

# The Quill



The Pennsylvania Shakespeare Festival Newsletter • Summer 2021

## Midsummer and the Spark of Inspiration

Director Matt Pfeiffer Connects Shakespeare, Center Valley, and a Signature Style

by Megan Diehl, Advancement and Communications Manager

While traveling to Pennsylvania Shakespeare Festival in the summer, it is easy to get swept up in the beauty of the rolling hills and pastoral charm as far as the eye can see.

More often than not, a dazzling sunset lights up every corner of the green campus as the day ends, and just as dusk emerges, the lightning bugs begin their evening ritual amongst the fields that nestle the Labuda Center.

Each year, set amongst the fireflies and shimmering sunsets, a dedicated band of artists endeavors to deepen a summer tradition of visually stunning work and stories with the heart and soul to create a memorable summer night spent in the theater with Shakespeare. Fortunately for audiences of PSF's 2021 summer season, the idyllic outdoor setting and Shakespeare's work will blend in a fresh experience with director Matt Pfeiffer's new production of *A Midsummer Night's Dream*, the first fully staged outdoor production for the Festival on a newly constructed Air Products Open Air Theatre.



Matt Pfeiffer  
Director

Patrons attending Shakespeare productions at PSF in recent years have most likely witnessed the spark ignited by Matt Pfeiffer's work in Center Valley each summer. Now in his 22nd season with the Festival, Pfeiffer's extensive regional credits have earned him multiple awards and critical praise across the country. His signature approach to Shakespearean plays has allowed him to become a stalwart of the canon, with critical recognition as "the region's most reliable director of William Shakespeare." When pressed to define his style in brief, he provides, "It's spirited. It's inventive. It's human and surprising."

For directors of classical works, the questions of how to present these plays as immediate and surprising to ever-changing modern sensibilities are only a few of the challenges that come with the job. In the more than 400 years that have passed since the authorship of Shakespeare's plays, many mysteries continue to intrigue scholars and fans. Was the most popular

dramatic poet in the English language actually who we think he was, and, moreover, did he in fact pen the precious words on which Western culture has built countless festivals, curricula, and artistic touchstones?

The exploration continues into the thread that connects the moment of poetic conception to the ongoing performance and enjoyment of centuries-old work around the world. What does Hamlet offer us in 2021? How does Lady Macbeth remain intriguing to a contemporary audience? The answer lies beyond nostalgia. Artists and scholars may cite Shakespeare's influence on the English language, the universality of his characters, and even the brilliance of his thought as it bridges commoners and royalty alike in its unadorned complexities.

However, Matt Pfeiffer recognized the need to address the challenges that Shakespeare's language presents to a contemporary audience. Elizabethan plays were designed to be heard by an aurally skilled society and refer to contemporaneous issues and personalities that become ever distant to modern audiences.

After years as an artist and audience member, Pfeiffer arrived at a crossroads in his career where his approach to Shakespeare began to shift. He focused on reflecting on the moment in which the production was being mounted in order to aid in an understanding in our world—an invitation to the audience rather than a presentation.

"I found that there were too many walls being put up between the text and the audience," he explains. Too often directors and producers attempted to create a world onstage with strict concepts and defined eras that would dictate the rules of clothing, locale, behavior, etc., and tried to make the play come alive within those confines. "Shakespeare wrote to the limitations of Elizabethan theater," Pfeiffer goes on, "but the environment of the show should be as imaginative as the writing, while also honoring the beautiful limitations of live theater."

Pfeiffer's focus turned to actor innovation and the emotional truth already inherent in the Bard's text in order to allow centuries-old phrases and stories to resonate with new immediacy. By "remixing the language of limitation," his approach brings the audience closer to the excitement of the Elizabethan theater, to be in conversation with the company spirit.

"We leave open the limitless options of what that play could be and trust the play in the hands of a company who, through sheer inspiration and talent, can find out what that's going to be."

Alongside his practices to disregard predictable rules and "remix" the conventions, he partnered with award-winning composer and music director Alex Bechtel to highlight the existing musicality of Shakespeare's scenes and enhance the humanity of situations with intimate and heartfelt music from more modern eras.

Continues on page 3

# Notes from the Producing Artistic Director

I often write notes like this, knowing they will not be printed, mailed, and read for six or more weeks. Usually, I trust not much will change in the interim. That's a little harder to



Patrick Mulcahy

predict in this time of continued dynamism and, thankfully, continued positive changes around us. Our sincerest best wishes to you and yours as you emerge from this extraordinary experience.

Shakespeare's works reveal a fascination with the changes brought about by time. Christopher V. Edwards, who has joined our team and will direct August Wilson's *How I Learned What I Learned* this summer, reminded me that a theme in Mr. Wilson's plays is Sankofa, which in the Akan Twi and Fante languages of Ghana means to retrieve, to go back and reclaim what was left behind.

With this season, PSF is reclaiming the ability to make theatre for you—left behind in 2020. And we continue to learn from all that has transpired since March of that year and much that came before it. At the same time, it feels as though we are stepping into the future with broader programming, new artists, more diverse and inclusive teams, and the experiment of an outdoor stage—all of which are designed to complement and enhance all that you have appreciated about PSF over the years.

By this point in the season, we will have all settled into following any final safety protocols required by the actors' union—which make theatre possible again. As with *A Midsummer Night's Dream* this summer, I know we are all ready for a celebratory experience of peace and rebirth. May the sense of community you feel from the stage reflect back a sense of connectedness to you and the folks with whom you will share the performance, and the community you will deepen when you leave here and share your experience with the people in your life.

Welcome back to PSF. We'll be so glad to see you again.

*Patrick Mulcahy*

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Pennsylvania Shakespeare Festival's production of *A Midsummer Night's Dream* is 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.



**AKEEM DAVIS**  
Demetrius

PSF: *Twelfth Night*, *Love's Labour's Lost*, *Henry V*; Regional: Arden Theatre, People's Light, InterAct Theatre, South Coast Repertory, Folger Theatre; F. Otto Haas and Barrymore Award Winner.



**ELEANOR HANDLEY**  
Titania/Hippolyta

PSF: *Cat on a Hot Tin Roof*, *The Taming of the Shrew*, *Blithe Spirit*, *Macbeth*, *Lend Me a Tenor*, *Twelfth Night*, *Antony & Cleopatra*, *Private Lives*; Regional: Hudson Valley Shakespeare Festival, Lincoln Center Theater, Bristol Riverside.



**BI JEAN NGO**  
Egeus/Quince

Regional: InterAct Theatre, Theatre Exile, Azuka Theatre, Arden Theatre, Walnut Street Theatre, 1812 Productions, Theatre Horizon, Delaware Shakespeare, Shakespeare in Clark Park; Barrymore Award Winner.



**IAN MERRILL PEAKES**  
Bottom

PSF: *As You Like It*, *Blithe Spirit*, *The Taming of the Shrew*; Regional: Lantern Theater, Arden Theatre, Wilma Theater, Walnut Street Theatre, Folger Theatre, Denver Center; Awards: Barrymore (3), Helen Hayes (2), Best of Denver.



**BRETT ASHLEY ROBINSON**  
Helena

Regional: The Under the Radar Festival, Wilma Theater, 1812 Productions, Lightning Rod Special, Pig Iron Theater Company, Ars Nova's ANT Fest, Arden Theatre, InterAct Theatre; Barrymore Award Winner.



**LINDSAY SMILING**  
Oberon/Theseus

PSF: *Troilus and Cressida*, *Twelfth Night*; Regional: Shakespeare Theatre of NJ, Lantern Theater, Arden Theatre, Syracuse Stage, People's Light, Walnut Street Theatre, Illinois Shakespeare Festival, Two River Theatre, Wilma Theater.



