

The Quill

The Pennsylvania Shakespeare Festival Newsletter • Spring 2017

EVITA: THE DIRECTOR'S TAKE

By Dennis Razze

I first saw the original production of *Evita* in San Francisco at the Orpheum Theatre in 1979 during its pre-Broadway tryout period before its New York premiere. The cast included a fiery young actress named Patti Lupone as Eva and an equally young Mandy Patinkin as a bitter and passionate Che, along with Bob Gunton playing a politically pragmatic General Juan Perón. I knew nothing about the musical I was going to see, nor did I frankly know anything about the Peróns. The musical, already a hit in London, was to be transferred to Broadway that fall. I had always admired the work of Hal Prince, the director, and was a fan of Andrew Lloyd Webber's earlier rock opera, *Jesus Christ Superstar*.

The Broadway production of *Evita* swept the 1980 Tony Awards and became the first British musical to win the Tony Award for Best Musical. It won a total of eight Tony

Awards including Best Score, Best Book, Best Lyricist, Best Director, Best Leading Actress in a Musical, and Best Featured Actor in a Musical.

Growing up in an era of Rodgers and Hammerstein book musicals, I had never seen anything like *Evita*—a sung-through musical/opera staged in Brechtian style by Prince and a young choreographer named Larry Fuller. Bertolt Brecht was a German playwright and director I had studied in graduate school who, along with a collection of terrific plays, had created the very dark musical *The Threepenny Opera*, scored by the genius composer Kurt Weill. Like *The Threepenny Opera*, *Evita* used a stage environment that was industrial and stark, exposed the theatrical lighting, used non-realistic scenery, and employed a confrontational style of presentation that made the audience the judge of the moral and political choices of the characters.

Although at the time I did not fully appreciate the Argentine cultural history and the politics portrayed in *Evita*—I was born a year after Eva Perón's death—I was mesmerized by Lloyd Webber's score and the way

the story was presented by Prince and his team. It made a very big impression on me and I admit to being greatly influenced by it in my own directing style.

The summer after I saw *Evita*, I found myself directing a mammoth production of *Jesus Christ Superstar*, staged outdoors in Zilker Park in Austin, Texas. Much of what I learned experiencing *Evita* I adapted for this production—the huge scale, the industrial setting, the presentational style of storytelling, and putting on trial our notions of who we thought Jesus to be. It was a heady experience for me as a very young director. It was the first time I had responsibility over a large budget, a cast of nearly 50, and an orchestra of more than 30 players. The production had a run of 7 performances and was witnessed by 7,000 cheering people each night.

I've been on the team at PSF since its founding in 1991, and have served on the DeSales faculty even longer. I encountered *Evita* again in 1985 in my second year as a young professor at Allentown College.

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Dee Roscioli
Eva Perón

Elphaba in *Wicked* on Broadway and Nat'l tours; Fruma-Sarah in *Fiddler on the Roof* on Broadway



Paulo Szot
Juan Perón

World-renowned baritone; Tony Award-winner for Best Lead Actor in *South Pacific* on Broadway



Dan Domenech
Che

Drew in *Rock of Ages* on Broadway; recurring guest appearance on the TV series *Glee*

40

The number of actors in the cast of *Evita* and the largest ensemble in the Festival's history.

Notes from the Producing Artistic Director

We work hard to put together extraordinary teams of artists for each production in our season. Decisions are driven by our vision to create world-class theatre by matching terrific artists to these wonderful plays.



Patrick Mulcahy

The process is rigorous. After securing 60 or more directors, designers, and artisans who will create these entrancing worlds, we then turn our attention to casting the 100+ roles featured across the seven plays.

We work to connect some of the marvelous actors who have worked with us in the past with the next role that will unlock yet another layer in their artistry, talent, and skill.

We revisit lists of highly skilled actors we auditioned in the past but for whom we didn't have the right role... yet.

We conduct auditions in three cities, seeing hundreds of actors in the process. We engage a Broadway casting director to help us find new talent in New York, from across the country, and across the globe—artists at the top of their game and at the top of our profession.

The time and attention we give to casting might be greater than average, but then so are the results. What a team, what a company of artists we have for you this year!

Be sure to read their bios in the program when you attend. A few of them are featured herein and more will follow in our next edition of *The Quill*.

And when you join us this summer... enjoy!

Patrick Mulcahy

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THE MORNING CALL

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Festival Host



Pennsylvania Shakespeare Festival's productions of *As You Like It* and *Troilus and Cressida* are part of *Shakespeare in American Communities*, a program of the National Endowment for the Arts in partnership with Arts Midwest.



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

I chose *Evita* as the first musical I would direct in the three-year-old Labuda Center. The theatre department had never really done a truly large-scale musical—certainly nothing of the scope of *Evita*. I recall that Fr. Gerard Schubert, OSFS, didn't like the idea, and he would not approve it—until a letter came from the academic dean Fr. Alexander Pocetto, OSFS, who had seen the show in New York and thought it was a great idea for Act 1 to tackle this operatic musical.

I enlisted the great Alan Birney to conduct the orchestra, and Christopher Patrick Mullen played a fiery Che. The production was a huge hit, selling out every night, and kickstarted the musical theatre program at the college, which eventually helped set the stage for musicals at PSF.

The University produced *Evita* once again in 1999. Faculty designer Will Neuert designed a magnificent raked set. The talented Vinny Trovato conducted an assured orchestra and there were a host of terrific singers in the show, including a young Dee Roscioli, then a DSU theatre major, who understudied the role of Eva.

When Patrick Mulcahy offered me the opportunity to revisit *Evita* in 2017 for the Pennsylvania Shakespeare Festival, I did not hesitate. The chance to direct the show with a cast of terrific professional actors, singers, and dancers, using our terrific new sound system, was a thrilling proposition.

