

MACBETH

The Battlefield Within

By Patrick Mulcahy

A brave and noble warrior returns from battle to a grateful leader, to accolades for his service, and to his wife. He is confronted with some forecasts from the pundits of his world, “weird sisters” who foresee a surprising elevation in his fortunes. One of these prophecies is immediately fulfilled and it appears his ascent has begun. This, combined with his lightning-quick imagination, captivated by the remaining predictions, and his wife’s fervent exhortation, makes for a combustible situation. Macbeth and Lady Macbeth do some terrible things.

What happens to the psyche once a certain line is crossed? *Macbeth* is likely the fourth in the series of great Shakespeare tragedies that explores humankind’s interaction with evil (along with *Hamlet*, *Othello*, and *King Lear*). *Macbeth* is different because the evil emerges from the protagonist, an otherwise



Ian Bedford and Susan Riley Stevens take on the original power couple.

MAIN STAGE

July 17 - August 3

noble man. Also unique to this play is the extent to which the audience is asked to identify with the evildoer. He seems like a guy like us, which is frightening.

What interests me most as director is the heavy price the Macbeths pay in psychic distress from the increasing gulf between the better angels of their natures and their horrific actions. Yet, as dark as the play can get, like any great tragedy, it offers insight into what is beautiful and fragile in life. Lord and Lady Macbeth try to trade that beauty for something else, and they wind up with neither. Beauty is nonetheless reflected, however dimly, in the characters around them who inspire our compassion as they continue to fight for a just world and a return to order.

Our Founder, Fr. Jerry Schubert, asked me, “in one word, is he a good guy, or a bad guy.” Despite

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Notes from a **TENOR**

Wildly successful comedy celebrates 25 years!

The original production of Ken Ludwig’s *Lend Me A Tenor* raked in acclaim: 2 Tony Awards: Best Direction of a Play and Best Actor in a Play (Philip Bosco); 5 Tony Award Nominations including Best Play; 3 Outer Critics Circle Awards: Best Set, Best Costume and Best Lighting Design; 4 Drama Desk Awards...and more!

Playwright Ken Ludwig grew up in York, Pa.

His other best-known Broadway and West End shows include *Crazy For You* (five years on Broadway, Tony and Olivier Award Winner for Best Musical), *Moon Over Buffalo*, *Shakespeare in Hollywood*, and *The Adventures of Tom Sawyer*, among others.

See “Writing for Laughs” page 6.



Streaming Shakespeare

by Patrick Mulcahy

This year, as we celebrate William Shakespeare's 450th birthday in an era of tweets, vids and texts, Shakespeare remains bold, vital, and present. He is everywhere, and whether we know it or not, for most of those 450 years, he has been working his way into our lives, our families, our hearts, and our minds. We take our children to see *Hamlet* reworked

into *The Lion King*, and they gain further introductions to the Bard via the many references in *The Simpsons*, *Phineas and Ferb*, and other animated works. Students study him in school, young lovers sense that they owe something to *Romeo and Juliet*, and we know we are providing something special to those closest to us when we take them to the many Shakespearean offerings on Broad-

way and in regional theatres like PSF. He is on our bookshelves, our iPhones, our DVRs, our downloads, our streaming options, and our YouTube channels. Ben Jonson, Shakespeare's contemporary, anticipated this in his poignant elegy, describing Shakespeare as "not of an age but for all time."

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Who's Who in Rep

Macbeth and *Lend Me a Tenor* feature the same cast performing in repertory—alternating performances on the Main Stage.

This is the fourth season PSF is offering plays in rep. "Rep gives actors, designers, and audiences a great opportunity," says Patrick Mulcahy, producing artistic director who is directing *Macbeth*. "Our audience gets a unique chance to see the full range of what terrific actors can really do, especially if patrons see both plays in the same day or weekend, and experience the way the same space can be transformed completely."



The title role of *Macbeth* is played by **Ian Bedford**, a veteran PSF player whose credits include the title role in *Henry VIII* last season.