**LUIGI SOTTILE**  
Lysander

PSF: *Private Lives*, *Antony & Cleopatra*, *Shakespeare in Love*, *Richard II*, *Troilus and Cressida*, *The Two Gentlemen of Verona*; Regional: Folger Theatre, Arden Theatre, Walnut Street Theatre, Wilma Theater, People's Light, Lantern Theater, Azuka Theatre.



**KATHRYN TKEL**  
Hermia

PSF: *Henry IV, Part I*; Regional: Folger Theatre, Woolly Mammoth Theatre, Studio Theatre, Ford's Theatre, Round House Theatre, North Coast Repertory Theatre, Perseverance Theatre, Olney Theatre.



**MARY TUOMANEN**  
Puck/Philostrate

Recent: *Fun Home*, *Ragtime*, *An Iliad* at Arden Theatre; *Mr. Burns* at Wilma Theater; F. Otto Haas Award; Named Best Theater Artist (*Philadelphia Magazine*, 2015).

Midsummer continued

"I was looking for a way to spark a fire from within rather than without, and Alex's music was the match." The pair first collaborated on PSF's production of *The Two Gentlemen of Verona* in 2014 and have gone on to refine and adapt their approach over the years.



**Alex Bechtel**  
Music Director  
and Composer

The result is a signature style of Shakespeare that is literary in its spirit, but cinematic in its scope. A style which feels familiar to contemporary sensibilities, faithful to the original poetry of the era, and yet pleasantly new to those who may have long relationships with the canon's most famous characters. "The most common response I hear from audiences," Pfeiffer shares, "is 'I didn't think I could see anything new in this play,' and now they finally have."

When approaching *A Midsummer Night's Dream* (originally slated for PSF's 2020 sea-

son), Pfeiffer recognized the opportunity to engage the familiar magic that he's grown to love in returning to the Festival each year. Whereas his past productions at PSF—*The Taming of the Shrew*, *Henry V*, *As You Like It*, and more—have evoked the rough-hewn atmosphere of Shakespeare's theatrical London venues, *Midsummer* calls for a more open and effervescent environment that "engages the feeling of Center Valley in the summer."

*A Midsummer Night's Dream* centers on pairs of lovers in varied circumstances— young lovers escaping the city to a forest full of possibilities, a fairy queen and king who are feuding, a hapless craftsperson falling deep into the unpredictable spell of love. "It's a chaotic ball of energy," Pfeiffer adds.

But most importantly to him and his team, the play concerns itself with the idea that the characters are not alone on their journey. "It's about people making peace and choosing to be on the journey together, and not being beholden to old grudges or antiquated rules."

Pfeiffer approaches the task set out by Shakespeare in *Midsummer* much like his style of staging the Bard's work; that there

need not be a dispute between the old way or the new way, but rather a peaceful blending that supersedes both. The characters realize—through their magical time spent in the forest—that their futures are better together.

As his new production of *Midsummer* treads the boards of PSF in a unique new setting for 2021, the sense of community and cooperative inventiveness may spark even more magic and inspiration than years past. In many ways, it will become a celebration of countless magical summers spent in Center Valley. ■

Megan Diehl (Advancement and Communications Manager) is a dramaturg, director, and writer in her 18th season with PSF. She recently obtained her MA from Villanova University with a Certificate in Nonprofit Management, and is an alumna of DeSales University.

*a Midsummer  
Night's Dream*

AIR PRODUCTS OPEN AIR THEATRE  
JULY 7 to AUGUST 1

# HOW I LEARNED WHAT I LEARNED

## How the Past Guides Us Forward

### Director Christopher V. Edwards Discusses August Wilson's Memoir

by Anelise Diaz

Pulitzer Prize-winning playwright August Wilson has forever transformed the landscape of American theatre with his plays. His canon of work is known for shining a light on Black culture and giving a voice to Black stories that have been underrepresented for centuries. His most notable contribution being the Century Cycle, a collection of plays documenting the Black experience each decade of the 20th century, including plays such as *Fences*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, and more.

The cycle of plays is also referred to as The Pittsburgh Cycle, since all but one of the ten plays takes place in the Hill District, the very neighborhood in which Wilson grew up.

At the beginning of the 20th century, the industrial movement brought a diverse population to the Hill District with the influx of newly created jobs. At its height, the Hill District's 55,000 residents—one third Black, one third Eastern European Jews, and one third a mix of every other race—existed as a melting pot in a world where, at the time, adjacent cities were extremely segregated. The neighborhood became the central location for Black culture to flourish in terms of journalism, sports, and entertainment.

Despite its economic strength, the Hill District would soon be devastated with rede-

velopment and racist segregation laws that would rapidly decrease the population to less than 15,000 residents.

Wilson was born in 1945 and was a firsthand witness to the injustices and changes the Black population of the Hill experienced. Most of the play's settings are based on real places in Pittsburgh, and his Century Cycle immortalized the stories of the people who inhabited the Hill in its vibrancy.

“  
A sense of humor is the thing that lets you know you still have hope.  
”

In addition to writing the Century Cycle, Wilson penned *How I Learned What I Learned*, a theatrical memoir, originally written, published, and performed by himself in 2003, just a few years before his death. This one-man show recounts Wilson's past life experiences and how they shaped his future and growth in becoming a Black artist in America.

Christopher V. Edwards, artistic director for Actors' Shakespeare Project in Boston, will be joining PSF this summer to direct Wilson's one-man show starring stage, film, and television actor Tony Todd.

Edwards describes Wilson's memoir as, “a love letter to the theatre and a love letter

to this man and the work that he set down as a supporter of his culture.”

Culture is at the heart of Wilson's works and as noted by Edwards, a direct demonstration of “Sankofa.” Sankofa is an African term originally used by the Akan tribe of Ghana meaning to return and retrieve something from the past.

“It is the idea that you're going back and reclaiming what was lost, what was forgotten, or what was owed to you,” Edwards says. “He talks about the things in his life that he had left by the wayside, but he's looking back on them and realizing how they made him who he is.

I hope that the audience is affected not just by the brilliance of the man and what he went through, but also that they are able to look in on themselves and get a personal sense of Sankofa about what was lost, what was forgotten along the way, and what was owed to us.”

Although the play reflects on some dark moments in Wilson's past, there are quite a few comedic moments throughout. Wilson uses comedy in his works to drive his storytelling and function as a reminder of hope.

“A sense of humor is the thing that lets you know you still have hope,” Edwards states. “Because if you don't have a sense of humor about the absurdity of some of this, how do we move to the next day?” ■

## Meet the Director

*How I Learned What I Learned* will be directed by Christopher V. Edwards, who was previously slated to direct Todd in last season's *Fences*. Mr. Edwards has recently joined PSF's staff as Distinguished Artist & Consultant, providing insight and guidance for planning, programming, organizational development, diversity and inclusion. Edwards is the artistic director of the Actors' Shakespeare Project in Boston. Prior, he was the artistic director of Nevada Conservatory Theatre in Las Vegas and he was the associate artistic director and a 14-year company member with the Hudson Valley Shakespeare Festival in New York, where he directed and acted in more than 30 productions.

As a director some of his favorite shows include: *Pride and Prejudice*, *Othello*, *Romeo and Juliet*, *The Three Musketeers*, *Around the World in 80 Days*, *Hamlet*, *A Midsummer Night's Dream*, and *A Winter's Tale*.

Chris has worked in numerous prestigious venues in London's West End and Off-Broadway, and at the National Theatre of Oslo in Norway, John Houseman's The Acting Company in NYC, Dorset Theatre Festival, Edinburgh Fringe Festival in Scotland, The Helix in Ireland, Chicago Shakespeare Theater, Utah Shakespeare Festival, the Guthrie Theater and Cincinnati Shakespeare Company, among others.

Christopher V. Edwards

## Starring Tony Todd • June 29 to July 11

Veteran stage, film, and television actor Tony Todd will star this summer in *How I Learned What I Learned*.