Dee Roscioli, who understudied the role 18 years ago and has since appeared on Broadway as Elphaba in the hit musical *Wicked*, will play Eva, and international opera star Paulo Szot, who won the Tony Award for Best Actor in a Musical for playing Emile DeBecque in the Lincoln Center revival of *South Pacific*, will play Juan Perón. Dan Domenech, who made his Broadway debut as Drew in *Rock of Ages* and has also appeared on the television show *Glee*, has been cast to play Che. Another DeSales alumna, Phoenix Best, making her Broadway debut in *The Color Purple* last year, will play Perón's mistress. Finally, Jason Forbach who recently starred as Enjolras in the Broadway revival of *Les Misérables* plays Eva's first love, Agustin Magaldi.

A marked difference in this production is that it will use the revised orchestrations used in the 2012 revival of *Evita* on Broadway. These new arrangements are heavily influenced by Argentine tango

music, which had its origins in 19th century Buenos Aires.

The musical director for *Evita* will once again be the talented Nate Diehl, who conducted *West Side Story* and a number of other musicals for PSF. I will have the pleasure of collaborating with the *Les Miz* design team of Steve TenEyck on scenery, Lisa Zinni on costume design, and Eric Haugen on lighting. My longtime collaborator Stephen Casey will choreograph the exciting Argentine dances for this wonderful cast of extraordinarily talented actor/singer/dancers.

The story of the Peróns' rise to power, with its marriage of politics and show business, may remind us of the current political and social atmosphere. The duality of their motives is apparent and the morality of their methods may be questioned, but their



Phoenix Best
Perón's Mistress

Broadway: *The Color Purple*; PSF: *Les Miz*, *Oklahoma!*, *Henry V*, *Cinderella*



Jason Forbach
Agustin Magaldi

Broadway: *Enjolras*, Broadway Revival and 25th Anniversary National Tour, *Les Misérables*

sustained popularity and almost mythic reputation are also undeniable. Although the musical is told through the critical lens of Che's experience, it leaves final judgment up to the audience as to a final determination of Eva's motives and choices.

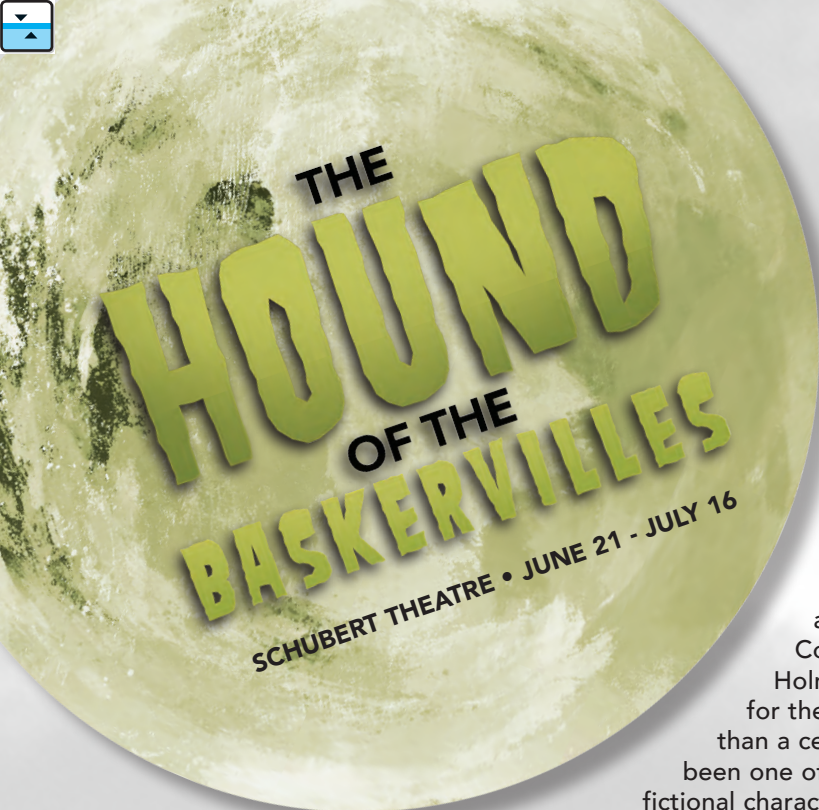
I hope to see you here at PSF this summer for Andrew Lloyd Webber's Tony Award-winning musical, *Evita!* ■

“The story of the Peróns' rise to power, with its marriage of politics and show business, may remind us of the current political and social atmosphere.”

Lyrics by Tim Rice
Music by Andrew Lloyd Webber

EVITA

MAIN STAGE
JUNE 14 - JULY 2



DIRECTOR JIM HELSINGER

Veteran actor, director, and artistic director of the Orlando Shakespeare Theater Jim Helsinger talks about the spoof, the cast, and his return to PSF to direct *The Hound of the Baskervilles*.

On a chilly February day in Pennsylvania, Jim was in repertory at Orlando Shakespeare, where he was directing and acting in two productions. During his brief rehearsal break, we caught up over a phone interview.

Q: British authors Steven Canny and John Nicholson have adapted Sir Arthur Conan Doyle's Sherlock Holmes novel to a spoof for the stage. For more than a century, Holmes has been one of the most adapted fictional characters. What do you like best about this comic adaptation as it relates to the characters of Holmes and Dr. Watson?

I've read a number of adaptations of this book into a play, and this is by far my favorite. It's very similar to PSF's 2013 production of *The 39 Steps*. We are taking a famous piece of literature, keeping to the original story, and then spoofing it at the same time. And that's what's really fun

about this script. It's much more the wit that you would expect between Holmes and Watson. They are framed within Sir Arthur Conan Doyle's original mystery and, in this adaptation, framed as comedic characters for us. (And the original story is told in a hilarious way that only 3 people portraying 16 characters can do.)

Q: This production includes a lot of physical comedy. Is it choreographed? Or does the majority of this develop organically during the rehearsal process?