T = *Lend Me a Tenor*
M = *Macbeth*



Jacob Dresch

T: Max, assistant to Saunders

M: Malcolm, Duncan's eldest son



Deanna Gibson

T: Maggie, Max's girlfriend

M: Bloody Captain/Witch/Lady Macduff



Eleanor Handley

T: Diana, a soprano

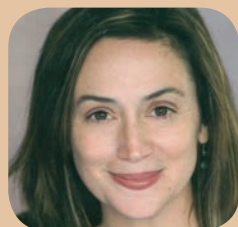
M: Witch



Anthony Lawton

T: Bellhop

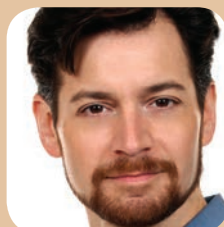
M: Banquo



Suzanne O'Donnell

T: Maria, Tito's wife

M: Witch; Gentlewoman, attending on Lady Macbeth



Perry Ojeda

T: Tito Merelli, a world-famous tenor, known also to his fans as Il Stupendo

M: Macduff, Thane of Fife



Susan Riley Stevens

T: Julia, Chairman of the Opera Guild

M: Lady Macbeth



Carl N. Wallnau

T: Saunders, Maggie's father, general manager of the Cleveland Grand Opera

M: Duncan, King of Scotland

Macbeth's terrible misdeeds, there is only one answer to that question that validates all that makes the play so interesting. Because in the other great tragedies, the evildoers are separate from the protagonist, (e.g. Hamlet vs. Claudius) the conflict is between people and the dimensions of humanity they represent. In *Macbeth*, the real battlefield lies within the individual psyche and the fog of war therein is thick and treacherous. If he's a just bad guy, there is no battle.

Thematically, the play illuminates the risks of unchecked power, the line between strength and tyranny, and the roles of masculine and feminine energy in

leadership. What makes it mesmerizing is the way it does so. "Fair is foul and foul is fair," and "nothing is but what is not." Appearance and reality blur—and reality itself seems unstable in this world where the natural and supernatural overlap rather than coexist, creating chaos and disorder. Throw in some witches, apparitions, ghosts, and searing yet glorious language from the world's greatest writer, and a fascinating life-memory night in the theatre becomes possible.

Will the cavernous scenery remind you more of an underground vault or a bombed-out cathedral? This is a world in need of repair and healing. Will the costumes in this familiar but re-envi-

sioned world remind you more of period clothing, 20th century tyrant military, or Greenwich Village edge fashion? You can tell us afterward, in a talkback, in the lobby, or on our Facebook page.

All of this is made more rich by the fact that this play will be in repertory (with the same cast) with the wacky laff-riot comedy, *Lend Me a Tenor*. These actors will get the workout of their lives, on some days, a six-door farce in the afternoon, and then Shakespeare's *Macbeth* at night! This is why we hire some of the best actors in the country.

Patrick Mulcahy, PSF producing artistic director, is directing *Macbeth*.

Cover: Henry VIII photo (left) and Hamlet photo (right) by Lee A. Butz.

MACBETH

Designer Notes

By Costume Designer Lisa Zinni

The design concept for this production grew out of Patrick's interest in exploring the theme of Macbeth's psychological breakdown and the strong hand the supernatural has in this play.

"Nothing is but what is not" and "Fair is foul and foul is fair" are the quotes that led us on this design journey. For me, the challenge was to create a world that seems somehow accessible and familiar, yet unstable and uncertain.

There is a strong contemporary edge to this design, incorporating mixed military elements and fashion alongside traditional elements like swords, daggers, and capes. The tight color palate, selective use of the color red, and shape shifting of characters all play a part.

I like to think my role as the costume designer is to be the visual storyteller—supporting the actors in portraying these characters, and collaborating with the director and other designers to take Shakespeare's timeless tragedy and create a new and magical world for the audience to be drawn into. □



PSF Introduces

Legacy Society

Future gifts create opportunities today. Through the Pennsylvania Shakespeare Festival's Legacy Society, planned giving donors are recognized now for a gift that will be received in the future.

Planned gifts allow donors to make a significant gift without affecting their current finances and the Festival will recognize the gift and show its appreciation now.

"Planned gifts put the power of philanthropy into the hands of every donor," says Deb Walter, director of development, "regardless of income-level, assets, or age. Planned gifts need not be complicated, and are suitable for those who seek to benefit the Festival's mission to enrich, inspire, engage, and entertain far into the future."