With an acting career spanning more than 30 years, Mr. Todd has an extensive list of credits in all genres and has received accolades for numerous roles including a coveted Helen Hayes Award for his performance in Athol Fugard's *The Captain's Tiger* at the Kennedy Center, Manhattan Theatre Club, and La Jolla Playhouse; and originating the title role in the world premiere of August Wilson's *King Hedley II* in Pittsburgh, Boston, and Seattle. (*Variety* lauded, "Todd's King Hedley dominates the stage." His performance "was a memorable tour-de-force.")

Todd's early acting career began with training at the renowned Eugene O'Neill National Theatre Institute in Waterford, Connecticut; and the Trinity Repertory Theatre Conservatory in Providence, Rhode Island.

"Tony's versatility, artistry, and craft as an actor, coupled with his rich experience with August Wilson's plays, will prove invaluable in plumbing the depths of this playwright's perspective and insight," says Producing Artistic Director Patrick Mulcahy. "We are so pleased to have an actor of Tony Todd's caliber soloing in this iconic role as we bring the story of this master craftsman of the American theatre to our Main Stage this summer."

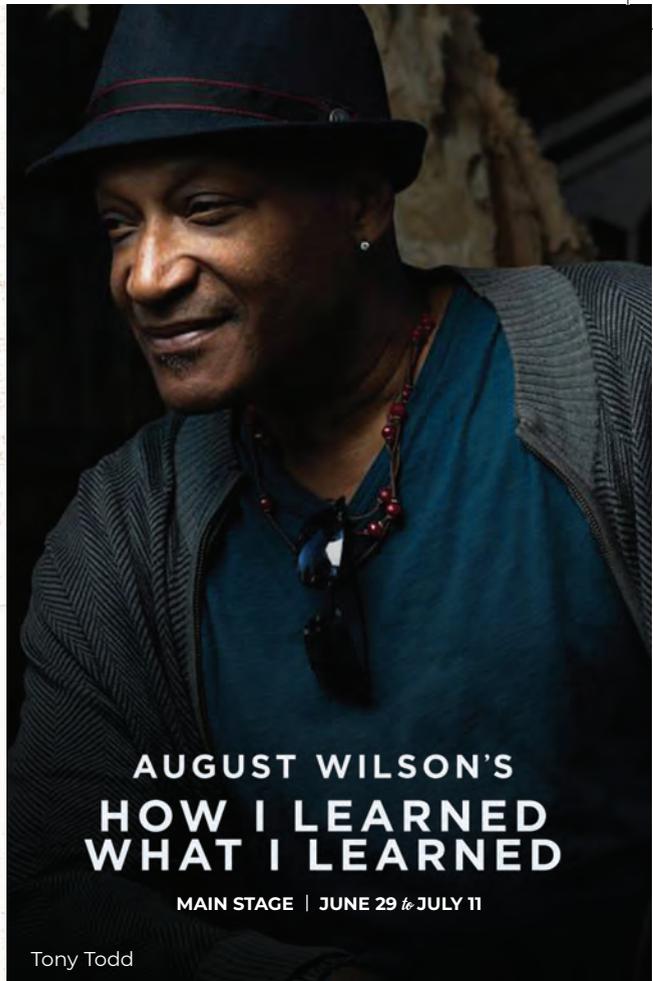
The charismatic six-foot-five actor is perhaps best known for his chilling

performances in horror and sci-fi films including the title role in the *Candyman* franchise, as well as the *Hatchet* and *Final Destination* franchise hits, along with *Night of the Living Dead*, *The Crow*, and *The Rock*. Todd will reprise his role in Jordan Peele's upcoming film *Candyman*, the direct sequel to the 1992 original, which will be released in August.

His other films include Oliver Stone's Academy Award-winning film *Platoon*; *Lean On Me* with Morgan Freeman; Clint Eastwood's *Bird*; and the voice of the Fallen in *Transformers: Revenge of the Fallen*; among many others.

On television, he has had prominent guest starring roles in numerous critically-acclaimed television series including *Riverdale* for the CW, *Room 104* for HBO, *Scream* for MTV, the villain Zoom on the CW series *The Flash*, recurring roles on all three incarnations of *Star Trek*, and many more.

His additional stage credits include the TheaterWorks production of Dominique Morriseau's *Sunset Baby*; his one-man-play *Ghost in the House*, about the late great boxer Jack Johnson; the world premiere of Marcus Gardley's *Black Odyssey* at the Denver Center Theatre; along with *Zooman & the Sign*, *Playboy of the West Indies*, *Les Blancs*, *Othello*,



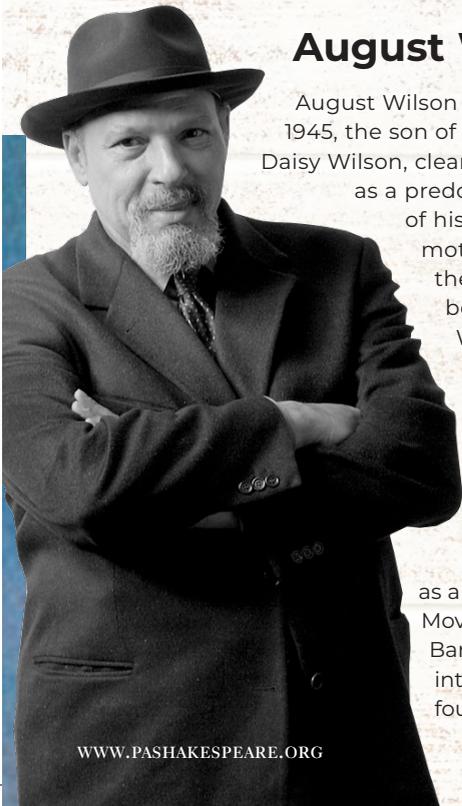
### AUGUST WILSON'S HOW I LEARNED WHAT I LEARNED

MAIN STAGE | JUNE 29 to JULY 11

Tony Todd

*Aida* on Broadway, and many others, including Troy Maxson in *Fences* at the Geva Theatre Center.

As a voice artist, Todd's signature basso can be heard in countless animated films and as numerous characters in film, television, and the gaming industry. ■



## August Wilson (April 27, 1945 – October 2, 2005)

August Wilson was born Frederick August Kittel in 1945, the son of a German immigrant baker. His mother, Daisy Wilson, cleaned houses to support her six children as a predominantly single parent. After the death of his father, Wilson began to write under his mother's surname. He grew up in "The Hill," the Pittsburgh neighborhood that later became the setting for many of his plays. Wilson dropped out of high school at age 15 after being wrongfully accused of plagiarism by his teacher and continued to educate himself informally at the Carnegie Library of Pittsburgh and on the streets of the Hill District.

While working odd jobs in his twenties, Wilson began his writing career as a poet, inspired by the Black Power Movement and the political writings of Amiri Baraka. His passion for politics ignited an interest in small theater groups and his co-founding of Black Horizons in Pittsburgh. In

1978, he moved to St. Paul, Minnesota where he wrote his first notable play, *Jitney*, and soon after received a fellowship from the Minnesota Playwrights Center.

With the ten plays of the American Century Cycle that took the American theatre by storm, Wilson documented the hopes and struggles of African Americans. Over the next two decades, Wilson would grow to become one of the 20th century's most acclaimed playwrights, winning Rockefeller and Guggenheim Fellowships, a Drama Desk Award, a Tony Award, an Olivier Award, two Pulitzer Prizes, eight New York Drama Desk Critics' Circle Awards, and the National Humanities Medal.

In the summer of 2005, Wilson announced that he had been diagnosed with liver cancer and he passed away in October of that year, shortly after the final play of the American Century Cycle, *Radio Golf*, premiered. Among his many honors, Wilson is memorialized by the August Wilson African American Cultural Center, which opened in 2009 near the Hill District of Pittsburgh where he grew up.

