

# The Quill



Pennsylvania Shakespeare Festival Newsletter • Spring 2023

## Expanding the Canon and the Community: *In the* HEIGHTS at PSF

by Jason King Jones

**I**n *the Heights* is a revolutionary musical that paved the way for a new sound and new community of artists on Broadway. I am excited to produce this musical that changed the American stage and is still influencing the genre more than two decades after its first performance.

Why does a rap and hip-hop infused musical about a small immigrant neighborhood in New York City matter so much? And why am I so excited to share it with you and the rest of the PSF audience? Read on, and you'll see.

### "Lights up on Washington Heights!"

*In the Heights* is a celebration of community. It focuses on a small



Jason King Jones  
Artistic Director

population scraping together a living in the Washington Heights neighborhood of New York City. These people include Usnavi de la Vega, the owner of "just another dime-a-dozen mom-and-pop stop-and-shop" who operates the store with his cousin, Sonny; Vanessa, an employee of Daniela's Hair Salon, who is desperate to move downtown; and the Rosario family, who own and operate the Rosario Car Service and are celebrating their daughter Nina's recent return from her first year at Stanford.

The neighborhood is tightly-knit: they celebrate together, mourn together, and struggle together to eke out a living as prices continue to climb, gentrification creeps in, and outside forces make daily living more challenging. This is a story with which I identify strongly, and I suspect it's a story that speaks to nearly anyone who has had to make sacrifices for their future and their family.

The story of how this musical was created is in itself one that exemplifies the hard-working, dream-following

narrative that is woven into the American experience.

### "The first to go to college..."

Lin-Manuel Miranda first produced a version of *In the Heights* during his sophomore year at Wesleyan University in 1999. It was inspired by the Jonathan Larson hit *RENT* and featured a love triangle between Nina Rosario, Benny (the Rosario Car Service employee), and Nina's brother, Lincoln. While Lincoln was eventually written out of the script after Quiara Alegría Hudes joined the team to craft the book, the musical always had a variety of styles, including salsa, reggaeton, traditional Broadway show tunes, rap, and hip-hop. It was this unique blend of sounds—reflective of Miranda's own experience living in

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## Meet Valeria Cossu • Director

After an extensive European career, Valeria Cossu is taking over New York City as an accomplished director and choreographer. This

summer, she makes her PSF directorial debut with the hit musical *In the Heights*.

Valeria immigrated to the United States from her hometown Cagliari in Sardinia

over 20 years ago. Settling into New York City, a home away from home, she reflects on how her community and friends quickly became her *familia*, a theme powerfully represented in *In the Heights*. She comments, "The nostalgia,

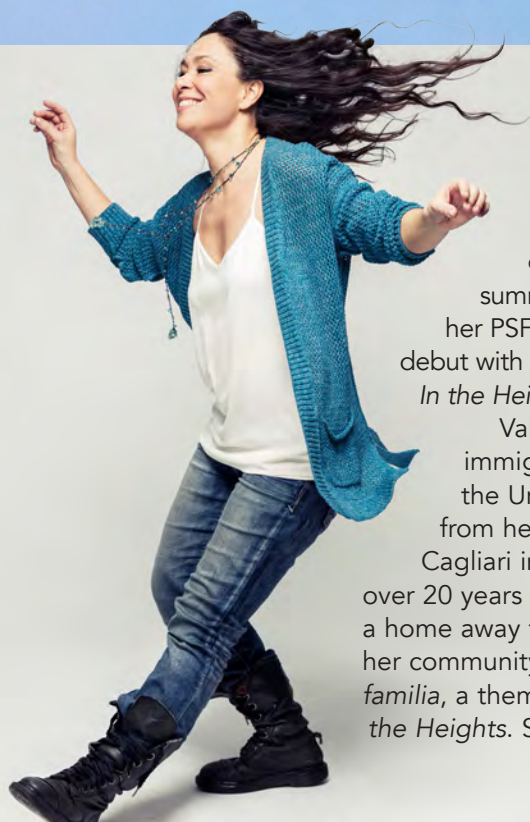
like Usnavi feels, in your heart when you leave your homeland and roots, not fully realizing that you are building other roots in the place you are, with the people that surround you every

“  
**Here is one of the great powers of the show: from daily life in Washington Heights, you can see a universal story.**  
”

day.” Through an authentic re-telling of daily life in the *barrio* of Washington Heights, the show shines a light on all those who desired the opportunity for a better life, “like the Rosarios did to build a business and have their

daughter go to Stanford University,” Valeria recalls. “The hustling of everyday life, and no matter how hard the struggle, you put a smile on your face and ‘...keep scraping by, keep

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Pennsylvania Shakespeare Festival's productions of *Henry IV, Part 2* and *The Tempest* are part of *Shakespeare in American Communities*, a program of the National Endowment for the Arts in partnership with Arts Midwest.



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# LUMINOSITY Gala 2023

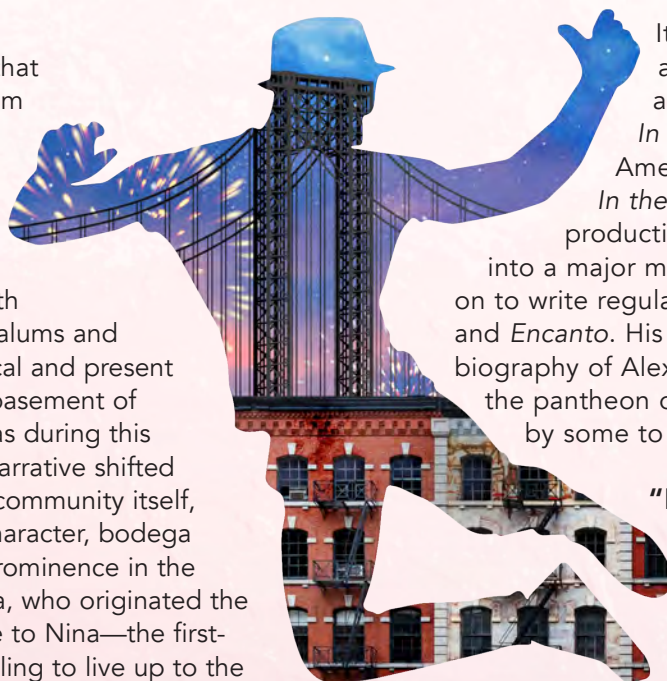
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northern New York City— that set apart *In the Heights* from any other musical.

After college, Miranda returned to New York and, while working as a seventh-grade English teacher, he collaborated with fellow Wesleyan University alums and Hudes to re-write the musical and present multiple workshops in the basement of The Drama Bookshop. It was during this time that the focus of the narrative shifted from a love triangle to the community itself, and Miranda's secondary character, bodega owner Usnavi, took more prominence in the narrative. Ironically, Miranda, who originated the role of Usnavi, related more to Nina—the first-year college student struggling to live up to the expectations of her family and not fully fitting into life on an elite college campus.

After multiple drafts and workshops, *In the Heights* premiered Off-Broadway in 2007, where it garnered two Drama Desk Awards and was nominated for seven others.



It transferred to Broadway a year later, and through its music, positivity, and authentic focus on the Latino community, *In the Heights* changed the course of American musical theatre. Fifteen years later, *In the Heights* has toured the US, had major productions across the globe, and was adapted into a major motion picture. Miranda himself has gone on to write regularly for Disney, including music for *Moana* and *Encanto*. His musical adaptation of Ron Chernow's biography of Alexander Hamilton has elevated Miranda to the pantheon of legendary writers, and he is considered by some to be the Shakespeare of our time.

