

The Quill

The Pennsylvania Shakespeare Festival Newsletter • Spring 2019



RAZY FOR YOU

BEST
MUSICAL
TONY
AWARD®

The new GERSHWIN® musical comedy

by Megan Diehl, *Advancement and Communications Manager*

From the moment of its premiere, *Crazy for You* made a lasting mark on the landscape of musical theatre. In his review of the original Broadway production in 1992, Frank Rich of *The New York Times* wrote, "When future historians try to find the exact moment at which Broadway finally rose up to grab the musical back from the British, they just may conclude that the revolution began last night." In an era of musical theatre dominated by Cameron Mackintosh Broadway blockbusters imported from across the pond (*Cats*, *The Phantom of the Opera*, *Les Misérables*, *Miss Saigon*), the inventive "new" Gershwin musical stood out as a shining icon of a glorious golden age of American entertainment.

Crazy for You contained all of the affability of a nostalgic musical comedy classic, woven together from hits and neglected pieces of Broadway history and highlighted by the new book by Ken Ludwig and the stunning

choreography by Susan Stroman. Defined by its intense charm and comedic escapades, audiences reveled in the familiar Mickey-and-Judy, boy-meets-girl plot devices, heightened by elaborate Fred-and-Ginger eleventh-hour dance numbers, with plenty of "let's put on a show" gumption.

At the heart of the new hit, however, was the memorable score packed with indelible American standards from the composer and lyricist team of George and Ira Gershwin. The pair of brothers who grew up poor on the Lower East Side of Manhattan became one of the signature songwriting teams of the century with musical comedy hit shows such as *Lady, Be Good!*, *Oh, Kay!*, *Funny Face*, and *Strike Up the Band*.

Originally born Jacob and Israel Gershovitz, the Gershwin brothers were sons of immigrant parents who fled St. Petersburg, Russia on the same wave of czarist pogroms that brought many to American shores at the turn of the 20th century. George Gershwin dropped out of school at the age of 15 and had by that time secretly learned to play the

piano in his family home. He rose to success as an arranger and composer, and his *Rhapsody in Blue* and *An American in Paris* would go on to define a new era in American music. Ira Gershwin was more bookish, attended college, and even temporarily wrote under a pseudonym, not wanting to capitalize on his brother's fame.

Upon teaming up, the Gershwins would go on to write a series of meteoric Jazz Age successes, and *Of Thee I Sing* would become the first musical comedy to win a Pulitzer Prize in 1932. They remained partners until the unexpected death of George at the age of 38, the height of his career. Ira Gershwin once remarked, "I always felt that if George hadn't been my brother and pushed me, I'd have been contented to be a bookkeeper."

For playwright Ken Ludwig, the opportunity to create a new Gershwin musical came "out of the blue" when Texan multi-millionaire Roger Horchow, known for The Horchow Collection luxury mail order catalogue, called him with the opportunity. Ludwig's 1990 hit

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"Casting *Crazy for You* in New York was thrilling—with this cast of Broadway artists, this production is going to dazzle like a fireworks display once it hits our stage."

— Patrick Mulcahy,
Producing Artistic Director



Danny Gardner
Bobby Child

Broadway/NY: *Dames at Sea*, *Radio City*, *City Center Encores*; National Tours: *White Christmas*, *42nd Street*



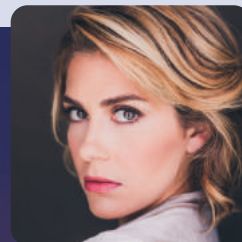
Hayley Podschun
Polly Baker

Broadway: *Hairspray*, *Chaplin*, *Sunday in the Park w/ George*, *Anything Goes*; National Tour: *Glinda in Wicked*; Film: *Hail, Caesar!*



Vishal Vaidya
Bela Zangler

Broadway/NY: *Groundhog Day*, *City Center Encores*; Regional: *Arena Stage*, *Ford's Theatre*, *Kennedy Center*



Kate Loprest
Irene Roth

Broadway: *Hairspray*, *Xanadu*, *Drowsy Chaperone*, *Wonderland*; Regional: *Guthrie*, *Old Globe*, *Paper Mill Playhouse*; TV: *Boardwalk Empire*, *All My Children*

Notes from the Producing Artistic Director

This summer, PSF offers an opportunity to come together for a uniquely transporting, even transcendent, experience. Our 2019 season is a celebration of laughter, love, and inspiration.



Patrick Mulcahy

With you, we will accompany some of our favorite characters on their quest for more of life's beauty and bounty. Much like Robin Hood, Maid Marian, and their merry band, our adventure has just begun.

Prepare to be carried away by song, dance, and romance in this summer's Tony Award-winning musical *Crazy for You*, a toe-tapping celebration of Gershwin music with a joyful book from funnyman Ken Ludwig. Gina Lamparella (*Richard II*), a veteran of eight Broadway musicals, will direct.

We look forward to filling our theatre spaces with the restorative powers of laughter this summer. *The Mystery of Irma Vep*, a hilariously haunted quick-change comedy, will welcome back Festival favorites Brad DePlanche and Christopher Patrick Mullen for this spoof, with director Jim Helsing at the helm. Dennis Razze will also bring the irreverent lightning wit of Noël Coward to life with a side-splitting send up of the follies and foibles of love in *Private Lives*.

Shakespeare's sizzling poetry immortalizes two of history's most famous figures in *Antony and Cleopatra*, exploring power and passion on a global scale. The award-winning Eleanor Holdridge will direct. Finally, in the sequel to last season's *King Richard II*, Prince Hal and Falstaff bring us on a raucous journey as folly and duty collide in *Henry IV, Part 1*.

Great works of art can heal what ails us in exciting and unexpected ways. We can't wait to share what's in store with you this summer!

Patrick Mulcahy

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FESTIVAL HOST SPONSOR



Pennsylvania Shakespeare Festival's productions of *Antony & Cleopatra* and *Henry IV, Part 1* are part of *Shakespeare in American Communities*, a program of the National Endowment for the Arts in partnership with Arts Midwest.