Most planned gifts are made through a will or through a donation of an appreciated asset—such as stock, a life insurance policy, or real estate.

Legacy Society members will enjoy special recognition and social opportunities.

"It is an honor for PSF to be a part of someone's lasting legacy," she adds.

For more information please contact 610-282-9455 ext. 6 or debra.walter@pashakespeare.org.

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Women of Will: Journey of Heroines

Schubert Theatre • July 20 – August 3

Juliet, Desdemona, Kate and Queen Margaret share the stage with Rosalind, Celia, Joan and Lady Macbeth. Bringing Shakespeare's heroines into the same room is the singular genius of Tina Packer's *Women of Will*.

Proclaimed as "Shakespeare's Mighty Sorority" and lauded by Ben Brantley of *The New York Times*, *Women of Will* both celebrates Shakespeare's heroines and explores themes of love, loss, freedom, and power.

Packer and her co-star Nigel Gore guide audiences through a near-chronological succession of Shakespeare's female characters in an engaging theatrical performance that secondarily offers the insights of a master class. "It's not just poetry in motion, it's thought made flesh," wrote Brantley of the production's New York premiere last year.

"She infuses the evergreen balcony scene from *Romeo and Juliet* with the lumbent glow of a young mind discovering thoughts it didn't know it was capable of. And a sort of 'greatest hits' anthology of scenes from *Macbeth* becomes a riveting portrait of a marriage drifting from fatal complicity to bleak, lonely estrangement."

The Wall Street Journal raved: "What [Packer] says about Shakespeare in '*Women of Will*' is instructive, but it's her headlong, fearlessly impassioned acting that you'll remember for as long as you live."

Packer has a long, storied history with the Bard. She is Royal Shakespeare Company veteran actor who became founding artistic director of the renowned Shakespeare & Company in Lenox, Mass. Packer received a special Guggenheim fellowship to develop *Women of Will*, and has been perfecting the performance format while performing it all over the world.

A national tour follows directly from PSF. "We chose to include *Women of Will* in our season to offer our audiences a powerful theatrical experience by one of the world's most highly regarded Shakespearean artists," says Patrick Mulcahy, PSF producing artistic director. "It's a great privilege to have Tina here and I know she will be impressed by how engaged our audiences are."

Don't miss this once-in-a-lifetime opportunity to see *Women of Will* at PSF this summer.

Dine at Yianni's and Benefit PSF

With menu options ranging from authentic Greek specialties, fresh seafood and a raw bar, Yianni's Taverna in Bethlehem will donate 10% of the bill to PSF for patrons attending *Women of Will*. Located just miles from PSF at the corner of Route 378 and Seidersville Road, Yianni's offers indoor and outdoor dining. For more information, call (610) 867-8821.

"We're calling it 'Ladies Night' – but anyone with a ticket to *Women of Will* who dines at Yianni's will generate a Yianni's a donation to PSF," says Debra Walter, PSF director of development. "We thank them and we hope our patrons enjoy a great meal and the show." The offer expires when the show closes August 3.

Girls Night Out

In partnership with *Inspire Health*, a women's magazine published by *The Morning Call*, PSF is holding a contest for a "Girls Night Out." Entrants will have a chance to win 10 tickets to attend *Women of Will* on Sunday, July 27 at 7:30pm. Look for details in *The Morning Call*, mcall.com, or at pashakespeare.org, go to the *Women of Will* "Show info" tab.

The Morning Call, a PSF season media sponsor, will also provide free goody bags for women attending performances opening weekend of *Women of Will*, or until all the bags are distributed.



Ken Ludwig: Writer

Photo by Leslie Cashen



All the world truly is a stage for Playwright Ken Ludwig: his award-winning plays and musicals have been performed in more than 30 countries in 20+ languages. Just last year, he published the book *How to Teach Your Children Shakespeare*.