**"Everybody's got a job, everybody's got a dream."**

In the opening number of the musical, also titled "In the Heights," Usnavi introduces the audience to all the main characters. We learn that the people in this neighborhood are the backbone of New York: working-class people who get up early, go to work, and make sacrifices for their family. Usnavi describes

*Continues on page 4*

## Cossu continued

scraping by...' and here, is one of the great powers of the show: from daily life in Washington Heights, you can see a universal story."

Valeria speaks to the impact *In the Heights* has on her and the Latino community stating, "For the first time we see the representation of everyday life, with no stigma, or stereotypes that have unfairly misrepresented the community. How important is it for young adults to sit in a theatre and recognize themselves up there, with similar struggles and joy? It gives an opportunity to dream, to believe; it gives the feeling of being seen and represented."

After working on numerous productions of *In the Heights*, Valeria shares her favorite moments:

"One of the most beautiful things of the show is the ensemble journey. They are in charge of representing life in *el barrio*, creating so many fun and poetic moments that would fascinate an audience. Every time I did the show, these moments have been different because it is such an individual choice! Another moment of the show that I love is in the finale when Usnavi is getting ready to leave the *barrio* and the nostalgia kicks in so magically when he sings, "There's a breeze off the Hudson and just when you think you're sick of living here the memory floods in..."

I'm not sure why I love this moment so much, but every time I see it my stomach jumps and it's difficult to keep the tears in."

You will not want to miss this beautiful universal story of what it means to be "home." Valeria states, "Audiences should come to see *In the Heights* because the story matters. The simple action of waking up in the morning to go to work with your *cafecito* is a universal reality that relates to everybody. It is an amazing, iconic, diverse, representative story with powerful music that will keep everyone on the edge of their seats throughout the entire show!" ■



**VALERIA COSSU'S** career began as a performer at the Opera Lirica in Italy, dancing in prestigious productions such as *Rigoletto*, *La Traviata*, *Don Giovanni*, *Carmen*, *Nabucco*, and *La Vida Breve*. She toured Europe as part of several dance and theatre companies, such as MAYUMANA and Yllana. With MAYUMANA, she discovered the body percussion technique and created her own unique style that brought her to teach and choreograph in Perú, Colombia, Spain, and America. Her international experience and collaboration with excellences in the body percussion field gave Valeria the opportunity to improve her style fusing with Flamenco, Zapateo Peruano, tap dancing and stepping.

Valeria served as John Rando's assistant director on the Broadway production of *The Wedding Singer* in Spain. Upon moving to NYC, she choreographed *Ser o no Cer... Vantes*, 2011 R.Evolución Latina Choreographers Festival, *BOUNTIFUL*, *To Be Or Not To Be*, and *The Tempest*. As a director in NYC, she won Best Director for the musical *Discovering Magenta*, and the play *Until Death Do Us Part* was nominated for Best Play (New York Theater Festival). Valeria joined Salgado Productions working alongside Luis Salgado as associate director/choreographer in many productions such as *Candela: Fuerza y Pasión*, *In The Heights*, *Ragtime*, *Fame*, *Aida*, *Matilda*, and the World Premiere of *On Your Feet! en Español*. Recently she served as choreographer/associate director in the LONJ production of *La Bohème*.



his neighbors: "everybody's got a job, everybody's got a dream." Although I was raised far from a daily view of the George Washington Bridge, I relate strongly to the people in this play.

I grew up in rural Southwest Missouri. My grandparents were farmers, and my father, after a stint in the Navy during Vietnam, was a cowboy with a dream of becoming a large-animal vet. That dream never materialized, and he ultimately took a job as a mail handler for the US Postal Service, working the second shift to provide for his family. During the weekends we spent time with our extended family; sometimes we would help harvest my grandparents' crops, sometimes we'd chop and gather wood for the winter, sometimes the cousins would simply play whatever imagined game we could devise in the moment. On its face, my rural experience doesn't match at all with residents of Washington Heights, but when I experience this musical, I relate to the characters' working-class struggles, their reliance on their community for support and connection, their dreams to move beyond their own small community to find a future elsewhere, and (as one of those people who left their hometown) the pressure they feel to live up to others' expectations.

For those whose families have a more recent experience of immigrating to the United States, this musical takes on even greater significance, with fresh dreams for the "land of opportunity," recent memories of another home, and unique challenges to chart a new course in a new country.

### "I'm switchin' up the beat."

As someone who has loved Shakespeare's language since I was a teenager, I see many parallels between the Bard's crafting of language and Miranda's lyrical dexterity.

Shakespeare's plays were meant to be performed, his verse and prose meant to be heard out of the mouths of actors and received by a live audience made up of people from various classes and education levels. The average Elizabethan person on the street didn't speak in iambic pentameter and rhyming couplets, yet Shakespeare was able to harness the energy of the ever-evolving English language, play with it, coin new

**I encourage you to lean in, open your hearts, and welcome Washington Heights into the PSF community.**

phrases, and create incredible stories with characters speaking a rich and satisfyingly complex version of the common tongue.

Lin-Manuel Miranda does a 21st-century-version of the same thing with his hip-hop and rap-infused lyrics. For example, in a key moment in Act 2, the neighborhood has lost electricity, and people, including Sonny, are fed up. Usnavi responds with the following spoken-word lyrics:

Maybe you're right, Sonny. Call in the coroners!

Maybe we're powerless, a corner full of foreigners.

Maybe this neighborhood's changing forever,

Maybe tonight is our last night together.

However:

How do you wanna face it?

Do you wanna waste it?

When the end is so close you can taste it?  
Y'all could cry with your head in the sand.  
I'm-a fly this flag that I got in my hand!

Just like with Shakespeare, if you simply read this text without speaking it aloud, you might miss some of the oratorical and rhetorical power Miranda is harvesting. He's combining three poetic elements simultaneously: slant rhymes (words that nearly rhyme together), compound rhymes (multi-syllabic), and assonance (rhyming vowel sounds). He repeats the structure to add rhetorical power ("coroners-corners-foreigners" plus "forever-together-however"), setting up the argument that

he then knocks down with the triple question that rhymes "face it," "taste it," and "waste it." He then offers an alternative course

of action in the final couplet. I love unpacking and experiencing this text just as much as I love unpacking and experiencing Shakespeare's language.

### "We're home!"

When I interviewed for the opportunity to co-lead PSF with Casey Gallagher, I was asked what shows I might want to produce. *In the Heights* was the first on the list. I couldn't be more excited to be sharing this story, this music, and this family of characters with you. I encourage you to lean in, open your hearts, and welcome Washington Heights into the PSF community. ■

*In the* **HEIGHTS**

MAIN STAGE | JUNE 14 to JULY 2

**"Casting for *In the Heights* was one of the most joyous audition processes I have experienced. The artists love this musical and the community it creates."**

— Jason King Jones, Artistic Director



**TAUREN HAGANS**

Camila Rosario: co-owner of Rosario's Car Service and Kevin's wife.



**DAISY MARIE LOPEZ**

Nina Rosario: the Rosario's daughter and a freshman at Stanford University.



**SOLOMON PARKER III**

Benny: employee of Rosario's Car Service and in love with Nina.



# Soaring New Heights this Summer at PSF: Meet the Cast

**R**yan Reyes and Danny Bolero played their leading roles in previous productions of *In the Heights* and share a passion for the story. Their combined experience includes credits from Broadway, Off-Broadway, and film and television. More importantly though, what they bring together is a personal narrative as it relates to their own lives and culture.



**RYAN REYES**

Usnavi de la Vega

## Ryan Reyes

Ryan Reyes reprises the role of Usnavi, following his performance at the Rubicon Theatre Company, in Ventura, California. An alumnus of the DeSales University theatre program, he was last seen at the Festival in 2021 in *A Midsummer Night's Dream* and in the Young Company Shakespeare Project: *Love's Labour's Lost*.