PSF receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

PSF is the Official Shakespeare Festival of the Commonwealth of Pennsylvania.



Christopher Coucill
Everett Baker

Broadway: *Annie Get Your Gun*, *Kiss Me Kate*, *The Graduate*; National Tour: *Crazy for You*



Jason Daniel Rath
Billy

Theatre: Denver Center, Maltz Jupiter Theatre, Westchester Broadway Theatre, Arrow Rock Lyceum



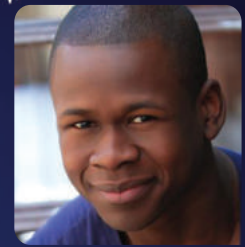
Matthew Patrick Quinn
Lank Hawkins

National Tour: *Finding Neverland*; Regional: Disney, Northern Stage, Ogunquit Playhouse



Jerry Gallagher
Moose

Theatre: Paper Mill Playhouse, MUNY, Goodspeed Opera House, Pittsburgh Public Theater; TV: PBS Great Performances—*Crazy for You*



Rashaan James, II
Sam

Tours: *South Pacific*, *West Side Story*, *42nd Street*; Regional: Virginia Stage, Dallas Theatre Center, Pioneer Theatre

Crazy for You continued

comedy *Lend Me a Tenor* was currently running on Broadway, and Horchow, who had acquired the rights to the Gershwin songs, was looking for a playwright to construct a story around them. Ludwig had never written a musical before, and graciously turned down the opportunity. After two more refusals, Horchow flew to DC, where Ludwig lives and works, and finally persuaded him.

Crazy for You weaves together a deep catalogue of Gershwin hits and hidden gems in a substantial reworking of the 1930 Gershwin musical *Girl Crazy* (the production that made stars out of newcomers Ethel Merman and Ginger Rogers), and incorporates songs from seven other Gershwin shows. Horchow originally proposed a simple reworking of *Girl Crazy*, but Ludwig found the script somewhat unfit for adaptation as it originated in a time before the popularization of the “book musical,” prior to the era of Kern, Rodgers, and Hammerstein.

“The challenge with the musical is making sure that the songs tell the story; that they aren’t just dropped in and just take an emotion and sing about that emotion,” says Ludwig. “They need to forward the story.” The new structure he created took hummable tunes like “I Got Rhythm,” “Someone to Watch Over Me,” and “Nice Work If You Can Get It,” out of their old settings and transported them into invigorated characters and show-stopping dance numbers.

For Ludwig, the most attractive element of the *Girl Crazy* story was the Easterner protagonist who goes west to find a new life and fall in love while he’s at it. In *Crazy for You*, Bobby Child is a discontented banker who is sent to Deadrock, Nevada, to foreclose on a

property that is home to a failing theatre in a deserted mining town. Bobby has big dreams of being a hoofer on the Broadway stage and rather than closing down the theatre, ends up revitalizing it, not to mention falling in love with his leading lady.

“Absolutely, but I wasn’t conscious of it at the time,” says Ludwig of the similarities between him and Bobby Child. Once upon a time, Ludwig was a young artist who reluc-

continues to be performed all around the world and is rumored soon to be headed for a Broadway revival.

“I think there’s a perennial appeal to a musical that is well-constructed and tells a story in an engaging way where you become really involved in characters who you come to love,” says Ludwig.

And then of course you have the incredible music.”

With the original Broadway production hailed as “riotously entertaining,” Ludwig is confident that audiences will continue to find a much-needed release in the joyfulness of revisiting old classics.

More than just a remembrance of a beloved era of musical theatre, however, he hopes that a piece like *Crazy for You* will continue to delight audiences and bring them together. “It’s a chance to take a breath and look on the parts of life that make us happy.” With each new play or new production, he aims for his work to be “pushing the ball forward, just a little bit”

towards a sense of a shared community. “We have to keep in touch with the things that give us joy as human beings.” ■

Megan Diehl (Advancement & Communications Manager) is a dramaturg, director, and writer in her 16th season with PSF. She recently obtained her MA from Villanova University with a Certificate in Nonprofit Management, and is an alumna of DeSales University.



Ira Gershwin (left) and George Gershwin, early 1930s. Everett Collection Inc./age fotostock.

tantly attended Harvard Law School at the behest of his parents. While there, he happened to meet and form a relationship with legendary composer Leonard Bernstein, who encouraged his love of music and theatre. “I was a music geek who had to make a living. That’s why I practiced law for years, but it was a day job. I had to make a living, but my heart was in the theatre.”

Ludwig’s love for theatre eventually found its way into a prolific career as one of America’s leading comedic playwrights. His work on *Crazy for You* would lead to a four-year run on Broadway, winning three Tony Awards, three Outer Critics Circle Awards, and two Drama Desk Awards. *Crazy for You*

MAIN STAGE

JUNE 12 to JUNE 30



CRAZY FOR YOU

Playwright: Ken Ludwig



Ken Ludwig. Photo by Leslie Cashen.

Ken Ludwig is a two-time Olivier Award-winning playwright who has written more than 28 plays and musicals, including six shows on Broadway and seven in London's West End. His first Broadway play, *Lend Me A*

Tenor, won two Tony Awards and was called "one of the classic comedies of the 20th century," by *The Washington Post*.

His other awards include the Helen Hayes Award, the 2017 Samuel French Award for Sustained Excellence in the American Theatre, the Edgar Award for Best Mystery of the Year, and the Edwin Forrest Award for Contributions to the American Theater.

His book, *How To Teach Your Children Shakespeare*—published by Penguin/Random House—won the Falstaff Award for Best Shakespeare Book of the Year, and his essays are published by the Yale Review.

Ken's best known works include *Crazy For You*, *Lend Me A Tenor*, *Moon Over Buffalo*, *The Game's Afoot*, *Baskerville*, *Sherwood*, *A Fox on the Fairway*, *A Comedy of Tenors*, and a stage version of *Murder on the Orient Express*, written expressly at the request of the Agatha Christie Estate, which will open in the West End next season. His play, *The Gods of Comedy*, premieres this season at McCarter Theatre in Princeton, N.J., and The Old Globe Theatre in San Diego. His newest plays are *Moriarty* and *Dear Jack*, *Dear Louise*, which premieres at Arena Stage in fall 2019.