He has won the Tony Award, two Laurence Olivier Awards, two Helen Hayes Awards, and the Edgar Award from the Mys-

tery Writers of America. Ludwig's plays have starred Alec Baldwin, Carol Burnett, Lynn Redgrave, Mickey Rooney, Hal Holbrook, Dixie Carter, Tony Shalhoub, Anne Heche, Joan Collins, and Kristin Bell. He is a McCarter Theatre/Sallie B. Goodman Fellow, and he has degrees from Harvard, where he studied music with Leonard Bernstein, Haverford College, and Cambridge University.

Editor's note: With Mr. Ludwig's permission, we offer these excerpts from his website kenludwig.com.

Ludwig on Comedy

Comedies thrive on strong, specific ideas that are themselves innately comic. In terms of classical comedy, even "boy meets girl, boy loses girl, boy gets girl back" is rarely enough on its own; but "boy meets girl and then girl meets the boy's identical twin and thinks that the twin is the boy she already loves" is the kind distinctive premise that has formed the basis of one comedy after another in the Western tradition. See *The Comedy of Errors*, to say nothing of *Twelfth Night*, Jean Anouilh's *Ring Around the Moon* and *Lend Me a Tenor*.

And while television series seem to be able to thrive on chatter without much else going on (viz. "Friends" and "Seinfeld" in all their glory), stage comedies don't seem to work very well without pretty muscular stories to carry them forward. It's not that television series don't have plots in each episode. It's more that the plots aren't taken very seriously – they exist primarily as excuses for the wonderful chatter of the characters we grow to love over weeks and weeks, then years and years.

The plots in stage plays seem to need more muscle—perhaps because we're with the characters for a much shorter period of time. Stage comedies thrive on big ideas, large characters and life-changing plot twists. If you're trying to write a comedy—or analyze one, or just sit back and enjoy one on a more casual level—consider what I would call the second ingredient

in most classic stage comedies of the past 2,500 years: deception and mistaken identity.

Certainly there isn't a single Shakespeare comedy that doesn't abound in mistaken identity. But also consider the plays of George Bernard Shaw. Here's a playwright who liked to take issue with traditional theatrical forms, calling them old-fashioned and outdated. He wanted to forge, along with Ibsen, a new theatre of the intellect that didn't depend on the "claptrap" of "artificial" playwrights like Scribe and Sardou who, in his opinion, spent too much time plotting for plot's sake alone.

"Bardolatry" for Shaw was a sin partly because Shakespeare's plots were so unbelievable. But when Shaw first wanted to get noticed, and then when he hit his stride as a playwright, he found himself returning again and again to classic comic devices. In his writings, Shaw said that he included such "claptrap" in his own comedies merely to satisfy audiences who had come to expect it. But Shaw liked to say things to try and shock his readers; it was his own form of ironic deception. In fact, he knew in his bones that stage comedies work best when there is some form of deception or mistaken identity woven tightly into the plot.

Thus, while deception and mistaken identity can be relied on to raise laughter in the theatre, the best playwrights also use



these devices to take their plays a step further: they use them to add texture to relationships between the characters, to enrich and deepen the characters themselves, and to enhance the meaning of the plays so that their themes toll a little more deeply and spread their light a little more widely.

Imitation is the highest form of flattery, and it's how we, as writers, find our distinctive voices. In trying to imitate the writers we love, our own voices eventually emerge, and these voices are expressed not only in our choice of words, characters and themes, but also in the stories we choose to tell.

Excerpted from Samuel French's *Breaking Character*.

ting for Laughs

Ludwig on Tenor

Q: Do the characters and situations in your plays—as farcical as they may be at times—have a basis in real life, specifically in your real life?

Ken Ludwig:

Absolutely. But I didn't always know it when I was first writing the plays.

Take *Lend Me a Tenor*.

When I first wrote it, I thought it was a kind of fantasy about the people I would like to live with.

Then, as more and more friends saw it, they said “Ken, it's you. Max is you. Don't you get it?” If you don't know the play: it's about a young man who wants to be an opera star and believes he has certain talents inside him that no one else can see. In the course of the play he proves to the world that he does have the talent he believes in—and he proves it to himself as well.

When I wrote *Lend Me a Tenor*, I was a young playwright with no real successes behind me. In fact, I went to law school because I thought I needed something to fall back on. And so I spent time practicing law as sort of my day job, and at the same time I wanted to write for the theatre. I thought I had it in me. I had strong beliefs about

art—and especially about the theatre—and I wanted to express them. I wanted to convey my belief in self-worth and a shared humanity. And that's what mattered to me and I thought I could convey.