Ryan says returning to the role and the show "is a breath of fresh air." The show honors the diverse Latinx communities of Upper Manhattan and a role he says he personally relates to, "not only with my Boricua roots, but also growing up knowing the struggles of running a business alongside my parents and siblings."

"Hundreds of Stories" is Ryan's favorite number "where we see Usnavi break down with this overwhelming feeling of not knowing what to do next," reflects Reyes. "At this moment, it's no longer about being a person of color living in Washington Heights. It's just about being human."

Reyes wants audiences to experience *In The Heights*, "to have a great time!" but more importantly, "to see an incredible community of people on stage and to support actors of color live in their truth." He continues, "I hope the takeaway is a newfound respect for the new generation of theatre addressing issues that have been present for many years, as well as an understanding of humanity in different cultures."

Reyes recently made his Off-Broadway debut at New World Stages in the new musical *!Americano*; as Fro Valdovinos. His select regional credits include Chino in *West Side Story* at Florida Repertory Theatre and Ritchie Valens in *Buddy: The Buddy Holly Story* at North Shore Music Theatre.

When not on the stage, Reyes is a horse trainer and stuntman for Western independent films.



**DANNY BOLERO**

Kevin Rosario

## Danny Bolero

When Danny Bolero heard about the musical *In the Heights* in 2006, he was instantly drawn to it. "It's very seldom that there's a musical that speaks to Latinos," Bolero says. "It felt like this was my life put on stage to music that I love. My parents, who were Mexican, came here with very little education, my dad worked three jobs, and together they got a house for us and put us through private school. It's that same immigrant story that's in the show. I had to be a part of it."

Bolero has a long history with the show. He played the replacement role of Kevin Rosario in the original Broadway production, having been called back twice and then flown to New York to sing for Lin-Manuel Miranda, the creator who originally starred in the show. Three months later, in January 2009, Bolero was hired as a vacation swing on Broadway. He would later audition again and originate the role of Kevin in the 1st National Tour.

Bolero plays the father-figure role of Kevin Rosario, the owner of Rosario's Car Service, and father to Nina, a first-generation college student. After emigrating from Puerto Rico, he has worked hard his entire life to build his business and provide for his family.

Although Bolero does not have children, he feels like he understands the role of Kevin because of the relationship he had with his parents, both of whom had Alzheimer's disease. "I was their guardian, their caretaker," says Bolero. "It was a curse, but it was also a blessing because I got to spend so much time with them and see them in a different light. A lot of what I bring to the stage every time I perform the role is in honor of them."

Bolero recently appeared on Broadway in *Plaza Suite*. Additional Broadway credits include *Joseph and the Amazing Technicolor Dreamcoat* (revival), plus tours of *Joseph...* and *Man of La Mancha*; and regional productions of *Evita*, *Selena*, and *Nine*. He was awarded the 2022 Bistro Award for his one-man show, *They Call Me Cuban Pete*, playing Desi Arnaz. His latest film *Townhouse Confidential* is currently streaming, as well as his voice-over as Abuelo in *Alma's Way* for PBS Kids. ■



**JACQUELIN LORRAINE SCHOFIELD**

Abuela Claudia: the matriarch of the neighborhood, she raised Usnavi.



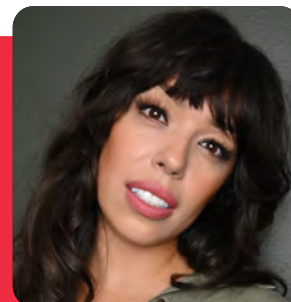
**ARIANA VALDES**

Daniela: owner of Daniela's Salon.



**LUIS-PABLO GARCIA**

Sonny: Usnavi's young cousin who helps at the bodega.



**CHELSEA ZENO**

Vanessa: works at Daniela's Salon and is the object of Usnavi's affection.



# DIRECTOR MATT PFEIFFER BRINGS THE BARD OUTDOORS...AGAIN

by Andrea Selitto, Dramaturg

**T**he *Complete Works of William Shakespeare (abridged) [revised] [again]* has been entertaining audiences for more than 30 years with its raucous revue of the Shakespearean canon. Originally developed by American comedy troupe The Reduced Shakespeare Company, *The Complete Works of William Shakespeare (abridged)* was staged at the Edinburgh Festival Fringe in 1987 and went on to run for a record-setting nine years in London's West End. Since its debut, the show has been performed all over the world and has been twice revised, each iteration more uproarious than the last. Director Matt Pfeiffer shares his thoughts on bringing this absurdly hilarious comedy to PSF's Outdoor Stage.



**Matt Pfeiffer**  
Director

## Q&A WITH MATT PFEIFFER

PSF has staged *Complete Works* in previous seasons, including a production in 2009, which you directed. What is special to you about this show?

My directing career started at PSF doing *The Green Show*, getting together with the Young Company and coming up with Shakespeare-ized skits. They were spoofs on contemporary culture, through the lens of Shakespeare. And that was so joyous, to be out there in front of the theatre doing sketches. My last year as an intern was in 1999, when Jim Helsinger directed *Complete Works* with a bunch of PSF veterans. They had done it many times, so they had this kind of well-oiled machine. As a young actor, I had never seen actors do comedy quite like that and it was a huge inspiration to me. So, when I got to do *Complete Works* in 2009, it felt like a full-circle moment, where I got to do this thing that meant so much to me. That's one of the cool things about the show: you are part of a legacy because it's always adapting and changing. I'm excited to tackle this with a new generation of theatre-makers.

You also directed a production of *A Midsummer Night's Dream*, which was performed outdoors at PSF in 2021. What are you most looking forward to about bringing *Complete Works* to the outdoor stage?

The experience we had with *Midsummer* was so celebratory and free. When *Complete Works* originally was made, it was often done outside. There was a looseness and



## Completely Capable of Shaking Up The Laughs

Meet the players who will tackle all of Shakespeare's entire canon in 99 minutes. The play is known for actors using their real names and playing themselves rather than playing specific characters. Actors will speak directly to the audience during much of the play, the fourth wall is nonexistent in the performance, and some scenes even involve audience participation. It's raucous fun, improvisation at its best, and a Shakespeareance not to be missed this summer!



**SEAN CLOSE**  
Sean (he/him)



**ELI LYNN**  
Eli (they/them)



**SABRINA LYNN SAWYER**  
Sabrina (she/her)





adaptability to this at its core, so there is some connective tissue to the roots of the piece as an outdoor performance or a street performance. Being outside lends itself to feeling more spontaneous. I think the whole summer is an attempt to really put the capital "F" back in the Shakespeare Festival, and *Complete Works* is really just a perfect expression of that—a perfect expression of effervescent joy.

**Taking on 37 plays in one night is a tall order for any actor. What do you look for when casting a show like this?**

I think the three people have to seriously be capable of actually doing it, not just what's funny about it. The Shakespeare part of it, that's my chief interest. I would not be interested in working on this show with actors who know very little about Shakespeare or have very little experience with Shakespeare. Mostly because I think, like all satire, like all farce, if you don't have fundamental knowledge about what you're satirizing, it's not funny. You have to be able to do this material with full comprehension of what's actually in these plays. But of course, I would be lying if I didn't say I also need actors who are incredibly funny.

**This is a script which challenges actors and directors to "keep the show fresh" by contributing some of their own material. How do you approach this aspect of the production as a director?**

I feel like it's my job to give them a framework, and the actors can go off and improvise their way through a version of that sketch. I need to have a kind of plan for artistic and comedic stimulation, that at least gets us started. Then I'm an editor. I'm responding to their improvisations and their sense of play. So, that's generally how I do it: I

make a pitch for how this bit might go, then I see what they bring to it and what that sparks in them. Conversely, that sparks something in me, and we're off to the races.