It's a little bit of both. The bits are written into the script and sometimes in a way that is not always easy to understand. So the bits are the skeleton—the things written into the show to be done—and then it is up to the director and the actors to add to it, embellish, and make it unique for the PSF audience. We want the audience to feel it's all improv. But in fact a good comic makes you believe it is all happening for the first time. With that said, as a director,



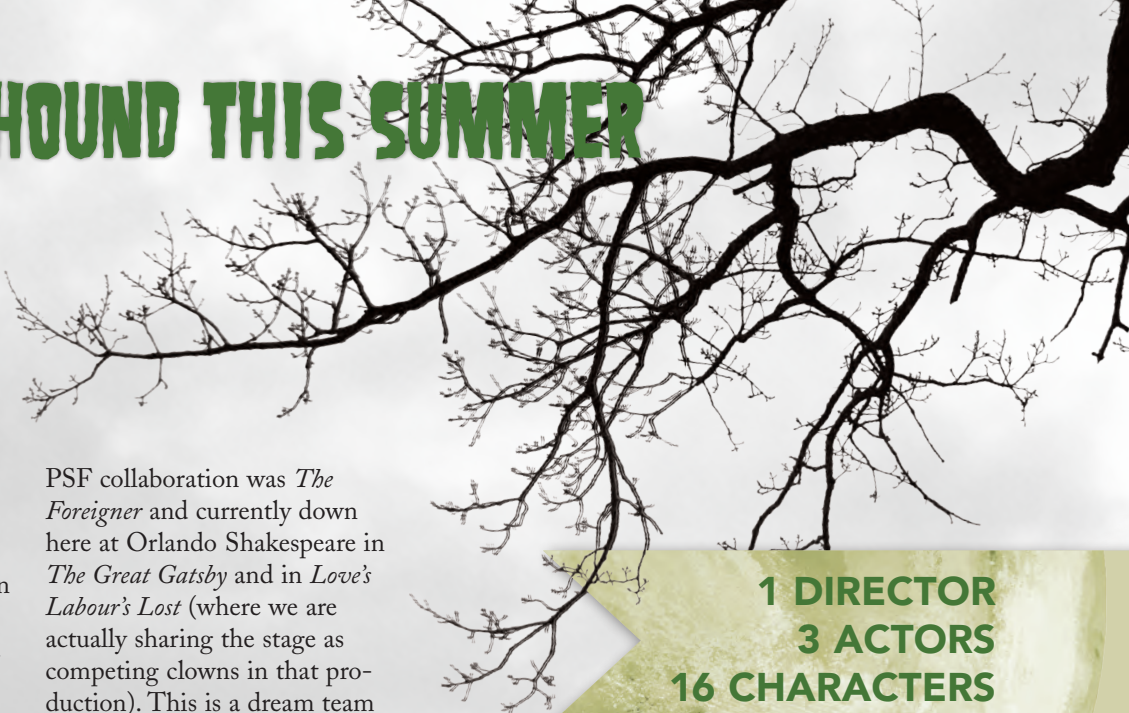
Jim Helsinger
Director

Jim Helsinger is well known to PSF audiences as a director and actor. PSF directing credits include *The Foreigner* (2015), *Lend Me a Tenor* (2014), *The*

Importance of Being Earnest (2013; as director and Lady Bracknell), *The Tempest* (2012), *The Merry Wives of Windsor* (2010; as director and actor), *A Midsummer Night's Dream* (2009), *The Mystery of Irma Vep* (2007), *Sleuth* (2006), and *The Imaginary Invalid* (2005). PSF acting credits include: *Love's Labour's Lost* (Don Armado), *Twelfth Night* (Malvolio), *The School for Wives* (Arnolphe), and *Much Ado About Nothing* (Dogberry).



UNLEASHES THE HOUND THIS SUMMER



I give the actors permission to find at least one moment in the play where they can do something different every time, with every performance.

Q. Knowing the PSF audience, does this influence the way you direct and present the play?

Yes, in a very positive way. The PSF audience is one of the most embracing for wit and humor. They love physical comedy, but they also love to listen and find the humor in the words, and we will be working on all of the above with *The Hound of the Baskervilles*.

Q. With a cast this small, how do you choose actors and know that they will mesh well?

One of the blessings of PSF is the bench is deep with great actors we know very well. I've known Greg Wood for more than 20 years, and he's a great collaborator. He'll be playing the main role of Sherlock Holmes and a number of other roles, too. He's no stranger to playing multiple roles at PSF, he starred in *Around the World in 80 Days* in 2005. Carl Wallnau will play the role of Dr. Watson. Carl is an amazing actor. From *Sleuth* to *Midsummer* to *The Imaginary Invalid*, all at PSF, he has made every daring choice I've ever asked for. Jacob Dresch, as Sir Henry Baskerville (and others), is a DSU theatre graduate and PSF alum. I've worked with Jacob numerous times. Our most recent

PSF collaboration was *The Foreigner* and currently down here at Orlando Shakespeare in *The Great Gatsby* and in *Love's Labour's Lost* (where we are actually sharing the stage as competing clowns in that production). This is a dream team for me; three of my favorite actors on the stage at the same time. Let the comedy begin!

Q. With few props, few costumes, and a set that must move quickly from many locations and landscapes, what are the unique challenges you face when meeting with the set designer?

There are a lot of challenges with making changes so quickly, but once you succeed that's where a lot of the humor comes from. One of the running gags in *The Hound of the Baskervilles* is when they are outside of the estate, and they say, "Let's go inside." In an instant the lights change, a fireplace rolls in, a chandeliers drops, and "Bam" they're back at the estate. And that's pretty funny!

1 DIRECTOR
3 ACTORS
16 CHARACTERS

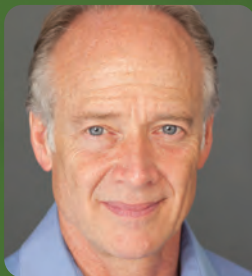
So, there really is no transition from place to place. They just say, "Let's go here...." and "well, now that we're here."; and they're already there.

Q. What is one wish you have for this production and for your summer at PSF?

I would like for this to be the highest selling show in the history of the Schubert Theatre. That means that audiences are having a great time. My other big wish is to run a half marathon on the Rail Trail—without stopping. ■

By Tina Slak and Victoria Marchesani.

