jon Jory—a world-renowned director who founded the Humana Festival of New American plays—“has shaped the book into a swift-moving script that gives directors plenty of room to maneuver,” according to Terry Teachout of *The Wall Street Journal*.

“Jon Jory’s adaptation of the novel is a mastery of synthesis with Austen’s ironic sense of humor fully intact,” wrote critic Judith Egerton.

Initially titled “First Impressions,” *Pride and Prejudice* tells the story of the middle-class English household of the Bennets. With five marriageable daughters—“all out husband-hunting at once”—romance runs the gamut from the obvious to the oblique.

“Darcy is judged handsome and thrillingly attractive, with his annual income of £10,000.

[But] his manners are arrogant and he can be dismissed as ‘proud,’” writes Patricia Meyers Spacks,<sup>1</sup> adding that “the central activity of the characters in *Pride and Prejudice* [is to] constantly assess one another.”

“Elizabeth and Darcy are so rigid and structured in their thinking,” says Hurley. “Each is her or his own obstacle to happiness. Everything in their world, including feelings, is ordered and refined, like the landscape and the architecture.

“Darcy has pride in his social position, his intelligence, and his scrupulous behavior,” she says. “Elizabeth is prejudiced against Mr. Darcy’s higher class, and she has pride in her own judgment. They’re very much like Beatrice and Benedick in *Much Ado About Nothing*. We ache for them to just get over themselves and be together; we wish for the characters to discover the synergy and chemistry we can so plainly see. Therein lies the fun of the play.”

Jory’s adaptation uses the convention of a narrative style similar to Shakespeare’s—the characters often speak directly to the audience. “The thing that draws me to the Jory adaptation is that it uses theatricality to its benefit. It isn’t *Masterpiece Theater*,” Hurley adds. “The production calls on the audience’s imagination, which brings us to the soul of

the novel. With adaptations often you’ll hear, ‘but the book was so much better.’ My sense is those re-tellings have neglected the reader’s essential joy: imagination.”

“Through the course of the play, the audience will escort Elizabeth to Regency balls, traipse through the mud to Netherfield, visit her sister Jane in London, holiday with her beloved aunt, Mrs. Gardiner, to Pemberley, and return home to Longbourn. All this will be made material with the smart sparkle of Austen’s account, and the turn of a chair.”

In addition to the unique qualities of the adaptation itself, the production will be performed in repertory with *Hamlet*—with the same cast. (See story page 6.)

“An enjoyable aspect of the rep is getting to tag-team rehearsals with Patrick (Mulcahy, directing *Hamlet*),” she says, “and collaborate on casting, with an eye to how these productions will complement and highlight the varied talents of each actor.” ■

1. *Jane Austen Pride and Prejudice, An Annotated Edition*. Patricia Meyer Spacks, Editor. Harvard University Press, 2010.

“Austen illuminates ordinary life in a way that is both intimately familiar and completely enchanting.”



- Erin Hurley, director

# PRIDE & PREJUDICE

JULY 19 - AUGUST 7 • MAIN STAGE

continues on page 14





YEARS OF PSF!



Thank you to all the actors, directors, designers, and audience members for 20 years of stellar memories. And special thanks to Lee A. Butz, official PSF photographer and friend. Photos clockwise from top left; left to right within each photo: Lauren Lovett, Erin Clare Hurley, and Chelsea Anne Carle; Greg Wood and Grace Gonglewski; Greg Wood; Jim Helsing; Michael Tylo; Steve Burns; John Ahlin; Jim Helsing; Cristin M. Boyle; Vanessa Ballam and David Alan Anderson; Spencer Plachy, Richard Pruitt, and Richard B. Watson; Christopher Patrick Mullen; Greg Wood. Photos by Lee A. Butz.



# Vision 2030: A World-Class PSF

By 2030, the following statements will be true:

- The Pennsylvania Shakespeare Festival is a world-class Shakespeare festival, celebrated regionally and recognized nationally for a level of artistry consistent with leading regional theatres.
- The Pennsylvania Shakespeare Festival enriches the human community through the revelation of beauty and the illumination of fundamental truths of human experience.

Two years before the 20th anniversary season, the leadership at PSF, led by Producing Artistic Director Patrick Mulcahy, recognized the importance of assessing the Festival's founding and developing years and looking ahead to a point on the horizon 20 years from now. PSF needed a vision for what the Festival would become and a strategic plan to bring that potential to fruition.

A committee was formed, including the leadership of the Festival, the founder, board members, a Broadway producer, a managing director of one of the nation's leading region-

al theatres, and the retired head of global strategy for a Fortune 500 company in our area. The Festival engaged a consultant from the top arts management consulting company nationally to facilitate a retreat in the fall of 2009, and the results were...visionary.

At the retreat, Mulcahy read an inspirational description of a patron's experience visiting PSF in the year 2030 (available at [www.pashakespeare.org](http://www.pashakespeare.org)) that set the tone for the development of a bold vision statement. (See above).