**How would you pitch this show to someone who doesn't consider themselves to be an expert on Shakespeare?**

"Love Shakespeare, hate Shakespeare, indifferent to Shakespeare, if you're looking to have a good time, you will like our show." It is a fun take-down of pretentiousness and self-seriousness, but it's also a love letter to the poetic (and pretentious) world of Shakespeare. It's doing both. If you love Shakespeare, you'll find this incredibly rewarding, and if you've never understood Shakespeare, this might be your best shot. *Complete Works* takes the entire body of work, both as comedic fodder, but also as loving celebration. I think that most audiences can find themselves some place in that.

**If you had to choose between them, would you say you prefer Shakespeare's comedies, histories, or tragedies?**

In terms of *Complete Works*, the tragedies are way more fun. It's easy to make fun of tragedies, it's hard to make fun of comedies. The best to satirize are the tragedies, mostly because they depict some of the most memorable things you'll ever see on stage.

For me personally, I like the comedies more. I always do. The great tragedies are very somber affairs. They're brilliant in what they have to say about the human condition, but I find the comedic poetry, and the dark and the light of his comedies to be more rewarding. ■

## PLAYWRIGHTS' NOTES: The Preface to the 2022 Revision

*The Complete Works of William Shakespeare (abridged) [revised] [again]*  
©1987, 2007, 2022

by Adam Long, Daniel Singer, and Jess Winfield  
New Revisions by Daniel Singer and Jess Winfield

Originally performed by its creators, this 1987 Edinburgh Fringe hit remains the second longest-running West End comedy in history and has been translated into over 30 languages. *The Complete Works of William Shakespeare (abridged)* is not so much a play as it is a vaudeville show in which three charismatic, wildly ambitious actors attempt to present all 37 of Shakespeare's plays in a single performance. They have a rudimentary concept of the stories and have imperfectly memorized a smattering of famous lines. Backstage there's a meager assortment of costumes and props. Thus armed, the three brazenly launch into their task with an earnest focus and breakneck enthusiasm.

The key to pulling off this stunt is threefold.

1. The actors use their own names and play theatrically pumped-up versions of themselves.
2. They pretend they have never, ever done this before and are inventing it as they go—maintaining a spontaneous, improvised style is essential.
3. The script should be customized to reflect the personalities of the actors and to update and localize jokes to keep it current.

Regarding the 2022 revision: We couldn't have known when we created this show that it would remain so popular 35+ years later. The nature of comedy has changed rapidly over the years—along with the world at large—and this show strives to be infinitely adaptable. Our goal in replacing outdated material was to not sacrifice any funniness and to not have to do this again when we're 90 years old. But we suspect we might—nobody will remember what a mobile phone is in 2050.

*Preface from Broadway Play Publishing Inc. on behalf of Applause Books*

**The COMPLETE WORKS  
of WILLIAM SHAKESPEARE**  
(abridged) [revised] [again]

OUTDOOR STAGE | JUNE 28 to JULY 16



# OH, WHAT A KNIGHT!

By John Ahlin

If I may, I'd like to humbly offer a few tedious and brief thoughts on playing Sir John Falstaff. *Henry IV, Part 2* marks the last leg of my Falstaff Triple Crown here at Pennsylvania Shakespeare Festival, having already done *Henry IV, Part 1* and *The Merry Wives of Windsor*. But, Ahab-like, I have been pursuing this whale of a man for nearly my whole career, and with this production I think I will have played Falstaff from the three plays a total of 15 times. Yet I truly feel in playing Sir John I am not trotting out the same old tired performance. On the contrary, every time I surf the Big Sir it only skims the oceanic vastness this globe of a man presents, as he spins magnificently in the larger universe of Shakespeare. There is so much more—so much new to explore—that, being here, now, getting to play Falstaff anew and afresh, I can say I am as excited as any time in my long career.

And tackling Falstaff in this original way, the "Extreme Shakespeare" fashion: just jumping in, lines learned, four days of rehearsal, and no director, is exhilarating ...like bounding into the Versailles of bouncy castles.

"Tackling" is actually the perfect word in that it originates from the idea of gaining control over something with tackle, or ropes, like a wild horse or Professor Marvel's balloon. Falstaff cannot be tied down; he rises, ascends, soars till "in the clear sky of fame he o'ershines all, as much as the full moon doth the stars in the firmament." Since I have a unique vantage point—15 times inside the belly of the behemoth—I'll now, Shakespeare-like, coin a new word: *Anthro-portrayology*, meaning: the study of Falstaff by performing him. Herewith are a few clumsy, random and oddball observations I've made of the Fat Knight by being the Fat Knight.

*The key is freedom!* Othello, Hamlet, the Scottish King, and Lear are all hobbled within their first few scenes by fate's fickle hand, learning

of what will plunge them, as Sir Ralph Richardson puts it: "Into an avalanche of circumstances that will become a terrific drubbing in Shakespeare's washing machine, stripping the characters to the very thread of their fabric."

Of all Shakespeare's greatest creations, only Falstaff isn't taken to the cleaners. Slight spoiler alert (this sentence only), Falstaff doesn't find out his fate until the last possible moment ...his Shakespearean flaw is a blind spot in his inestimable wisdom...he didn't see the trap he can't escape coming. (Resume reading)

Falstaff is free...free to be Falstaff through all his plays. Free to do whatever it takes to survive, to which an actor can bring all his imagination, cleverness and experience in creating the character. Falstaff is like a chess queen that can move twice in a row; he has nearly boundless freedom.

*Playing Sir John is a buffet accompli!* He's not simply Vice, or the Lord of Misrule, or some archetype; he is all things...he is vastly human. Falstaff is fully formed, forged by a ruthless world set against him. But he fights back with all he's got: aplomb, charm, pathos, rationality, sagacity, invention, appetite, learning, and a dozen more.

“**Every time I surf the Big Sir it only skims the oceanic vastness this globe of a man presents, as he spins magnificently in the larger universe of Shakespeare.**”

And chief amongst his weapons is his wit. His nimble, youthful mind outthinks anyone: "I am only old in judgement and understanding," he says. He is the greatest rhetorical escape artist in all literature, swiping the cheese out of any verbal trap. The feast of facets that is Falstaff will make any actor fat with acting choices.

*A cowardly liar? Imposerous!* Embellisher yes, raconteur yes, but Falstaff sees clearly how the world works. He may steal a purse, but he will not be lectured to by those who steal a crown. He sees through "honor" to what it can sometimes result in—being

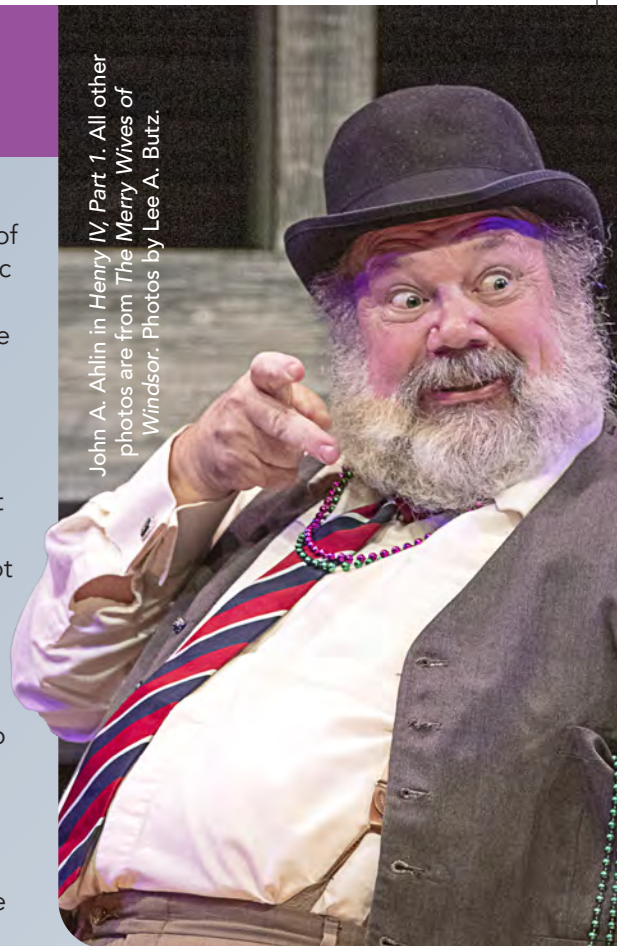
bluntly dead. He rejects war's self-sacrifice on principle, hollering "Give me life!" on the battlefield. He is a lover not a fighter, but if badgered into a corner, he will wolverine his way out using his genuine ferocity; he'll put the fist in pacifist.