Excerpted from an interview by Ron Ziegler.

Ludwig on Shakespeare

Shakespeare is at the core of every serious actor's training and experience, and the sooner you start the process the better. Of all the hundreds and hundreds of actors I've auditioned for my plays over the years, by far the best and most successful have known their Shakespeare very, very well. The fact is, not only is Shakespeare the greatest playwright of the English language; he has also influenced every writer, let alone playwright, who has come after him.

In addition, you can't pretend to act Shakespeare without knowing how to breathe, listen, interpret, and pace yourself. Mere emoting won't cut it. And here's the thing: Shakespeare actually tells you how to say his lines right in the text, as long as you know how to read it properly. Thus, knowing Shakespeare gives actors two significant advantages: First, it gives them a context for every part they're acting; second, it gives them the technique they'll need to be great performers.

I've felt strongly about Shakespeare since I first entered the theater, but it wasn't until I became a father that I figured out how to put my convictions into practice. When each of my children entered

first grade, we sat down together and started memorizing lines from Shakespeare, starting with short accessible passages from the comedies and gradually increasing the length and complexity of the pieces.

What I have tried to do in my book *How to Teach Your Children Shakespeare* is offer parents and educators the techniques and strategies I developed over the years for my own children. I realized early in this process that Shakespeare is a lot like a foreign language. Many of the words are unfamiliar, even to adults. Shakespeare's sentence structure sounds odd to our modern ears; and Shakespeare is constantly speaking in complex metaphors that can be difficult to understand if you don't start out with a little help. But you can learn this language quickly if you follow the method outlined in the book.

In total, the book presents the first 25 passages I taught my kids, ordered in a specific sequence to make learning them as easy as possible. As each passage is discussed, from *A Midsummer Night's Dream* to *Hamlet* (with many more plays in between), I talk about the stories, the characters, and the meanings of the works. Ultimately the kids who learn this way get the kind of knowledge of Shakespeare they'll need to become great students, great thinkers, great teachers, and yes, great actors. The moral: All actors should learn how to speak the language of Shakespeare. And if they're lucky enough to learn it early, they'll retain it for the rest of their lives.

Excerpted from Backstage.com.

“ The one thing you can't do in a comedy is try to be funny.
You just have to tell the story. You have to tell it quickly.
You have to jump on your cues. The stakes have to be very high. ”

Ken Ludwig

The Linny Fowler WillPower Tour



Left to right: Carey Van Driest, Anthony Reimer, Larry Bull, Joe Vincent, Zack Robidas, Emily Kiser, Rob Kahn, Eleanor Handley. Photos by Lee A. Butz.

Much Ado About Nothing

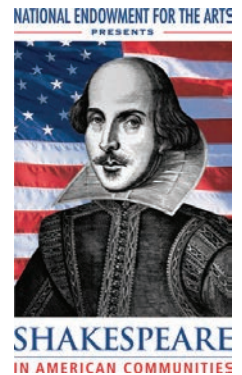
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- Post-performance discussion with the cast

Pennsylvania Shakespeare Festival's production/program is part of *Shakespeare in American Communities*, a program of the National Endowment for the Arts in partnership with Arts Midwest

Book the tour for your school today! Details at: pashakespeare.org/willpower

Touring schools in Pennsylvania, New Jersey & Delaware. October 8 - November 21, 2014.



Streaming Shakespeare

continued from page 2

Shakespeare's language is so integrated into our everyday conversations that many people don't realize the words and phrases they're using first appeared in print 400+ years ago in Shakespeare's works. He is credited with inventing as many as 1,700 words, but his ability to put those words together so beautifully and so memorably made them stick.

If you haven't slept a wink, but you are a tower of strength and can break the ice in one fell swoop, and if you won't budge an inch but have a heart of gold, you are not only quoting the Bard, but he has actually given you tools for cognition. He has helped you with those most intimate and personal manifestations of being: thought and feeling, and their meaningful organization for self-knowledge, discernment of the way of things, clear expression, and the art of persuasion.