The next step in the process identified what that vision would look like in

the form of a major concrete goal, often called a BHAG—big, hairy, audacious goal. The PSF 2030 BHAG includes an expanded summer festival—doubling the current duration and running mid-May through late August, doubling attendance by becoming a destination theatre as well as a regional attraction, featuring six major productions, three of which are Shakespeare plays, running in repertory so that destination travelers can see five or six plays in a single visit, hiring an industry-leading actor or two each season, featuring productions that would start here and have a future life on tour or on Broadway,

opening a Shakespeare Café, and building a third performance venue to help make it all possible.

Achieving this vision requires a corresponding foundation of support, which in turn requires innovation, insightful planning, and focused execution. The next crucial task was a detailed, measurable, objective-driven five-year plan aimed at a major step change for the Festival in the direction of the vision.

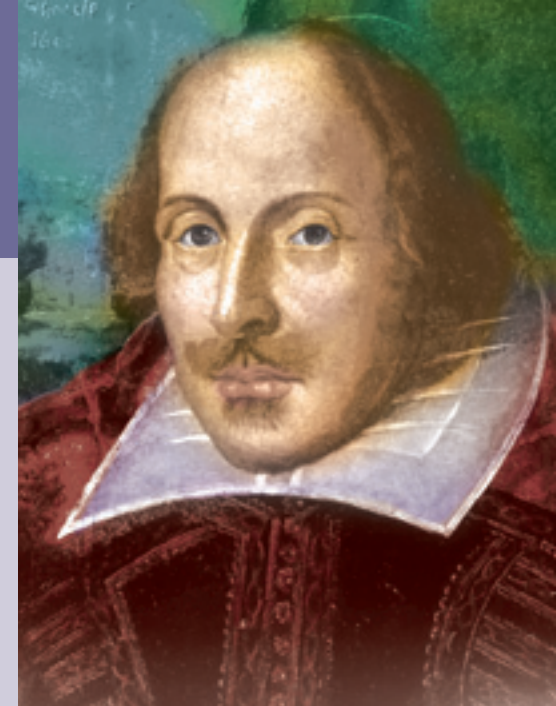
PSF's five-year plan initiates many of the elements of the larger vision. We start strong this season with productions in rep, a third Shakespeare play, a transition from the outdoor Greenshow to a more atmospheric pre-show experience called On the Green (our first step towards the Shakespeare Café), and steps to continue strengthening the Festival's financial footing. Each objective requires resources to accomplish. Some resources are already present, including ingenuity and determination, some are anticipated in the plan,

such as additional staff and new revenue.

PSF is in pursuit of an exhilarating and inspiring vision. We are blessed with a terrific staff, tremendous support from DeSales University and the many constituencies committed to the Festival, and the ever-deepening good will and gratitude of our patrons.

The achievement of these goals is not only possible but is the natural manifestation of both the inspiration and the "perspiration" employed at the Festival's founding, magnified over these past two decades by all those who gave of themselves to infuse the work with their talent.

Today, as we lay the footings for the next major stage in the Festival's development, inspiration continues as our most precious resource, the raw material we will fashion into the transformative work at the heart of the Festival's future. ■