For centuries critics called him a coward, and labeled his antics "a parody" of a soldier. They couldn't comprehend that Falstaff's choice to avoid foolishness and folly would become a legitimate viewpoint.

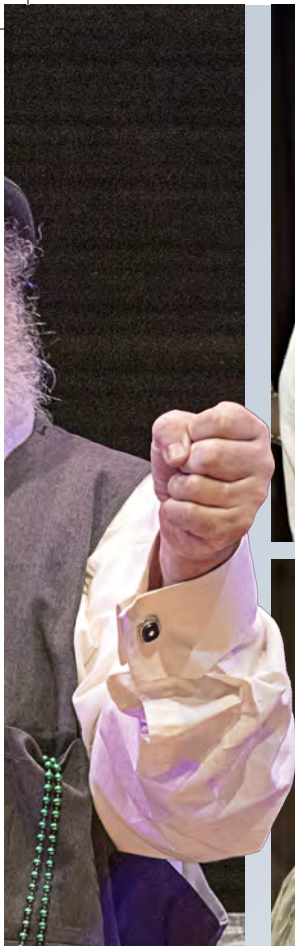
A viewpoint standing in stark contrast to Henry IV's, whose dying word of advice to Hal is to "busy giddy minds with foreign quarrels." Shakespeare was ahead of his time...ahead of all time.

*Get that prince over the finish line!* Falstaff, the Bible-quoting hulk, pursues a single less-than-divine goal; redemption on Earth. He seeks not Elysian but strawberry fields...forever. And for that he must survive this cruel world until Hal, his presumed patron, becomes king. He only has to delay the decay of his aging body. Shakespeare always has sub-themes in his plays, and *Henry IV, Part 2* constantly touches on

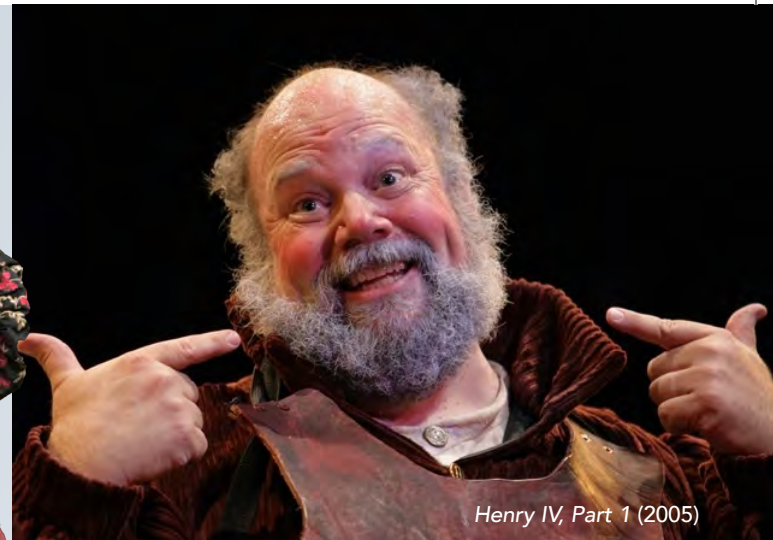
John A. Ahlin in *Henry IV, Part 1*. All other photos are from *The Merry Wives of Windsor*. Photos by Lee A. Butz.







John Ahlin & Jim Helsing



Henry IV, Part 1 (2005)



left to right: Grace Gonglewski, John Ahlin, and Suzanne O'Donnell



growing old, disease, and mortality. Falstaff is acutely aware of time. He has heard the "chimes at midnight" but never gives up hope of a golden dawn.

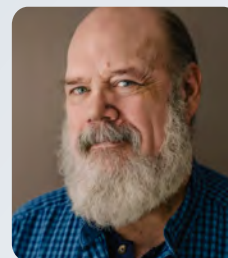
*Falstaffection!* What I love most playing Falstaff is Shakespeare's sub-theme of having Sir John measuring everyone he meets by how they can laugh. From the moment he first limps onstage chiding all humankind that he alone is the cause of all laughter to the moment his life changes hearing the new king say "Reply not with a fool-born jest," laughter is Falstaff's life's blood. For me the saddest moment in *Part 2* is Falstaff planning how he will make Prince Harry laugh...pining for a once-was that he doesn't know is a never-will-be.

*There is honor in that word Falstaff!* The one-of-a-kind unrequited love story that is Falstaff and Hal in both *Part 1* and *Part 2* is not only momentous within Shakespeare's canon, but all theatre! The Act 2, Scene 4 tavern scene in *Part 1*, where Hal and Falstaff take turns majestically playing Hal's father, the king, and then Falstaff hilariously portraying Hal, with all that is unsaid and below the surface, to me is the birth of modern theatre...the fulcrum on which all theatre is catapulted toward its full potential.

And then to play its mirror, the Act 2, Scene 4 tavern scene in *Part 2*, with decay and entropy hanging heavy, and glory gone, with Falstaff speaking of being "the man of action," it is Shakespeare's genius to have Hal run out to do his duty. The world is seeing (and needing) Henry V for the first time!

When you think that the next thing Shakespeare created when he took up his quill again was Beatrice and Benedick, you know he was in the groove of all time; his greatest plays were about to spill forth. Shakespeare changed theatre by creating human beings; alive, introspective, flawed, conflicted. And in my view, Falstaff is the most human...and greatest of them all.

To stand on stage and share him with these wonderful, smart PSF audiences is...is...well, some new word has yet to be coined to perfectly describe this glorious, joyous feeling. ■



**JOHN AHLIN** reprises the role of Falstaff following his 2019 performance in *Henry IV, Part 1* and *The Merry Wives of Windsor* in 2010. This is Ahlin's eighth PSF production, which include *Fiddler on the Roof* and *Playboy of the Western World*. His Broadway

credits include *Waiting for Godot*, *Journey's End* (2007 Tony Award Best Revival), *The Lieutenant of Inishmore*, *Voices in the Dark*, *One Mo' Time*, *Whoopie!* and *Macbeth*. Off-Broadway credits include Orson Welles

in Orson's *Shadow*, Wolsey/Chapuis in *A Man For All Seasons*, and dozens more. Ahlin has also appeared at top regional theatres around the country. Additionally, he has been on television and film in *Law and Order: SVU*, *Late Night with David Letterman*, the Coen

Brothers' *Inside Llewyn Davis* and the upcoming *Space Cadet*. As a playwright, his award-winning plays include *Gray Area*, *My Witch: The Margaret Hamilton Stories*, and *Chip and Gus*, co-authored with Christopher Patrick Mullen, who joins him in the *Henry IV, Part 2* cast.