“This is a dream team for me; three of my favorite actors on the stage at the same time. Let the comedy begin!”



Greg Wood
Sherlock Holmes



Carl N. Wallnau
Dr. Watson



Jacob Dresch
Sir Henry Baskerville

ALEXANDRE DUMAS AND HIS FATHER GENERAL Lives as Full of Adventure, Drama, and Romanticism

By Heather Helinsky, dramaturg

Alexandre Dumas, author of *The Three Musketeers*, was a self-educated man who found his life's calling at age 18 when he went to the theatre for the first time. Knowing nothing of Shakespeare, Dumas went with his friends to the nearby town of Soissons to see an adapted translation of *Hamlet* into French. "Imagine a blind man whose sight is restored! Imagine Adam opening his eyes on creation!" Dumas then quickly organized his own amateur theatre group, performing, directing, choosing plays...and then venturing into playwriting.

Dumas, who grew up without a male role model because his father had died when Dumas was four-years-old, found his calling in Shakespeare's plays and made his entry into Parisian society with a goal of entering the Comédie-Française. Like the young D'Artagnan who dreams of becoming a musketeer, Dumas made his mark not

with the sword, but with rhyming verse, vaudevilles, and melodramas.

At the time, the leading figure at the Comédie-Française was a tragedian named Talma. Just as Captain Treville of the musketeers welcomed D'Artagnan because of a warm memory of D'Artagnan's father in the novel, Talma also had fond memories of Alexandre Dumas' father, General Dumas. Talma gave the young man free tickets. Once when Dumas snuck backstage to visit Talma and ask for his blessing, the grand tragedian declared: "So be it! I baptize you a poet, in the name of Shakespeare, Corneille, and Schiller!"

Transformed and transfixed by the theatre, Dumas' stories take dramatic twists and turns. It's not the plot that made *The Three Musketeers* so enduring

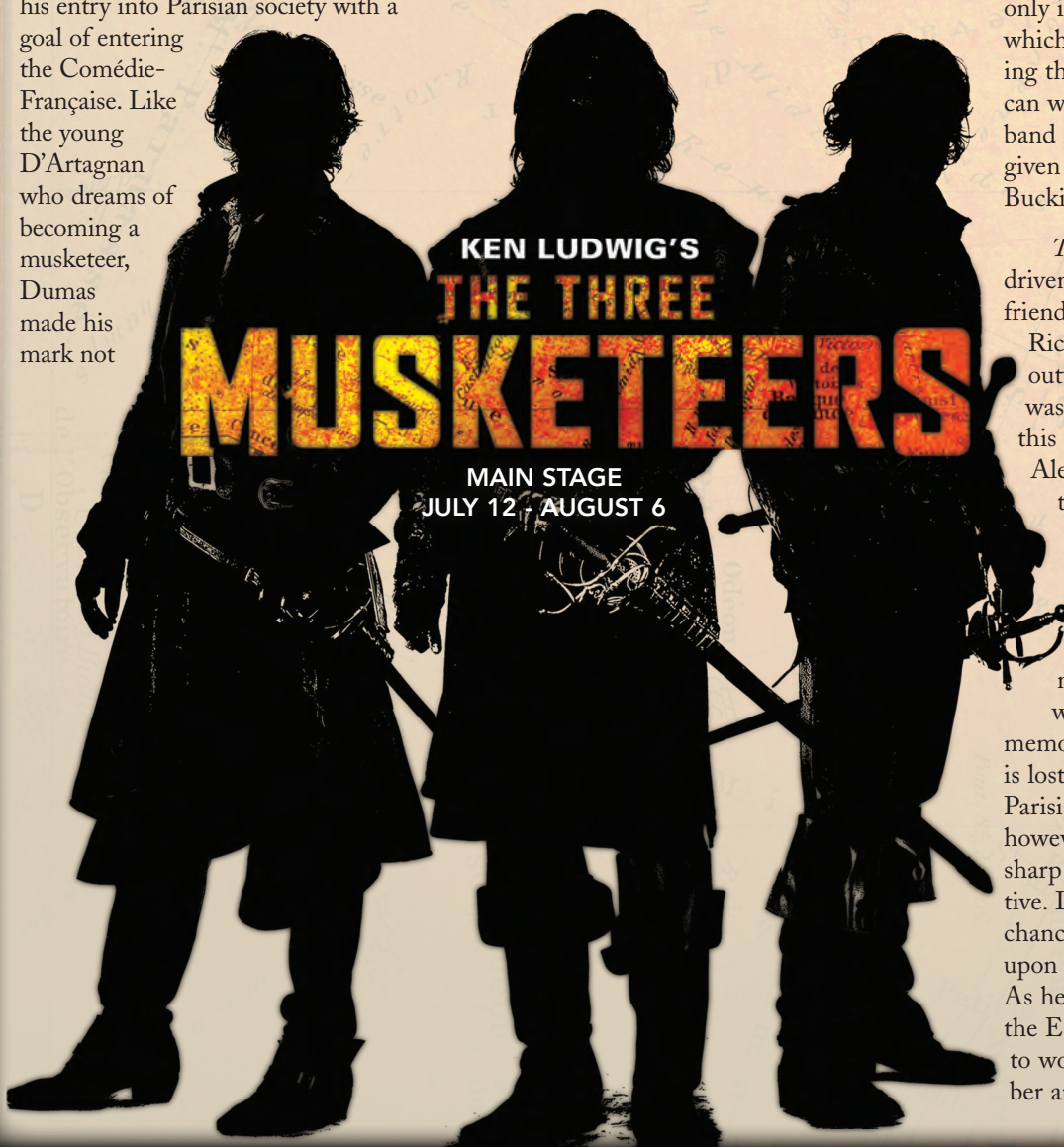
ing; it's the other qualities of brotherhood, honor, and engaging theatrical swordfights that makes the work a classic.