## The Festival's core values:

**Quality** – the revelation of beauty through transformative artistry

**Shakespeare** – producing plays of the greatest playwright in the English language

**Education** – illuminating Shakespeare, the power of language, and the professional theatre

**Relationships** – cultivating and mobilizing enduring collaborative alliances

## How We Got Here

1992		1992	The Festival produces its inaugural season and opens with <i>The Taming of the Shrew</i> , directed by founder Fr. Gerard J. Schubert, OSFS. <i>Romeo and Juliet</i> is directed by Russell Treyz and features fight choreography by Rick Sordelet. Including the children's play, <i>Pinocchio</i> , attendance exceeds 10,000.	
			The Festival adds a fourth production, <i>The Glass Menagerie</i> , its first non-Shakespeare world classic, in the Arena Theatre.	
1994		1994	In the fall, François McGillicuddy joins the Festival as managing director, the Festival's first full-time, year-round employee.	
			PSF is declared "The Official Shakespeare Festival of the Commonwealth of Pennsylvania" by the state senate, and Wood performs the "To Be or Not to Be" speech on the steps of the capitol. Jim Helsing stars in <i>The School for Wives</i> .	
1996		1996	The Festival adds a fifth annual production, with <i>Complete Works</i> .	
			The annual fall Linny Fowler WillPower Tour is launched with a production of <i>Romeo and Juliet</i> for middle schools and high schools. More than 100,000 students have experienced the power of Shakespeare through this program.	
1998		1998	<i>The Taming of the Shrew</i> , directed by Dennis Razze, is attended by an audience of nearly 9,000, setting a record for the highest attendance of a non-children's production. The record still stands.	
			Founding Producing Artistic Director Schubert retires at the end of the summer, and Jack Young is hired as the new artistic director.	
1999		1999	PSF is honored by the Allentown Arts Commission with the award for Outstanding Achievement in the Performing Arts. PSF produces its first Shaw play and is featured on the Bravo network.	
			On the Main Stage, Mulcahy directs <i>Henry IV, Part 1</i> , featuring Michael Tylo and John Ahlin.	
2000		2000	33,017 attend the Festival, surpassing the previous record, 29,998 set in 2000. <i>Antony &amp; Cleopatra</i> is the 23rd of Shakespeare's 38 plays produced at PSF.	
			Introduction of a sixth production, two main stage productions in repertory, <i>Hamlet</i> and <i>Pride &amp; Prejudice</i> , and a Shakespeare play rehearsed in an Elizabethan rehearsal mode.	
2002		2002	For the first time, three Shakespeare plays are produced in one season. The next occurrence: the 20th season this summer.	
			PSF produces its first musical, <i>Man of La Mancha</i> (directed by Razze) and posts a 33% gain in attendance over the previous season. (See Casey Gallagher, page 12)	
2004		2004	The Festival produces two colossal works simultaneously— <i>Cyrano de Bergerac</i> on the main stage featuring Greg Wood, and <i>King Lear</i> in the Schubert Theatre featuring Christopher Coucill.	
			Lee Butz is honored with the Will Shakespeare Award at the annual gala, and for the award, he is presented with a rare actual page from Shakespeare's First Folio.	
2006		2006	Steve Burns returns to PSF in the title role of Mozart in <i>Amadeus</i> . The fall WillPower tour of <i>Macbeth</i> is awarded a grant from <i>Shakespeare in American Communities: Shakespeare for a New Generation</i> , a program sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.	
			Broadway fight director Sordelet returns to PSF to direct <i>Romeo and Juliet</i> —and stages spectacular fights. Jim Helsing returns to the stage as an actor and director of <i>The Merry Wives of Windsor</i> .	
2008		2008	The Festival produces two colossal works simultaneously— <i>Cyrano de Bergerac</i> on the main stage featuring Greg Wood, and <i>King Lear</i> in the Schubert Theatre featuring Christopher Coucill.	
			The Festival produces two colossal works simultaneously— <i>Cyrano de Bergerac</i> on the main stage featuring Greg Wood, and <i>King Lear</i> in the Schubert Theatre featuring Christopher Coucill.	
2010		2010	The Festival produces two colossal works simultaneously— <i>Cyrano de Bergerac</i> on the main stage featuring Greg Wood, and <i>King Lear</i> in the Schubert Theatre featuring Christopher Coucill.	
			The Festival produces two colossal works simultaneously— <i>Cyrano de Bergerac</i> on the main stage featuring Greg Wood, and <i>King Lear</i> in the Schubert Theatre featuring Christopher Coucill.	



Behind the Scenes:  
Casey Wm. Gallagher, Managing Director

In the theatre world, the work of the artists takes the spotlight. Which is as it should be. But there are people who make sure there's a spotlight to turn on, that there's a budget for the spotlight, and that there's an audience to see what the spotlight is illuminating. One person at PSF manages all of the departments that make that light shine: Casey William Gallagher.



Casey Wm. Gallagher

Casey's history with the Festival traces back to the early days when he was a DeSales student with a double major in theatre and math. He helped build the theatre department's first computerized data base in the early '90s—and since 2004 he has overseen all box office, marketing, and production functions. In addition to his 13 years at PSF, he has worked at The People's Light and Theatre Company in Malvern, Pa., the Philadelphia Live Arts & Philly Fringe Festivals, and as a judge for the Barrymore Awards for excellence in theatre in the Philadelphia area.

Panoramic Pageant, continued from page 1

actors doubling in *Hamlet* and *Pride and Prejudice* day to day and, sometimes, in the same day. Unofficial repertory, however, has always been a gift. In 1998, for example, Gonglewski and Greg Wood played the sorrowful hellions Josie and Jamie in *A Moon for the Misbegotten*. In 2007 they paired up again as the vaudevillian hellions Petruchio and Kate in *The Taming of the Shrew*. The good friends have been onstage spouses a half-dozen times in Center Valley, which makes them theatrical common-law mates.

In fact, rep has roamed all around the Festival. In 1995 Wood performed *Hamlet's* half-dozen personalities; in 2008 he was an equally mercurial *Cyrano de Bergerac*. In 2004 Christopher Coucill was a raging, touching Don Quixote; four years later he was a raging, touching King Lear. And Lauren Lovett played two of Shakespeare's best AC/DC characters in two years. She was a spunky, whip-smart Portia/Balthazar in a 2005 *Merchant of Venice*; in a 2006 *As You Like It* she interpreted Rosalind/Ganymede as a sassy, cocky Katharine Hepburn.