## HENRY IV PART 2

SCHUBERT THEATRE  
MAY 31 to JUNE 11



# Enhance your PSF Experience With Our Dining Options

## TWILIGHT ON THE TERRACE

Enjoy a sit-down dining experience in the comfort of the shade on PSF's tented terrace. With different menus throughout the summer, a three-course dinner is available for your enjoyment on select Thursday through Saturday evenings with seatings from 2 hours to 45 minutes before curtain. \$28.99-\$32.99. Advance purchase and reservations required. BYOB

**Week 1: June 8-10, 5:30pm | \$28.99**

**Week 7: July 20-22, 5:30pm | \$28.99**

Strawberry salad w/ frizzled wontons; chicken marsala, roasted garlic mashed potatoes, sauteed green beans; and fresh berry trifle martinis. Vegetarian: roasted vegetable lasagna w/ fresh basil vodka sauce.

**Week 2: June 15-17, 5:30pm | \$30.99**

**Week 8: July 27-29, 5:30pm | \$30.99**

Caprese napoleon salad; steak au poivre (carved strip steak), spring vegetable bundle, rosemary au gratin potatoes; and crème brulee w/ fresh berries. Vegetarian: roasted vegetable quiche.

**Week 3: June 22-24, 5:30pm | \$28.99**

**Week 9: August 3-5, 5:30pm | \$28.99**

Apple walnut salad; chicken oscar, sundried tomato & rosemary risotto, asparagus bundle; and pot de crème. Vegetarian: wild mushroom ravioli w/ marsala cream sauce.

**Week 4: June 29-July 1, 5:00pm | \$31.99**

Caesar salad; carved prime rib w/ au jus, roasted vegetables w/ caraway, smoked gouda & scallion mashed potatoes; and lemon chiffon cake. Vegetarian: baked ratatouille vegetable napoleon.

**Week 5: July 6-8, 5:00pm | \$28.99**

Strawberry salad w/ frizzled wontons; pan seared apricot dijon pork tenderloin, wild mushroom & truffle risotto, sauteed green beans; and fresh berry trifle martinis. Vegetarian: roasted vegetable lasagna w/ fresh basil vodka sauce.

**Week 6: July 13-15, 5:00pm | \$32.99**

Pear, pecan, and butternut squash salad w/ apple cider vinaigrette; hickory scented filet mignon w/ bernaise sauce, scallion mashed potatoes, roasted baby carrots w/ caraway; and french apple tart. Vegetarian: eggplant rollatini.



## SPECIALTY DINNERS

Chef-curated dinners featuring speakers sharing insight and background. Attend a performance the same day as the meal, or come to another performance and dine on a different day. Held on campus in the University Center, dinners are \$49 and include a full bar.

### Director's Dinners:

*In the Heights*

Wednesday, June 28, 5:00pm

*Jane Austen's Sense and Sensibility*

Saturday, July 29, 5:00pm

### Savoring Shakespeare:

*The Tempest*

Wednesday, July 19, 5:00pm

## PICNIC BASKETS FOR ONE OR TWO

Prefer something more casual? Enjoy a picnic basket "on the green" with an elegant twist. Varietal baskets include house-made sandwiches, fruit salad, pasta salad, miniature desserts, and bottles of water. \$14.99/\$22.99. Advance purchase required. BYOB

### The Bard's Basket

Handcrafted caprese wrap with fresh baby mozzarella, heirloom tomatoes, chiffonade basil, mesclun spring mix, & balsamic reduction on our spinach tortilla.



### The Playwright's Basket

Freshly cut pit smoked ham, spicy capicola, provolone cheese, julienne red onions, garden tomatoes, and northern Italian vinaigrette on a portuguese roll.

### The Poet's Basket

Hickory smoked turkey on a freshly baked croissant with wild cherry herb boursin cheese spread & tender baby arugula.





# Welcome Back! CPM Returns This Summer

Festival audiences will fondly remember Christopher Patrick Mullen who has appeared in numerous leading roles at the Festival since its inception in 1992. This season he returns to play Silence in *Henry IV, Part 2*, Caliban in *The Tempest*, and Sir John Middleton in Jane Austen's *Sense and Sensibility*.

## A SPECIAL MESSAGE FROM CPM:

Greetings my beloved PSF audiences with my cohorts of many seasons and productions! I am so thrilled to return to PSF this summer—for so many reasons! Here are just a few:

- 1. WORKING ONSTAGE WITH MY DEAR FRIEND**, the fantastic actor Jim Ireland for the first time since we were students at DeSales (in the 80s)!
- 2. TAKING THE STAGE WITH ONE OF MY BESTIES**, the inimitable John Ahlin, in a play that is NOT written by us! (We wrote *ChipandGus*, we did not write *Henry IV, Part 2*—that was written by William Shakespeare; you can Google this or check the DeSales Trexler Library to fact check.)
- 3. THE ROLES.... OMG!** Among the roles I get to play this summer: there's one bucket list role, Caliban; one I never thought I'd be old enough to

play, Sir John Middleton; and one I am simply GIDDY about, Silence!

- 4. SUMMER AT THE DESALES CAMPUS IS AN IDYLIC, EVEN SPIRITUAL, BACKDROP FOR THE FESTIVAL EXPERIENCE!** There's a creatively supercharged, bucolic atmosphere that is in itself a major player every season! Audiences and artists sense this; and it is infectious (i.e. we always want more)!
- 5. THE EXTREME SHAKESPEARE EXPERIENCE IS NOT TO BE MISSED** (for actors and audience alike). Among the things I love is the inescapable feeling of nervously energetic, bold, no-nonsense storytelling in which there is no barrier, no obstacle, no middleman, to obscure the relationship channel—if you will—between actor > story > audience. And it is IMPOSSIBLE to overthink anything in this process; and that is a blessing, a miracle, a boon, a creative laxative!



Christopher Patrick Mullen as Douglas in the 2019 "Extreme Shakespeare," *Henry IV, Part 1*. Photo by Lee A. Butz.



## CHRISTOPHER PATRICK MULLEN.

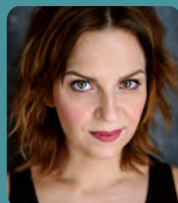
PSF credits include *The Mystery of Irma Vep*, *Henry IV, Part 1*, *Shakespeare in Love*, *King Richard II*, *Love's Labour's Lost*, *Julius Caesar*, *Pericles*, *Charley's Aunt*, *Hamlet*, *The Glass Menagerie*, *Twelfth Night*, *Romeo and Juliet*, and *Dracula: The Journal of Jonathan Harker*. Select regional credits include Baltimore Center Stage, Hedgerow Theater, Orlando Shakespeare Theater, and Arden Theatre Company.

## Extreme Shakespeare Returns!

PSF launches the summer season with the return of "Extreme Shakespeare" in the Schubert Theatre. These productions are rehearsed akin to the way we believe Shakespeare's company would have: the actors arrive with their lines learned, rehearse on their own, wear what they can find, and open in a matter of a few days. Without a director or designers, the cast collaborates over four fast-paced days and opens for an audience later that week. The "Extreme Shakespeare" cast will present their own take on some of Shakespeare's most compelling work while running on pure adrenaline, spontaneity, and their own creativity.



**JOHN AHLIN**  
Sir John Falstaff



**KIMBERLY GILBERT**  
Mistress Quickly



**ERIC HISSOM**  
Lord Chief Justice/  
Justice/Mouldy



**JIM IRELAND**  
King Henry IV



**TY LANE**  
Prince John / Fang /  
Drawer 2



**ANTHONY LAWTON**  
Northumberland/  
Shallow



**ELI LYNN**  
Prince Hal



**GABE MOSES**  
Poins / Coleville /  
1st Beedle



**IAN MERRILL PEAKS**  
Westmoreland



**SABRINA LYNNE SAWYER**  
Lady Percy/Snare/  
Clarence/Wart



# Scripting the Future of the Festival

By Madeleine Burns

With their easygoing rapport and friendly banter, it might be surprising to learn that dual-leaders Jason King Jones, artistic director, and Casey William Gallagher, managing director, have only been working together for eight months rather than eight years.