The Three Musketeers was written as an episodic serial published chapter by chapter, much like Charles Dickens' *Great Expectations*. Every film or stage adaptation of *The Three Musketeers* has to make some changes to the episodic plot to fit into the short span of a play. As the novel won immediate success and readers wanted to consume more spin-offs, it was immediately adapted into a play by Dumas himself.

Dumas first changed the narrative when he wrote the first play with his musketeer characters, *La Jeunesse des Mousquetaires* (The Young Musketeers), which opened on February 17th, 1849. His first stab at adapting his novel into a play only included the first third of the novel, which tells of the adventure of recovering the Queen's twelve diamonds so she can wear them at a ball and stop her husband from suspecting that they had been given to her suitor, the English Duke of Buckingham.

The Three Musketeers is an action-driven, swash-buckling story, with the four friends always being chased by Cardinal Richelieu's guards, taking pleasure in outwitting them at every turn. Yet, what was Alexandre Dumas' intent in telling this story? The greatest tragedy in an Alexandre Dumas story is to be forgotten by society. In contrast, his heroes have great memories.

D'Artagnan, the young man from Gascony, is an outsider who arrives in Paris aspiring to be a musketeer. While he does have a gift with the sword, his true talent is his memory. As the novel unfolds, D'Artagnan is lost trying to figure out all the ways of Parisian society, politics, and intrigues—however, he's a quick study and has a sharp eye for detail, like a good detective. D'Artagnan has a knack for turning chance encounters into allies, or happening upon enemies he'd do well to avoid later. As he stumbles into an intrigue involving the English Duke of Buckingham's desire to woo Queen Anne, he is able to remember and recall the faces of anyone he's ever



DUMAS: As his Novel *The Three Musketeers*

run into on the road. D'Artagnan's talent for recall helps him work his way up in society, as he works towards his goal of becoming one of the King's Musketeers.

Dumas became known for his “historical” novels, although his histories were less history and more history as imagined by Dumas. He took great liberties with the time period to service his own stories. Yet for many of Dumas' adventure narratives, he had to look no further than his father, General Thomas-Alexandre Dumas' own stories as a young social climber in Paris.

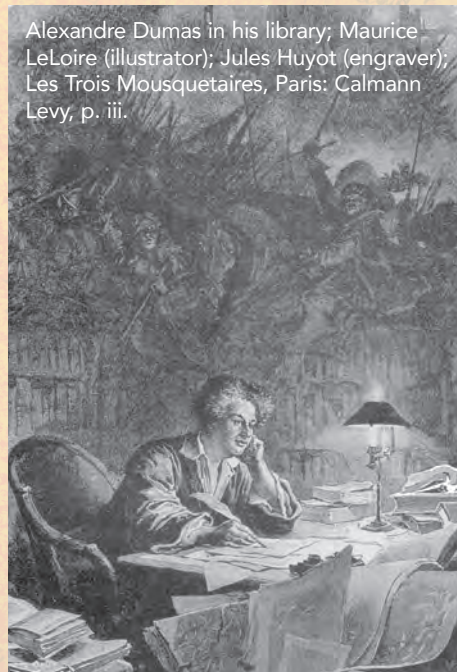
Dumas' father was a man of color who worked his way up to become General Dumas during the French Revolution. The French Revolution offered a promise to men of color, like himself, to enjoy the same privileges as white Frenchmen. General Dumas even served Napoleon on his campaigns but then was betrayed at the end. For that reason, he did not achieve what he merited and died in obscurity in 1806. Dumas wrote stories inspired by his father's memory, and it's why the bond between father and son are so strong in his works.

General Dumas was the son of the French Count Antoine Davy de la Pailleterie, who went to the French sugar colony of Saint-Domingue (modern Haiti) to make his fortune in the American colonies. By December 1775, Count Antoine made his return to France to claim his estate, followed shortly by his son, listed on the ship's manifest as “the slave Alexandre.” The 14-year-old boy Thomas-Alexandre Dumas Davy de la Pailleterie, a child born in the new world, stepped off the boat into Le Havre on August 30, 1776, to return to the “old world” of European intrigue, ideas, traditions, and politics.

Count Antoine, who was already in his 60s, took what was left of the estate and lavished all he could on his promising son. Count Antoine wanted his son Thomas-Alexandre to have all the latest fashions, a lackey, the best education money could buy—and an excellent fencing teacher! His fencing master also happened

to be a man of color with a title living in France, the Chevalier de Saint-Georges, who later—during the French Revolution in 1789—formed a mounted cavalry called the Légion Noire and recruited his protégé Dumas as his second in command.

As Thomas-Alexandre turned 19, the same age as D'Artagnan in *The Three Musketeers*, he was accepted by Parisian society for his handsome good looks, his talent for dancing, and his reputation as a swordsman, but he was also thrust forward into complicated politics. What did it mean for the French, who were in love with the ideals of the Enlightenment and the American Revolution, to also have black slaves? As more mixed race marriages



Alexandre Dumas in his library; Maurice LeLoire (illustrator); Jules Huyot (engraver); *Les Trois Mousquetaires*, Paris: Calmann Levy, p. iii.

occurred from France's colonial enterprises, Thomas-Alexandre was coming of age as a Count, a six-foot-tall handsome man of color with money that his father had put in his pocket, and was now running around Parisian society and falling in love.

Alexandre Dumas, the son and the novelist, knew from his father's story what it meant to be young, in love, and an outsider. Although eventually Dumas' father worked his way up the social ladder to make a name for himself, he encountered a major problem: the French values of “Liberty, Equality, and Fraternity” still

hadn't caught up to European society's attitudes towards race.

French military records paint a picture of General Dumas as a bold hero. He first captured the army's attention as a lowly corporal when he captured 12 enemy soldiers and marched them back to camp by himself. As a leader, unlike other generals, he did not give orders to his men and then hang back to watch them put their lives on the line; Dumas was the first to charge out into battle, protecting his men from the first attack.