Christopher Patrick Mullen has been a rep company all by himself. He's brought his high-wire electricity to Mercutio, Touchstone, Dracula, Lord Fancourt Babberly, and a crabby sea captain's alter-ego parrot, one of his 21 characters in *Around the World in 80 Days*. His dangerously devilish *Hamlet* (2002) emphasized the emptiness of the "Words, words, words!" speech by lying on his back, tucking his arms under his legs and pretending to read a book with his rear end.

Mullen is one of many regular actors familiar enough to be family members. Festival spectators have come to count on Wood's elegantly earthy kings, Gonglewski's earthily elegant queens, O'Donnell's plucky heroines, Ahlin's mugging clowns, Jim Helsing's outrageous fools, Anthony Lawton's Puckish comics, H. Michael Walls' befuddled lords, Carl N. Wallnau's sneaky imperialists, Ian Merrill Peakes' noble conspirators, Anne Lewis' prickly lionesses, and Ian Bedford's soldierly pro wrestlers.

Directors have treated the Festival as a reality laboratory. In Russell Treyz's deft, profound *Twelfth Night* (1993), Olivia's refusal to be loved was summarized as a rose snipped from a stem. Jack Young, the Festival's former artistic director, turned a 2002 *Henry V* into a 20th-century boot camp, with 12 actors playing nearly 40 roles. Robert Moss placed part of a 2005 *Merchant of Venice* in a futuristic stock exchange with the spookiness of a mausoleum. Dennis Razze, the Festival's resident comedy master, used gag encores to make the 2010 *Forum* a tidal wave of laughs. And Rick Sordelet jolted last year's *Romeo and Juliet* by changing a masked ball to a disco where R & J dance their first dance to Prince's funky "Kiss."

Designers have treated the Festival as a gymnasium for the imagination. The Center Valley hall of fame includes Bob Phillips' sea-green checkerboard set for *The Winter's Tale* (2007); Will Neuert's sweepingly romantic night set for *Cyrano de Bergerac* (2008); Lisa L. Zinni's beautifully mossy costumes for *A Midsummer Night's Dream* (1994); Janus Stefanowicz's exquisitely

motley costumes for *Love's Labour's Lost* (2003); Robert A. Mond's sculpted, haunted lights for *Hamlet* (2002); Jerold R. Forsyth's painterly, fairy-tale lights for *Twelfth Night* (2008), and Sordelet's mighty, balletic sword fights for *Cyrano*, his tribute to Errol Flynn's swashbuckling, dashing Robin Hood.

This zesty adventure has also animated the children's and green shows. Kids have yelled at the Sordelet-choreographed sword battles in *Robin Hood*, clapped at Jack climbing a 22-foot beanstalk, gasped at the falling chandelier that announced the arrival of Snow White's evil queen. Green Show adults have become kids by acting in a spoof of *A Midsummer Night's Dream*, singing along with sonnets, boxing along with a Punch-and-Judy show.

Increasing and expanding programming has been a hallmark of the eight-year reign of Patrick Mulcahy, the Festival's producing artistic director, and Razze, the associate artistic director. Razze has become the Festival's Swiss Army knife: actor; designer; director of main-stage comedies and musicals; composer for ten productions.

Mulcahy has advanced from fight director (*Julius Caesar*, 1997) to director (*The Tempest*, 1999) to visionary supervisor. On his watch, the Festival has added productions in repertory, musicals, pre-show Prologues, child-proof Shakespeares, a Shakespeare competition for high schools, balanced budgets, an attendance record, and a new season model. This year's treats include a rare production of *The Two Noble Kinsmen*, an adaptation of Chaucer's "The Knight's Tale" by, allegedly, John Fletcher and Shakespeare. The show will be directed, designed and quickly opened by actors—the Shakespearean way.

This panoramic pageant has been chronicled in lobby photographs taken by Lee Butz, the Festival's visual historian and promotional poet. Shooting only during final dress rehearsals, he's portrayed *Cyrano* as a Rembrandt-esque painting, *King Lear* as a wounding ballet, *The Little Mermaid* as a healing ballet. A builder by trade (his family firm erected the Festival's home, the Labuda Center for the Performing Arts), he's built a splendid sense of company camaraderie. His pictures illustrate what the artists and audiences share—joy and sorrow, wisdom and wit, the timeliness of timelessness. ■

Geoff Gehman covered the first 17 festivals as an arts writer for *The Morning Call* in Allentown, Pa.

10 FUN FACTS ABOUT the COMEDY of ERRORS

By Lisa Higgins

1. *The Comedy of Errors* is Shakespeare's earliest comedy and, at 1,786 lines, the shortest of all his surviving plays. PSF first produced the play in 1997, directed by Russell Treyz, who returns to direct it again this season. "It's always interesting, fun, and a challenge to revisit a play—especially by Shakespeare," he says. "Each time I get a chance, I not only rediscover the work, but also discover new aspects of the play. Somehow the chemistry of a changed company of actors and a shift of concept and production team opens up new ideas and regenerates afresh the vision of the play."