Someone once said, if it weren't for Shakespeare, I don't know what we would all be saying to each other. A character in a Tom Stoppard play says, "If you get the right words in the right order, you can nudge the world a little." Shakespeare did so much more than nudge our world.

As the pioneers traveled westward in early America, many carried two volumes to read to their children at night by the fire: the

Bible, and Shakespeare's plays. Thomas Jefferson, who once encouraged a friend to read Shakespeare as a guide to virtue, asserted that "Shakespeare must be singled out by one who wishes to learn the full powers of the English language." This is a bold statement from the man chiefly responsible for writing the Declaration of Independence.

John Adams filled his diaries with references to Shakespeare. "Let me search for the clue which led great Shakespeare into the labyrinth of human nature," he wrote. "Let me examine how men think." Adams and his wife Abigail liked to compare King George III with Shakespeare's arch-villain, Richard III. "The time is hastening," she wrote to her husband in 1775, "when George, like Richard, may cry, 'My kingdom for a horse!'" America, it seems, owes much to Shakespeare, though his works are truly a great gift to all humanity. And they are popular, too.

Each year, *American Theatre* magazine reports the most often produced plays and playwrights in professional theatres across the country. And every year, the same playwright comes out on top. Productions of Shakespeare typically triple or quadruple the number of productions authored by that year's distant runner up. People, by the millions, want to see them, not because the plays are about Kings, Queens, and Princes, but because they are about us.

A sense of belonging is a fundamental human need. British writer and philosopher Roger Scruton observes that art and beauty bring us into an experience of not only aesthetic pleasure, but also the sense that a world that makes room for such beautiful things also makes room for us. Belonging. According to Scruton, in the experience of beauty, "the world comes home to us, and we to the world." He also asserts that "people associate the arts with their highest endeavors and aspirations" and that we are disturbed by their absence.

Shakespeare's plays are perhaps the world's most exquisite vehicles for expressing the depth and complexity of human experience. There may be no higher art to aspire to than the works of William Shakespeare. "Art is health. It's mental health," said one of our patrons. I was reminded of this when a high school student responded to our WillPower touring production to schools of *Macbeth*: "I have severe depression but I try to hide it most of the times, but for some reason you inspired me to try to do my best in life. Thank you so very much. I hope you'll be able to look at this letter and remember me and encourage you to keep inspiring others, you would save lives!"

Not of an age, but for all time. Happy 450th, Will. And many more....

Originally published in *The Morning Call* in honor of Shakespeare's 450th birthday.

THE LINNY FOWLER WILLPOWER TOUR

Touching Students' Lives One by One

By Jill Arington, PSF Education Director

33 days. 3,851 miles. 51 schools. 14,870 students served. It was a year of impressive numbers for the fall 2013 Linny Fowler WillPower Tour. The numbers speak to the quality of the programming and its effectiveness in reaching students across the Commonwealth of Pennsylvania and beyond. Another number: 4,006. That's the number of underserved students who experienced WillPower at little or no cost to their school.

Numbers are helpful. They let us know that we are doing "something right." But more powerful than the numbers is the feedback we receive from students each year. Some scribble a note at the bottom of the feedback forms we provide, letting us know, simply, "This was the best play I've ever seen!!!" Other schools send us packets and packets of letters, each student relating the personal connection they forged with Shakespeare on the day the WillPower Tour came to town.

The letter from Janelle, right, that we received after the 2013 tour of *Macbeth* is

Dear Bonnie Witkowski,
My name is Janelle, I was born and adopted in Russia. I came to America when I was 14 months old. I love Shakespeare. The first day I came to my Shakespeare I thought I wouldn't like it. But then I just fell in love with Shakespeare because it felt like it spoke to my heart.

I love the performance that you showed us today. I especially love the witch and fighting scenes. My favorite actors are everyone! Thank you so much for coming!

Thank you,
Janelle J

Editor's note: Bonnie Witkowski portrayed Lady Macbeth in the 2013 WillPower tour.

representative of many we've received over the years. More than any statistic, these messages let us know we are on the right track—and that even after 450 years, Shakespeare still resonates for students of all ages.