Their strong connection is clear as they fondly riff on their earliest theatre memories. "My first theatrical experience," Jason starts off, when Casey joins in: "Was playing second tree on the left." Casey smiles mischievously as Jason's laughter bounces around the room.

PSF implemented the new artistic turnover and leadership model in September of last year. While Jason and Casey's partnership is new, both have worked with many of the same artists during various points in their long careers. "Theatre is an extremely small world," notes Casey, prompting him to relay a congratulatory message to Jason from a mutual friend of theirs whom he recently saw.

Casey Gallagher is likely a familiar name to PSF patrons thanks to his nearly 25 years with the Festival. The DeSales University theatre alumnus started in 1994 as the assistant house manager, then advanced to box office manager, company manager, assistant producer, and director of development. Since 2004—in his role as general manager and later managing director—he has served as the administrative leader of the Festival.

"Over the years, it has been my honor to work side-by-side with the Festival Founder Gerard J. Schubert,

OSFS and with Patrick Mulcahy since 2004, and now I am thrilled to work with Jason as we co-lead the Festival into an exciting future."

Prior to moving his family to the Lehigh Valley for his new role, Jason King Jones spent 10 years at Maryland's Olney Theatre Center, where he served as senior associate artistic director and artistic director of National Players—America's longest-running touring theatre company. Jason holds an MFA in Directing from Boston University and has helmed more than 70 productions across

opportunities and the expansive reach of the WillPower Tour."

Now in its 23rd year, The Linny Fowler WillPower Tour has served more than 220,000 students in schools across Pennsylvania, Delaware, and New Jersey.

"I'm beyond grateful to the Board of Directors for creating this dual-leadership model," says Jason, "because Casey has decades of institutional knowledge and a lot of experience with PSF to draw from, which I think marries well with the outside experience and new ideas that I bring in."

Both Casey and Jason express their gratitude to the Board and also to its host institution DeSales University, one of the Festival's most significant sponsors. Casey reiterates how vital the University is to PSF's success, particularly as the Festival continues to build its audience.

"They have been so supportive from the inception of the Festival through now," he shares. "They're excited for the season, and DeSales President Father Jim Greenfield, OSFS, is a dedicated supporter of our mission and vision."

The co-leaders are already deep into the work of bringing PSF's 32nd season to life.

The theme is "Brave New Worlds," an

apt and exciting choice. They built the 2023 season knowing that some people would be curious about the Festival's direction, making it clear that they want the Festival to continue embodying the spirit and values of its past and build upon those successes. As Jason puts it, "that's what the season is designed to communicate: we want the Festival to continue to welcome those who consider it a staple of their summer, while also creating the most inviting space possible for those new to the Festival."



Casey William Gallagher and Jason King Jones. Photo by Kailey Edwards.

the US, including 20 of Shakespeare's plays. He's also well-versed in theatre education, having mentored more than 200 early-career theatre makers at Olney, and established various in-school and summer educational programs.

"PSF's educational component is one of many reasons I was drawn to apply for the position during its nationwide search," he explains. "The mission of PSF spoke to me from the beginning, not only for the focus on Shakespeare and the broad programming, but also—equally important—the educational



This summer marks the return of plays in repertory and “Extreme Shakespeare.” Both are two beloved hallmarks of the Festival that had been on hiatus. “We wanted to follow through on what PSF had promised, providing some continuity in what the PSF experience is and what the PSF experience will promise to be,” says Jason.

New this season is the “Play On!” Community Tour presenting William Shakespeare’s *A Midsummer Night’s Dream*—performing free in libraries, parks, and community centers throughout the region; an outdoor stage featuring *The Complete Works of William Shakespeare (abridged) [revised] [again]* on the steps of the DeSales Trexler Library; and the first-ever PSF Community Day.

“Jason and I both talked about the ‘festival’ part of Pennsylvania Shakespeare Festival,” explains Casey. “A festival is an entire experience, and the idea of the tour, the return of theatre outdoors, and Community Day all began as a festive summer celebration we could share with the community in the widest sense.”

The Community Day event will be held on Saturday, July 1, on DeSales University’s bucolic campus. It will feature numerous live performances and activities, children’s programming, and a host of partner organizations from the surrounding Lehigh Valley.

Jason and Casey are quick to praise Education Director Anelise Rodriguez’s work in managing the event. “One of the reasons that I love working here,” says Jason, “is that we’re a small office that does a lot of really great work by collaborating to make a lot of big things happen.”

That collaborative spirit is also important for Jason and Casey when partnering with local organizations and small businesses. “It takes a village to make theatre happen,” says Casey. “We have a wonderful Board of Directors, which is so important—”

“And volunteers,” Jason chimes in.

“And volunteers,” Casey agrees. “We could not operate without them, and we are on board to have more than 200 again this year.”

Jason’s commitment to community led him to launch two new initiatives: Community Partners and Friends of PSF.

“I invite anyone who has ideas and wants to be a part of PSF’s future to contact me directly,” he says. “PSF will be more successful when the collective ownership of this storied organization expands more broadly into the community.” Jason says further, “PSF has such amazing potential. I hope that individual and organizational stakeholders actively work with us to help shape the future of this fantastic organization.”

The 32nd season of the Pennsylvania Shakespeare Festival is a brave, new world indeed. And it’s building up to be one for the books with Jason and Casey writing the future side by side. ■



PSF

**SATURDAY,  
JULY 1**

*Community  
Day*

LIVE PERFORMANCES • FOOD  
FAMILY FUN • AND MORE!

## A Midsummer Night’s Dream

**“PLAY ON!” COMMUNITY TOUR  
PERFORMS FOR FREE THIS SUMMER**



**Thank you to our community partners for hosting the “Play On!” Tour:**

Downtown Allentown, ArtsWalk Pocket Park | 6/2  
 Easton Farmer’s Market, Scott Park | 6/3  
 Allentown Arts Park, Lehigh Valley Children’s Festival | 6/3  
 National Museum of Industrial History, Bethlehem | 6/4  
 Allentown Public Library | 6/6  
 Bucks County Courthouse Lawn, Brown Bag-It with the Arts | 6/7  
 Moravian Village, Bethlehem | 6/13  
 Bethlehem Area Public Library | 6/14  
 Hills at Lockridge, Lower Macungie Township | 6/15  
 Peddler’s Village, Lahaska, PA | 6/17

**Sponsors:**



**Co-Sponsor:** Joanne Hartshorne

*Other touring locations TBD. Visit [pashakespeare.org](http://pashakespeare.org) for more information.*



# Lona M. Farr, Ph.D., ACFRE to Receive the 2023 Will Shakespeare Award

By Bill Hoblin

The Will Shakespeare Award is given to a person, group, or organization that enriches the world by the sharing of gifts, inspires others through luminosity of spirit, and engages with society in a way that leaves an indelible and beautiful impression. **Lona Farr** excellently embodies that description.

"Lona has brought a rare combination of gifts to PSF: the highest-level expertise in fundraising and a comprehensive generosity in sharing her time, talent, and treasure. She led us step-by-step through our campaign, which was successful in large measure because of her masterful

guidance," said Patrick Mulcahy, former producing artistic director.

The embodiment of *joie de vivre*, nothing stops Lona's seemingly unquenchable thirst for knowledge. A world traveler who has vacationed on all seven continents and visited all 50 States, Lona continues to make the Lehigh Valley a better place to live, work, and raise a family by chairing committees and sitting on boards for many local non-profit organizations including: Allentown Symphony Orchestra, Cedar Crest College, Lehigh Valley Health Network Board of Associates, Muhlenberg College, Pennsylvania Shakespeare Festival, and Wildlands Conservancy.