2. Shakespeare's source for the plot was the Latin *Menaechmi*, a comedy about mistaken identity involving a set of twins, by the Roman playwright Plautus (c. 254-184 BC)—the very same playwright who inspired *A Funny Thing Happened on the Way to the Forum*.

3. Plautus' plays were "familiar to most Elizabethan grammar-school boys," according to *The Oxford Companion to Shakespeare*. "Shakespeare complicates this plot by adding long-separated twin servants (the Dromios) for the twin masters (the Antipholi), drawing on another Plautus play, *Amphitruo*."

4. By introducing a second pair of identical twins—separated at birth with their respective masters—Shakespeare more than doubles

the fun. But while *The Comedy of Errors* is one of Shakespeare's wackiest comedies, it is enriched by its more somber beginning: a woeful tale complete with the threat of death. "Shakespeare—as well as a vast number of other authors—often serves up a mixture of both the happy and the sad," says Treyz. "It's one of the many things that keeps us fascinated by his work. We are never quite sure of what's going to happen and what shape the play will ultimately take. It also gives the opportunity to the director, actors, and production team to have a great deal of choice."

5. The basic plot is this: Accompanied by his servant Dromio, Antipholus of Syracuse is looking for his long-lost twin brother. Antipholus of Syracuse has been searching for seven years, and his father, Egeon, is now searching for him. They arrive separately in Ephesus, where the other Antipholus and Dromio just happen to live.

6. *The Oxford Companion to Shakespeare* reports that: "According to an eyewitness account, 'comedy of errors ... was played by the players' during the Christmas revels at Gray's Inn on 28 December 1594...and it is unlikely that the lawyers and students would have hired actors to appear at a grand festive occasion with anything but a new, or at least current, play."

7. Shakespeare set the action in a single location over a single day; the only play apart from *The Tempest* that follows this classical convention.

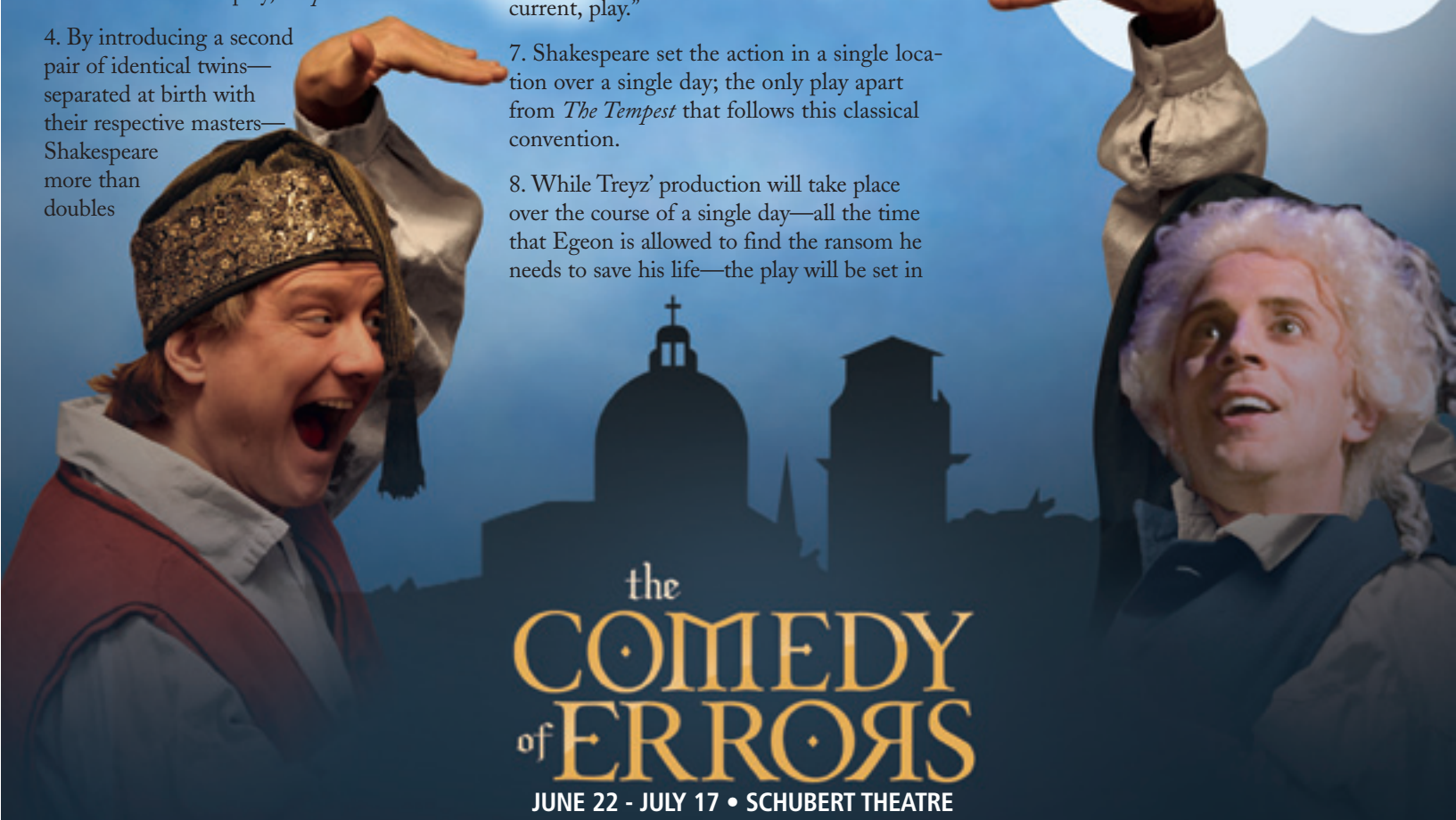
8. While Treyz' production will take place over the course of a single day—all the time that Egeon is allowed to find the ransom he needs to save his life—the play will be set in