FILMED  
READING

# NATIVE GARDENS

By **KAREN ZACARÍAS** • Directed by **KJ SANCHEZ**

STREAMING VIRTUALLY | JULY 6 to JULY 18 | 8:00 PM

Good fences make good neighbors in this new comedy of clashing cultures and rival gardens. When a rising Chilean attorney Pablo and his pregnant doctoral candidate wife Tania buy a home next to well-established D.C. couple Frank and Virginia, an innocent disagreement over a long-standing fence turns into an all-out border feud. With frank discussions of class, ethnicity, taste, and privilege, critics call Karen Zacarías' "biting, perceptive, and ultimately hopeful" script a "true breath of comic fresh air."

An exclusive virtual experience, *Native Gardens* will be presented as a filmed reading. More information on streaming performances can be found on page 10.



**JOSEPH CASTILLO-MIDYETT**  
Pablo De Valle

Off-Broadway: The Acting Company, The Pearl Theatre, 59E59, Rattlestick Theatre; Regional: Shakespeare D.C., Actors Theatre of Louisville, Syracuse Stage, Delaware Theatre Co., Texas Shakespeare; Film (select): *Collateral Beauty*, *Beyond the Night*, *C Street*, *From Nowhere*; Television: *Equalizer*, *City on a Hill*, *Fear the Walking Dead*, *Queen of the South*, *Homeland*, *FBI*, *New Amsterdam*, *Plot Against America*, *The Following*, *Divorce*, *Master of None*, *MacGyver*, *Jessica Jones*, *The Path*.



**GISELA CHÍPE**  
Tania De Valle

Award-winning actor, writer, producer; Executive Producer *This Boy's Vida*, *Black?*; Co-Writer/Creator *The Graduate Series*; Acting credits: *The Unholy*, *AWKWAFINA* is *Nora from Queens*, *FBI*, *Law and Order: SVU*, *Manifest*; In Spanish: *Wasp Network*, opposite Penélope Cruz (Cannes/Netflix), *Bel Canto* opposite Julianne Moore. In Portuguese: the Olympic Games in Brazil; Numerous Off-Broadway/Regional.



**SUSAN RILEY STEVENS**  
Virginia Butley

PSF: *Macbeth*, *Lend Me A Tenor*, *King Lear*, *Othello*, *Hamlet*, *All's Well That Ends Well*, *King John*, *Henry VIII*, *Troilus & Cressida*, *Pericles*; Regional: Walnut Street Theatre, 1812 Productions, InterAct, Theatre Horizon, People's Light, Bristol Riverside, Shakespeare Theatre of New Jersey, Actors Theatre of Louisville, Dallas Theatre Center, Portland Stage Company, Asolo Repertory; M.F.A. from the Yale School of Drama.



**GREG WOOD**  
Frank Butley

PSF: *Hamlet*, *Cyrano*, *Antony*, *Richard III*, *Malvolio*, *Prospero*, *Cassius*, *Leontes*, *Chorus*, *Jacques*, *Petruchio*, *Orsino*, *Oberon*, *Lysander*, *King John*, *Ulysses*, *Claudius*, *Lord Capulet*, *Don Pedro*, *Banquo*, *Jamie Tyrone*, *Elyot Chase*, *Phileas Fogg*, *Sherlock Holmes*, et al; Film & TV: *Sixth Sense*, *Signs*, *The Happening*, *Killing Emmett Young*, *Dr. Death*, *How To Get Away With Murder*, *Law & Order*, *Ed*, *Hack*, and *Homicide*.



KJ Sanchez

## PSF Directorial Debut

KJ Sanchez is the founder and CEO of American Records, dedicated to making theatre that chronicles our time, theatre that serves as a bridge between people. She is an associate professor at University of Texas at Austin and head of the MFA playwriting and directing programs.

KJ's productions, as a director and playwright, include (select list): Guthrie Theater, Hartford Stage, Goodman Theatre, Huntington Theatre, Alley Theatre, Berkeley Repertory, Baltimore's Center Stage, Cincinnati Playhouse in the Park, Playmakers Repertory, Asolo Repertory, Actors Theatre of Louisville, Two River Theater, Frontera Repertory, Round House, Studio Theatre in D.C., and Cornerstone Theater; Off-Broadway at Urban Stages, HERE Arts Center, and the Gene Frankel Theatre. She is also the voice of many characters on the cartoons *Dora the Explorer* and *Go, Diego, Go!*

KJ is a Fox Fellow, Douglass Wallop Fellow, and a recipient of the 2014 Rella Lossy Playwright Award.

# Return to PSF: What Are You Looking Forward To?

Our campus is buzzing with excitement once again as we arrive at our long-awaited return to a summer Festival season. We checked in with Barrymore Award-winning actor Akeem Davis and PSF Board President Judith Harris, Esq. about the PSF re-opening. Here's what they had to say:

## AKEEM DAVIS



**What are you looking forward to the most when you return to perform at PSF this summer?**

Aside from getting back to work, I'm so excited for

the big bright sky we see every day at the Festival. I'm excited to see the green landscapes of the campus and to take in the sunsets and even the visits from the deer. Life at the Festival is always a welcome respite from the churn of city life.

**What have you missed the most about the experience of performing live theatre?**

I just have so much fun acting and I've missed that. I've acted longer than I've done anything else, going back to speech contests in elementary school. The rapport a company builds, the new relationships with each new

audience night after night, the way plays, stories and characters continue to blossom the longer you spend with them—I have so much fun with it all. I'm eager to have that back.

**What has been your greatest take away or most rewarding experience performing at the Festival?**

I've worked at PSF for three summers, and after each I've been especially impressed with how keen the audience listens and responds to Shakespeare's text. I've also been astonished by the talent that PSF nurtures and retains. *Twelfth Night* (2018) still stands out in my career because of how frequently I was simply stunned by the work of my castmates. I've grown as an actor each time I've worked at PSF. That's been very rewarding.

## JUDITH HARRIS, ESQ.



**What are you looking forward to the most when you return to attend PSF this summer?**

An exhilarating conflation of contrasts: The old and

the new, the indoor and outdoor, the static and dynamic: "Old" being the PSF tradition of excellence featuring performances of the

works of my favorite playwright, William Shakespeare, by world-class actors, directors, set and costume designers, and musicians. "New" being works—like *How I Learned What I Learned*, *An Iliad*, and a concert by DeSales and PSF alumna and Broadway actress Phoenix Best—that have never before been performed at PSF. Certain of this season's works will be performed indoors in Labuda. Others will occur outdoors on our eagerly awaited Air Products Open Air Theatre. This season features century-old themes such as the irrationality of love and the treasured *Charlotte's Web*, but also a fresh take on Homer's classic, *The Iliad*, as well as current themes about the self-discovery and growth of a Black artist in America.

**When thinking about attending live theatre at PSF, what have you missed the most about the experience?**

The astounding quality of the artistry produced and performed each season at PSF, and in our own Lehigh Valley!

**Each summer, what has been your most rewarding experience when attending PSF?**

The excitement pervading the theater and the audience before, during, and after each performance. It is an incomparable experience I cannot repeat often enough! ■

## Family Fun at *the Festival*



**"WITH *the* RIGHT WORDS, YOU CAN CHANGE *the* WORLD."**

Adapted by **JOSEPH ROBINETTE**  
Based on the book by **E.B. WHITE**  
Directed by **MATT PFEIFFER**

With the help of a young girl named Fern, and Charlotte the gentle spider, the lovable Wilbur transforms from the runt of the litter to a prize-winning pig. E.B. White's beloved classic tale spins a heartwarming and colorful story of fun on the farm and the power of true friendship. Everyone in the barnyard bands together to help save Wilbur's life, as we learn just how extraordinary an ordinary pig can be.