Later, Napoleon used General Dumas' intimidating physical strength to his advantage. When Napoleon campaigned in Egypt, he knew it made an impression on the enemy to see Dumas lead an army of white soldiers. Napoleon gave Dumas his own elite guard of two-dozen men and instructed him: “I want you to be the first general that they see, the first leader they deal with.” According to the memoirs of Napoleon's chief medical officer Nicolas-René Desgenettes,

Among the Muslims, men from every class who were able to catch sight of General Bonaparte were struck by how short and how skinny he was...The one, among our generals, whose appearance struck them even more... was General-in-Chief of the cavalry, Dumas...when they saw him ride his horse over the trenches, going to ransom the prisoners, all of them believed that he was the leader of the Expedition.

It was during this campaign that Napoleon's great betrayal of Dumas' father occurred. The French officers began to complain about the purpose of this whole war. They were exhausted, hot, starving, and ready to leave the Middle East for home. Dumas rode out on his own to find nourishing food, but his good deeds to care for his men were derided by those calling him racial epithets. When he finally asked Napoleon for leave to take the men back to France, Napoleon conceded but then muttered as Dumas was leaving: “Blind is he who does not believe in my fortune.”

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These words proved true as Napoleon left his General-in-Chief behind as a prisoner in the fortress of Taranto, which later became the inspiration for his son's novel *The Count of Monte Cristo*. When General Dumas was finally freed—much due to his loving wife's letters begging for her husband's return back in France—he was physically weakened by several illnesses, including a paralysis. General Dumas died at home of a grave illness when his son was four.

Alexandre Dumas, the son, tried to right an injustice by writing stories where fathers showed kindness to their sons and sons fought duels to honor their fathers. He invented worlds where the true values of the French Revolution applied to everyone, honor was defended, and there were rich rewards for standing by your brother on the battlefield.

In Dumas' world of *The Three Musketeers*, our heroes are true examples of "Liberty, Equality, and Fraternity"—the battle cry of his generation fighting in the 1848 Revolution. Outsider D'Artagnan quickly earns the respect of his friends Athos, Porthos, and Aramis. They fight for liberty for their country and King Louis XIII against the oppressive regime of Cardinal Richelieu and his spies. They fight for their personal freedom to love whomever they

wish to love. And as always, those characters who live the promise of "all for one" will triumph over the other characters who follow their own selfish desires and schemes.

Yet setting *The Three Musketeers* in the 1620s, roughly 200 years before Dumas' own time, enabled him to make clear parallels. Cardinal Richelieu became an apt villain to look back to during the mid-1800s when European monarchies were challenged by Revolutionary ideals. Richelieu was originally from a minor European family who grew to be the most powerful man in 17th-century France. The mother of King Louis XIII appointed Richelieu as a Chaplain who was then appointed to France's Secretary of State for War and Foreign Affairs. Richelieu's power, as he worked to centralize France and eliminate the Huguenots, made him the scheming villain. For someone who had so much control over King Louis XIII, Dumas has some fun at his expense that a young 19-year-old from Gascony could outwit the most dangerous intellect in France.

In playwright Ken Ludwig's adaptation of *The Three Musketeers*, a new character is invented who hopes for equality with the musketeers. Ludwig's adaptation was originally commissioned by England's Bristol Old Vic Theatre as a comic British panto performed during the Christmas season. Ludwig, known for his farce *Lend Me a Tenor* and the musi-

cal *Crazy for You*, chose *The Three Musketeers* because it was a great work of art with the spirit of Robin Hood that could be "full of mayhem, sacrifice, and tears."

The spirit of Dumas' *The Three Musketeers* is embodied by that famous quote "All for one, and one for all." Director Rick Sordelet explores that in this adaptation by playwright Ken Ludwig.

"Like Shakespeare's *Romeo & Juliet*, we all think we know the story of *The Three Musketeers*," says Sordelet, who has directed this particular version once before at Seattle Repertory Theatre. "It's a great opportunity to re-visit this great work of literature. How do we stage this tale the audience thinks it knows, to re-imagine it, surprise them, and have a lot of fun along the way?" ■

Heather Helinsky is a freelance dramaturg with an MFA from A.R.T./Moscow Art Theatre Institute for Advanced Theatre Training at Harvard and is a 2001 alumna of DeSales University Theatre.



Editor's Note: For more on Dumas' father, reference the Pulitzer Prize winning *The Black Count: Glory, Revolution, Betrayal, and the Real Count of Monte Cristo* by Tom Reiss. New York: Broadway Books, 2012.

INTRODUCING THE MUSKETEERS....



Sean Patrick Higgins
D'Artagnan



Ian Merrill Peakes
Athos



Zack Robidas
Porthos



Alex Sovronsky
Aramis



Outside the Cardinal's palace. Set design and rendering by Brian Sidney Bembridge.



Paul Kiernan
Cardinal Richelieu



John W. Keabler
Rochfort/Stanley



Dan Hodge
King Louis XIII



Esau Pritchett
Treville



Mike Rossmly
Buckingham



Stella Baker
Milady/Old Lady



Marnie Schulenburg
Queen Anne



Rick Sordelet
Director

World-renowned fight director. 66 Broadway credits, including *Sunset Boulevard* starring Glenn Close, *Misery* starring Bruce Willis, Disney's *The Lion King*, *Beauty and the Beast*, *Tarzan*, and the national tours of *Beauty and the Beast* and *Les Misérables*. International Credits: *Tarzan*, *Aida*, *Ben Hur Live* in Rome and the European tour. Opera Credits: *Cyrano de Bergerac* starring Placido Domingo at the Metropolitan Opera, The Royal Opera House and the LaScala in Milan, Italy; Film: *The Game Plan*, *Dan in Real Life*, and *Hamlet*. TV: chief stunt coordinator for *Guiding Light* for 12 years. Awards: Edith Oliver Award for Sustained Excellence from the Lucille Nortel Foundation. Instructor at Yale School of Drama, board member of The Shakespeare Theatre of New Jersey, and the author of the play *Buried Treasure*.