"fable land." "Instead of drawing on a specific time and place, we're using inspiration from a wide variety of sources to create our own special classic storybook world," says Treyz.

9. *The Boys from Syracuse*, adapted from *The Comedy of Errors*, is the first musical based on a play by Shakespeare. It opened on Broadway in 1938, directed by George Abbot, an American theatre legend who also wrote the libretto. Richard Rodgers, who later wrote the music for *South Pacific*, composed the music.

10. Indeed, Steve Burns will play Dromio of Syracuse, as Brad DePlanche became unavailable due to conviction for impersonating a sibling. Chris Faith could not be reached for comment. (Have you ever seen them in the same place at the same time? Hmmm.) We anticipate that Brad will be back in 2012, assuming time off for good behavior.

NEWSFLASH:  
Steve Burns Revealed  
as Authentic Twin to  
Chris Faith—DePlanche Seeks  
Brotherhood  
Elsewhere





On Stage for Children and Families:

# Sleeping Beauty

JUNE 3 – AUGUST 6 • SCHUBERT THEATRE

The friendly fairies—Moonbeam, Rose Petal, and Twinkletoes—outsmart the wicked fairy so Sleeping Beauty can awake and live happily ever after.

With an inspired set design by five-time Emmy-winner Bob Phillips (*Sesame Street*), this *Sleeping Beauty* will delight families with kids from ages three to tween. Meet the cast after every performance for pictures and autographs.

# SHAKESPEARE for KIDS

JULY 27 – AUGUST 6 • MAIN STAGE

A high-energy one-hour production, S4K is designed for children ages 4 to 10 to actively experience Shakespeare's vibrant language and characters.

This time around, Team Shakespeare hams it up with Prince Hamlet. Swordfights, sock puppets—and the return of the helpful S4K robot, Shobot—guarantee that Hamlet discovers “what piece of work is a man.”

## What is Rep, continued from page 6

country, 50 or 60 years ago, many of the first regional theatres hired a company of actors for the season and some did productions in rep. Now, most theatres hire actors by the show and do productions sequentially, often for financial reasons.

Rep is more complex. Destination theatres tend to rep, but there are very few of them. Most of my work in the field has been in the sequential model. Other than when I earned my Equity card as an actor on a school tour that alternated *Hamlet*, *R&J*, and *Julius Caesar*, and our rep mode with the children's shows, this is my first experience with true rep.

## What kinds of challenges and opportunities does rep offer an actor? A director? An audience?

Challenges include, for example, finding an actress who will be equally wonderful as Elizabeth and Ophelia. (We did: Mairin Lee.) Those two roles require very different characteristics, so you need actors with range—rep is a great opportunity for actors to show their range to an audience that has a recent point of reference of their work.

Also, at a glance, one would say that *Hamlet* is mostly men and *Pride and Prejudice*

mostly women, so how can the same cast do both plays? Because many of the women in *P&P* are young and can be played well by our terrific acting interns, and most of the principal roles match up well, it works better than one might expect.

We want to avoid overwhelming the costume shop, given that the plays open at the same time, and we need to choose plays that can work scenographically in a rep model with a changeover that won't last much longer than an hour. We all have to keep in mind that the matinee of one play comes down at 5:00 p.m. and another play starts at 8:00 p.m., several days a week.

Directors have to stretch out the rehearsal process, alternating rehearsal slots similar to the performances, and each director knows that actors cannot focus the entirety of their attention on that one role. But, on balance, everyone wins here, mostly the audience.

## How did you choose to pair *Hamlet* and *Pride and Prejudice*? What other pairings would you like to do?

We started with *Hamlet* and *The Cherry Orchard*, but the feeling was that the combined weight, despite the buoyancy of Chekhov, might be too much. This adapta-

tion of *Pride and Prejudice* is bright and energetic and has been very successful across the country. It has an ideal cast size to make the rep practical.