**Don't miss it! All performances 10:00am.  
Purchase tickets at [PaShakespeare.org](http://PaShakespeare.org)**

# Authors' Notes on *An Iliad*

By Lisa Peterson and Denis O'Hare

As monumental as Homer's *Iliad* is not easily reducible to one or two themes. To say that it is about the glory of war is as wrong-headed as saying that it is an anti-war tract. When we started grappling with this work, attempting to form our own theatrical narrative, we did so using two distinct lenses: the lens of pacifism—summed up by the idea that war is a waste, and should be eradicated; and the lens of humanism—the idea that human nature is warlike, and can't be changed. We let these two tensions battle it out in the person of our narrator and we threaded our way through the many chapters of Homer's great work with these impulses in mind.

We began talking about performing *The Iliad* not long after the United States invaded Iraq in 2003. We were both thinking about war, and plays about war—thinking that at the time, the best thing a theatre artist could do was to find a way to talk about what it means to be a country at war. Most people think of *The Iliad* as an epic

poem, not a play. We had both studied it as a work of literature, not a piece of theatre—but the more we read about the ancient oral tradition and Homer, the more convinced we became that the staggering tale of the Trojan War really was spoken out loud and passed from storyteller to storyteller for centuries before it was ever written down. We began to imagine a character called The Poet as a compendium of war.



We imagine that on this particular night, our Poet finds himself transported to an empty stage, in front of a particular audience, and he chooses to tell the story in this way: as an inexorable collision between two great warriors—Achilles and Hector—and that on this particular night

he becomes infected with rage himself, and nearly loses himself in a telescopic listing of all wars ever fought, and that on this night he tries to quit telling the story, but can't. We think that he still believes in the old gods, and that the old gods won't let him quit. They won't let him out of his story-telling purgatory.

Finally, we fell in love with Robert Fagles's glorious translation. To us, it remains the most compelling and playable English version of the poetry of *The Iliad*. It is written in fairly free dactylic hexameter—very different from the iambic pentameter that we're all used to in the English language theatre.

*An Iliad* started out as an examination of war and man's tendency toward war. In the end, it also became an examination of the theatre and the way in which we still tell each other stories in order to try to make sense of ourselves, and our behavior. Someone started telling the story of the Trojan War, in all its glory and devastation and surprises, over 3,000 years ago. We pass it on. ■

From the Authors' Notes to *An Iliad* by Lisa Peterson and Denis O'Hare, reprinted by permission from Dramatists Play Service.

Source: © Web Gallery of Art, created by Dr. Emil Krén and Dr. Daniel Marx.



## THE ABDUCTION OF HELEN

Gavin Hamilton (1723-1798)

The familiar story of the Trojan War started when Paris, Prince of Troy, stole the beautiful Helen from her husband Menelaus, King of Sparta, sparking a feud between the two kingdoms. Each side had allies from neighboring kingdoms.

The gods and goddesses take on a large role in the poem and play, as they ultimately decide the fate of how the battle will end, based on their preferences—Trojans or Achaeans—and they are quick to plot on behalf of the warriors they want to win.

# AN ILIAD: A Personal, Present Tale from the Past

**A**n *Iliad* is a modern-day retelling of Homer's classic tale, *The Iliad*, where a lone storyteller and a live musician deliver a visceral and brilliantly refreshing recollection of heroes, Greek gods, and humanity's attraction to destruction and chaos.

This season, Festival regular Greg Wood will direct and star in this dynamic, contemporary, and immediate theatrical event as the embattled storyteller recounting one of literature's most enduring legacies, while questioning whether or not anything has really changed.



Greg Wood  
Actor and Director

We sat down with Greg Wood to talk about his return to PSF and how he will weave a powerful, poetic, and epic tale that captures both the heroism and horror of war.

## Q: This is a play you've always wanted to do... Why *An Iliad*?

A: In 2009, I was handed a copy of *An Iliad* when they did it at the McCarter Theatre (Princeton, New Jersey). I opened it and the first thing I see is ancient Greek. I'm like, 'What? What is this?' I put it aside and didn't think much about it.

Years later, a friend of mine came to visit and was telling me about this play called *An Iliad*, that he was getting ready to do on the west coast. He was really excited about it and I thought, 'Yes, I remember this play.'

The very next year, I went out to Milwaukee Rep. to do a show and while we were rehearsing, they were doing *An Iliad*—I thought, 'this play keeps following me around. Okay, I'll go see how it works.'

It was one of the most memorable nights in the theatre that I have ever had! It was mesmerizing and hit all the right buttons as far as what theatre does best. It was epic, it was intimate, it had characterizations, it was fully-formed people, it was pure storytelling and it was such an amazing ride. You believe that the poet was

actually there and has been condemned or forced to tell this story throughout time to whomever will listen. You realize that nothing has changed since the Trojan War. For me, to tell this story to our audience is what theatre is all about.

## Q: What can our audience expect, even if they're not familiar with the original tale, even though this is a modern take?

A: It's not a history lesson. It's not a lecture. It is a re-living of this story and the implications of this story.

The thing that's so powerful about it is that the audience is absolutely a part of the show. It's not audience participation—I'm not expecting anybody to come up there with me—but I am going to be as personal and as intimate with the audience as I've ever been at the Shakespeare Festival. The story demands that. It's very personal, even though it deals with these huge and larger than life characters, it really is a personal play. I'd like to believe, over the years, I have developed a personal relationship with our audience. I want to be able to lean on that relationship to tell this amazing story.

## Q: What is the musician's role in this story?

A: The musician in *An Iliad* is the poet's muse, the poet's demon, the poet's guardian angel. Sometimes the music is forcing the poet to speak and continue. Sometimes the music is reminding the poet of the story and sometimes the music is lovingly embracing the poet when he feels he can't go on.

I want Liz (Filius, The Muse) to have the freedom to create her own "muse." It's not necessarily period music, since the period spans 3,000 years. I'd like it to have an international and timeless sound, but whatever the sound is, it has to mean something very specific to the poet because the poet cannot bring himself to tell the story one more time. It just means too much, it takes too much, and there's too much at stake. ■



Liz Filius, The Muse  
Composer & Musician

## Who's Who in *An Iliad*

### THE GODS

**Zeus:** Ruler of the Olympian gods and all men on earth. He used the weather and nature to keep order on the earth and employed lightning bolts to smite his enemies. Known as the 'god of the sky.'

**Hephaestus:** God of Fire, makes new armor for Achilles.

**Hera:** Zeus' wife and goddess of marriage and childbirth; supports the Greeks.

**Athena:** Zeus' daughter and goddess of war, reason, intelligence, the arts and literature; supports the Greeks.

**Apollo:** Zeus' son, he uses his chariot to drive the sun across the sky each day, known as the 'sun god.' He supports the Trojans.

### THE GREEKS

**Achilles:** Part immortal, part mortal man. Known as one of the greatest heroes of the Greek army. He is also known for his rage and stubbornness during the Trojan War.

**Agamemnon:** King of Mycenae and commander of the Greek army.

**Briseis:** Achilles' lover, taken by Agamemnon causing conflict between the two soldiers.

**Helen:** Known as 'the most beautiful woman in the world,' she left her husband, Menelaus, in Greece to live with Paris in Troy.

**Menelaus:** Helen's Greek husband, King of Sparta, and Agamemnon's brother.

**Patroclus:** Achilles' good friend. His death encouraged Achilles to return to battle.

### THE TROJANS

**Hector:** Commander of the Trojan army, he kills Patroclus during battle, igniting the conflict between he and Achilles.

**Andromache:** Hector's wife who takes care of their newborn son.

**Astyanax:** Hector and Andromache's newborn son.

**Paris:** Hector's younger brother, who steals Helen from Menelaus as his wife bringing her to Troy and starting the Trojan War.