AS YOU LIKE IT

BY WILLIAM SHAKESPEARE

The cast of *The Three Musketeers* will also be featured in *As You Like It*, playing in repertory.

As love notes grow on trees and romance rules the land, wit and wrestling, poetry and music create a rare theatrical enchantment.

PSF Hits Record-breaking Attendance at 9th Annual High School Shakespeare Competition

PSF's 9th Annual High School Shakespeare Competition was held on Saturday, March 4, 2017, and with more than 100 participants from 14 counties across 4 states, it was an event for the record books.

The competition is open to all high-school-aged students attending public, private, or homeschools, with most students registering as part of a school team. Students prepare monologues and scenes from any of Shakespeare's plays, which are adjudicated by professional artists from PSF's summer mainstage productions. All students receive constructive feedback on their work and have the opportunity to learn from the PSF artists in workshops and panel discussions throughout the day. This year's event was the largest in the competition's history, with seven adjudicators on hand to work with 101 students.

Next year's competition—our 10th annual—is scheduled for Saturday, March 3, 2018. Join us!

Team Awards

FIRST PLACE: **Lehigh Valley Charter High School for the Arts, Bethlehem, Pa.**

SECOND PLACE: **Abington Friends School, Jenkintown, Pa.**

THIRD PLACE: **North Penn High School, Lansdale, Pa.**

Monologue Awards

FIRST PLACE: **Krystal Hall** as Lady Percy from *Henry IV, Part 1*, LV Charter High School for the Arts



2017 Shakespeare Competition Award Recipients. Photo by Marla Wolfinger.

SECOND PLACE: **Hannah Krivulka** as Viola from *Twelfth Night*, LV Charter High School for the Arts

THIRD PLACE: **Kellan McMichael** as Benedick from *Much Ado About Nothing*, Homeschool

Scene Awards

FIRST PLACE: **Kristopher Sanchez & August Fegley** as Benedick & Beatrice from *Much Ado About Nothing*, LV Charter High School for the Arts

SECOND PLACE: **Andrew Bozzelli IV, Daniel Wescoe & Liam McKee** as Macbeth, Witch 1, & Witch 2 from *Macbeth*, North Penn High School

THIRD PLACE: **Saria Rosenhaj & Drew Jacobson** as Isabella & Claudio from *Measure for Measure*, Abington Friends School

Scholarship Recipients

Aiden McDonald, Krystal Hall, Patrick Moran, Hannah Krivulka, Kyle Jacobs, Gabe Moses, Drew Jacobsen, Gabe Savage, Olivia Behr, Kristopher Sanchez, August Fegley



Kimberly Wong and Brandon Meeks. Photo by Lee A. Butz.

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The Ice Princess

Increasing Accessibility at Pennsylvania Shakespeare Festival

By Jill Arington, Education Director

To enrich, inspire, engage, and entertain the widest possible audience”: so begins the mission of the Pennsylvania Shakespeare Festival. Though we work towards this goal in many different ways, we are especially excited by the steps we’ll be taking this summer towards the “widest possible audience” part of our mission by broadening the accessibility of our children’s production.

This season, our calendar for *The Ice Princess* will include sign-interpreted and audio-described performances and, for the first time ever at the Festival, a sensory-friendly “relaxed” performance.

A “relaxed” performance is a specially adjusted sensory-friendly show designed to create a theatre experience for individuals with a wide range of sensory, learning, and communication differences—and, of course, their families and friends! Some patrons who may benefit from a relaxed experience, in addition to those on the autism spectrum, include individuals with neurological and communication differences such as ADHD, social anxiety, OCD, and agoraphobia, as well as families with small children.

PSF’s first relaxed performance will be held on Saturday, June 10, at the 10:00 a.m. performance of *The Ice Princess*. Adjustments and accommodations made at relaxed per-

formances typically include a reduction of startling sound or lighting effects, freedom to vocalize and leave seats during the performance as needed, and freedom to use personal electronic devices for communication or sensory reasons. Noise cancelling headphones and a variety of stress sensory toys will be available to borrow, and there will also be a quiet area in the lobby for patrons who need a break during the performance. PSF will also provide pre-show preparation materials to help attendees plan their experience of visiting PSF and seeing *The Ice Princess*.

The single most important accommodation, however, is the establishment of a “shush-free zone,” in which patrons are free to experience the show in whatever way is most comfortable, and all modes of expression are not only accepted, but expected and celebrated. Everyone in attendance will be aware of the relaxed nature of the performance, with the aim of creating an environment that is inclusive and judgement-free. By combining this understanding with the accommodations described above, our hope is that all patrons and their families, especially those who have been reluctant to visit the theater, will feel welcomed and included.

Towards the end of the season, we will also offer American Sign Language-interpretation and audio description for the July 29 performance of *The Ice Princess*. This will be the sixth year that PSF has hosted an ASL-interpreted performance of the children’s show, but audio description is a relatively new offering at the Festival and 2017 marks the first time this service will be available for the children’s show. Audio description is a form of audio-visual translation, using natural pauses to insert narrative that translates the visual image into an audible form. Patrons use headsets to hear the audio description, which is provided by a live describer. In addition to *The Ice Princess*, audio description will also be available for *Evita* and *The Three Musketeers* this summer.

For pricing and more information contact psf@pashakespeare.org ■



RELAXED PERFORMANCE

**SATURDAY, JUNE 10
10:00 A.M.**



PSF’s relaxed performance is made possible through an Audience (R)Evolution grant from Theatre Communications Group (TCG), the national organization for the American theatre, supported by the Doris Duke Charitable Foundation. PSF is honored to receive this support and to work collectively with a cohort of six theatres in the Greater Philadelphia area to address accessibility and inclusivity needs in the tri-state region.

The Lehigh Valley Arts Council has been instrumental to the establishment of all of Pennsylvania Shakespeare Festival’s accessible performances and has provided support through their Arts & Access program, which was initially designed as a year-long celebration of the 25th anniversary of the Americans with Disabilities Act. PSF’s relaxed performance of *The Ice Princess* is supported by a Greater Inclusion Grant.