On Broadway and the West End, his plays have starred Alec Baldwin, Carol Burnett, Tony Shalhoub, Lynn Redgrave, Joan Collins, and Kristen Bell. He holds degrees from Harvard, where he studied music

with Leonard Bernstein, and Cambridge University. His work has been performed in more than 30 countries in more than 20 languages, and is produced somewhere in the United States every night of the year. www.kenludwig.com

Director: Gina Lamparella



Gina Lamparella

Crazy for You will be helmed by Broadway actress and director Gina Lamparella, who directed PSF's *King Richard II* last season. Her acting credits include the Broadway productions of *The Phantom of the Opera*, *A Little Night Music*, *Dirty Rotten Scoundrels*, *Fiddler on the Roof*, *Gypsy*, *Imaginary Friends*, *Jane Eyre*, and *Les Misérables*; and TV appearances include *Master of None*, *All My Children*, *As the World Turns*, and *Guiding Light*.

Gina's PSF acting credits include Thaisa in *Pericles* and Miranda in *The Tempest*. Her

additional PSF directing credits include *Beauty and the Beast*; the Linny Fowler WillPower Tours of *A Midsummer Night's Dream*, *Macbeth*, *Much Ado About Nothing*, and *Hamlet*; and associate director of *The Taming of the Shrew*. She has also directed in New York and Florence, Italy.

Set Designer: Steve TenEyck



Steve TenEyck

Steve TenEyck returns for his 14th season at PSF following his scenic design for last season's *Ragtime* and scenic and lighting design for *Twelfth Night* and *Alice in Wonderland*.

Regionally his design work has been seen at Dallas Theatre Center, Gulfshore Playhouse, Orlando Shakespeare Theater, Syracuse Stage, TACT NYC, Big Art Group, Tri-Cities Opera, Madison Opera, Syracuse Opera, Anchorage Opera, Minnesota Opera, Florida Grand Opera, Mill City Summer Opera, The Kitchen Theatre, Repertory Theatre of St. Louis, and The Hangar Theatre. He is a member of United Scenic Artists Local 829 and teaches design at Ithaca College in New York.

Joining TenEyck on the creative team for *Crazy for You* are costume designer Sam Fleming, lighting designer Eric T. Haugen, and sound designer Matthew Given. The musical will be under the music direction of, and conducted by, Ryan Touhey, with choreography by Stephen Casey. ■

Main Street, Dead Rock, Nevada.



Set rendering and scenic design by Steve TenEyck.

THE PENNSYLVANIA SHAKESPEARE FESTIVAL
CRAZY FOR YOU
2.5: DEAD ROCK MAIN STREET
#21: BODIN MY TIME
#22: THINGS ARE LOOKING UP
REVISION: 10-27-2018
DIRECTOR: GINA LAMPARELLA
DESIGN: STEVE TENEYCK

Enhance Your PSF Experience

Dining options range from casual to fine dining



SPECIALTY DINNERS

Chef-curated dinners themed to each production feature speakers sharing insight and background. Attend a performance the same day as the meal, or come to another performance and dine a different day. Held in the University Center, dinners are **\$38** and include full bar.

Director's Dinners:

Crazy For You:

Sunday, June 16, 5:00pm

Wednesday, June 26, 5:00pm

Irma Vep:

Saturday, July 13, 5:00pm

Private Lives:

Friday, August 2, 5:00pm

Savoring Shakespeare:

Antony & Cleopatra:

Friday, July 26, 5:00pm

Henry IV, Part 1:

Sunday, July 28, 5:00pm

PICNIC BASKETS FOR ONE OR TWO

Prefer something more casual?

Enjoy a picnic basket on the green with an elegant twist. Varietal baskets include house-made sandwiches, fruit salad, pasta salad, miniature desserts, and bottles of water. **\$12.99/\$20.99**. Advance purchase required. BYOB

Plan in advance and reserve your dinners and baskets at pashakespeare.org. Reservations and orders can also be made by calling the box office at 610.282.WILL [9455].



TWILIGHT ON THE TERRACE

Experience a sit-down dining experience in the comfort of the shade on PSF's tented terrace. Each 3-course menu is uniquely themed to the production for your enjoyment each Thursday, Friday or Saturday night with seatings from 6:00 to 7:15pm. Reservations required. BYOB

DINNER MENUS & DATES \$25 PER PERSON

Crazy For You

June 13, 14, 15, 20, 21, & 22

Pear, pecan, and butternut squash salad w/ apple cider vinaigrette; hickory scented filet mignon w/ au poivre sauce; rosemary au gratin potatoes; roasted vegetables; and French apple tart. Vegetarian entree: eggplant rollatini.

The Mystery of Irma Vep

June 27, 28, & 29

English cucumber, candied walnut, and cherry tomato spring mix salad w/ roquefort dill vinaigrette; chicken francaise w/ lemon caper beurre blanc; scallion mashed potatoes; sauteed green beans; and fresh berry trifle martinis. Vegetarian entree: roasted vegetable lasagna w/ fresh basil vodka sauce.

Antony & Cleopatra

July 11, 12, & 13

Mediterranean salad; stuffed chicken saltimbocca w/ lemon caper sauce; sundried tomato risotto; green bean bundle; and date stuffed bundt cake w/ brown sugar glaze. Vegetarian entree: wild mushroom ravioli w/ Marsala cream sauce.

Private Lives

July 18, 19, & 20

Strawberry salad w/ angel food croutons; salmon oscar w/ jumbo lump crab; saffron parmesan risotto; asparagus bundle; and crème brulee w/ fresh berries. Vegetarian entree: baked ratatouille vegetable napoleon.