**Priam:** King of Troy and father to Hector and Paris.

**Hecuba:** Priam's wife and mother to Hector and Paris.

**The Dardan:** The soldier from Dardania, a city near Troy, who wounded Patroclus before he was killed by Hector.

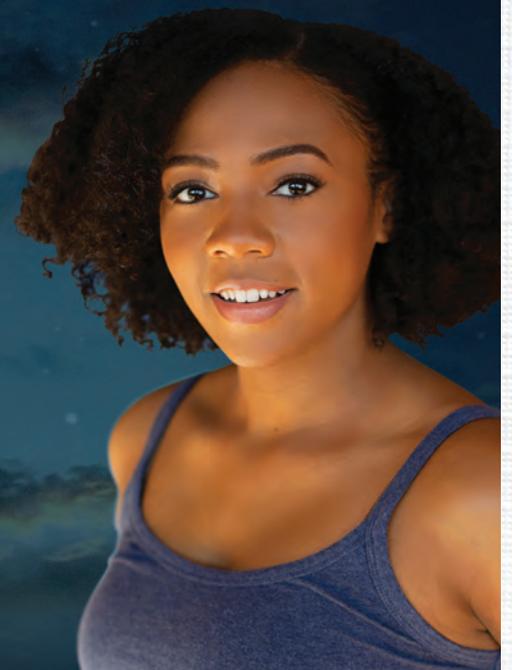
ONE NIGHT ONLY

# In Concert with Phoenix Best

AIR PRODUCTS OPEN AIR THEATRE  
MONDAY, JULY 12 | 6:30 PM

Phoenix is so excited to finally return to the PSF stage and debut her solo show. Join her for a lively evening of songs and stories about the shows, people, and musical influences that carried her to a starring role on Broadway—songs will include “Love Song” by Sara Bareilles, “On My Own” from *Les Misérables*, “Too Beautiful for Words” from *The Color Purple*, and many others.

An entertaining evening for all ages. Live/In-Person.



## Virtual Offerings

Virtual programming, including most of the works we will produce onsite, will be available for those who prefer or need to see productions from the comfort of their homes.

For those who choose to attend PSF virtually, several of the season’s indoor and outdoor offerings will be video recorded in front of a live audience and then made available to purchase access for viewing online. Additionally, the Festival will introduce a virtual play reading of playwright Karen Zacarías’ popular play *Native Gardens*.

### STREAMING DATES:

*Native Gardens*: July 6 to July 18

*Charlotte’s Web*: July 13 to July 31

*A Midsummer Night’s Dream*: July 20 to August 1

*An Iliad*: July 27 to August 1

Patrons will receive a link to stream the production on the day of the performance. All performances have a set start time, and must be viewed at that time. Tickets on sale now.

## Accessibility

The Box Office will gladly accommodate your request for a wheelchair or companion seat, space for a service animal, large print program or a headset for the assisted listening system. PSF’s accessibility offerings also include Audio Described, Open Captioned, Relaxed, and American Sign Language interpreted performances.

### AUDIO DESCRIBED (AD)

*Learned* .....Wed., July 7, 6:30pm  
*Charlotte’s Web*.....Wed., July 14, 10am  
*Dream* .....Wed., July 21, 6:30pm  
*An Iliad*.....Wed., July 28, 6:30pm

### OPEN CAPTIONS (OC)

*Learned* .....Wed., July 7, 6:30pm  
*An Iliad*.....Wed., July 28, 6:30pm

### RELAXED PERFORMANCE

*Charlotte’s Web*.....Sat., July 17, 10am

### AMERICAN SIGN LANGUAGE INTERPRETED (ASL)

*Charlotte’s Web*.....Wed., July 14, 10am  
*Dream* .....Wed., July 21, 6:30pm

**Learned** = *How I Learned What I Learned*  
**Dream** = *A Midsummer Night’s Dream*

# PSF Welcomes Six New Board Members

“We have long been blessed with a caring, engaged, and insightful Board of Directors,” says Patrick Mulcahy, producing artistic director. “That tradition continues with our newest members and we thank them for joining in promoting the good work of the Festival.”

**AMY MILLER COHEN, PH.D.** is a psychologist in private practice in Bethlehem, Pa., specializing in the use of creative modalities with her clients. She moved to Bethlehem in 1979



after living in New York City for a decade. She received her doctorate from Columbia University and did post-doctoral training in Marriage and Family Therapy at the Ackerman Institute. She has been on the boards of The Lehigh Valley Psychological Association, the Bethlehem Area Public Library, The Rotary Club of Bethlehem, and The Girls Club of Bethlehem. She is the widow of Bob Cohen, who was an actor at Pennsylvania Shakespeare Festival in 2014 (*Fiddler on the Roof*) and in 2016 (*Julius Caesar*).

## **JUDGE ANNA-KRISTIE M. MARKS**



received her bachelor's degree in both Political Science and Latin American Studies from the University of Delaware in 2002, where she was presented with the prestigious Woman of Promise Award and the Grossman Leadership Award. She earned her Juris Doctorate at Touro Law Center in 2006. In 2007, she began serving the county as an Assistant District Attorney. She ultimately became a Senior Deputy District Attorney in the Special Victims Unit handling child sexual and physical abuse cases, as well as adult sexual abuse cases. She assisted in establishing the Dr. John Van Brakle Child Advocacy Center (CAC) at Lehigh Valley Health Network and was a leading member of its multidisciplinary team. Prior to joining the bench, Judge Marks provided lectures on a multitude of legal subjects at both national and international professional conferences and presented a sexting prevention program to local schools, community organizations, and parent groups. She also served as an instructor for the Allentown Police Academy. Judge Marks is the first Spanish speaking Judge in this county.

**ILIA ISORELYS PAULINO** is a graduate of DeSales University '17, a PSF young company alumna and recent graduate of the Yale School of Drama '20, where she honed her acting skills



and grew immensely as an artist. Her favorite roles include playing Maria in an all BIPOC production of *Twelfth Night* at Yale Repertory Theatre, directed by Carl Cofield, and playing the titular role in *Alice*, a musical adaptation of *Alice in Wonderland*, where she sang music written by the great Tom Waits. She is excited to be making her television debut on Mindy Kaling's new show, *Sex Lives of College Girls* on HBOMAX. She hails from the beautiful island of the Dominican Republic where art and culture combine to create an explosion of life, and where her love language is delicious food and lively music. She is hungry to work and to start healing the world through laughter and craft.

## **KAREN DOYLE WALTON, ED.D.**



Professor Emerita of Mathematics, has degrees in mathematics from Vassar, Harvard, and the University of Pittsburgh, and a doctorate in higher education from Lehigh. For 25 years she was Provost/V.P. for Academic Affairs at DeSales University, and for 20 years was quizmaster for 700 “Scholastic Scrimmage” shows on PBS39 television and author of the mathematics questions. She has published 50+ articles and one book and made 100+ presentations about encouraging students in STEM (Science, Technology, Engineering, Mathematics) subjects and about higher education administration. Her grants for those projects earned more than \$3 million. DeSales University awarded her a Doctor of Humane Letters (HH.D.) in 1997 and established the Karen Doyle Walton Professor of Mathematics Endowed Chair in 2018.

**PATRICK J. WITMER** was named Corporate Vice President of Corporate Affairs for B. Braun Medical Inc., in September 2020. In this role, Pat leads the company's government relations, corporate communications



and stakeholder affairs programs. He joined B. Braun in February 2019 as Director of Marketing and Corporate Communications. Since 2014, Pat has been an adjunct faculty member in the DeSales University MBA Program, teaching executive skills development, change management, communications and business ethics. Previously, Pat spent more than 16 years at Merck as Director of Global Communications. He also directed public affairs teams in Merck's Global Public Policy & Corporate Responsibility organization and the Merck Manufacturing Division. Prior positions include public affairs roles with Air Products and Chemicals and the New Jersey State Chamber of Commerce. He also served as Legislative Director and Legislative Assistant for two Members of Congress. In addition to being a member of the Board of Trustees of Historic Bethlehem Museums & Sites, Pat serves on the Board of Directors of the Pennsylvania Shakespeare Festival and the Forum for Ethics in the Workplace at DeSales University. He received a Masters of Public Administration degree from the Fels Institute of Government at the University of Pennsylvania, and holds a BA in Economics and Political Science from Millersville University.