Theatre Communications Group



**SCHUBERT THEATRE
JUNE 2 - AUG 5**

AUDIO DESCRIBED performance of *Evita*—Wednesday, June 28 at 8:00 p.m.

AUDIO DESCRIBED and **SIGN-INTERPRETED** performance of *The Ice Princess*—Saturday, July 29 at 10:00 a.m.

AUDIO DESCRIBED performance of *The Three Musketeers*—Saturday, July 29 at 2:00 p.m.

AIR PRODUCTS TO RECEIVE 2017 WILL SHAKESPEARE AWARD

Bestowed upon individuals and organizations whose contributions to the community create an indelible and beautiful impression, PSF's Will Shakespeare Award will be given to Air Products at PSF's annual gala, Luminosity, on June 3.

Air Products is a world-leading industrial gases company in operation for more than 75 years. With a well-demonstrated philanthropic commitment throughout the Lehigh Valley and beyond, Air Products partners with numerous nonprofit and civic organizations to add value to the community and make a difference in many areas including education, arts, STEM, safety, and workforce development.

"We are honored to receive the Will Shakespeare award because it is such a unique acknowledgement of our sincere and consistent commitment to the arts and to the incredible impact of PSF," said Laurie Hackett, manager of philanthropy and community relations at Air Products.

PSF has been the beneficiary of Air Products generosity for more than a decade. Air Products has provided support at a vari-



ety of levels throughout PSF's 26-year history, through significant financial contributions and event and season sponsorships, as well as through the volunteer efforts of their employees.

"The Festival is most grateful for the consistent and generous support of Air Products. Air Products makes so much of what we do possible, as they do for so many organizations in the Valley," said Patrick Mulcahy, PSF's producing artistic director. "They deserve a round of applause from us, our patrons, and members of the community." ■

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



Will Shakespeare Award Past Honorees

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Lee A. Butz
Marlene "Linny" Fowler
Priscilla Payne Hurd
Linda Lapos & Paul Wirth
Joan Miller Moran
Kathleen Kund Nolan & Timothy E. Nolan
Rev. Bernard F. O'Connor, OSFS
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Drs. Frank and Carol Szarko
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For more info contact Melissa Kerr, Director of Development
610.282.WILL ext.6, melissa.kerr@pashakespeare.org
Gala tickets available online at pashakespeare.org

610.282.WILL

David B. Rothrock and Patrina L. Rothrock Lead in Sponsorship Role

By Melissa Kerr, Director of Development

Pennsylvania Shakespeare Festival is pleased to partner with David B. and Patrina L. Rothrock as season sponsors for the Festival's 26th season.

"The Festival's programming thrives when caring people take meaningful action," says Producing Artistic Director Patrick Mulcahy. "In serving as our season sponsors, David and Trina have demonstrated their caring for this community and all the patrons that PSF serves—students, individuals, couples, families, and seniors."

In addition to their sponsorship roles, David and Trina have supported the work of the Festival through positions on the Festival's board and annual gala planning committee. Last season, for PSF's 25th anniversary gala event, Luminosity, David and Patrina served as the honorary chairs.

For David and Trina, PSF's education and outreach programming is of special importance. Their support of PSF centers on their desire to inspire the next generation of theatregoers to experience live, professional theatre productions. PSF offers programming for people of all ages—in particular, young people and students—through two annual children's shows, the educational WillPower Tour each fall, and a robust intern and mentorship program for college-aged theatre artists. For the Rothrocks, it's not just about engaging with students but entire families to expand the reach of PSF's programming and introduce new fans and friends to the Festival.

David first joined PSF's board in 2014, and has made an impact with his strong sup-

port of PSF's vision for expansion. As president and CEO of Rothrock Motor Sales, David has had a lifelong passion for automobiles that began with cleaning and detailing cars at the young age of ten. Throughout his career he has increased his presence in the industry, beginning as a service technician and working his way through the company to become the president and CEO of Rothrock Motor Sales, Inc.

David also currently works as the executive vice president of dealer development at American Automotive Imports, LLC, and is a managing member at Cedar Crest Professional Park VII, LP. He is a member of the New York, New Jersey, and Pennsylvania Bar, as well as the American Bar Association.

David and Trina continue to serve as volunteer and philanthropic leaders of PSF, and the Festival is proud to recognize the Rothrocks as this year's season sponsors.

The Rothrock's commitment to the Lehigh Valley extends well-beyond their support of PSF. They are both active members and supporters of many local organizations which demonstrates their true commitment



David and Trina Rothrock at the 2016 PSF Luminosity Gala. Photo by Ali Grusha Photography

to enhancing the vibrancy of the community. David serves as a board member and officer for the Women's 5K Classic for Breast Cancer Research and is a member of Masonic Lodge 152 in Easton, Pa.

"We're so grateful for David and Trina's generous support and for their appreciation of the importance that the arts and live theatre hold for families in our community," says Mulcahy. "They are the true beneficiaries of David and Trina's philanthropy, advocacy, and leadership." ■

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Jeff Steinberg, Pianist

Monday, June 26, 7:30 p.m.

Main Stage • \$38



Mike Eldred, PSF's returning concert artist and spectacular Jean Valjean in *Les Misérables* of 2015, and pianist and music director Jeff Steinberg (Count Basie and Maynard Ferguson Bands, Nashville and London Symphony Orchestras), present an exciting evening of some of the most beloved tenor songs from Broadway, the American Songbook and beyond. Prepare to soar through an evening of high notes, romance and goosebumps!

Dee Roscioli—In Concert

Monday, July 31, 7:30 p.m.

Main Stage • \$38



Dee is excited to return to PSF following her run as Eva Perón in this season's *Evita*. Dee is best known for her portrayal as the green-skinned heroine Elphaba in the New York production of *Wicked*. Come join her for a fun, eclectic evening of Broadway, pop hits, and new original work.

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