Henry IV, Part 1

July 25, 26, & 27; August 1, 2, & 3

Spinach, feta, & cherry tomato spring mix salad w/ balsamic vinaigrette; carved strip loin w/ bordelaise sauce; smoked gouda & scallion mashed potatoes; spring vegetable bundle; and Earl Grey pot du crème. Vegetarian entree: grilled vegetable napoleon w/ truffle risotto.

HAUNTED HILARITY

By Lara Notarianni

Modern audiences seem to have an obsession with true crime podcasts, Netflix series, and TV shows. Yet retellings of real crime and horror stories now available on our devices are not a new phenomenon. From the 1830s, wide audiences turned to “penny papers” for cheap entertainment. These tabloid-like publications sold for a penny and included serial novels published in weekly installments. Known first as “penny bloods” and later as “penny dreadfuls,” the stories drew inspiration from 18th- and 19th-century gothic novels as well as infamous true crimes.

Versatile theatre artist Charles Ludlam reinvented and satirized the penny serials with one of his most famous works, *The Mystery of Irma Vep—A Penny Dreadful* in 1984. A leader of avant-garde theatre in New York City, Ludlam started the Ridiculous Theatrical Company in 1967, where he wrote, produced, directed, and acted in his own plays. He often parodied established forms such as opera, film noir, and penny dreadfuls while playing the starring role, male or female, alongside his company of actors. The Hofstra University graduate’s audience grew from a cult following with the help of his performance as Marguerite Gautier in his *Camille* (1974) and his quick-change comedy *The Mystery of Irma Vep*. Just as his artistry gained wider appreciation, Ludlam was diagnosed with AIDS and died from pneumonia at the age of 44 in 1987. *The Mystery of Irma Vep* remains the most produced of his plays.

Perhaps *Irma Vep*’s ability to remain such a mainstay in American theatre more than 20 years after its 1998 Off-

Broadway debut lies in the variety of allusions to popular culture. References include Hitchcock’s film *Rebecca*, Brontë’s *Wuthering Heights*, Shakespeare, and penny dreadfuls, (not to mention werewolves, vampires, and mummies, oh my!). To take his spoof of these subjects and the melodramatic style to new levels of hilarity, Ludlam wrote the play to be performed by only two actors of the same gender, ensuring quick changes and cross-dressing to amuse audiences and challenge theatre artists.

Irma Vep will be staged in the Schubert Theatre for the second time. To make its return even more special, the same fearsome threesome that brought it to life in 2007 will tackle the undead once more—Jim Helsing will direct PSF veterans Christopher Patrick Mullen and Brad DePlanche. And, again, they will be joined by most of the same design team as the 2007 production.

Helsing, who will direct this play for the fourth time, favors the words “fascinating” and “fun” as he describes what draws audiences to this piece. “We love gothic vampires, werewolves—the whole sense of the thriller.” With characters that Helsing describes as a brooding and tortured lord, a young femme fatale, and odd servants; plus more than a few pinches of mystery thrown into the cauldron, audiences find Ludlam’s world irresistible.

As for the fun, “It’s like Laurel and Hardy meets Frankenstein and werewolves,” Helsing says. Quick changes, tricks, plus cross-dressing offer the comic relief he believes people look for in the summer. Christopher Patrick Mullen calls it “a fantastic piece of delicious nonsense,” and his co-star Brad DePlanche promises that with this team “there’s never a shortage of madcap hilarity.”

The Mystery of Irma Vep will also leave audiences with the “How did they do it?” mystery of how two actors are able to pull off multiple characters and quick changes. Helsing believes that this appreciation the

“It’s like Laurel and Hardy meets Frankenstein and werewolves.”

???

Who will play the titular character Ms. Irma Vep?



Christopher Patrick Mullen
Jane Twidsen
Lord Edgar Hillcrest
An Intruder
Irma Vep???



Brad DePlanche
Nicodemus Underwood
Lady Enid Hillcrest
Alcazar
Irma Vep???



Jim Helsing
Director



The MYSTERY of IRMA VEP

A PENNY DREADFUL

SCHUBERT THEATRE

JUNE 20 to JULY 14

audience gains is just as important as the story and comedy. "Part of what makes it so fun is to reduce the plot and enjoy the artistry."

With too many quick changes to count, the backstage action is as choreographed and rehearsed as what happens on stage. Mullen claims that the final technical rehearsals, when the wardrobe crew and actors begin to learn and practice the quick changes, are the most difficult for him. Due to the intensity of the backstage antics, "...it is in our contracts (I'm not kidding—it actually is) that we have a limitless supply of Gatorade – whatever flavor we want," he shares.

DePlanche, who looks forward to his seventh PSF season and seventh rendition of *Irma Vep*, adds that because the quick changes leave no room for off-stage breaks, his

costumes will likely be a little looser on him by the end of the four week run.

Helsing quickly adds, "It takes a village to do a two-person show," reminding the audience of the entire team of artists who make the on-stage shenanigans possible including costume designer Lisa Zinni, scenic and lighting designer Steve TenEyck, both veterans of the previous production, and the run crews who facilitate the costume and scenic changes as well as the lighting and sound cues for each performance. He shares that the curtain call, when the "army" appears from backstage, is one of his favorite moments in the show.

All three agree that this production of Ludlam's classic will be special because of the established relationship they have with the script, each other, and the audience. "Fasten your seat belts...It's gonna be a bumpy farce," Mullen exclaims. Heed his warning and prepare for the scares that will leave your heart racing and laughs that will leave your stomach in stitches as you join Lord Edgar, Lady Enid, and their strange friends to discover the mystery of the formidable Irma Vep. ■

Lara Notarianni is an actress and writer. She served as PSF's interim education director and is a DeSales University alumna in Theatre.



ANTONY & CLEOPATRA

By Heather Helinsky, Dramaturg

Last summer, PSF audiences watched Shakespeare fall in love with Viola de Lesseps, the imaginary character from the 1999 film *Shakespeare in Love*, written by Tom Stoppard and Marc Norman.

While historians know a bit about Shakespeare's domestic life and have pondered odd details of why Shakespeare willed his wife Anne Hathaway his "second best bed," we don't truly know anything about Shakespeare's views on love other than what we learn from his characters. With every play, with every character, there's a naval map of clues orienting us to Shakespeare's feelings about love and the oceans of drama it generates.