**JAMES K. WU, MD MBA** is a cardiothoracic surgeon at Lehigh Valley Health Network. He currently serves as the Chief of the Division of Cardiothoracic Surgery since 2017. Dr. Wu has been



working as a cardiothoracic surgeon in the Lehigh Valley since 2001. His practice includes bypass surgery, valve repair and replacements, aortic surgery, and septal myectomy. He also serves as a Board Member and Treasurer of the Delaware Valley Society of Thoracic Surgeons (DVSTS).

# GABE MOSES: A Reflection on Learning and Community

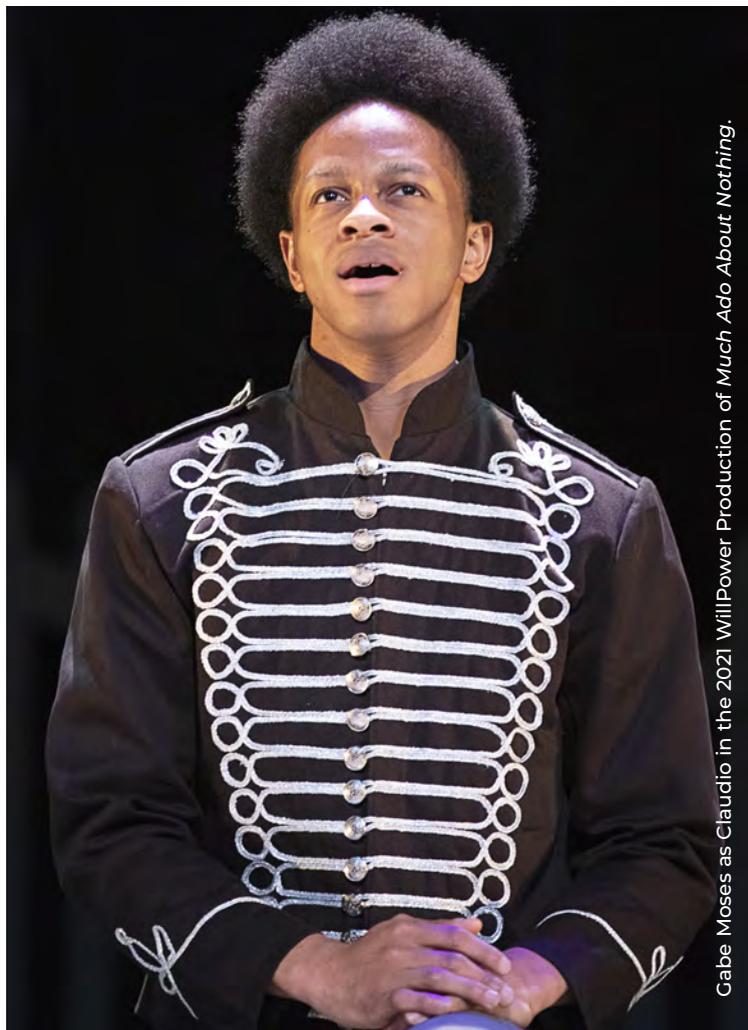
How does one begin to reflect on the best four years of their life? Four years of immense growth and, in the blink of an eye, I am closing one of the major early chapters in my life. At DeSales University and Pennsylvania Shakespeare Festival, I have been extremely blessed with numerous fulfilling opportunities. From working with seasoned professionals, to honing my skills with Shakespeare's language, I could have never imagined I would be graduating with this amount of experience. I can't help but look back to where this journey began—preparing for the PSF Shakespeare Competition my junior year of high school.

While attending the Lehigh Valley Charter High School for the Arts, I was surrounded by teachers and mentors who were familiar with the DeSales curriculum and the annual PSF Shakespeare Competition for high school students. After being introduced to Shakespeare my freshman year, I was intrigued at the competitive nature of this event and eager to participate.

I remember the nerves that went through me on the day of the competition as I sat among students who were just as passionate about the craft as I was. No one said playing the role of Othello at the age of sixteen would come easy, especially in the presence of successful adjudicators and professors. My scene partner and I were chosen to perform in the final showcase at the end of the event before the winners were announced and scholarships were awarded.

We placed second in the scenes category and both received scholarships to DeSales. This would be my first of many performances on the Labuda Center for the Performing Arts Main Stage. I would return to the competition my senior year to earn another scholarship, this time for a Shakespearean monologue. I was becoming a part of the DeSales community before I even graduated from high school, and this educational performance experience meant the world to me as a young aspiring artist.

The Shakespeare Competition, and the Festival as a whole, was one of the major factors in my decision to attend DeSales. Two summers prior to my first semester, I sat in the Labuda Main Stage and experienced my first production at DSU and PSF: *The Taming of the Shrew*, directed by Matt Pfeiffer. As I sat in the second to last row in the center of the orchestra, I was completely impressed with the amount of talent pouring from each and every one of the artists



Gabe Moses as Claudio in the 2021 WillPower Production of *Much Ado About Nothing*.

the initial Young Company audition, but one of my professors suggested I audition for *Ragtime*, the Festival's 2018 musical, and she put me in touch with the director Dennis Razze. My first professional audition consisted of two private one-on-one meetings with Mr. Razze and the choreographer Stephen Casey. As an 18-year-old freshman, this was a little intimidating, but my philosophy that everything happens for a reason was ringing in my ears the entire time. A few weeks later, I would book my first professional gig as an ensemble member in *Ragtime*. To this day, this production still remains one of my favorite theatrical experiences, and the fact that I was able to earn my first set of Equity Membership Candidate points—working towards one day joining the actors' union—was a dream I never knew I had.

My next summer at the Festival would be spent as a Young Company member, taking part in the children's show and performing in a number of other professional productions throughout the summer. This exhilarating experience taught me the true definition of what it means to be a working and dedicated artist. The way in which PSF prepares its interns for a career in professional theatre is unlike any other company I know.

Now, after an unforeseen year without traditional theatre, I have somehow been pushed to work harder towards my craft as I approach graduation. While there have been many theatre

artists out of jobs, it is a blessing to still be a student and create meaningful work in such uncertain times. Since the pandemic began, I have been producing my own projects including directing several virtual play readings, creating my own podcast *Black-tor*, and putting forth an original piece for my advanced directing class. And I would have never imagined that I would earn an acting gig on my winter break earlier this year with the PSF WillPower production of *Much Ado About Nothing*, directed by

involved. The way in which each actor was owning the language and making choices that resonated with a modern audience was quite inspiring to me.

After my acceptance into the theatre program in the acting for the stage and screen track, I was determined to excel in my work as an actor. The spring semester of my freshman year rolled around, and it was time for the students to audition for PSF. To my luck, I was not able to make

Pfeiffer. As the first ever undergrad to take part in this program, I did not take the opportunity for granted. This was, indeed, a full circle moment: from participating in the Shakespeare competition, to watching Pfeiffer's *The Taming of the Shrew*, to being cast by him in my first collegiate production, to then earning a spot in this year's unique take on the WillPower Tour—my personal educational experience for the past six years is one I will always cherish.

Although all of my years at DeSales will hold a special place in my heart, this past year is unforgettable. I would have never imagined my senior year to be spent wearing masks in the classroom, taking part in socially distanced performances, and making some final memories with friends,

while not knowing if it would all be taken away at any given moment. Well, I made it to the end to only realize this is just the beginning for me. I cannot wait to return to PSF again this summer one final time as a Young Company member.