Other pairings? Perhaps *Much Ado About Nothing* and *The Cherry Orchard* sometime soon. Or *Much Ado* with *The Lion in Winter*. Thankfully, there are many possibilities, which is good because we have many years ahead of us.

## Is there anything you would like to add for our readers?

For a patron, the richest encounter with the Festival is to see most or all of the productions each season, to get the widest and most dimensional aesthetic experience. Rep adds yet another dimension, to see terrific actors stretch themselves even further and continue to grow. That's pretty exciting.

Part of the magic of live theatre is watching the transformation of the actor into the character before our very eyes—here and now, in the room with us. In rep, we get to come back and see the same actor make yet another transformation, but one made in a unique creative process unavailable except in very special places; places like the Pennsylvania Shakespeare Festival. ■

## PSF STAFF

PATRICK MULCAHY  
Producing Artistic Director

DENNIS RAZZE  
Associate Artistic Director

CASEY WILLIAM GALLAGHER  
Managing Director

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Founder

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# Tales of the South Pacific: “A Show of Rare Enchantment”

By Dennis Razze, PSF associate artistic director and director of South Pacific

Like many baby boomers, I am in a way a product of World War II. My father served in the Army during the war, most of the time in the States, although recently I discovered some old papers in his files that show he served as an airplane mechanic for about six months in the South Pacific. Why he never spoke of it, I don't know. I do know he fell in love with my mother just before he left for the war and that he wrote to her constantly. He returned to marry her at the war's end, a story so common yet still poignant.

Although I was only five or six years old, I have surprisingly clear memories of seeing the 1958 film of *South Pacific* with Mitzi Gaynor and Rosanno Brazzi. (Although I didn't realize that someone else sang for him.<sup>1</sup>) I recall the colorful cinematography—the incredible sunsets, the beautiful shots of the islands—but most of all I remember the music and the story that spoke directly to the heart. I couldn't know it then, but seeing that film was the beginning of my love affair with musicals and movies.

I encountered *South Pacific* again when I played a Seabee in a version put on by Salesianum High School in Wilmington, Del., which had a terrific theatre program led by Fr. John Spragg, OSFS.

As I prepare to direct this musical, I am fascinated by the story of the creation of *South Pacific*. It was stage director Joshua Logan, himself a World War II veteran, who had the idea to adapt James Michener's Pulitzer Prize-winning novel of 1946, *Tales of the South Pacific*, into a musical. The novel was a collection of true stories about the war in the South Pacific. The plan at first was to adapt only one of the stories, “Fo' dolla.” Set on the enchanting island of Bali Hai, the story centered on a mysterious and opportunistic native woman, Bloody Mary, and her daughter, Liat, who falls in love with the Princeton-educated Lieutenant Joe Cable.

On its own, the team of creators felt this story was too tragic and possibly too much like Madame Butterfly, so they added the romantic story of Nellie Forbush and Emile de Becque from

the chapter called “Our Heroine.” And for comic relief they brought in Luther Billis' character from “A Boar's Tooth.”

Hammerstein had the task of combining all of the stories into a unified whole as well as writing all of the lyrics. Not a war veteran himself, Hammerstein asked Logan to co-author the book because of his experience in the war. However, Hammerstein was quick to point out, “Of course, it goes without saying that you won't get anything whatsoever of the author's royalties.”<sup>2</sup>

Michener's book certainly deals with the dilemmas brought on by romantic entanglements between different races and the American service man's discomfort returning home with a wife of a different race. In the novel, de Becque had lived with at least three other women and had eight daughters before he met Nellie. Also in the novel, Nellie Forbush from Oltolusa, Ark., is not so much bothered by the fact that Emile has Tonkinese and Javanese children—it is his Polynesian children who have darker skin that challenge her upbringing and stir her deeply ingrained racist tendencies.

Wisely, I think, Hammerstein and Logan altered de Becque's story such that he only has two children from a marriage with a deceased Polynesian woman. Still, the musical confronts the issue of racism head on, and Cable's famous tortured song “You've Got to be Carefully Taught” explores the psychology of prejudice. By its conclusion, the musical *South Pacific* dramatizes radically different outcomes to these dilemmas of heart, mind, and learned values.

Richard Rodgers knew that he wanted Mary Martin to play Nellie Forbush in the original stage production. He had seen her wearing a gingham dress in *One Touch of Venus*, and he knew she was perfect for the part, which he tailored to her talents. Martin was not convinced at first, but after Rodgers auditioned “Cockeyed Optimist” and “Some Enchanted Evening” for her, she was hooked.<sup>3</sup>

Emile's casting was also circumstantial. Rodgers had received a call from a friend who had contracted Ezio Pinza to play a musical role with the Los Angeles Civic Light Opera. When the musical fell through, Pinza still had to be paid. So Rodgers had

the Metropolitan Opera singing star signed to play Emile de Becque.<sup>4</sup>

The original stage production opened on April 7, 1949, and won 10 Tony Awards, including Best Musical, Best Score, Best Libretto, Best Director, and all four acting awards. It had previewed in New Haven and in Boston, and playwright/director George S. Kauffman facetiously complained that the people of Boston were so excited about the show that they shoved money under the doors of the Shubert Theater. “They don't actually want anything,” he joked. “They just want to push money under the doors.”<sup>5</sup>