In *Antony and Cleopatra*, Shakespeare chooses to dramatize two famous leaders from history who were forced to make choices upon the largest stage of their time: shifting global politics and the fate of the Roman Empire. How Antony and Cleopatra navigate the dangerous waters of their passion swirling and colliding with their responsibility to their nations gives us much to consider regarding Shakespeare's views on love.

Shakespeare wastes no time introducing us to Antony and Cleopatra. As the curtain rises, Antony should be commanding his men on the battlefield, instead, he refuses to yield to the orders from Rome, and only seeks time with Cleopatra:

Now for the love of Love and her soft hours
Let's not confound time with conference harsh.
There's not a minute of our lives should stretch
Without some pleasure now. What sport tonight?
(Act I, Scene 1, lines 45-48)

Yet Antony is no young Romeo mooning over Rosalind and then quickly shifting his hot-blooded emotions to Juliet. Antony,

by this moment in history, is mature, a controlled commander who has not just survived but was heavily involved in the plots and machinations of a Roman Empire recently wrenched from a republic to a kind of oligarchy of Triumvirs.

When Shakespeare's audiences last met Antony in *Julius Caesar*, he was the man who mourned Caesar's corpse and vowed vengeance. He manipulated words so expertly that he turned the assembly of Roman citizens supporting Brutus into a seething mob. He cried havoc and let slip the dogs of war.

In Act IV, scene 1 of *Julius Caesar*, Antony coldly divided up the empire in a secret meeting with the Triumvirate, and was willing to sacrifice his own family members for political gain. Antony was a deadly serious man, giving terse orders in his rise to power.

So it's quite a shocking opening for a play that Antony is now seemingly consumed by the fire of love. Or is it?

The source of his desire is a 30-something woman who rules the last great kingdom in the region, Egypt. Shakespeare's dramatization of her cements her image more than any coin or historical account.

The historical Cleopatra VII ruled Egypt for 22 years. Declared a goddess as a child and a queen at 18, she was no stranger to navigating the political shifts of the Roman Empire, the greatest regional power that threatened Egypt. In that era, the Roman Empire devoured its neighbors, setting its sights on Egypt, which was the last remaining truly wealthy country in the region. If Cleopatra wanted autonomy for her country, the stakes were high.

The lovers inhabit a dangerous world where time is fleeting. Yet, perhaps it is the lack of time that Antony and Cleopatra have together—as Shakespeare's audience would have known that these two historical characters met a sudden and sensational death—which intensifies their passion.

Neal Bledsoe
Antony

Theatre: Broadway, McCarter Theatre, Intiman Theatre; TV: *Shameless*, *The Man in the High Castle*, *Timeless*, *Guiding Light*, *All My Children*



Nondumiso Tembe
Cleopatra

Theatre: McCarter Theatre, Yale Rep, Long Wharf; TV: *True Blood*, *Castle*, *Six*; Film: *Avengers: Age of Ultron*





MAIN STAGE

JULY 10 to AUGUST 4

Time frustrates lovers whose relationship is under the scrutiny of the public eye. Time excites them, because it pushes them to make the most of every private moment they have together. Antony and Cleopatra may be powerfully positioned in their respective empires, but for them, time is fleeting and racing towards a fateful sea battle.

Director Eleanor Holdridge notes, "Everything they do is witnessed, is in the public eye. There are always servants and spies and aides in attendance on the couple. Antony and Cleopatra each have different agendas that play out over the course of the play; loyalty and love being nowhere near the top. There's a Hollywood feel to it, like the paparazzi are always out and the pressure to play things for the public can interfere with private desires.

"They have had the world at their fingertips." Holdridge continues. "She—ruler of an empire, he—the greatest warrior in the world. And now what? They have found love, but are trapped by the old ideas of who they are. Antony is mired in the male dominant culture of Rome even while he may long to give up his power to Cleopatra. But the deep cultural ideas about manhood, and a need for Roman-type power and adulation, continually come to the surface. Cleopatra uses sex and ideas of gender to get what she wants. She wants an Egypt that she, not Rome, rules, and manipulates Antony to keep that power, even while she loves him."

What Shakespeare so deftly balances at this point in his career as a playwright is to not allow history to become a weight on the story. Plutarch, whose *Parallel Lives of the Noble Greeks and Romans* was the source material for Shakespeare's play, wrote, "...a casual action, the odd phrase, or a jest reveals character better than battles involving the loss of thousands upon thousands of lives, huge troop movements, and whole cities besieged."

Shakespeare knows how to make these great leaders from history into the flawed, relatable human beings they were, and hooks us with private, relatable insights. Love—being one of those universal experiences—can challenge and frustrate the greatest global leaders as it might an ordinary citizen.

Cleopatra's name is now associated with an asteroid, a video game, a cigarette, restaurants, and Elizabeth Taylor, but it's Shakespeare's play where we can perhaps get a better glimpse of this powerful and famous woman. She is both stratospheric and on the ground with us, like us. She lost a kingdom once, regained it, nearly lost it again, commanded ships, and then lost everything as she gambled with her Roman paramour for a chance at what many of us hope for—a great Love. ■

Heather Helinsky, dramaturg: MFA from A.R.T./Moscow Art Theatre Institute for Advanced Theatre Training, Harvard; 2001 alumna, DeSales University Theatre.

Director's Take

"Theirs is a great and epic love striving to remain intact in the midst of the roiling politics of the world."

Why this play now?



Eleanor Holdridge

"I am struck by the difference of the incoming Congress compared to the Senate. To me, this becomes a wonderful contemporary parallel to the gender politics of Rome and Egypt in this play. I'd love for this production to look very contemporary—to create an alternate present that still gleans the rich cultural imagery of Ancient Rome and Egypt."

ABOUT THE DIRECTOR:

Eleanor Holdridge has directed 24 of Shakespeare's 38 plays, many of them multiple times, and developed new work with contemporary playwrights.