This fall, we take *Much Ado About Nothing* on the road, ready to forge more of these personal connections with Shakespeare for students all over our region—one by one.

Shakespeare Competition Returns

After taking a one-year hiatus, the PSF Annual High School Shakespeare Competition was back for 2014! On Saturday, March 15th, 41 students from 8 schools competed for team and individual trophies, as well as \$15,000 in DeSales University scholarship awards.

The tournament-style competition was adjudicated by PSF artists from New York and Philadelphia, who provided professional feedback on the students' work and connected with participants during acting workshops. Next year's competition is scheduled for Saturday, February 28, 2015. Join us!

Team Awards

First Place	Lehigh Valley Charter High School for the Arts
Second Place	North Penn High School
Third Place	Seneca High School

Monologue Awards

First Place	Nathan Borzillo , North Penn High School
Second Place	Abigail Camden , Camden Catholic High School
Third Place	Caitlyn Kline , Lehigh Valley Charter HS for the Arts

Scene Awards

First Place	Colleen Jeffries & Willow Richard-Flynn Lehigh Valley Charter High School for the Arts
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First Place Team Award: Lehigh Valley Charter HS for the Arts.
Photo by Chelsea Carle.



Second Place	Carly Bayer & Bayley Carl Lehigh Valley Charter High School for the Arts
Third Place	Emily Rossi, Jacob Miaczynski & Emily Rzepka Seneca High School

Scholarship Recipients

Carly Bayer, Kynnedi Benson, Nathan Borzillo, Abigail Camden, Bayley Carl, Anelise Diaz, Caitlyn Kline, Amanda Lahoz, and Willow Richard-Flynn.

PSF Announces New Board Members

The Pennsylvania Shakespeare Festival Board of Directors recently welcomed three new members: Lesley H. Fallon, Beverly Kuhar and Gerald D. Noll.

Fallon is an advisor to a number of startup companies through TSF Consulting LLC, as well as an equity partner in the Conserere Family of Funds. Previously, she was the president and chief operating officer for Holiday Hair, a chain of family hair care salons, located in the Middle Atlantic region.

While with Holiday Hair, Fallon chaired boards of directors for Easter Seals and Repertory Dance Theatre, as well as serving on the Lehigh Valley boards of the United Way, Community Foundation, Chamber of Commerce, Pennsylvania Stage Company, Muhlenberg Hospital, Swain School and the Child Advocacy Center.

Fallon continues to give back to the community, currently serving as a member of the Executive Committee for both Kutztown University Foundation and Valley Youth House. She says, "We are very fortunate to have theater the caliber of PSF in our area. I am thrilled to be involved as a member of the board." She and her husband, Tim, live in Center Valley.

Kuhar is the president of PSF's Volunteer Guild. She has served as a volunteer and Guild Board member since 1997, initially as membership chair, currently as special events chair in addition to her role as Guild president. "To realize that the Globe and Broadway converge practically at my doorstep, just makes me aware of how grateful I am to be able to satisfy my appetite for great professional theatre on a regular basis," she says.

"I'm privileged to be a part of PSF—all due to a gentleman we all, affectionately, know as Father Jerry." Kuhar resides in Bethlehem with her husband, Michael Panebianco, a 17-season PSF volunteer.

Noll is a consultant at TransEdge Truck Center, president and owner of IAI Construction Inc., and president and owner of International Affiliates, Inc. He has served on the board of Mercy Learning Centers and says, "I am pleased to be involved with PSF as someone who values introducing children to the arts at an early age." Noll resides in Fogelsville with his wife, Lynn.

John Russo, PSF board president, commented, "We couldn't be happier with these three additions to our board of directors. They will help the Festival move forward with their insight and enthusiasm for the arts and this organization."



PSF Board of Directors: Front row, left to right: Joel D. Gilley, John Russo, Casey Gallagher, Patrick Mulcahy, Fr. Gerard J. Schubert, OSFS, Dennis Razze, Susan Sefcik, M.D., Lesley H. Fallon. Next row, l to r: Barry Pell, David B. Rothrock, Judith A. Harris, Esq., Robert Snyder, Douglas J. Smillie, Esq., Paul Domalakes, Esq., Thomas Lubben, Ed.D., Linda Lapos, M.D., June Schlueter, Ph.D., Lona Farr, Ph.D., ACFRE, Ronald E. Sheppard, Christine Perrucci, Esq., Gerald D. Noll, Jo-Ann S. Kelly, Patricia Mullin, Beverly Kuhar, Blake Marles, Esq. Not pictured: Peter J. Krajsa, Joan Miller Moran, Kathleen Kund Nolan, Will Neuert and Ruth R. Spira. Photo by Chelsea Carle.