Lona's many professional accomplishments include

- Founding Mother of the Eastern Pennsylvania Chapter of the Association of Fundraising Professionals.
- One of the first fourteen fundraising professionals in the country to earn



Lona Farr, Ph.D., ACFRE

the Advanced Certified Fundraising Executive (ACFRE) credential.

- Founder of the nationally recognized Farr Associates Consulting, LLC.
- Senior leadership positions throughout the Lehigh Valley including Allentown College of St. Francis de Sales (DeSales University).
- Adjunct faculty at Moravian College, Alvernia College, and Villanova University.

Lona will be presented with the Will Shakespeare Award at the Luminosity Gala on June 3.

## PSF STAFF

**JASON KING JONES**  
*Artistic Director*

**CASEY WILLIAM GALLAGHER**  
*Managing Director*

**DENNIS RAZZE**  
*Associate Artistic Director*

*Director of Development* **BILL HOBLIN**  
*Director of Marketing & Public Relations*

**TINA LOUISE SLAK**

*Director of Production* **JOSHUA ROSE**

*Education Director* **ANELISE RODRIGUEZ**

*Business Manager* **KAREN SPANO**

*Grants Manager* **MELISSA EGAN KERR**

*Development Associate* **MADELEINE BURNS**

*Marketing Associate* **J. MARIA DALMASSO**

*Costume Shop Manager* **REBECCA CALLAN**

*Sound Designer/Supervisor* **DAVID M. GREENBERG**

*Box Office Manager* **ERIC PIERSON**

*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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Laura Zielinski Designs

**CONTRIBUTORS** John Ahlin  
Madeleine Burns  
Bill Hoblin  
Jason King Jones  
Andrea Selitto

**FR. GERARD J. SCHUBERT, OSFS (1929-2015)**  
*Founder*

## Q&A WITH LONA FARR

### What was your first theatre experience?

The Red Mill at the Walnut Street Theatre. I was three years old, and it opened my eyes to the magic of theatre. Then I took dancing lessons for 20 years.

### Which of Shakespeare's plays was your first?

*Julius Caesar* was the first Shakespeare play I read.

### Why do you fundraise?

When you have a passion for something, it is easy to ask people to join you in making a gift, but you must make your gift first.

### Have you always been a fundraiser?

Oh no. I had wanted to go to law school but was talked out of it. I was told, "Women can't be lawyers." I became a teacher instead and was trained by Catholic nuns at St. Monica's in Berwyn, Pa. They taught me how to

be a very effective teacher: kind, yet at the same time adept at controlling a classroom of 32 students.

### Why PSF?

I am absolutely captivated by William Shakespeare, and I love theatre. I have a double degree in History and English, so naturally I love Shakespeare. I would memorize speeches from Shakespeare for my high school declamation contest. My favorite speech was Portia's speech about a pound of flesh from *The Merchant of Venice*.

### What was the first PSF play you saw?

It was 2002 and I saw three that year: *Hamlet*, *Henry V*, and *The Two Gentlemen of Verona*.

### What is your favorite play and has it been done at PSF?

My favorite plays are *The Tempest*, *Henry IV, Part 1*, *The 39 Steps*, and *West Side Story*. All have been done at PSF.



# Yvonne Payne and Edward Spitzer, 2023 Season Sponsors

By Bill Hoblin

Yvonne Payne and Edward Spitzer have enjoyed seeing productions at Pennsylvania Shakespeare Festival since 1996. Originally from Manhattan, and then living in Staten Island, they would retreat to a cabin in the Pennsylvania woods on weekends. It was then that they first learned about PSF from a local listing of events in the Lehigh Valley. Jim Helsinger was starring in Molière's *The School for Wives* and they thought it was fabulous!

"He's one of my favorite actors," Ed said. "We enjoyed the performance so much, we started supporting PSF. We would come back every summer and see two, or sometimes three plays a year."

In time, Yvonne retired and Ed was able to work remotely, so they moved out to the Lehigh Valley.

Ed reminisced, "The best Shakespeare play I ever saw at PSF was *Antony & Cleopatra*, directed by Patrick Mulcahy. And I was so happy when they



started doing musicals. The musicals have been fabulous....Dennis Razze is a gift!"

"I can't wait to see *In The Heights*, that's my old neighborhood. I lived on 190th Street and St. Nicholas Avenue and went to George Washington High School."

Ed gets his love of the theatre from his mother and his aunt. Some summers, he would drive into New York City, pick his mother and his aunt up and take them to see a PSF production. He's looking forward to all the shows

this season, especially *Lady Day at Emerson's Bar & Grill*.

"Yvonne and I have been subscribers since 2016 and donors since 1999, I always believed in giving back. We know that ticket sales do not even come close to covering the cost of a production and you must treat the actors well, because then they keep coming back.

We are happy to be the 2023 Season Sponsors. We are doing it in memory of my mother, Lucille Zarin who passed away nearly a year ago at the age of 93. My aunt is 101 and she will be happy, too, that we are honoring mom in this way. After all, they both loved the theatre.

Yvonne and I are happy to support PSF. You stage amazing, professional productions, year after year. We also want to continue supporting PSF after we are gone. PSF is in our estate plans, and we encourage everyone to include PSF in their wills. It is easy and it feels good. Enjoy the season!"

## C'est Magnifique

### WIN AN 8-DAY VIKING RIVER CRUISE BETWEEN LYON & PROVENCE

**Tickets \$100 – Only 400 will be sold!**



Pennsylvania Shakespeare Festival Raffle benefits PSF's education and artistic programs.

Photo by Fabienne Meichler.

WWW.PASHAKESPEARE.ORG

- » Tap into your inner Van Gogh at an Arles painting class.
- » Discover Roman Provence at Les Arènes d'Arles and the Pont du Gard.
- » Explore Avignon's Palace of the Popes.
- » Excite your palate in Lyon, capital of French gastronomy.
- » Savor Beaujolais wines, hunt for truffles and see how chèvre cheese is made.
- » Come witness the beauty that inspired artists like Cézanne and Chagall on this eight-day Rhône itinerary.

#### Viking River Inclusions:

- » One complimentary shore excursion in every port of call.
- » Free Wi-Fi (connection speed may vary).
- » Beer, wine & soft drinks with onboard lunch & dinner.
- » 24-hour specialty coffees, teas & bottled water.
- » Port taxes & fees.
- » Ground transfers with Viking Air purchase.
- » Visits to UNESCO Sites.
- » Enrichment lectures & destination performances.

**Total prize value: \$7,600**

Drawing held at PSF on August 6, 2023—need not be present to win.

**For More Information**, contact Bill Hoblin, Director of Development: 610.282.WILL (9455), ext. 1773 | [Bill.Hoblin@PaShakespeare.org](mailto:Bill.Hoblin@PaShakespeare.org)

Travel must be completed before August 31, 2024. Dates based upon availability and subject to change. Trip value not to exceed \$7,600. If trip is scheduled during blackout periods (i.e., holidays) and/or more than one year from drawing date, additional costs may apply. Winners must be 18 years or older. No refunds. The package must be booked through United World Travel Service, Emmaus, PA. Contact Gordon Reese at 610-966-5966.





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PART 2

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**GIANT PEACH**

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FOR KIDS**

The  
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of WILLIAM  
SHAKESPEARE**  
(abridged) [revised] [again]

A Midsummer  
Night's Dream

Jane Austen's  
*Sense  
and  
Sensibility*

*the Tempest*

*Lady Day*  
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