Her Off-Broadway directing credits include world premieres of *Selma '65* at La MaMa Theater, *Steve & Idi* at Rattlestick Playwrights Theater, and *Cycling Past The Matterhorn* at the Clurman Theatre. Regional credits include world premieres at Cincinnati Playhouse, Round House Theatre, Olney Theatre, and Geva Theatre; and productions at Theater J, Orlando Shakespeare Theater, Kennedy Center TYA, and Constellation Stage.

Eleanor holds an MFA from the Yale School of Drama, and is a professor at Catholic University of America, where she is head of directing, producer, and chair of the Department of Drama.



SETTING THE STAGE: POWER AND POLITICS AT HOME AND ABROAD

The battles, love affairs, and political machinations illuminated by Shakespeare in *Antony and Cleopatra* closely adhere to the couple's real history, which was well-documented by authors of the era and translated into English by Shakespeare's contemporaries. Just before the action of Shakespeare's play, Antony's wife Fulvia has conspired to ignite a rebellion against Caesar, perhaps giving Antony even more reason to remain in Egypt with Cleopatra.

Fulvia's death near the beginning of the play sets a complex chain of events into motion through alliances, betrayals, and historic battles of both love and war.

Join the Pennsylvania Shakespeare Festival Guild

Come and join the excitement of the Pennsylvania Shakespeare Festival Guild! The Guild is the volunteer organization dedicated to the promotion and support of PSF.

The Guild contributes to the success of the Festival's summer season through:

- Concessions
- Souvenirs
- Membership
- Special Events

Members of the guild may be assigned to one of these tasks when volunteering:

- Greet patrons
- Souvenir support
- Usher
- Raffle support
- Ticket taker
- Hand out programs
- Will Call table
- Help in set up of opening night parties
- Concession support

Guild Members are Entitled to Great Benefits!

- After volunteering for two shows, a guild member receives a special voucher to see a performance of their choice for **FREE**.
- Invitations to special events such as the Bard's Birthday Party, the Welcome Picnic (meet the artistic company), and the Guild Thank You Dinner.
- Plus the joy of helping create a "Shakespeareance" in the Lehigh Valley!

There's a "Part" for You

STUDENTS

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

SINGLES

- Meet new friends.
- Share a new experience.

FAMILIES

- Volunteer together.
- Enjoy family time.

SENIORS

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

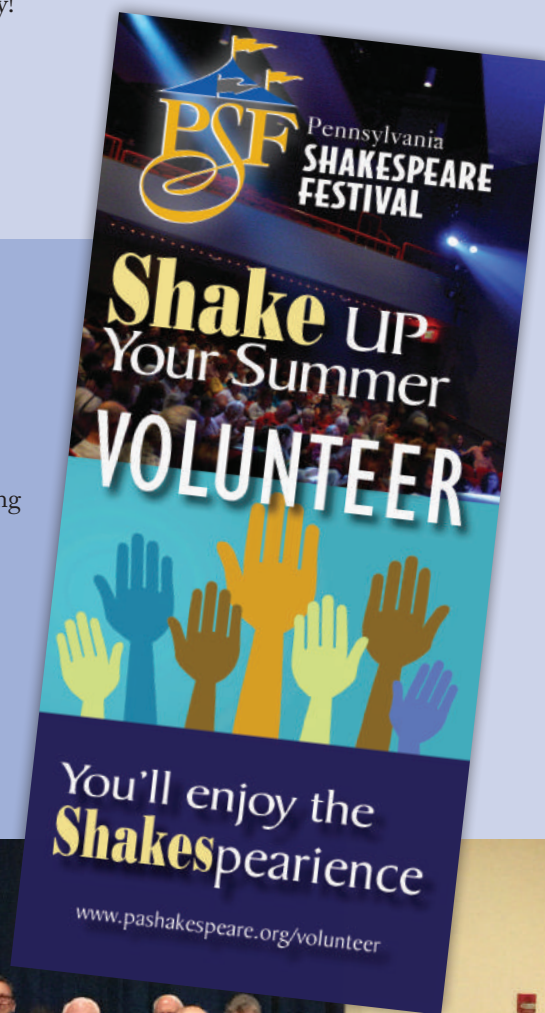
CORPORATE EMPLOYEES

- Perform community service hours.
- Support professional theater.

CORPORATE & GROUP VOLUNTEERING

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

We would love to have you! Email volunteer@pashakespeare.org to get started.

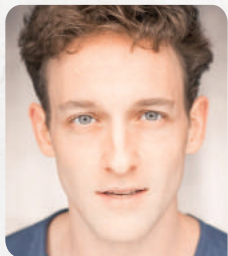


Guild Thank You Dinner 2018. To date, there are more than 250 Guild volunteers. Photo by Casey Gallagher.



RETURNING THIS SEASON.....

Luigi Sottile and Eleanor Handley in the Rep cast.



Luigi Sottile

Victor, *Private Lives*
Pompey/Thidias, *Antony & Cleopatra*

Last seen at PSF as young Will Shakespeare in last summer's *Shakespeare in Love* and as Mowbray and Salisbury in *King Richard II*.

PSF: Hector in *Troilus and Cressida*, and Valentine in *The Two Gentlemen of Verona*; Regional: Steppenwolf Theatre

Company, Chicago Shakespeare Theater, Folger Theatre, Utah Shakespeare Festival, Walnut Street Theatre; TV: *Chicago PD*



Eleanor Handley

Amanda, *Private Lives*
Agrippa, *Antony & Cleopatra*

Last seen at PSF as Olivia in last summer's production of *Twelfth Night*.