The biggest blessing is seeing and being a part of the change here at DSU and PSF when it comes to equity, diversity, and inclusion. I am proud to call myself a member of this community and family. I look forward to uncovering the final pages of this chapter and a professional return to this beautiful campus as a DSU alumnus. ■

Gabe Moses is a recent graduate of DeSales University's theatre program. This is his fourth season as an acting intern and returning



Gabe Moses

Young Company member. His PSF credits include *Ragtime*, *Crazy For You*, *The Adventures of Robin Hood* and *Maid Marian*, and the 2021 WillPower Production of *Much Ado About Nothing*. He recently booked

his first TV credit as an extra in *The Marvelous Mrs. Maisel*, Season 4. This summer Gabe can be seen in *A Midsummer Night's Dream*, *Charlotte's Web*, and the Young Company Shakespeare Project: *Love's Labour's Lost*.

*Editor's Note: This article was written prior to Gabe's May 2021 graduation from DeSales University.*

## YOUNG COMPANY SHAKESPEARE PROJECT

# Love's Labour's Lost

Directed by JESSICA BEDFORD

AIR PRODUCTS OPEN AIR THEATRE | JULY 24 & JULY 25 | 3:00 PM

Four idealistic young men foreswear food, fun, and women to dedicate themselves to study and fasting. But when Rosaline, Maria, Katherine, and the Princess arrive, the men's vows are put to the test. A sweet romantic comedy full of mistaken identities, confessions of love, and heartfelt affection.



From left to right. Front row: Katie McGlone, Megan Castellane; Second row: Alaina Hurley, Zoe Fox, Megan Dean, Gabrielle Moseley, Matthew Camardo; Third Row: Kayman Brown, Mark Ywakim, Kellan McMichael, Gabe Moses and Ryan Reyes. Photo by Kailey Edwards.

The Young Company Shakespeare Project exemplifies PSF's mission of education, providing live Shakespeare performance opportunities for the student actors who make up the Festival's Young Company. With a focus on language and character, students inhabit some of Shakespeare's greatest roles as they seamlessly continue the work of their studies in a professional environment.

OUTDOOR  
STAGE



John and Brenda McGlade

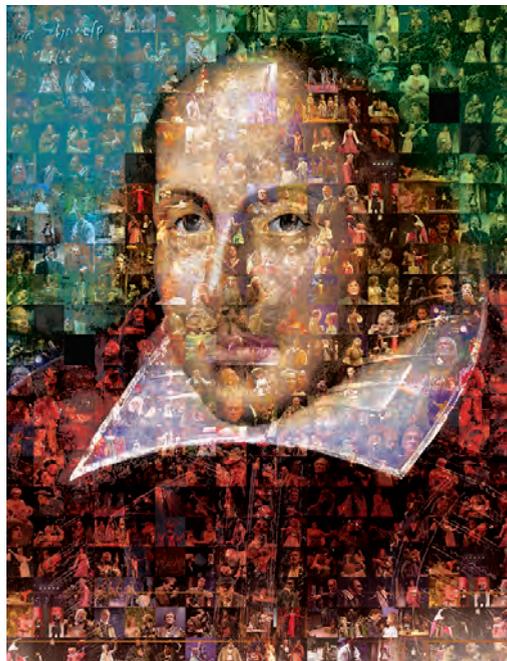
# Brenda & John McGlade to Receive the 2021 Will Shakespeare Award

Each year, the Will Shakespeare Award is given to a person, group, or organization that enriches the world by the sharing of gifts, inspiring others through luminosity of spirit, and engaging with society in a way that leaves an indelible and beautiful impression. This year's award was presented to Brenda & John McGlade at PSF's annual Luminosity Gala on June 19.

Brenda and John were Luminosity Gala Honorary Co-Chairs back in 2013 and

are among the first to receive both honors. They have been long-time sponsors who have lent their support to our *Shakespeare for Kids* program, the Linny Fowler WillPower program, in addition to the Festival and the Luminosity Gala.

"I can't think of a better time for us to recognize their generous support of our work, particularly in schools and with youth who could benefit most from inspiration and opportunity," said Patrick Mulcahy, PSF's producing artistic director.



## Will Shakespeare Award Past Honorees

- Air Products
- Steve & Jane Auvil
- Breslin Ridyard Fadero Architects
- Lee A. Butz
- The Century Fund
- Marlene "Linny" Fowler
- Priscilla Payne Hurd
- Linda Lapos & Paul Wirth
- Lutron Electronics
- Joan Miller Moran
- Kathleen Kund Nolan & Timothy E. Nolan
- Rev. Bernard F. O'Connor, OSFS
- The Rider-Pool Foundation
- Gerard J. Schubert, OSFS
- Drs. Frank and Carol Szarko
- Harry C. Trexler Trust

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*The Quill* is published up to two times a year by Pennsylvania Shakespeare Festival, the professional theatre in residence at DeSales University. Artists subject to change.

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# SPOTLIGHT:

## Doug Dykhouse, 2021 Season Sponsor

By Bill Hoblin

**D**oug Dykhouse moved to the Lehigh Valley in 1997. He was pleasantly surprised a few years later when he learned about this professional theatre, only a few miles from his home.

His first production at Pennsylvania Shakespeare Festival was Robert Bolt's *A Man for All Seasons* in 2000—he was hooked! The play was directed by the late Gerard J. Schubert, OSFS, who was the Founder as well as the Producing Artistic Director of PSF at the time.

"*A Man for All Seasons* drew me in. I was mesmerized," says Doug, the 2021 Season Sponsor. "The fourth wall became invisible and I became part of the story. I've seen more than 90 performances at PSF and it's the high quality of the productions—year after year—that makes me want to be involved."

There is a good chance you have met Doug in person; for 16 years he has been an active member of the Volunteer Guild. His favorite post is working the concessions stand.

"I enjoy greeting people and seeing the anticipation on their faces. I'll ask them what they are here to see and if I've seen it, I'll let them know how amazing it is."

When asked if he has had a favorite PSF production, he laughs and says, "I might have a top ten list, especially with the musicals." On that list he includes: *1776*, *Man of La Mancha*, *Evita*, *A Man for All Seasons*, and his favorite Shakespeare play—*Macbeth*.

Being the Season Sponsor this year is Doug's way of sharing the enthusiasm he has for the entire Festival.



Doug Dykhouse

"I've reached a point in my life where I want to make contributions to the organizations that are important to me." Doug says he supports a handful of organizations that matter to him, including his alma mater the University of Michigan and Pennsylvania Shakespeare Festival, of course.

## Pennsylvania Shakespeare Festival Receives Naming Grant Award from Air Products Foundation

**P**ennsylvania Shakespeare Festival received a \$25,000 grant award from the Air Products Foundation to support the Festival's new outdoor stage for the upcoming 30th anniversary season. In honor of this grant, the Festival named its new outdoor stage the Air Products Open Air Theatre, which will make its debut with William Shakespeare's *A Midsummer Night's Dream* on July 7, 2021 on the mall adjacent to the Labuda Center for the Performing Arts.

"The Festival's commitment and dedication to our community means so much to all involved, and we are honored to continue our partnership," says Laurie Hackett, Air Products Director of Community Relations and Philanthropy.

PSF has been the beneficiary of Air Products' support throughout its 30-year history through financial contributions and event and season sponsorships, as well as through the volunteer efforts of their employees. In recognition of its long-term partnership, PSF presented Air Products with the 2017 Will Shakespeare Award—an award bestowed upon individuals and organizations whose contributions to the community create an indelible and beautiful impression.

"The Festival is so grateful for the consistent and meaningful support of Air Products," said Patrick Mulcahy, PSF's producing artistic director. "They improve the quality of life for so many people in the Lehigh Valley and beyond who are the true beneficiaries of their generosity."



Outdoor Theatre Design by Steve TenEyck.



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*Charlotte's Web*

AUGUST WILSON'S  
HOW I LEARNED  
WHAT I LEARNED

*In  
Concert  
with  
Phoenix  
Best*

AN **ILIAD**

*Love's Labour's Lost*

NATIVE GARDENS



*Welcome Back*