*South Pacific* ran for 1,925 performances in New York, the fifth longest running show in Broadway history. “*South Pacific* is as lively, warm, fresh, and beautiful as we had all hoped it would be,” *New York Times* critic Brooks Atkinson wrote in his review. Fifty years later, Ted Chapin, president of the Rodgers & Hammerstein Organization, observed: “The genius of *South Pacific* is this: it turns out to be a musical which was both deeply rooted in its time and feels timeless today.” ■

1. Metropolitan Opera star Giorgio Tozzi provided the singing voice for the role of Emile de Becque in the 1958 film.

2. Bloom, Ken and Frank Vlastnik. *Broadway Musicals: The 101 Greatest Shows of all Time*, pp. 300-03. Black Dog & Leventhal Publishers, New York, 2004.

3. Nolan, Frederick. *The Sound of Their Music: The Story of Rodgers & Hammerstein*. Applause Theatre & Cinema Books, New York, 2002.

4. Rodgers, Richard. *Musical Stages: An Autobiography*. Da Capo Press, 2000.

Rodgers & Hammerstein's  
**SOUTH  
PACIFIC**

JUNE 15 - JULY 3  
MAIN STAGE





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## Breaking Casting News

**Straight from the recent Broadway production of *South Pacific* at Lincoln Center,** William Michals will reprise his leading role as Emile de Beque in PSF's production. He made his Broadway debut as The Beast in Disney's *Beauty and the Beast*, later returning to play Gaston.



William Michals

*Variety* wrote that he has "a voice that knows no boundaries." Critics around the country have lauded his performances in such roles as Javert in *Les Misérables*, Billy Flynn in *Chicago*, Don Quixote in *Man of La Mancha*, and the title role in *Phantom*. A recipient of the prestigious Anselmo Award, he also earned recognition by Chicago's "Jeff" and the National STAR awards for his portrayal of Chauvelin in the national tour of *The Scarlet Pimpernel*.

### Plus **William Michals • Broadway in Concert**

Sunday, June 26, 7:30 p.m. • One Night Only!

#### An Astounding Voice

...the richest baritone I've ever had the privilege to hear.

—*San Diego Playbill*

...leaves the audience breathless. —*Talkin' Broadway*

...resonates with emotion. —*Chicago Sun-Times*

...all dark-voiced, dark-browed glamour. —*Variety*

### **Emmy Nominee Marnie Schulenburg returns**

to play opposite Michals as Ensign Nellie Forbush, a naive U.S. Navy nurse from Little Rock, Ark. Schulenburg made her daytime TV debut on *The Young and the Restless* then moved to *As the World Turns* as Alison Stewart, where she earned a Daytime Emmy nomination for "Outstanding Younger Actress" last year. She last performed at PSF as Celia in the 2006 production of *As You Like It*. Young audience members might remember her from the title role in *The Little Mermaid* (2005) when she was an acting intern.



Marnie Schulenburg

### **Indie- and alt-rockers Steve Burns,**

forever known as the original host of Nickelodeon's smash hit *Blue's Clues*, pairs up as a twin Dromio in PSF's *The Comedy of Errors*. "When Brad DePlanche became unavailable to play one of the Dromios, we needed a terrific comic actor who would be a good match for the other twin, Chris Faith," says Patrick Mulcahy, producing artistic director. "Steve came instantly to mind." Burns last performed at PSF in the 2007 production of *Amadeus* in the title role. Before that he was an acting intern at PSF and a DSU theatre student in the early 90s.



Steve Burns

### **On the Green**

A new pre-show experience—On the Green—debuts at PSF this summer. Featuring live harp, lute, and vocal music, On the Green offers an inviting atmosphere in the glow of the setting sun. New landscaping replaces the former Green Show stage. Bring a picnic and a bottle of cheer to share with friends at the open-air tables.

### **Win a Trip to Hawaii**

Win the trip of a lifetime to Hawaii and help support PSF's education programming. The 4th annual raffle features a limited number of tickets—300—for a prize package valued at \$6,000, featuring:

- 4 nights on Maui, deluxe accommodations on Kaanapali Beach
- 4 nights on Oahu at one of Waikiki's finest hotels
- \$3,500 cash for airfare, car rental, and spending money

Raffle tickets cost \$100 and may be ordered online at pashakespeare.org or by calling 610.282.9455, ext. 6.



### **Back by Popular Demand:**

#### **The Great Divorce**

Based on the novel by C.S. Lewis

Adapted and performed by

**Anthony Lawton**

**One Night Only:** August 1, 7:30 p.m.

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



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