PSF: *Blithe Spirit*, *The Taming of the Shrew*, *Lend Me a Tenor*, *Much Ado About Nothing*, *Cat on a Hot Tin Roof*; Broadway: *The Hard Problem* (Lincoln Center); Regional: Hudson Valley

Shakespeare, Bristol Riverside; TV: *Royal Pains*, *As the World Turns*, *Unforgettable*

NOËL COWARD'S

PRIVATE LIVES

MAIN STAGE

JULY 18 to AUGUST 4



After a volatile marriage of volcanic proportions, Amanda and Elyot have divorced and are each newly married to new, sensible spouses. Chance has brought the two couples to adjacent honeymoon suites with adjoining balconies where the fires of former fervor prove irresistible. With the comedic weaponry of Coward's lightning cleverness and razor-sharp wit, sparks fly as the couple renews their tempestuous relationship. They fight to maintain effervescent decorum against the force of fiercer passions, but their self-restraint is no match for the kind of relationship one cannot live with or without. Lauded as "two hours of comic bliss" by *The Telegraph*, this delectable comedy of manners delivers scintillating satire—shaken, not stirred. ■ Ages 13+



Following his powerful interpretation of last season's musical *Ragtime*, PSF's Associate Artistic Director Dennis Razze will direct Noël Coward's scintillating comedy *Private Lives*. Razze, who has directed every musical PSF has produced, returns to the director's chair for his first non-musical since *Cyrano de Bergerac* in 2008.

All the World's a Labuda Stage for DeSales University Theatre Students

By Tina Louise Slak, Director of Marketing and Public Relations

Unique to DeSales University theatre majors is the opportunity to work with award-winning professionals at a professional Equity theatre. Pennsylvania Shakespeare Festival is hosted by DeSales University and has emerged as one of the leading summer Shakespeare theatres on the continent. The DeSales Department of Theatre offers the only BA program in the nation with such a strong direct connection with an Equity theatre.

Education is one of PSF's four core values. The Young Company, internships, and apprenticeships programs are among the Festival's longest educational traditions. The Festival provides highly-coveted opportunities each year to University students. An intensive, experience-based professional development program, these positions rigorously prepare student artists and administrators for a fruitful career in the theatre industry in a "teaching hospital," active, practical setting.

Equally dedicated to theatre professionals and to theatre students, Festival founder Fr. Jerry Schubert, OSFS, believed Shakespeare to be the essence and pinnacle of theatre artistry and a profound celebration of humanity for audiences and artists alike. The relationship between the Festival and the DSU theatre program is infused with this spirit of learning and artistry, set in motion by Fr. Schubert and championed by PSF Producing Artistic Director Patrick Mulcahy, who also heads the University's acting program.

Students become an invaluable and active part of the region's only fully professional Equity theater company, learning alongside Tony, Obie, Drama Desk, Barrymore, Hayes, Jefferson, and Emmy award-winning industry veterans. In addition to master classes and mentorship opportunities, interns and apprentices gain vital experience in performance, production, design, and administration.

Last summer season, the Festival's performances of seven productions over ten weeks were accomplished by a seasonal company of 225 artists and artisans; and among them 41 were DeSales theatre majors, one dance major, and one media studies major, plus many alumni from the program.



The Festival's Young Company, and its apprenticeships and internships, were established to immerse DeSales University theatre students in the fast-paced summer performance season, maximizing opportunities for professional development, training, and networking.

According to Mulcahy, "Since its founding, DeSales students have been a vital part of the character of the Festival. It is a joy to watch students rise to the challenge of meeting professional norms and to witness their subsequent successes after graduation."

This relationship gives DSU theatre students the unique opportunity to earn professional credits for their resume and to build a professional network in the process.

DeSales students are given first priority in many of the Festival's undergraduate internships and apprenticeships. Placement in the Festival's Young Company of actors is only offered to students attending DeSales University. Festival interns are entrusted with a great deal of responsibility, bridging the gap between collegiate work and a professional life by working with some of the best in the industry in a creative and supportive atmosphere.

"PSF is fostering students who can not only succeed in their careers, but also contribute to the artistic community and the greater human community as creators and collaborators," says Mulcahy.

In PSF's 2018 season, students and alumni participated in producing the Festival's seven critically acclaimed productions attended by more than 34,000 patrons.

Among them, then rising juniors Megan Fry and Angela LaRose had the ultimate "big break" as acting apprentices. Both students in the DeSales theatre department, the aspiring actresses each understudied lead roles in the Festival's highly-lauded musical *Ragtime*, and each had the opportunity of "stepping in" to play these roles on the Main Stage.

Fry and LaRose were on stage in every performance of the musical, in ensemble roles as part of the 40-person cast, as they covered principal roles as understudies. In some circumstances, understudies will know far in advance when they're going on for a principal actor. That was the case for LaRose who began the rehearsal process anticipating stepping in for two performances in the role of infamous vaudeville star Evelyn Nesbitt.

But illnesses or other unforeseen emergencies might mean much less notice when "the show must go on." Megan Fry stepped in for the role of Mother, one of *Ragtime*'s three major leading roles, with less than an hour's notice due to illness. Fry expressed that she was thrilled with the offer to understudy for the summer, but "never in a million years did I think that I would actually receive the blessing of going on."

"Understudying is not easy, being ready at a moment's notice to step in with minimal or no rehearsal. But because of their training and dedication, our students were prepared," says Mulcahy. "They made us proud and earned the respect of every seasoned professional in the building." ■

10th Annual High School Shakespeare Competition

After taking a hiatus in 2018 due to an unpredictable March snow-storm, the annual PSF Shakespeare Competition returned on March 2, 2019, at the Labuda Center for the Performing Arts on the campus of DeSales University.

With monologues and scenes performed by 68 students from 14 high schools, covering 10 counties and 4 states, participants competed for team and individual trophies as well as \$15,000 in DeSales University scholarship awards.

The competition was adjudicated by six professional actors and teaching artists from the Lehigh Valley, New York, and Philadelphia. Students began the day with their performances, participated in workshops and panels guided by professional artists, and then a chosen group of performers and teams presented their work in a showcase before the awards ceremony.

Next year's competition is scheduled for Saturday, March 7, 2020.