The Food of Love:

Songs for Shakespeare

The Baltimore Consort

Monday July 28 • 7:30pm

Left to right, 1st row: Mindy Rosenfield, flute; Danielle Svonavec, soprano; Mary Anne Ballard, treble viol. 2nd row: Mark Cudek, cittern; Ronn McFarlane, lute, and Larry Lipkis, bass viol.

Lauded for its “joy in music making” and “superb musicianship,” the internationally renowned Baltimore Consort will premiere a lively and entertaining program of songs and music from or inspired by Shakespeare’s plays on Monday, July 28 at 7:30pm on the PSF Main Stage.

From Scotland to Seattle, the group has won accolades and fans. Founded in 1980, the group met at The Peabody Institute of Johns Hopkins University, in Baltimore, and has since released 16 CDs on the Dorian/Sono label. *Billboard* named them a Top Classical-Crossover Artist of the Year.

Playing on period instruments, the group combines the sultry viols, the ethereal flute, the ‘sprightly and cheerful’ cittern, and the ‘noble’ lute. The Baltimore Consort is the exact equivalent of the “exquisite consort” which entertained Queen Elizabeth upon her visit to the Earl of Hertford in September 1591.

“An ‘English Consort’ was considered Shakespeare’s stage band,” says Larry Lipkis, veteran music director of PSF’s On the Green (and its predecessor The Green Show), and a long-time member of the Baltimore Consort.

Like the plays for which it often provided accompaniment, Elizabethan consort music, “reflected the remarkable synthesis of popular taste and humanist eloquence which gave vitality to the Shakespearean theatre” in appealing “to every level of spectator, from the simplest groundling who could hum along with his favorite ballad tune to the most sophisticated gallant who could take delight in the rich harmony and embroidery surrounding the melody,” according to Sydney Beck in his edition of *Morley’s Consort Lessons*.

There are hundreds of references to music in the works of Shakespeare, says Lipkis, who is also composer-in-residence and director of early music at Moravian College in Bethlehem, Pa. Shakespeare’s music can be placed into three general categories:

Incidental Music: Titles of incidental music in Shakespeare’s works are never named but the directions “music here,” “music begins,” “music for dancing,” etc. are provided.

Literary References: Shakespeare refers to the music, music theory, and instruments of the time within the text of his works. A humorous example is found in the names of the musicians whom Peter confronts in *Romeo and Juliet*: Hugh Rebec, Simon Catling and James Soundpost.

Songs: Specific songs are included for performance in the text of Shakespeare’s plays. “Shakespeare authored the lyrics to some of these songs but also incorporated popular songs known to his contemporary audiences,” Lipkis says.

“While the plays did not include notation of the tunes of these songs, we are using the earliest surviving versions—both published and from manuscript—which are contemporary with Shakespeare’s productions,” he says.

The concert will include “It was a Lover and His Lasse,” “When Gripping Grief,” “Where the Bee Sucks,” “Heart’s Ease,” “In Youth When I Did Love,” “Full Fathom Five,” “Fortune My Foe,” “The Willow Song,” “Kemp’s Jig” and others.

In addition to Lipkis on bass viol and Renaissance winds, the group features Mary Anne Ballard on treble and bass viols, Mark Cudek on cittern, Ronn McFarlane on the lute, Mindy Rosenfeld on flute, fife, and bagpipes, and soprano vocalist Danielle Svonavec.

Their renditions of popular music from the Renaissance period transport audiences to another time—the one that Shakespeare’s own characters inhabited.

“The Baltimore Consort (makes) an instant connection with the audience.... (and) offers a lively, eclectic mix of early music on instruments that tickle the fancy, intrigue the eye and please the ear.” —Mobile Press Register, Mobile AL



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