TEAM AWARDS

FIRST PLACE: **Lehigh Valley Charter High School for the Arts, Bethlehem, Pa.**
SECOND PLACE: **Cab Calloway School of the Arts, Wilmington, Del.**

2019 Team Award Winners, Lehigh Valley Charter High School for the Arts.
Photo by James Lavranos.



THIRD PLACE: **Pottsville Area High School, Pottsville, Pa.**

MONOLOGUE AWARDS

FIRST PLACE: **Johnny Drumgoole** as Richard III from *Henry VI, Part III*, John S. Burke Catholic High School
SECOND PLACE: **Noelle Pollock** as Imogen from *Cymbeline*, LV Charter High School for the Arts
THIRD PLACE: **Logan Gunoskey** as Richard II from *Richard II*, Pottsville Area High School

SCENE AWARDS

FIRST PLACE: **Hannah McCalla & Max Vermillion** as Isabella & Claudio from

Measure for Measure, LV Charter High School for the Arts

SECOND PLACE: **Alaina Hurley & Zachary Hitchens** as Beatrice & Benedick from *Much Ado About Nothing*, Cab Calloway School of the Arts

THIRD PLACE: **Courteney McColgan & Jonathon Krippe** as Isabella & Angelo from *Measure for Measure*, LV Charter High School for the Arts

SCHOLARSHIP RECIPIENTS

Max Vermillion, Hannah McCalla, Logan Gunoskey, Kareena Mehrotra, Noelle Pollock, Dylan Gombos, Mikayla Fuentes, Gerard Behe



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Lutron Electronics to Receive the 2019 Will Shakespeare Award

Each year, the Will Shakespeare Award is given to a person, group, or organization that enriches the world by the sharing of gifts, inspires others through luminosity of spirit, and engages with society in a way that leaves an indelible and beautiful impression. This year's award will be presented to Lutron Electronics at PSF's annual Luminosity Gala on June 1.

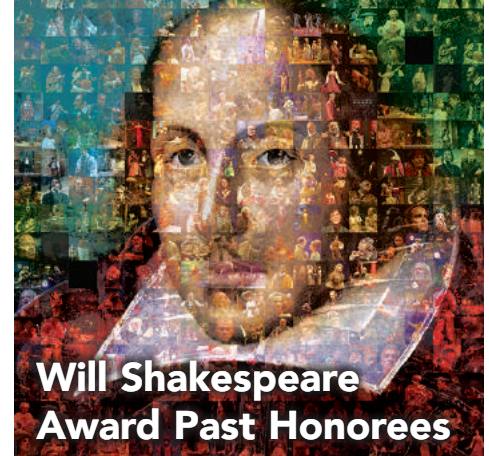
Founded in 1961 by Joel and Ruth Spira, Lutron is the lighting control industry leader that is notorious for introducing the first solid-state dimmer for home use. Today, the company offers smart lighting and shading control systems that save energy and enhance productivity for homes and offices throughout the world. Lutron is a global company, with products sold in more

than 100 countries. Its world headquarters are located on Suter Road in Upper Saucon Township. Lutron and the Spira family have been longtime supporters of the Festival with Ruth serving as a member of PSF's board for more than 15 years.



"This community is blessed in the enduring support of the Lutron family," said Patrick Mulcahy, PSF's producing artistic director. "They deserve an ovation and the Will Shakespeare Award acknowledges all they do." ■

Editor's Note: Tickets for Luminosity are available by calling 610-282-WILL [9455], ext. 6, or online at www.pashakespeare.org. The annual gala features entertainment by members of the Festival's artistic company, including Broadway headliners and actors with significant film and television credits, who offer a prelude to the upcoming season.



Will Shakespeare Award Past Honorees

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EDITOR Tina Louise Slak
EDITORIAL ASSISTANT Julie Sullivan
DESIGN Laura Zielinski,
Laura Zielinski Designs
CONTRIBUTORS Megan Diehl
Heather Helinsky
Lara Notarianni

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610.282.WILL, ext. 6, melissa.kerr@pashakespeare.org.
Tickets available at pashakespeare.org

A PASSION FOR EDUCATION AND SHAKESPEARE: Celebrating Valerie Moritz Smith

For Valerie Moritz Smith, her deep love of the arts came later in life. Forty years ago, her husband's work as an exchange teacher temporarily transplanted their family to England for one year. Inhabiting a new land, she became immersed in English culture, visiting great literary landmarks and even attending a production of *The Merry Wives of Windsor*. Experiencing the literary tradition of the world's greatest playwright began a new chapter in her life. Upon returning to the states, she completed her certification to become an English teacher at the age of 39.

A Bucks County native, Valerie's discovery of a love for teaching led to her first interactions with PSF. As a teacher she taught Shakespeare plays to 8th-graders and 11th-graders over her career that spanned more than two decades, and even held Shakespeare birthday parties annually with her students.

In those years, she welcomed The Linny Fowler WillPower Tour—PSF's educational touring company—to perform for the entire 8th grade class. Each fall, the WillPower Tour brings a fully produced 80-minute touring production of a Shakespeare play to more than 13,000 students across Pennsylvania and New Jersey.



The Tour serves as a unique opportunity for teachers to allow students to experience live performances right in their own school, paired with educational resources and interactive workshops.

After many years, Valerie had the opportunity to see another WillPower production again in the fall of 2018, this time at her grandchildren's school.

Valerie's 2019 season sponsorship is a true celebration of the many ways the Festival impacts our community. While teaching, Valerie also joined the Guild as a PSF volunteer over the summer. Each season, more than 200 volunteers join the Festival in a variety of vital roles that welcome our patrons to campus and ensure that the experience of PSF is top notch for visitors.

"I can't imagine having a summer without PSF!" Valerie shares. She recalls fond memories of bringing friends to PSF shows for many seasons and enjoying children's productions with all of her grandchildren for more than 20 years. As a volunteer, she enjoys meeting the actors and getting to know people involved in the Festival each summer.

"It is a pleasure to know of how Valerie's passion for Shakespeare and education blend together in her generous support and dedication to PSF," says Producing Artistic Director Patrick Mulcahy. "We are extraordinarily grateful."

As a sponsor for PSF's 28th season, Valerie looks forward to becoming even more involved with the Festival and spending another rewarding summer contributing to PSF's season. She adds, "It's a dream come true for me to be the Season Sponsor for 2019!" ■

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